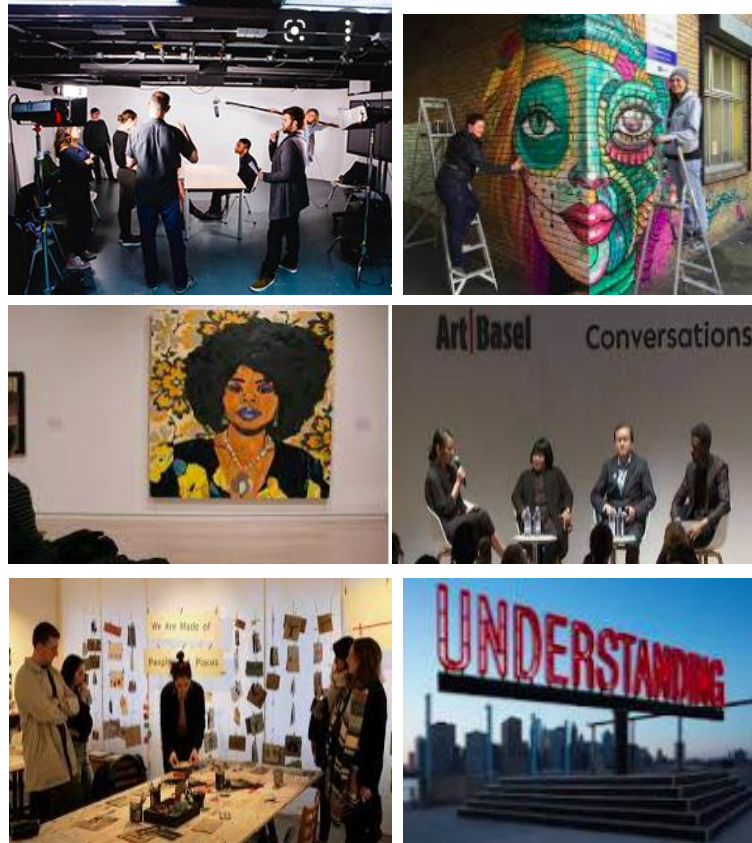


# Visual Arts Production Capacity



## *- Final Report -*

prepared for

**The Arts Council / An Chomhairle Ealaíon**

by

**CHL Consulting Company Ltd**

in association with

**Artsadmin**

*December, 2022*

**CHL**

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## Executive Summary

### 1. Background

As the national agency responsible for funding, developing and promoting the arts in Ireland, the Arts Council's remit is broad and varied. From the overarching direction provided by the strategic framework of Making Great Art Work 2016-2025, through to the policies and strategies for specific artform practices, and research studies undertaken, there is much to support the arts sector.

Within the associated Visual Arts Policy and Strategy 2019-2022, it has been identified that there is *"currently a limited amount of commissioning new work by organisations and/or independent 'producers' working in the visual arts in Ireland"* and that *"this results in limited opportunities for artists to produce new work in a variety of practices and settings"*.

To further explore production capacity in the sector, and to develop strategic options as a basis for policy development, CHL Consulting and Artsadmin were appointed to work with the Arts Council. The findings and recommendations of that work are presented in this Report.

### 2. Sectoral Needs

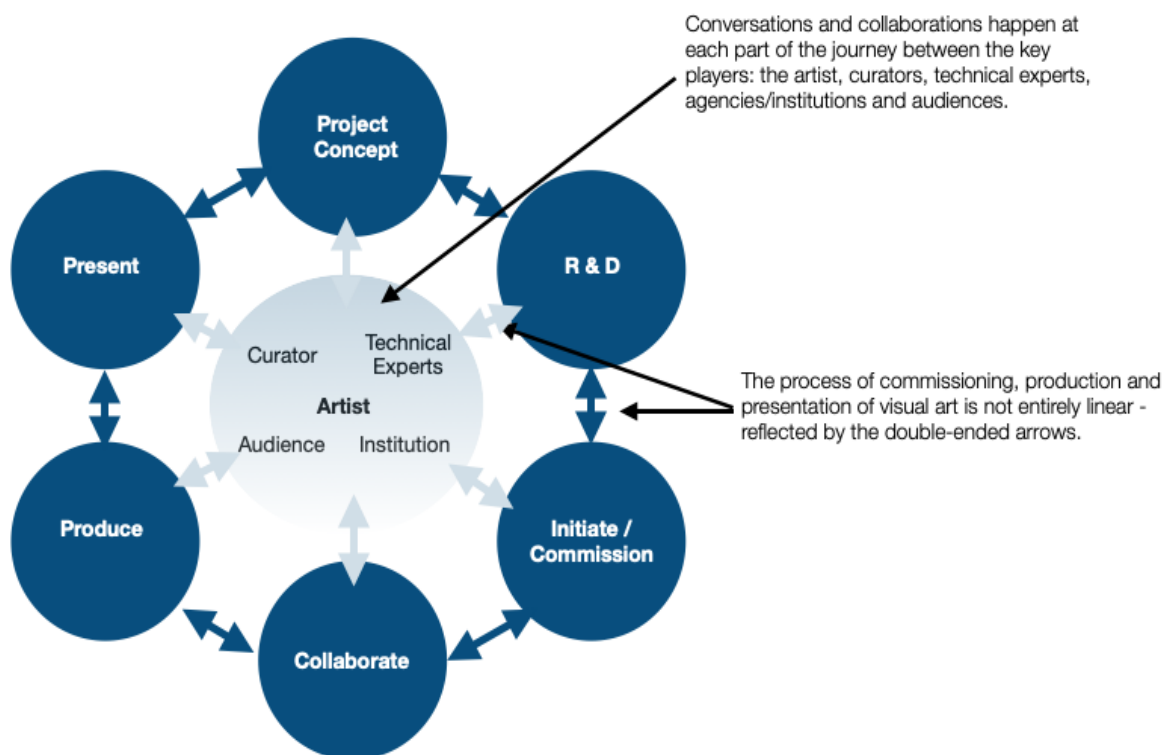
Through surveying, individual and group consultation, and detailed case-studies, the needs of the visual arts sector was assessed. Key needs identified included:

- **Time**, particularly sufficient time for long term planning necessary in the production of large-scale and multi-disciplinary art work.
- **Physical space and place**, including having sufficient and appropriate work and presentation spaces, and the importance of relationships with organisations that provide such spaces.

- **Know-How**, including formal and informal learning, access to external expertise and networking.
- **Money**, including allowing for additional time requirements of producing more ambitious work and reducing the burden of administration on artists.

A review of the framework of creative production in the visual arts was also undertaken in order to understand the process by which creative production happens. This identified six interconnected elements, namely: project concept; research and development; initiation and commissioning; collaboration; production; and presentation. However, it was recognised that this is far from a linear process, with conversations and collaborations happening at various stages and between multiple partners - especially in the case of more ambitious work.

**Illustration of Creative Production**



### 3. Thematic Areas

Nine thematic areas emerged from the review as being critical to production capacity in the visual arts and were mapped against existing strategy and policy in order to identify gaps. A summary of these thematic areas and gaps is presented below, and a more detailed analysis can be found in Section 5.

#### Emerging Themes and Associated Gaps

Theme	Gaps
<b>Funding</b>	- Need to review funding programmes to ensure they are sufficiently flexible to support production capacity
<b>Place</b>	- Further action required. Opportunity to test urban and rural models from case studies as potential solutions.
<b>Space</b>	- Further action required – research findings signpost areas for potential future developments
<b>Role of Strategic Partners (Local Government, NCI's, Existing Art Infrastructure etc.)</b>	<ul style="list-style-type: none"> <li>- Further action required. Opportunity to test models from case studies as potential solutions.</li> <li>- Further action required in grounding the Arts Council / CCMA Framework for Collaboration into a specific action plan that encompasses Visual arts and findings of this research.</li> <li>- Opportunity for this responsibility to be primarily within the remit of more experienced entities.</li> </ul>
<b>Collaboration</b>	- Further action required. Opportunity to test models from case studies as potential solutions.
<b>Education and skills</b>	- Further action required, to be informed by the findings of this research.
<b>Availability of Specialists</b>	- Further action required, to be informed by the findings of this research.
<b>Internationalisation</b>	- Opportunity for additional initiatives based on research and case studies.
<b>Expansion of the Visual Arts</b>	- Need to take account of the expansion of practice within visual arts in existing and all further policies and programmes.

#### 4. Recommended Options and Conclusions

While almost all the themes that have been identified relate to existing policy, there are specific aspects of most that provide opportunities for further action that will support production capacity in the visual arts. However, not all have the potential to significantly impact production capacity and there is scope to identify overarching actions or solutions that can address several of the themes at once. It is in this context that seven specific recommendations are made, with associated priority actions.

- **Recommended Option 1:** Strengthen collaboration to support professional development, strategic relationships and the emergence of stronger communities of practice.

**Priority action:** Establish a resource agency for visual arts agency that offers professional supports and facilitates peer-to-peer opportunities for visual arts infrastructure to connect with producers and technicians from a range of disciplines.

- **Recommended Option 2:** Inform the advancement of professional skills and career development in the visual arts.

**Priority action:** Conduct an audit of skills and career development programmes, and collaborate with partners to develop a framework for professional development, production training and technical skills.

- **Recommended Option 3:** Build a place-centric pilot partnership model to build capacity in the production and presentation of visual arts practice.

**Priority action:** Develop a place-based pilot model with a local authority(s) that brings together a variety of relevant partners including organisations, artists, production expertise and workshop spaces to hot house visual arts development.

- **Recommended Option 4:** Support visual arts/cross-artform capacity and make expertise available to those involved in commissioning and programming public and ambitious art experiences.

**Priority action:** Establish a specialist vehicle(s) which can offer consultancy services to major projects, build relationships with specialist expertise and broker partnerships that will enhance production capacity and scale of ambition.

- **Recommended Option 5:** Review the opportunities for project-specific arrangements for multi-annual funding of large scale or durational visual arts projects.

**Priority action:** Provide for multi-disciplinary supports accounting for the stages involved in projects of scale, duration or cross-artform complexity.

- **Recommended Option 6:** Increase opportunities for international development and presentation of Irish visual arts.

**Priority action:** Develop a pilot programme of international collaboration, possibly working with existing Arts Council resourced organisations.

- **Recommended Option 7:** Establish a baseline for access and participation in visual arts to inform future initiatives in engagement and participation.

**Priority action:** Commission an extensive piece of research into visual arts audiences and engagement.

There is significant opportunity for visual art policy to demonstrate leadership in areas relevant to overall Arts Council policy as it enters its next strategic phase on the completion of the delivery of the goals outlined in 'Making Great Art Work'. Domestically, much of the research signposts gaps and frailties in production capacity which are also being experienced in other art forms and creative contexts. As a result, while the recommendations in the Report consider measures that are specific to the visual arts and their potential impact on production capacity, they should also be read for their potential relevance to other departments, to support intradepartmental dialogue and planning, and for the opportunity to inform the direction of The Arts Council's next overall strategy for 2025 to 2035.

## **1. INTRODUCTION**

### **1.1 Background & Context**

The Visual Arts Policy and Strategy 2019 – 2022 notes that ‘there is currently a limited amount of commissioning new work by organisations and/or independent ‘producers’ working in the visual arts in Ireland. This results in limited opportunities for artists to produce new work in a variety of practices and settings’.

The role of independent producers and producing companies is not a developed part of the Visual Arts ecosystem, as it is in the performing arts. It is this lack of a strong industry framework and production models, outside of individual exhibition opportunities, that is considered critical to artform development. In addressing these issues, The Arts Council commissioned this study of Visual Arts Production Capacity with the aim to draw on primary, desk and international research, individual and group consultations and internal Arts Council senior management team discussion to inform a set of strategic options for Visual Arts Policy and Strategy 2023- 2025.

For the purposes of this study, visual art is described as a creative practice where individuals, groups or collectives conceptually and technically develop, produce and present work, and production capacity is the point of development between artistic practice and public presentation.

Visual Arts Policy and Strategy sits within the overarching Arts Council corporate strategy ‘Making Great Art Work’ which concludes in 2025. The research findings and strategic options presented in this study may also inform the integration of Visual Arts Policy during the planning of strategic objectives which will succeed ‘Making Great Art Work’.

The study was conducted on behalf of The Arts Council by CHL Consulting and Artsadmin. The study team extend their appreciation to all who contributed including survey participants, individual and group consultees, partner organisations and stakeholders, Arts Council Heads of Team and Art Directors and in particular, the Working Group and Project Team who gave considerably of their time and expert knowledge to the process.

## **1.2 Methodology & Approach**

Working closely with the Arts Council's visual arts department project team, CHL and Artsadmin developed a work programme that would achieve three key things:

- An understanding of the current commissioning, production and presentation capacity in the visual arts sector
- A perspective on the potential for increasing capacity in the sector, and
- Key insights from domestic and international models for delivery and enhancement of capacity in the sector

In achieving this, the study team developed a consultation programme which incorporated surveying the visual arts sector to capture baseline data of current activity and qualitative responses to experiences, challenges and opportunities for those engaged in visual arts practice. To this was added a comprehensive series of one to one conversations with artists, curators, gallerists, producers and educators in visual arts and cross artform practice, a series of group discussions with representatives of visual arts institutions and spaces, multi-disciplinary organisations, artists, curators, arts officers and public art specialists. We worked fortnightly with the Arts Council's project Working Group and held individual meetings with Arts Council Head of Teams and Arts Directors.

The study team conducted a selection of in-depth case studies of international and Irish organisations which present key learnings and considerations for the future development of visual arts production capacity.

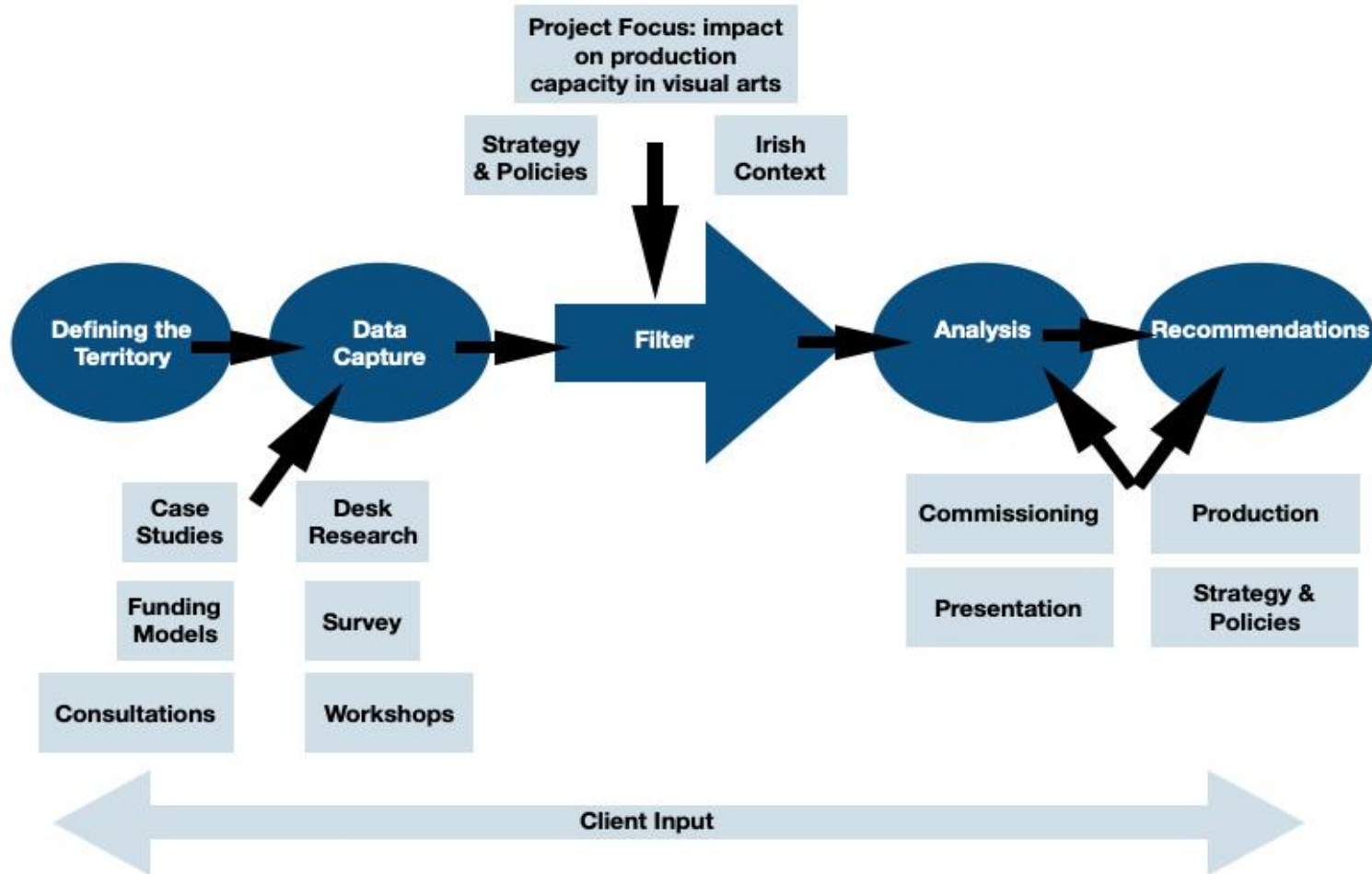
### **1.3 Analysis & Insights**

The study team met regularly to discuss findings as they emerged from the work programme. These were captured as being relevant to the core areas of interest, commissioning, producing and presenting before being synthesised into interim findings.

The study team analysed the findings based on contextual similarities, existing infrastructure and opportunities, current funding programmes and potential to positively impact production capacity in visual arts in Ireland as criteria for a set of strategic options.



Figure 1: Study Process



## **2. REVIEW OF THE FRAMEWORK OF CREATIVE PRODUCTION**

In order to understand the processes by which visual art is commissioned, produced and presented, a critical review of the framework<sup>1</sup> is required. This also aids in the establishment of a baseline understanding against which to assess key factors, gaps and potential solutions.

Our review has been informed by a combination of primary and secondary research, including desk research, surveying, consultation and case studies. The ecology and framework of creative production that are presented here reflect the findings of that research. They highlight the key factors and relationships as they pertain to the visual arts and the specific project brief.

### **2.1 The Ecology of Visual Arts**

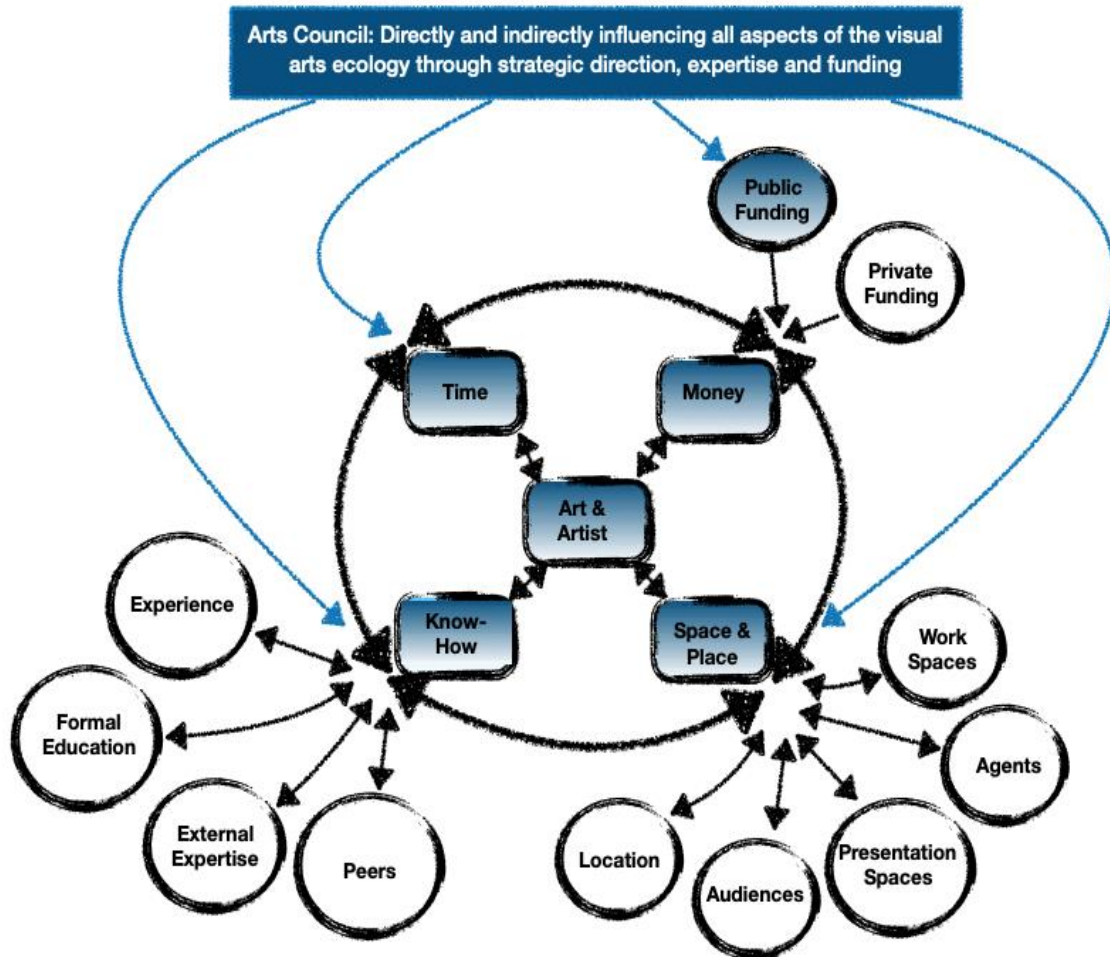
On one level, the elements that contribute to the creation of art can be simply summarised as: inspiration, enough talent and know-how to ground that inspiration into an artform practice, the time and space in which to work, and the money necessary to unlock those previous elements as well as to enable the purchasing of materials.

Each of those elements, however, encompasses a variety of other components - all of which inter-relate to form an ecosystem that supports the production of visual art. This ecology - the relationship of the various components to each other and to their surroundings - is illustrated in Figure 2. It is a complex and fluid world in which a variety of factors influence the core fundamentals of time, know-how and space required to produce and present art. It is this world that the Arts Council seeks to develop both directly and indirectly, through expertise, policies and the strategic application of funding.

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<sup>1</sup> By framework we mean the process of design and construction of visual art.

Figure 2: Illustration of the Ecology of Visual Arts



Before progressing to consider the framework of production within visual arts, we will consider key points relating to the various components of the ecology in more detail, as they have emerged from our research. A key finding of this research, which applies to all areas, is that it is vital that the ecology is fed from the bottom - i.e., that the fundamentals are adequately provided for - to ensure its sustainability.

**Table 2.1: The Visual Arts Ecology – Key Points Arising from Research**

Area	Overview and Key Points
<p><b>1) Time</b></p> <p><b>Key Points</b></p> <p><b>Emerging from Research</b></p>	<p>A key factor and concern for almost all involved in visual art, as well as more broadly across all artform practices, is the need for long term planning and the sufficient time. It can be difficult to quantify and place a value on time in a creative process, but it was highlighted as an area of concern, particularly in the context of producing large-scale visual artworks as well as multi-disciplinary work.</p> <p>Long term planning and sufficient time is required:</p> <ul style="list-style-type: none"> <li>• for inspiration, open-ended conversations with other creatives and experimentation before a concept or commission is fully crystallised, as well as throughout the production process;</li> <li>• for focused research and development once an idea or concept or commission has been articulated;</li> <li>• for the creation or production of the artwork;</li> <li>• for presentation, including attending to opportunities to extend the lifespan of an artwork, if a transient experience.</li> </ul> <p>81% of organisations who responded to the survey say they consider time for research and/or development is the most important support they provide for artists - the most important of all supports identified. 71% of artists said time was an impediment to creating more visual art, as did 49% of organisations.</p>
<p><b>2) Space &amp; Place</b></p>	<p>Physical space impacts visual arts in a number of ways, again all of which have been mentioned throughout this study.</p> <ul style="list-style-type: none"> <li>• Location - that is, the physical place in which an artist or other creative is resident and/or in which an artwork is produced - can have a particular influence on the nature, style and content of the work. This holds as true for individual artists working in rural areas as it does for large public commissions with community collaboration. The majority of artists responding to our survey create their work in their own studio/workspace (80%), while almost half do so through residences and 28% in public spaces.</li> <li>• Availability and appropriate work space are a prerequisite to the creation of any visual artwork, and is well-recognised as a concern in urban areas in particular. However, having space that is sufficient in terms of size and in terms of equipment</li> </ul>

Area	Overview and Key Points
<p><b>Key Points</b> <b>Emerging from</b> <b>Research</b></p>	<p>and facilities is a factor in the creation of more innovative and large artworks. 35% of artists responding to the survey say availability of work space is an impediment to creating more visual art, as do 43% of organisations. In addition, 39% identify the lack of work spaces of sufficient scale being one of the main impediments to the creation of more visual art within organisations, and 29% identify the lack of production/technical facilities.</p> <ul style="list-style-type: none"> <li>• Audiences can also be considered as part of space and place as they are intrinsically connected to visual art through the location in which the artist is based and the spaces - whether physical or digital - through which they are engaged. 79% of organisations responding to the survey say that helping artists connecting with audiences is a key support that they offer.</li> <li>• Presentation spaces are both physical and digital, as well as permanent and temporary (e.g., festivals/events). They are the essential bridge between the commissioners and producers of art and their audiences. They help to shape the final artwork. 75% of organisations surveyed say that access to exhibition spaces is one of the most important supports they provide to artists.</li> </ul> <p>The agents involved in making such spaces available are a core part of the overall ecology, facilitating the production of art and creating a connection with audiences. The key agents, in no particular order, include:</p> <ul style="list-style-type: none"> <li>– Arts Centres, Organisations, Festivals, Theatres, Museums and Galleries</li> <li>– Local Authorities</li> <li>– Public Institutions</li> <li>– Private Institutions and Site Owners.</li> </ul> <p>The relationships between the agents above and the artist are a critical component of the ecosystem that enables visual art and has the potential to influence a wide range of other parts of the ecology, including:</p> <ul style="list-style-type: none"> <li>• concept development and research</li> <li>• access to funding</li> <li>• access to know-how</li> <li>• access to expertise and facilities</li> <li>• access to peers and networks</li> <li>• access to opportunities.</li> </ul>

Area	Overview and Key Points
<p><b>3.) Know-How</b></p> <p><b>Key Points Emerging from Research</b></p> <p><b>4) Money</b></p>	<p>These points are evidenced by findings across all our research, as presented in more detail in the Appendices.</p> <p>As with the other main components of the ecosystem as illustrated in Fig. 1, ‘know-how’ encompasses a wide variety of elements:</p> <ul style="list-style-type: none"> <li>• the skills and knowledge of the creatives, including artists, curators, producers, organisations and others</li> <li>• awareness of the roles of the above</li> <li>• the formal education channels through which learning takes place</li> <li>• opportunities to gain experience</li> <li>• peer learning and mentoring</li> <li>• external expertise</li> <li>• CPD opportunities.</li> </ul> <p>Key concerns for many included:</p> <ul style="list-style-type: none"> <li>• the creation of an ‘engine’ to drive the future through opportunities for training, skills development and learning support on all levels and throughout careers, including apprenticeships, in-house training and education for producers, curators, and all creatives.</li> <li>• access to, and lack of, external expertise in the areas of curating, producing and presenting.</li> <li>• ongoing opportunities for experience that would support skill development.</li> <li>• the need for networking as a way of enhancing knowledge and skill acquisition - for example, 29% of artists identify the lack of formal networks as an impediment.</li> <li>• opportunities needed within organisations (whether building or non-building based) to maximise existing resources as well as the development of confident, sustainable independent sector of artists and freelancers.</li> <li>• know-how as it relates to admin and finance.</li> </ul> <p>As a means of buying time, space, expertise, materials and other resources, money is identified by all as a core concern for all involved in the arts. The vast majority of organisations (92%) and artists (78%) identify lack of sufficient financial support as the</p>

Area	Overview and Key Points
<p><b>Key Points Emerging from Research</b></p>	<p>main impediment to the creation of more visual art. This includes a creative’s own financial resources, funding streams, commissions, residencies and earned income.</p> <p>While it was evident from the research that more money was a key focus for many, there were also very specific points relating to money and funding that are relevant to the focus of this project. They include:</p> <ul style="list-style-type: none"> <li>• the need to account for the length of time required to realise large and ambitious projects by creating more flexibility for staged payments within funding programmes.</li> <li>• the need to ensure visual art funding programmes allow more fully for additional/external expertise e.g. technical specialists and requirements.</li> <li>• the need to ‘level up’ for artists in terms of fees, % of commission available for artists v. fabrication costs, etc.</li> <li>• the need to reduce the culture of the artist doing everything by building in curator/production/producer costs at the commissioner’s end.</li> <li>• limitation of artform practice-specific funding schemes.</li> </ul> <p>These points emerged primarily from individual consultations and responses to open ended questions in the survey, as well as from case study reviews.</p>

*“The problem isn't so much a problem of funding as of investment in well-resourced diverse arts infrastructure for art which functions at a lot of different scales and in different media and which also takes into account different levels of ambition, ambitious work isn't necessarily always good. There are lots of different contexts and ways of working from small scale and modest to large scale”*

**Survey respondent**

*“The successful commissioning, production and/or presentation of the visual arts relies on an ecology that permits the unimpeded cycle of independent practitioners' and artists' time, thinking, research, development, production and presentation. Without the space (affording time and production) this ecology is in danger.”*

*Survey respondent*

## **2.2 SCOT Analysis of the Visual Arts Ecology in Ireland**

Section 2.1 provided a comprehensive overview of the ecology of visual arts in Ireland. However, it is also useful to summarise key elements of that ecology using a SCOT framework, where the Strengths and Challenges relate to the internal world of visual arts and the Opportunities and Threats relate to the external world. It must be remembered that the points presented in Table 2.2 are not exhaustive and reflect the findings that emerged from the research, e.g. threats such as the energy crisis, are relevant but not captured here as they did not emerge as factors in their own right.



**Table 2.2: SCOT Analysis of Visual Arts in Ireland**

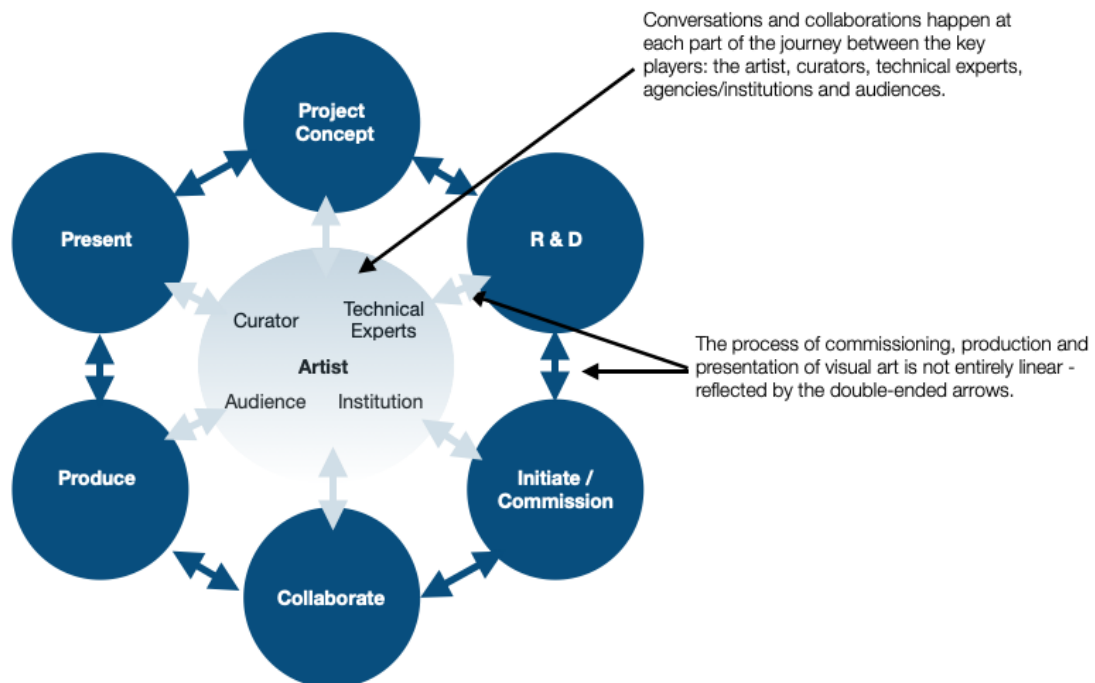
Strengths	Challenges
<ul style="list-style-type: none"> <li>- Committed sector</li> <li>- Dedicated Arts Council with strategic framework, sectoral expertise and funding programmes</li> <li>- Network of funded organisations offering a variety of supports to artists</li> <li>- Local Authority support and participation.</li> </ul>	<ul style="list-style-type: none"> <li>- Shortage of work spaces in key urban areas, especially Dublin</li> <li>- Lack of large-scale fabrication spaces</li> <li>- Lack of production/technical facilities</li> <li>- Dependency on arts centres and galleries for most visual art presentation</li> <li>- Long-term approach to education and CPD</li> <li>- Lack of awareness of/access to curators and producers</li> <li>- Lack of formal network that brings together various elements of the ecology</li> <li>- Lack of financial resources</li> <li>- Administrative and project management burden on the artist.</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- State-funded cultural and other initiatives at national and local levels</li> <li>- Small geography of Ireland supports collaboration and networking</li> <li>- International collaboration and presentation</li> <li>- Increasing multi-disciplinary and non-art collaborations across the arts</li> <li>- Third level institutions offering educational and production expertise.</li> </ul>	<ul style="list-style-type: none"> <li>- Restrictions relating to public funding, e.g. long-term planning, flexibility</li> <li>- Small population from which to draw audiences.</li> </ul>

### 2.3 The Framework of Creative Production

As with the ecology of visual arts, the framework of creative production is also relatively simple on one level - leading from idea or concept, through research and development, to beginning the work, collaborating, producing and presenting. But these stages are far from linear from start to finish, often looping back through stages as part of the evolution of the work. Additionally, scale of ambition frequently dictates

the level of complexity - with multiple creative partners, organisations, spaces and funding streams being implicated. These are illustrated in Figure 3 and elaborated below.

**Figure 3: Illustration of Creative Production**



**2.3.1 Project Concept, Research and Development**

The artist is not an island and the process by which a concept begins to form is influenced by a wide variety of factors, including place and time, as mentioned previously. A significant influence in the creation of more ambitious work is the cross-fertilisation between the artist and a variety of other actors within the arts ecology as well as outside of it. These actors include:

- arts organisations and presenting spaces/venues
- event organisers
- potential commissioners, including local authorities
- curators
- producers

- other artists, including from other artform practices
- academics
- the community, collaborators and partners.

The process of moving from concept to research and early stages of development are generally fluid, with the artist and other actors continuing to evolve their thinking both individually and collaboratively until a concept and/or commission is fully crystallised. This is the foundation for the project and the relationships that are formed at this stage are critical in dictating the scale, ambition and nature of what will be the final artwork.

Specific issues that have been identified in relation to these elements of the framework include the following, all of which are mentioned repeatedly through consultations and responses to open-ended questions (see also Appendices 1 and 2).

- Lack of structures and opportunities that enable these conversations to take place, e.g. lack of formal networks has been identified by 29% of artists as an impediment to creating more visual art;
- Allied to the above, difficulty in sourcing relevant collaborators and/or experts - 20% of artists identify the lack of collaborative opportunities as an impediment;
- Funding programmes needing to further account for the cost of making time for these elements of the process;
- A lack of understanding of the processes by those outside the main arts world, e.g., commissioners of public art projects from non-arts backgrounds;
- Confusion in definition of the respective roles of curators, creative producers and producers. What is more prominent in other art forms such as film, dance, and theatre is not as prominent in visual arts.

### 2.3.2 Initiating/Commissioning, Collaboration and Production

Building on the previous elements of the framework , the initiation and/or commissioning of a project brings into play factors such as:

- 1) the space/s in which the project will be presented, permissions and any necessary specialist expertise;
- 2) relationships between collaborative partners, including the agreed approach to funding; the various elements;
- 3) timings and deliverables;
- 4) spaces and facilities required and available to produce the work;
- 5) audience development/marketing.

The origin of the project dictates much of the above. In some cases, the artist initiates the concept and collaborative relationships, and then becomes responsible for the associated contracts, funding, administration and other non-art elements of the project in addition to the creative process. In other cases, where an organisation or commission is involved, a body with additional resources manages the non-art related work.

*Our preferred process for commissioning includes 6 steps: research residency; evaluation meetings; remote research; creative development; testing and studio/site visits; production residency. Often the artists we work with require collaborators' fees (e.g. sound mixing, coding) or non-arts expertise (e.g. biologist, boat-builder)"*

*Survey respondent*

Specific issues relating to this element of the framework , many of which have been previously mentioned, are as follows:

- A lack of available and/or suitable work space.
- Lack of specialist fabrication facilities and technical services, e.g. over 30% of artists identify the lack of production/technical facilities as an impediment.
- Lack of experienced curators and production teams.
- The burden of administration resting with the artist, which takes them away from their core focus and for which they are not always suitably equipped.
- Funding programmes not matching project timings and/or not adequately meeting all elements of a project, with artists ending up out of pocket.
- Potential of organisations not maximised in terms of commissioning, producing and employing producers, curators and support team for projects of scale.
- Potential of local authorities not maximised - there is an opportunity for more knowledgeable as well as more flexible teams (including architects and engineers) that would support artists and help delivery of longer term projects.

### **2.3.3 Presentation**

While presenting visual art still predominantly takes place in gallery spaces (78% of artists present their work in arts centres and galleries), complex and often larger-scale work requires a variety of spaces and mechanisms, among them:

- specific sites for which the artwork has been created, including outside public (57% of artists), historic and other spaces not commonly associated with presentation of art;
- inside spaces not commonly associated with the presentation of art, such as educational establishments, community spaces, businesses, visitor attractions, etc.
- transient experiences, including festivals and events (45% of artists);
- digital platforms (61% of artists);
- touring.

Even when the artwork is being presented in a more 'white cube' gallery space, the manner in which that space can be adapted to allow for more innovative work is also an important factor.

Many of the issues relating to presentation are issues that relate to other elements of the framework previously mentioned. They include the following key points, identified through consultations and responses to open-ended questions (see also Appendices 1 and 2)

- A lack of suitable presentation space for the concept, including issues relating to access to, and insurance for, publicly-owned and less conventional spaces, and a shortage of large spaces.
- Lack of curators, producers, other specialists and technical delivery partners.
- Lack of experience of those responsible for public commissions.
- Where the artist is the driving force behind a project, the additional activities at this stage of the process rests with them, including audience development / marketing, finance and administration.
- The need for opportunities to extend the lifespan of the artwork, through touring and/or further development of the concept.

## **2.4 Models of Best Practice**

A number of key principles of best practice were identified across the case studies that were reviewed in Ireland and internationally. Those that relate to this discussion on the framework of production can be summarised as follows

- Training /skills development/support is provided on all levels, for producers/arts workers and artists – including traineeships/apprentices/placements & in-house training over a period of time.

- Allied to the above, pathways are provided for arts workers /producers/curators to gain experience and to develop and be able to support artists projects of scale.
- Opportunities are created within organisations to make use of existing resources as well as to develop a healthy confident independent sector of artists and freelance producers/curators etc.
- Local authorities are supported so that they, in turn, can support artists.
- A broad and flexible approach is taken to the categorisation of visual arts, to partners and to the contexts in which projects take place.
- Organisations who put forward a clear vision are adequately resourced to commission, produce and employ producers, curators and support teams for projects of scale.
- Continued investment is required over longer periods of time.
- Responsiveness and adaptability need to be built in funding streams, to respond adequately to changing needs/contexts.
- Partnership and network development are essential – encouraging and supporting organisations to work together, as well as strengthening and brokering relationships between organisations, artists and partners.
- Local context/place is important to nurture.
- Support for arts use of empty buildings with local authority support, e.g., peppercorn rent, rent supplements, covering building insurance.
- Thinking internationally about how local project models can be shared/replicated and developed in other contexts with international partners.

Three case studies are outlined below that each provide examples of how these principles can be delivered in practice. Additional and more detailed case studies are also included in the Appendices.



### 2.4.1 Case Study 1: Network Approach – Scottish Contemporary Art Network (SCAN)<sup>2</sup>

SCOTTISH  
CONTEMPORARY  
ART  
NETWORK

SCAN has been identified as a useful case study that shows how a network approach can be part of the solution in tackling the challenges and opportunities inherent in the framework of production.

It brings together a wide variety of members - artists, curators, educators, technicians, writers and academics, creating an opportunity for cross-collaboration in research, development and production, as well as providing for more unified advocacy.

It is a member-led network and its strategic aims are to:

- connect and unite the sector, sharing knowledge and developing shared sector goals and ambitions;
- champion and promote the sector, helping them to better evidence and articulate the artistic, social and economic impact of their activity;
- cultivate and support a diverse, highly innovative workforce and stronger infrastructure;

SCAN is supported by Creative Scotland through its Regular Funding, a funding stream intended to provide stable support of at least three years to organisations and consortia. The Network is acknowledged by Creative Scotland as strategically important due to its role in sector development and in addressing priorities that have been identified for the sector.

It provides a range of supports for the sector as well as providing a unified voice around core issues for contemporary arts. These include:

- research, including running surveys;
- advocacy, including developing papers and manifestos;
- providing information relating to funding and learning opportunities;
- fundraising
- sectoral development initiatives, e.g., Curatorial Leadership in Collections, and the Taisbean project that brings together curators and producers in the North and Islands of Scotland.

The Network has seven staff, all of whom are less than full time. In March 2021, these included a Director, Communications & Engagement Lead, Finance Manager, Digital Storyteller, Programme and Marketing Officer, Project Manager and Artist Policy Officer.

**Key Learnings:** SCAN provides an exemplar of a multi-sectoral approach in a country of similar size that helps to address some of the inhibitors to the production of visual art identified for Ireland, e.g. a formal network, support for collaboration, curator and producer development, administrative support. It is also an exemplar of how a network can help to deliver on national arts objectives.

<sup>2</sup> During 2018-2021 there were 121 organisations in receipt of Regular Funding.

## 2.4.2 Case Study 2: Place-Based Consortium: West of England Visual Arts Alliance<sup>3456</sup>



The West of England Visual Arts Alliance has been selected as an exemplar that shows how some of the challenges and opportunities identified in the ecosystem and framework of visual arts production can be addressed through the creation of a place-based consortium.

Following a lack of success in NPO funding in the Bristol area, and the view that the city was not sustaining the level of international-quality activity that might be expected despite its arts ecology, Arts Council England in conjunction with Artangel undertook a review of visual arts in the city. Unlike other consortium initiatives that have been built around one specific project, the aim in Bristol was to identify what was required to develop a 'long term step change' in the sector.

Bristol has a cluster of cultural spaces within a University (UWE)-created Creative City Campus<sup>2</sup>, which includes a variety of exhibition and highly-resourced fabrication spaces. Two specific 'assets' were given particular attention: Spike Island<sup>3</sup> was recognised as a model of good practice in the area for artist development, and Arnolfini/Bush House<sup>4</sup> (part of the Plus Tate network) was recognised as a leading international interdisciplinary centre for contemporary arts.

Recommendations from the review included the:

- involvement of UWE in financial management of key assets in the cluster;
- Bristol City Council ongoing support for the development of artists and provision of affordable workspaces.

Following the review, ACE offered a specific fund 'supporting visual arts progression in Bristol and the West of England'. The fund was £1.18m and there was to be only one award made - ideally a collaborative application. The successful applicant was a new consortium partnership, the West of England Visual Arts Alliance<sup>5</sup>, co-led by Spike Island and Visual Arts South West, and including Bath Spa University School of Art, Bristol City Council, The Brunswick Club, Creative Youth Network, Culture Weston, North Somerset Council and UWE. The award was made in summer 2021.

**Key Learnings:** This case study provides a useful example of how a collaborative multi-partner approach in an urban setting can deliver across artist and audience development, production, commissioning and presentation by integrating existing 'assets'. These assets also exist in the main cities in Ireland, namely: a third level institution with expertise and technical spaces, a local authority with responsibility for the arts, experienced arts organisations and venues and a foundation of committed artists, curators and producers.

<sup>3</sup> <https://www.uwe.ac.uk/life/campus-and-facilities/fabrication-facilities>

<sup>4</sup> <https://www.spikeisland.org.uk>

<sup>5</sup> <https://arnolfini.org.uk>

<sup>6</sup> <https://www.spikeisland.org.uk/news/west-of-england-visual-arts-alliance/>

### 2.4.3 Case Study 3: An Organisation Approach - METAL

Metal

Metal has been selected as an exemplar of how an arts organisation can provide some of the key elements of the ecology and framework of visual art production with a focus on equality, diversity and inclusion.

It originally started as a space in London that provided artists with time and space to research, as well as opportunities for networking. The intention was to feed the development of ideas with no expected outcome - a response to the increasing instrumentalization of the arts at the time, and limited opportunities for artists to develop their own practice in a supported environment. In 2004, it relocated to a building in need of renovation in the heart of a highly deprived community (Toxteth, Liverpool) and began developing the model of 'an alternative arts centre' which focused on artist research, collaboration and co-production in a community context.

It has since expanded and has bases in Southend-On-Sea (since 2007) and in Peterborough (since 2012). In each place Metal has inhabited buildings of historic significance and has transformed them from empty or derelict spaces into vibrant cultural community hubs. Whilst offering the opportunity for short term artists residencies across all three sites, each of these hubs has developed its own distinct programmes of activity which respond to the local context and communities. In each building there is also office space for other creative industry organisations as well as space used by numerous community groups for meetings, workshops, performance, artists talks and the development of networks and ideas.

Meta also:

- produces large- scale, participatory projects that respond to the immediate environment and involve people of all ages and from all walks of life;
- curates exhibitions and events, which are often in response to place;
- run a New Artists Network training programme;
- offered Artists' Surgeries

Metal has also developed many of its initiatives with local and national partners, including Arts Council England, local authorities, agencies such as the Local Economic Partnerships, Cycle Southend, Vivacity, Music Hubs and Bridge organisations. It also has strong working relationships with a wide range of other arts organisations, community groups, schools and HE and FE institutions in each region.

**Key Learnings:** Metal illustrates how an urban-based arts organisation can provide a number of key elements, including workspace provision, networking, skills development, audience development, provision of space and time for R&D. Its use of previously derelict/under-used buildings is an example of the role arts can play in regeneration, while its integration into local and social community/public networks is evidence of its ability to deliver on a wide variety of objectives. Metal's priority has been to support less culturally well served areas of the country. For example, the Residency Programme focuses specifically on artists in culturally/socially deprived areas and the New Artist Network training programme is delivered online to promote accessibility. As a result, artistic and cultural projects are created originating from the artists practice and shaped by communities. This model could be applied with inter-agency planning to establish a culturally strategic plan for empty units in many Irish towns.

### 3. LEARNINGS FROM OTHER DISCIPLINES/PRACTICES

#### 3.1 Overview

As acknowledged by the Arts Council, the position of the artist as “an independent, creative practitioner is a key feature of the visual arts”. However, as we have also seen from our research, there is a movement towards - and an appetite for - greater multi-disciplinary collaboration. It is fair to say that although there is a fundamental artform practice that is the foundation of visual art, projects of scale and those that are pushing the boundaries of creativity are increasingly integrating other artform practices to the point that they are difficult to categorise as purely visual art. This shift in practice is recognised internationally, with Creative Scotland articulating it well in their 2016 Visual Arts Sector Review.

*“Specialist networks and production facilities have to support new and more ambitious ways of working, keeping abreast of technology and changes in production, fabrication and distribution methods. Constant innovation requires and generates high levels of skill, expertise and creativity, impacting on people working in every part of the sector, from leadership to learning and from technical to curatorial.”*

Given this context, it becomes increasingly important to consider what is happening in other disciplines and practices, not only to provide examples of good practice and potential models that might be applicable in visual arts, but also because it may signpost a more multi-disciplinary approach to the sector. For that latter reason, we are presenting learnings in this Section from individual disciplines, where relevant, as well as from multi-disciplinary practice/models.

### 3.2 Key Learnings

- **Production companies play a significant role in other artform practices.** In Ireland, production companies play a major role in theatre, dance, film and music. However, they are not part of the visual arts ecology in Ireland although they are in other countries.
- **Collaboration, production and technical supports are in-built.** In other artform practices, particularly the performing arts, collaboration is in-built - a consequence of the way in which the work is produced and presented. The work cannot be commissioned, produced nor presented without a team surrounding the artist/s that includes a production team and technical specialists.
- **Easier access to administrative support.** As a result of the interdependency between place and presentation in the performing arts, the creative team has access to the administrative team associated with venues and institutions - when work is being presented there. Financial, marketing, support in applying for grants and other administrative aspects of a project can be supported through in-house teams and experience.
- **Benefit from existing relationships.** The relationships that venues have built up with funders, local authorities, organisations and other external resources (e.g., researchers) are brought to bear in the development of performing arts projects.
- **Different production and presentation cycles allow for more opportunities.** There can be multiple cycles of gestation and production associated with other artform practices, particularly performing arts, as well as a variety of opportunities for ongoing presentation of the work, e.g., writing becoming theatre, theatre becoming dance or film, etc.

- **Touring is an essential part of performing arts.** Touring extends the lifespan of a work and the necessary marketing activity that comes with touring performing arts productions supports audience development.
- **Artform practice specific networks allow for access to specialist skills and expertise.** While the above suggests that broad collaboration is the ideal, there are also some artform practice-specific initiatives that provide targeted supports within their own sectors that focus on specialist aspects of that artform practice. For example, Theatre Forum and Irish Theatre Institute provide a foundation for development in the theatre sector, while Screen Producers Ireland offers members access to contract and licensing templates, updates on industry developments, and training and networking opportunities.

### 3.3 Case Study 1: Artform Practice Specific – Film and Video Umbrella UK



Film and Video Umbrella (FVU) was selected as an exemplar of an artform-specific organisation that provides integrated production and presentation expertise and supports, as well as commissioning ambitious works, many of which are rooted in place while also being internationally relevant.

FVU commissions, curates and produces emerging and mid-career artists' moving-image works, and presents them in collaboration with galleries and other cultural partners across the UK. They usually commission up to six new projects every year. The work often explores the relationship between film and other disciplines, innovating with new technologies. Since the late 1980s, the organisation has commissioned and produced nearly 200 different artists' projects, ranging from ambitious multi-screen installations to short film and video pieces, as well as online commissions.

Each of FVU's commissions follows its own unique course, but what they all have in common is a central emphasis on high-quality production and presentation. Benefitting from a supportive, creative environment, the commissioning opportunities that FVU is able to develop, in conjunction with a diverse range of partner venues, are notable for the close collaborations forged with artists and venues alike.

Exploring contemporary themes and emerging aesthetic trends, FVU projects seek to capture something of the spirit of the moment while also reflecting on a wider sense of place. As well as bringing internationally acclaimed artists' work to all parts of the UK, many of these commissions actively engage with the particular nature of the individual locations in which they are either made or staged, and often help to illuminate their larger social, cultural and art-historical context.

They also provide a range of very practical supports, including:

- AV equipment hire available to arts organisations at subsidised rates for exhibitions
- advice from a Technical Manager with three decades of experience
- production management from a team of hands-on producers and production managers who have worked nationally and internationally with artists, galleries, museums and other cultural organisations.

**Key Learnings:** FVU provides a model for an integrated provision of extensive logistical, technical and curatorial expertise and supports that provide a basis for ambitious, collaborative, relevant work. It combines technical expertise with art form specific understanding allowing it to support artists in curatorial development and practical delivery.

### 3.4 Case Study 2: Interdisciplinary Centre – The Complex



The Complex was selected as an exemplar of a multi-disciplinary approach that provides for the integration of artists, curators, technical and production expertise in support of ambitious work. The Complex is a multi-disciplinary arts centre in Dublin's north inner city. Its priority is providing arts to all people and space to artists for all art forms.

There are 16 studios with approximately 36 artists. The membership has developed into a self-perpetuating community. The studios have 100% occupancy and there is a constant demand, assisted by the gallery programme. The Complex Gallery's visual art programme for 2023 commissions 12 progressive contemporary artists to create site-responsive works in 5 exhibitions throughout the year. It operates an open curatorial framework, accepting proposals from artists throughout the year.

The Gallery manager devises the annual curated programme a year in advance through research and studio visits which results in a cohesive programme over the whole year. Relationships develop over time and the quality of exhibitions are higher as a result.

The Complex has been in receipt of arts grant funding, an annual time bounded grant to support the making and presentation of multiple artforms, under the arts centres funding pillar. In 2023, the Complex will allocate a considerably increased budget towards its visual arts programme which has been enabled by inter-departmental funding combining arts centre and visual arts funding to achieve the ambition of the proposed programme .

#### **Key Learnings.**

**Synthesising artists processes, curation and technical / production expertise impacts conceptual and production capacity.** Having technical aspects to artistic collaboration from the beginning also influences the process and the outcome of the exhibition, enabling experimentation and integrating the framework into the scenography of the overall exhibition experience. This positively impacts the practice of artists, technician and curator.

**Developing a community of practice build confidence, capacity and opportunity.** The Complex have built a community of artists and makers from every discipline who are integral to the Complex's identity. Artists report that this mix of disciplines is exciting, stimulating and encourages their practice to develop in ways in which it may have not if they were working in isolation. Some artists have collaborated and taken projects on together, and some have taken part in the gallery programme.

**Inter-departmental Funding** The 2023 visual arts programme at The Complex illustrates how capacity and ambition can be enabled through the strategic allocation of funding from more than one art form budget allocation within Council. This alignment supports departments to meet the strategic intention of the grant schemes, in this instance the arts grant award which is for the creation and presentation of the arts, with artform specific aims, in this instance to enabled capacity and ambition in the visual arts.



### 3.5 Case Study 3: Artsadmin

Artsadmin

For over 40 years Artsadmin has led the independent and cross-artform sector by producing world class performance projects taking place in theatres and galleries, on beaches, in supermarkets, forests, warehouses, on train-tracks. Artsadmin produce projects with artists that audiences don't just attend, but that they experience in multi-sensory ways, in unique contexts.

Artsadmin creates the conditions for art to explore the spaces in-between, working with artists, communities and collaborators in the development of creative work and conversations led by the organisations values.

- **Nurture vision** from artists at all stages of their careers, with care and support
- **Take action** to make projects happen locally, nationally and internationally with creativity and ambition
- **Cultivate connection**, with and in between artists, communities, programming partners and funders with generosity and humility
- **Progressing equity** in the projects Artsadmin produce and the ways Artsadmin work with commitment and empathy.

Working with artists as they explore and develop new projects, contexts and ways of working as part of a unique curated artistic programme, from one-off hour-long creative support sessions to multi-year programmes of work, across five main areas:

- **Projects** — Artsadmin curate, develop and produce individual works with artists that connect with audiences locally, nationally and internationally
- **Platforms** — Artsadmin develop and deliver ongoing series and multi-annual programmes, often in partnership, that progress our artistic agenda and drive important conversations.
- **Portals** — Artsadmin make space to share knowledge, expertise and insight to further ways in and ways forward in our sector for artists and arts-workers.
- **Pilots** — Artsadmin enquire, explore and innovate to address gaps in our field of enquiry, and find new models, ways of working and tools that push them forward.
- **Place** — Artsadmin's home is Toynbee Studios in the heart of Tower Hamlets; a creative ecosystem that houses other arts organisations, hosts arts events and provides accessible studio hire and a welcoming, creative canteen. Artsadmin use our spaces to deepen understanding, engagement and relationships in our hyper-locality through our engagement and public programmes.

Given the long history of Artsadmin there have been numerous pivotal activities which enabled evolution and areas of continuing challenge, a selection of which are presented here (for full case study please see Appendix 3).

#### **Pivotal Moments**

- Gaining support from Arts Council/public sector subsidised the organisation's day to day activities and was a cost-effective way of enabling more artists to create their work
- Establishing international relationships early on in the organisation's development contributed towards both building a reputation for Artsadmin and opportunities for the projects they were producing which in turn helped them establish interest in the work closer to home in the UK.
- Establishing an Artists Advisory resource/development of a artists bursary scheme
- Establishing paid opportunities for trainee producers (e.g. a year-long traineeship for emerging Producers plus bespoke traineeships for black/disabled/people from low socio-economic backgrounds attached to particular funding initiatives)

- Introducing a commissioning fund within the organisation's core budget enabled them to start commissioning projects
- Becoming part of EU-funded networks enabled Artsadmin to increase co-funding potential and to deepen /extend relationships with European partners
- Developing our focus on supporting those historically excluded from the arts, including artists who identify as disabled, LGBTQ+, Black and of the Global Majority
- Developing more home grown/ local projects that connect the building and the communities in which Artsadmin are based.

**Challenges**

- Pressure to do long term planning when organisation is having to manage shorter term issues
- Artsadmin and other arts organisations have less income to support commissions and kick-starting projects
- Fewer funds available for artists' support and reflection more focused on output
- Focus on access and inclusion /anti-racist practice is being challenged - requires time and resources
- Reduced local authority funding also makes development of local projects more complex
- More complex funding application process and increased competition for funds for artists
- Building materials and supplies increased massively
- Reduced income for projects puts artists and teams under increased pressure – difficult to produce projects of scale
- Disruption to creation and touring of work due to Covid: increased time and costs
- Mobility; issues for artists working internationally and now also in Europe
- Increased transport/travel costs putting up costs of touring
- Barriers across different disciplines still exists, making it difficult for artists whose work crosses artform to work in particular contexts e.g. visual arts and performing arts
- Recruitment of all levels from emerging to more experienced staff is challenging; Lack of experienced producers/team members within the arts sector; Decrease in arts /humanities courses at university having a trickle-down effect.

**Key Learnings:** Even for a well- resourced organisation operating on a budget of £2.2 million, tensions exist between R&D resourcing and art work production, the availability of expertise and the value of targeted curation and tailored opportunities. Initiatives which supported expertise in producing through training and apprenticeship, extended organisational capacity beyond its UK border and made available budget to directly commission and support artists have sustained Artsadmin in maintaining its mission over four decades.

### **3.6 Summary Learnings from Networks/Fora**

Within and across other artforms, and again within performing arts particularly, proactive networks/forums/organisations are found to be helpful as supporting framework in strengthening sectoral capacity, establishing standards of best practice and advocating for improving the working conditions of artists, technicians and associated arts workers.

Theatre Forum Ireland provides wrap-around support to the performing arts infrastructure from tailored and industry best practice training through to shared learning and networking opportunities. Its membership is broad and includes not only arts centres, venues and artists but also production companies, Local Arts Officers and resource organisations. It is actively engaged in supporting touring, e.g. the Touring Forum held in conjunction with the Association of Irish Stage Technicians. It also works with international organisations to develop expanded opportunities for Irish performing arts, e.g. Green Arts Initiative which expands on a Creative Scotland initiative, and Tourbook with Theatre NI.

Also, within the theatre discipline in Ireland, the Irish Theatre Institute offers bespoke mentoring programmes specific to a range of artists and practitioners in theatre and performing arts.

IETM, a European wide network for performing arts, delivers networking and exchange opportunities to its members by way of instigating co-commissioning, co-production and co-presenting opportunities. It also has a training and advocacy role.

Young Producers programmes run by Round House and Somerset House, London, offer intensive and industry-linked development programmes in recognition of the need to widen the opportunity for culturally diverse, socially and economically marginalised people entering the arts. They recognise that, as in Ireland, the production company infrastructure has changed and therefore so too have the

opportunities for learning through practice, unless these are created more deliberately.

**Key Learnings.** These examples further illustrate the importance of providing 'vehicles' that allow for broad membership in support of integrated services, cross-discipline learning and collaboration, learning through experience, and advocacy.

## 4. LEARNINGS FROM COMMISSIONING AND PRODUCTION AGENCY MODELS

### 4.1 Overview

Commissioning and production as a process is a standard part of the performing arts and increasingly these forms - dance, theatre, music, film and multidisciplinary practices - are being resourced by production agencies rather than stand-alone production companies which have been built up around an artist or artist practitioner.

Clearly defined roles and required specialisms are explicitly embedded in the practice of commissioning, producing and presenting performing arts and the application of funds and revenue generating potential is also explicit. In other words, there is an established expectation in the wider arts ecology here in Ireland and abroad that performances originate either by commission and are produced for presentation to a public or are produced by a company with the expectation that they will be sold on into a presenting framework.

In visual arts this systematic process tends to be located within institutional models where the human and financial resources are available to instigate and see through the process of commissioning, production and presentation.

### 4.2 Key Learnings

- **Production agency models are valuable systems by which artists and their work can be enabled.** They exist in various forms all based on the premise that the handing over of aspects of the planning, technical, financial, operational or presentational aspects of the making process enhances the skills and production capacity of the artist and those associated with the process.

- **The maturation of an artist, in terms of understanding how their practice evolves in the context of an overall ecology, can be informed by live learning.** This comes from the expertise of other professionals' development adding to their own capacity and understanding of making and showing work. Production agency models allow the artist to experience and benefit from the skills in various areas of production - including administration and management - without necessarily working in an institutional structure.
- **Successful production and commissioning agencies indicate that flexibility in the application of their model is important.** This includes the ability to respond to artist and project needs, and to have time as a key resource with which to plan and evolve sustainably.
- **Production agencies can function as connective tissue between local authorities, education, healthcare and other commissioning agencies, artists and existing presenting infrastructure (building and non-building based).** Often institution structures contain sound curatorial expertise attributed to commissioning or programming, capacity in the areas of technical and production delivery, and administrative, planning and operational management, but may lack the capacity to deliver additional projects beyond their immediate programming commitments. Commissioners may have sound rationale and financial capacity to instigate visual art works but may lack the experience, expertise and capacity to support the artistic process in full.
- **Commissioning and production agencies as they are typically designed map on to these processes, and have the agility to flex in the direction needed on a project specific basis.** Whether long established like Artsadmin or Artangel in the UK and Create in Ireland or more recently organised like SPIN, Flanders, or field:arts, Once Off Productions and Meitheal in Ireland, these models were all established in response to a need which was being articulated by artists.

### 4.3 Case Study 1: Commissioning and Production

#### Resource Agency Model - CREATE



##### **Create - the national development agency for collaborative arts**

CREATE has been selected as an exemplar of a model that provides a container for the creative process at all stages. It works cross artform as a resource and development agency with a focus on critical discourse, socially engaged practice and light touch wrap-around of supports.

Founded in 1983, Creative Activity for Everyone (CAFE), arose following a series of seminars on community arts. One of the original aims of the organisation was to promote community arts and to **act as a network service for arts practitioners**. CAFE was at the forefront of many pioneering initiatives, providing innovative training courses for arts workers and developing an all-island database of arts skills and resources. In 1990, the organisation had 150 active members, over 2,000 entries on its database (CAFEdata) and its quarterly CAFE Newsletter was in its seventh year of production. **'The Funding Handbook' was published in six editions between 1986 and 2007 and became an invaluable resource to both the arts and the broader voluntary and community sectors. Published by CAFE, The Funding Handbook was the definitive guide to sources of funding for community and voluntary work, including the arts, in the 32 counties.** It contained a comprehensive directory of support as well as useful information about funding from the EU, national and local government, state agencies, private trusts and the corporate sector.

In 2003 the organisation's name was changed to Create, reflecting that times had moved on for the organisation, in the course of its twenty year history, and in the broader arts environment. In 2006, Create confirmed its status as a national organisation and clarified its vision and purpose as the national development agency for collaborative arts in social and community contexts. Since 2006, Create has worked in partnership with the Arts Council and a range of arts and civil society organisations to encourage, promote and support the development of the collaborative arts sector.

Create's work initiates cross-sectoral national and international partnerships which support artists and communities to co-create work of depth, ambition and excellence. Its mission is to lead the development of collaborative arts practice by enabling artists and communities to create exceptional art together.

**As a resource organisation Create offers supports for artists working in social and community contexts. These include professional development, mentoring, project development support, commissioning and project opportunities as well as research and training.**

Create develops strategic partnerships with key arts and civil society organisations and works closely with artists to develop project opportunities which engage in community and social contexts. Examples include, a forthcoming Artists' Residency with the National Women's Council, currently a major artist's commission with the Dublin City Gallery The Hugh Lane and, in 2015/16, a co-commission with Artangel in the UK of artists Jesse Jones and Sarah Browne, In the Shadow of the State, which was also funded by an award from the Arts Council's Art:2016 fund.

**Create offers production, communications, budgetary and fundraising support. Create also engage closely with artists and are available to troubleshoot, to devise, develop and realise their ideas as appropriate. The team offer support in communications and in particular around dissemination and documentation as well as critical review.**

In 2019, Create was awarded the tender to lead the Creative Places pilot programme in Tuam (2020-2023) in behalf of The Arts Council and are Creative Places Network Services Provider (2021-2024) delivering further on this initiative in partnership with arts, community and civil society organisations.

**To facilitate high quality artistic practice to emerge, Create invest time and expertise in building partnerships and project frameworks, that support the relational and durational nature of collaborative practice.**

**Key Learning:** Create is adept at building frameworks through which artists can achieve work of social relevance and ambition with participation and engagement as a core component. By offering expertise, guidance and project specific supports all stages as required by the artists and project team Create maintains a basis for on-going arts project supports while enabling individual artists and partner organisations to become immersed in the process of making and participating in the work which in turn builds capacity and experience on the ground.



#### 4.4 Case Study 2: Producing Agency Model - SPIN



SPIN has been selected as an exemplar of a producing agency that illustrates an alternative approach to that adopted by larger agencies. It was created in 2011 as an alternative to existing artists' support agencies in Flanders and Brussels where large companies were very established and there wasn't room in the funding infrastructure for new entrants.

SPIN was founded using the model of a management agency, but with a completely different approach to governance. The three co-founding artists were also co-directors of the company, and they put in place two key roles: an experienced arts programmer and a visual arts producer.

The financial model used at SPIN has continued to develop over the history of the organisation, but the core structure formed early. Initially the producer worked 3-days a week providing administration and tour management to the artists, and each project-specific producer or artist paid a percentage fee of its budget to SPIN in order to support this overall producer role. For touring projects, this fee would be 20% of the budget, and for new creations/productions the fee would be 10%. These fees would cover the producer role, and additional producing team members as SPIN expanded.

Additional money raised by SPIN was put towards a programme called SPINoffs - a series of collective, discursive projects. It is evident that these SPINoff events had a large influence over the Flemish arts sector and worked to empower the voice of the artist. SPINoffs also had a significant and strategic influence over industry perception of SPIN, giving it artistic and curatorial heft rather than purely an administrative one.

SPIN was successful with an initial funding application for €35,000 from the Flemish Arts Funds. Following this application, SPIN applied for further 2-year project grants, and then structural funds for 2 and then 5 years.

Despite the additional structural income, the financial structure remained the same. Project income was still needed for the increased amount of production work as the team grew bigger. Meanwhile the three core artists were still able to apply to the Flemish Arts funds for project work, this wasn't prevented by their role in SPIN. And the artists' budgets are also always managed independently.

**Key Learnings:** SPIN offers a collective model which could be replicated by a group of artists who have identified shared resource requirements or cross artform opportunities for practice development.

## 4.5 Case Study 3: Commissioning and Producing Agency - 14-18 NOW

14-18-NOW  
WWI CENTENARY ART COMMISSIONS

14-18 NOW has been identified as a useful exemplar of how a state-funded institutional framework can be used as a commissioning and producing entity. 14-18 NOW was a World War I commemorative platform set up by the British Government and run out of the Imperial War Museum. 350 original art projects were commissioned and produced by 14-18 NOW and partners for their public-facing programme of which 80 were in the visual arts. This high proportion demonstrates the far reaching capacity of the artform to mediate and communicate with diverse audiences, as is evidenced by demographic analysis of the programmes. While the budget associated with 14-18 NOW is significantly beyond what would apply in the context of Ireland, it is the institutional framework that provides interesting insight.

Housed within the structure of the Imperial War Museum, a temporary system of experienced curators, producers, administrators, production and technical experts, along with marketeers and communication professionals, were gathered together in a series of fluctuating teams under a centralised governance structure. The Structure consisted of an advisory board, a corporate board and an executive.

14-18 NOW's primary focus was curation and programming that considered explicitly grassroots collaborative networks,. It identified artists whose practice would generate concepts with diverse and wide-ranging audiences in mind. The priority was to support the artists in their research and development of a concept that spoke to the overarching curatorial themes, ensuring it had resonance for the artists' practice and the potential future audience, in order to arrive at a point of commissioning before putting in place time-specific structures that would support the artist in the production and presentation of their work.

The success of 14-18 NOW was driven by strong leadership with a clear sense of mission - initiated by government, established independently and hosted within a major trusted institution. The independent arm's length structure was critical in helping 14-18 NOW build trust, particularly with artists. The chairman and the board worked effectively with the executive, supported by a small group of artistic advisers. It displayed all the best qualities of a learning organisation, eager and able to take criticism and adapt appropriately.

Experiences in the 2014 season resulted in changes, and subsequent seasons had a more established and larger programming and production team, with longer lead-in times for artists and participating organisations. The structure, experience and skills of the team - leadership with a flexible and facilitating approach - is frequently commended in evaluations both by commissioned artists and by partners. Agencies and freelancers with specific skills supported the core team as and when needed.

**Key Learnings:** This robust structural approach to a temporary system reflects the rigour and breadth of expertise required to successfully create an overarching framework, identify partners and create collaborative models which would support ambitious and engaging art projects. Noted learnings for future such enterprises included: the need for sufficient planning time before the onset of the programme, particularly regarding the commissioning process, and building relationships with artists and partners. Over the five years, the rise of digital and social media also presented new challenges as well as opportunities - for marketing, for engaging people in learning, and indeed for the creation of as well as access to the artworks. Future programmes might use digital platforms more deftly to promote the profile of the smaller, more local projects, and as a means of offering more context and information to enhance knowledge around the commissions.

## **5. REVIEW AND MAPPING OF ARTS COUNCIL SUPPORTS**

### **5.1 Strategies and Policies**

As the national agency responsible for funding, developing and promoting the arts in Ireland, the Arts Council's territory is broad and varied, and also requires meaningful partnerships with a wide range of partners and stakeholders. It also necessitates a thorough base of policy and research to support its work. From the overarching direction provided by the strategic framework of Making Great Art Work (MGAW) through to the policies and strategies for specific artform practices, once-off and regular research, and funding programmes, there is much to support production, commissioning and presentation in the visual arts. Appendix 6 contains detailed tables of key points from relevant Arts Council policies, strategies and research.

With MGAW setting the strategic direction for Arts Council activity, there is consistency across all policies and plans. A number of core areas are identified - areas that have also been highlighted by this review as of critical importance to the expansion of production capacity in the visual arts. These core areas are as follows.

- Collaborative working, including with local authorities and organisations, as well as other strategic partners.
- Maximising the role of arts centres in the development, production, promotion, presentation of artists and their work.
- Development of international opportunities through network development, mentoring and partnerships.
- Recognition of the importance of place, from a number of perspectives including creative development, work/production spaces and public engagement.
- Adaptation of funding programmes to reflect sector needs.

With regard to the visual arts sector itself, the Visual Arts Policy and Strategy (VAPS) picks up on the broad themes of MGAW and also identifies a number of specific intentions for the sector.

- To support venues/festivals in developing networks/increasing touring partnerships.
- To explore the feasibility of establishing a high-profile prize.
- To introduce strategic support for building curatorial and mediation capacity.
- To ensure the standard of exhibition space is a priority.
- To encourage independent, large scale production and commissioning models through existing and new funding.
- To open up large-scale production/commissioning opportunities in the visual arts to organisations in receipt of Strategic, Venues or Partnership Funding.

Again, many of these are echoed by the findings of this review and therefore a core consideration is where additional focus and activity might be required in order to support increased production.

## **5.2 Funding Supports**

The fact that funding programmes are broadly categorised into five strategic areas, as shown in Table 5.1<sup>7</sup>, means that there is a recognition of areas of commonality across all arts sectors (arising from the strategic themes identified in MGAW) and that the funding is intended to allow for cross-discipline fluidity that is focused on shared strategic objectives.

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<sup>7</sup> Source: Arts Council

**Table 5.1: Funding Supports**

Funding category	Purpose	Who can apply?
<b>Artists' supports</b>	To support individual artists to develop their ideas and their practice through: <ul style="list-style-type: none"> <li>• taking time out to concentrate on their artistic practice,</li> <li>• travelling to learn or to experience work in other countries, or</li> <li>• availing of a residency opportunity with an organisation or institution</li> </ul>	Individual artists only
<b>Project and programme</b>	To provide funding on a competitive basis to support individuals, entities or organisations to: <ul style="list-style-type: none"> <li>• develop a specific idea, or</li> <li>• to deliver more than one idea or activity</li> </ul>	<ul style="list-style-type: none"> <li>• Individual artists</li> <li>• Organisations</li> <li>• Entities that come together for the purpose of delivering a project or programme of work</li> </ul>
<b>Strategic</b>	To provide funding on a competitive basis to support arts organisations with ambitious and imaginative proposals to: <ul style="list-style-type: none"> <li>• assist artists in developing their practice and their ideas, and/or</li> <li>• deliver excellent arts experiences to the public</li> </ul>	Organisations that are formally constituted and have a track record for the delivery in the arts
<b>Partnership</b>	To provide funding to support local authorities in delivering arts experiences to people across Ireland	Local authority arts offices
<b>Development</b>	To support a range of activities designed to assist artists and organisations in undertaking developmental activities that enhance participation and stimulate public interest in the arts.  There are two types of development funding programme. <ul style="list-style-type: none"> <li>• Programmes in partnership with third-party organisations</li> <li>• Programmes managed directly by the Arts Council</li> </ul>	Development funding is not an open programme.  The development funding on offer will change depending on our priorities and goals. This means that who can apply will also change.

Visual Arts benefits directly and indirectly from at least 28 Arts Council funding programmes, ranging from smaller individual Bursary and Agility Awards to larger awards such as Open Calls and the Local Arts Creative Programme. An analysis by the project team of data provided by the Arts Council relating to key funding awards to visual arts between 2019 and 2022 identifies the breakdown of awards by funding programme - see Appendix 7. It also highlights a number of important points.

- Some organisations are in receipt of a number of different awards, suggesting they may be well-positioned for further development in terms of delivering core artist supports that would increase production capacity in the Visual Arts.

- Likewise, there are artists who have received awards from more than one programme and who could form a useful pilot group with which to test new initiatives or among whom to conduct further research based on the findings of this review.
- There may also be scope for learnings from local authorities who have participated in the Local Arts Creative Places programme to influence others, as well as for further exploring the supports, collaborations and productions that the funding has enabled in these counties. As with organisations, local authorities have a key role to play in the production, commissioning and presentation of visual art.

In addition to the programmes listed Appendices 6 and 7, there are funding programmes for other disciplines which are of interest in the context of the emerging themes in this report.

- **Beyond Borders** is a co-commissioning and touring programme for music and traditional arts run in partnership with the UK Arts Councils that could provide a model for shared commissioning and touring in the visual arts.
- **Creative Production Supports** is open to dance, theatre and young people, children and education. This could be explored as a model to support production in the visual arts.
- **Opera Projects and Production Award** supports initiatives by professional practitioners in the development and presentation of opera at three distinct stages - development, developmental presentation and smaller scale full production, and production. This staged approach could be a useful model for larger, more ambitious, visual arts/multi-disciplinary projects.

- **Theatre Resource and Development Scheme** is open to organisations and must include partnership with at least one Arts Council funded theatre organisation. The aim of the proposal should be the structured support of the work and/or career path of the professional theatre artist. Applicants put together a resource and/or development programme that details the infrastructure, resources and expertise that they will make available, as well as details of how they will select the participating artists and companies, and how their resource-sharing service will benefit theatre artists in a sustainable manner. This could be used as a model to further support CPD within the Visual Arts as well as strengthening the arts organisation/artist relationship.

### **5.3 Identifying and Mapping Themes**

The key findings of Sections 2-4 are, for the most part, mirrored in the Visual Arts Policy and Strategy and existing funding programmes. However, a more detailed mapping of the emerging themes and associated key needs against existing strategy, policies and funding programmes provides a more nuanced understanding of where gaps and opportunities exist - see Table 5.2.

**Table 5.2: Mapping of Themes and Needs Against Strategy & Policy and Gap Analysis for Production Capacity**

Theme	Key Needs	Mapped to Strategy/Policy?	Gaps
<b>Funding</b>	<ul style="list-style-type: none"> <li>- Funding needs to be broad enough to house policy.</li> <li>- Need for greater flexibility to account for longer time span and complexity of ambitious projects.</li> <li>- Need to ensure artists’ fees are appropriate within commissions.</li> <li>- Need to provide for full range of necessary supports, partners and services within more complex projects.</li> </ul>	Not explicitly but is inherent in objectives to encourage large scale work	Need to review funding programmes to ensure they are sufficiently flexible to support production capacity
<b>Place</b>	<ul style="list-style-type: none"> <li>- There are specific urban/rural concerns especially relating to infrastructure.</li> </ul>	Specifically maps to MGAW policy area: spatial and demographic planning	Further action required. Opportunity to test urban and rural models from case studies as potential solutions.
<b>Space</b>	<p>Issues of concern relate to:</p> <ul style="list-style-type: none"> <li>- availability and suitability of work and fabrication spaces;</li> <li>- availability of large scale presentation spaces;</li> <li>- access to large non-arts spaces for presentation.</li> </ul>	Work and presentation space issues specifically map to MGAW and VAPS	Further action required - findings of research will help to inform further action.



Theme	Key Needs	Mapped to Strategy/Policy?	Gaps
<b>Role of Strategic Partners</b>	- Arts Centres and organisations not yet fully engaged with commissioning, development, presentation and learning elements of visual arts.	Maps specifically to MGAW and VAPS	Further action required. Opportunity to test models from case studies as potential solutions.
	- LAs as supporters of artists through provision of workspaces, commissions and networking not fully engaged yet.	Maps specifically to MGAW and VAPS	Further action required in grounding the Framework for Collaboration into a specific action plan that encompasses visual arts and findings of this research.
<b>Collaboration</b>	- Artists frequently carry the responsibility for all project management including finance and administration.	No	Opportunity for this burden to be primarily within the remit of more experienced entities.
	- Opportunities and spaces required for collaboration across and outside of artform practices to happen more frequently, including integration of expertise outside of the arts, such as academic, technical.	Maps specifically to MGAW and VAPS	Further action required. Opportunity to test models from case studies as potential solutions.
<b>Education and skills</b>	- More support for lifelong learning, through formal, mentoring and peer learning. - Specific skills development in technical and specialist areas. - More support for curator and producer development.	Maps specifically to MGAW and VAPS	Further action required, to be informed by the findings of this research.

Theme	Key Needs	Mapped to Strategy/Policy?	Gaps
<b>Availability of Specialists</b>	<p>Access to, and availability of, specialists (curators, producers, technicians)</p> <ul style="list-style-type: none"> <li>- Need for panels of specialists.</li> <li>- Need for support for development of specialisms</li> </ul>	Partially maps to specific aspects of MGAW and VAPS	Further action required, to be informed by the findings of this research.
<b>Internationalisation</b>	<ul style="list-style-type: none"> <li>- More visibility of Irish art and artists internationally.</li> <li>- More opportunities for international experience.</li> </ul>	Maps specifically to MGAW and VAPS	Opportunity for additional initiatives based on research and case studies.
<b>Expansion of the Visual Arts</b>	<p>Broader categorisation of visual arts, its contexts and partners.</p> <ul style="list-style-type: none"> <li>- Visual arts practices are increasingly collaborative and multi-disciplinary.</li> <li>- It also takes place in an unlimited variety of places and with a wide range of partners.</li> </ul>	No	Need to take account of the expansion of practice within visual arts in existing and all further policies and programmes.

## 5.4 Prioritising Options

While almost all the themes and key needs that have been identified are related to existing policy, there are specific aspects of most that provide opportunities for further action in support of improving production capacity in the visual arts. An important further step, therefore, is the prioritisation of the gaps and opportunities listed in column 4 above.

A simple approach to prioritising the options to be taken as a result of the gap analysis above is to divide them into two categories - those that can be done quickly, potentially in-house and using Arts Council expertise, and those that will require more consideration and development.

Those that fall into the first category are likely to include actions arising from the following.

- Reviewing and adapting funding programmes.
- Developing action plans with local authorities and enhancement of their role.
- Additional initiatives for internationalisation.
- Identifying in existing policies positions which would contribute to the expansion of the visual arts and ensuring these are representative of the scope of visual arts practice and would result in opportunity for collaborative and ambitious work.

Options to address the second category may be more suited to pilot projects as a way of testing new models. These include:

- Testing new approaches to supporting visual arts in rural and urban settings.
- Availability and suitability of work and presentation spaces.
- Further development of arts centres and organisations as supports across all aspects of the framework of production.
- Support for more collaboration within, across and outside of the arts.
- Development of lifelong learning for a variety of creatives involved in the Visual Arts.
- Support for development and increasing availability of specialisms.

We are ideally seeking to identify smart solutions that would address several gaps under one overarching action or model rather than addressing each gap individually. This is where the findings of the research, and particularly the case studies, can be brought to bear, as they highlight existing approaches, models and solutions that are successfully addressing a number of needs. In Section 6, a number of recommendations are made that offer the best opportunity for creating significant impact on production capacity in the visual arts. These recommendations are accompanied by examples of relevant models and options that can assist with addressing the gaps and needs identified above.

## **6. RECOMMENDED OPTIONS**

### **6.1 Introduction**

There is significant opportunity for visual art policy to demonstrate leadership in areas relevant to overall Arts Council policy as it enters its next strategic phase on the completion of the delivery of the goals outlined in 'Making Great Art Work'.

Domestically, much of the research signposts gaps and frailties in production capacity which are also being experienced in other artforms and creative contexts. Festivals, for example, are experiencing operational and production related challenges arising from a shortage of experienced producers and production professionals to work alongside dedicated enthusiastic community groups of which there is no shortage.

Capacity of the arts across all disciplines was an area of attention for the Arts and Culture Recovery Task Force - a group representing lead agencies, local authorities and artists - which considered ways in which the art culture and creativity sectors could recover after an extensive period of non-activity during the Covid pandemic. The Arts, like many other sectors, is also experiencing the effect of significant movement in the work force, in particular, among technical and production professionals.

A key factor of recovery, according to the Task Force, is attracting new talent into the arts and bolstering the skills of professionals already active in the sectors. This acknowledges the importance of enhanced employment opportunities based on transferable skills, the positive impact of continuous professional development and upskilling, in supporting capacity-building for every role in the process of art production.

Furthermore, gaps in technical, fabrication, curatorial and overall career-specific education - such as understanding intellectual property contracting and budget management - have been identified through this research and a review of analysis from the visual arts education sector. A composite approach to addressing skills gaps for those choosing a career as a professional working in any aspect of the arts presents opportunity for The Arts Council to shape a conversation with partners in industry and education. This conversation would encompass a number of aspects, including: sectoral standards for artform-specific learning, the role of Arts Council funded organisations in contributing to learning cycles, and the equitable distribution of opportunity and access based on active equality, diversity and inclusion practices.

Workspace and studio access is a continuous consideration for its impact on visual artists and is an intrinsic part of the conversation with local authorities around urban planning and place-making. Access to existing dedicated arts spaces, as well as to non-art spaces with the potential for meanwhile use, offer the basic essential fabric to build communities of practice - a key factor in capacity building.

The recommendations that follow consider measures specific to the visual arts and their potential impact on the sector. However, they should also be read for their potential relevance to other departments, to support intradepartmental dialogue and planning, and for their potential to inform the direction of The Arts Council 's next overall strategy for 2025 to 2035.

## **6.2 Strategic Recommendations**

These strategic recommendations sit outside of The Arts Council's day-to-day operational activities and are intended to help the organisation strategically shape visual arts policy. They are presented in the form of recommendations which would institute change and increase capability, introduce new and better opportunities, and improve existing production capacity in the visual arts. The priority actions associated

with the recommendations have been identified as they each help to address, under one umbrella action, a number of the key themes identified in Section 5.

**6.2.1 Recommended Option 1: Strengthen collaboration to support professional development, strategic relationships and the emergence of stronger communities of practice.**

**Priority Action 1:** Establish a proactive visual arts development resource agency that offers professional supports and facilitates peer to peer opportunities for visual arts infrastructure (galleries, studios, museums, arts centres, festivals, local authorities and public art commissioners) to connect with producers and technicians from a range of disciplines resulting in a community of practice made up of skilled professionals and representative of diverse areas of expertise required to deliver contemporary visual arts practice.

**Rationale based on national and international review:** This is addressing the need to build on existing infrastructure to strengthen commissioning, production and presenting capacity in the sector by pro-actively building a community of practice within the visual arts. Connecting makers and technicians with commissioners, presenters and artists' representative bodies such as Visual Arts Ireland, this type of agency can promote and coordinate the sharing of resources, help to identify new opportunities for making, presentation and touring, and work into the whole visual arts ecosystem with a specific focus on brokering and enabling visual arts projects.

### Supporting Examples from Research

Plus Tate (UK), while institutionally-based, supports and encourages co-commissioning and co-presenting within its membership; while IETM, the international network for contemporary performing arts with over five hundred members, acts as a centralised hub for information on funding opportunities, training, skills development and members conferencing with a focus on networking and co-production and presenting opportunities.

Also based in the UK and in cities across Europe, Make Works offers a global library of local manufacturing, connecting artists and designers with manufacturing processes, materials, machinery and equipment providers, often brokered at low cost for artistic projects.

In Ireland, Theatre Forum ensures that the performing arts infrastructure, and those involved in the presentation of performing arts, are up to date on best practice; while Irish Theatre Institute offers intensive programmes for the development of artists' practice based on a tailored set of interventions. Music Network, commissions, produces and promotes music artists across a network of venues throughout the country. Creative Production Support funded organisations are also stepping into the gap between artists and producers across artforms, and while in early stages of development showing capacity growth and the opening up of opportunities for artists and producers.

Visual Arts Ireland (VAI), the island-wide members' representative agency provides a range of in-depth information and guidance for artists on everything from tax and VAT to contracts and budgeting. VAI conducts sector-relevant research and advocates for improved working and pay conditions for artists, with an active role as the artform specialist in shaping supports for its members.

However, what is not present in the visual arts ecology in Ireland is a pro-active model that draws on participative exemplars, bringing constituents together with a focus on creating new and more connected opportunities for artists to make and show their work.

#### **6.2.2 Recommended Option 2: Inform the advancement of professional skills and career development in the visual arts.**

**Priority Action 2:** Conduct an audit of current skills and career development programmes and opportunities available to visual artists, producers, curators and technicians, mapping the ecology for skill and career development. Collaborate with partners in industry and third level institutions to support a corresponding framework for professional development, production training and technical skills.

***Rationale based on national and international review:*** Training and skills development are important at all career stages to the continued evolution of individual practice, to the visual arts ecology and to support production capacity. Clearer pathways need to be created for artists and creative collaborators to develop skills and gain experience which in turn encourages projects of conceptual ambition.

This presents an opportunity for Arts Council departments to consider how current and future resources can add value to professional development in visual arts practice and the benefits/opportunities this may offer to creative production across artforms.



### ***Supporting Examples from Research***

Screen Ireland and partners are overseeing the establishment of five regional academies focused on film and television animation and production and crew, with the intention of doubling the workforce in response to the increased studio capacity on the island. The focus of these academies is on attracting new and diverse talent into the sector and building a robust TV and film sector. To achieve this, each academy has a budget of between €300K - €600K for skills development.

Screen Ireland has also worked with the constituent guilds, i.e. writers, directors and technicians, to develop a competency framework document. This maps out what various roles are and what competencies are required / expected. In the context of contemporary visual arts practice, and the increased breadth of collaborative practice which includes curators, creative producers, producers and technical experts, this type of learning framework would be very useful. It would support role progression and encourage transfer between roles, if accompanied by a clear understanding of transferable skills.

From an applied perspective, in order to access a section 481 tax credit it is a condition that the production company has a skills development plan. The plan is tracked and reported on, which means that Screen Ireland remains close to the sector, identifying gaps and able to respond accordingly by putting in place the necessary CPD supports.

Furthermore, by empowering learning to happen from within the sector, resources are made available so that relevant organisations can take responsibility for upscaling people in their own sectors. For example, a €25,000 grant was made available to the Writers Guild of Ireland to offer their members training and support in IP copyright, investing in the training of the sector but also strengthening the community through the Guild itself.

Additionally, Screen Ireland operates a mentoring scheme matching candidates to one of a diverse panel of mentors. Based on an annual open call, applicants need a minimum of three years' experience to apply. If successful they are matched with the most suitable mentor and have access to up to 20 hours over the course of a year. Mentors receive €125 per hour and the mentees access their expertise for free. These small fees for modest time inputs can have very specific and targeted benefits to the participants.

These models of targeted and incentivised skills development linked to resources could be applied to strategically-funded organisations and arts organisations which have capacity and interest in taking on a developmental role.

There are many more examples of imaginative and sector-specific approaches to training and upskilling, including the Future Producers initiative at The Roundhouse, London, which leads on training but relies on practice placements with arts organisations across the UK; the SEEDS programme (Rough Magic & Dublin Fringe), which selected representation from writers, directors, producers and theatre designers for an annual intensive apprenticeship programme: EVA Production Leadership Programme, which offers in-house curatorial training, international exchange and cross-disciplinary technical learning; Future Producers programme at Somerset House, which focuses on marginal and underrepresented producers from 18 - 30; the Artsadmin trainee producer programme, and the Battersea Arts Centre producer apprenticeship programmes.

In the area of certified further education, career-ready modules which are relevant and practical are the focus of the Creative Futures Academy (NCAD, IADT, UCD); NUI are collaborating with Galway International Arts Festival on a postgraduate certificate in Creative Arts Management; and UCC have added a MA in Arts Management and Creative Producing to their course offering,

### **6.2.3 Recommended Option 3: Build a place-centric pilot based on partnership to enhance capacity in production and presentation of visual arts.**

**Priority Action 3:** Develop a place-based pilot with a local authority that brings together partners in arts organisations, artists, production expertise and workshop spaces to hot house visual arts development, aligning with the strategic goals of the Arts Council spatial policy framework, 'Place, Space & People'<sup>8</sup>, and advancing public engagement, which is a primary goal of 'Making Great Art Work'. The 'Invitation to Collaborate', which The Arts Council would offer as a framework, would ultimately be shaped by the local partners.

**Rationale based on national and international review:** Artists' practice is often inspired by, and rooted in, place, and artistic practice is increasingly making an important contribution to place-making, whether that is the intention of the artists or not. These associations can be further developed by anchoring place as a fundamental component in the production, commissioning and presentation of art – identifying locally-based solutions and opportunities to national challenges, e.g. access to workspace, fabrication and technical expertise, commissioning and presenting agreements, grass roots learning / skills development, marketing and promotion of visual arts.

Existing infrastructure and capacity can be reviewed to identify where clusters may exist which would map onto the characteristics of a strategic hub. Characteristics include:

- 1) availability of gallery / exhibition space, these may be temporary and dedicated spaces including space in multidisciplinary arts centres;
- 2) access to making spaces, which could be in use for other production-related activities but are also suitable for artists to make work in, e.g. dark rooms, editing facilities, artists' studios, fabrication spaces, recording studios, rehearsal rooms;

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<sup>8</sup> 'Place, Space & People. A new Arts Council policy framework for socio-spatial equity in the arts.

- 3) technical, production and marketing capacity, perhaps from other artforms, which can be transferred to visual arts projects;
- 4) and, of course, a community of artists.

Through the strategic application of existing resources, rather than additional resources, incentive informed criteria could shape Arts Council invitations to the sector for collaborative applications. These collaborations move beyond current touring mechanisms and focus on venues, producers, technical and production specialists and artists forming communities.

By creating a pilot which can be observed and evaluated over a three-five year period, the impact of targeted investment on the local arts ecology, including public engagement and audience development, can be tracked to inform an evidence-based model that may be implemented elsewhere.

Longer term, The Arts Council and CCMA partners may identify a number of hubs of different scale across the island to identify gaps and opportunities, develop capacity, encourage diversity and inclusion and ultimately elevate the prominence of visual arts in community, social and cultural contexts.

### ***Supporting Examples from Research***

Bristol City adopted a cross agency strategic approach to the development of visual arts infrastructure, artists centred residencies and production programmes to address issues of under-representation in visual arts practice in the city. The ecology built up over time, resulting in a thriving community of artists and art makers operating within dedicated arts infrastructure, such as the Arnolfini contemporary arts centre, and establishing new artist-run spaces such as ArtsSpace and The Island. The city targeted interventions had a catalytic effect from which the community of artists and arts professionals established a sustainable ecosystem.

In Ireland, newly established organisations, FieldArts, Once Off Productions and Meitheal - Branar, funded under Creative Production Supports by The Arts Council, are connecting artists and their work to production infrastructure from conceptualising, to creating and presenting.

For example, multidisciplinary artist Peter Power's ambitious 'After Light: These Dark Citizens', commissioned and produced at the Cork Midsummer Festival, is an exemplar of the key ingredients required in the creation of projects of scale and ambition. Power was artist-in-residence with the festival, supporting the gestation period for the concept to evolve. He collaborated creatively with visual artists Lorraine Nesson, Padraig Barrett and lighting designer Stephen Dodd. The project was produced by Once Off Productions, with the National Sculpture Factory providing necessary built infrastructure to enable the project to be fully fulfilled. Funding came from both the Arts Council and Cork City Council.

This kind of multi-party strategic collaboration offers a model by which to think about the application of Project and Open Call awards with an emphasis on collaborative practice between partners which can meet the challenges associated with planning and delivering larger scale or durational work. It may also offer an effective framework to encourage collaboration between strategically funded expertise with smaller grant award recipients to magnify potential. The recent appointment of a Head of Multidisciplinary Arts at The Arts Council will undoubtedly contribute to the thinking around this development practice.

**6.2.4 Recommended Option 4: Support visual arts / cross artform capacity and make expertise available to those involved in commissioning and programming public and ambitious art experiences.**

**Priority Action 4:** Establish a specialist vehicle (s) which can offer consultancy services to major projects, build relationships with fabrication, technical and production companies, and broker partnerships which enhance production capacity and scale of ambition.

**Rationale based on national and international review:** There is extensive experience within the visual arts community of working on durational, large scale or conceptually ambitious projects. For example, the annual award to represent Ireland at Venice requires a range of expertise to deliver not only the creative output but also logistical and financial systems associated with presenting in another country.

Similarly, many public art commissions require planning, engineering and design expertise which can be a drain on the originating artist's time and creative resources.

Lead agencies internationally, outlined below, offer a service which focuses on logistics, technical and production requirements, and project delivery. In some instances, commissioning and curatorial support is available. In this instance, the area of potential deficit being addressed is on connecting expertise in planning, logistics and delivery to existing curatorial and commissioning infrastructure.

This kind of resource organisation could be co-located in existing infrastructure with specialists expertise that can expand and contract on the basis of the needs of the portfolio of projects. An agency model could be resourced with a small number of experienced staff (as was the case with the Irish Theatre Institute and Theatre Forum) with access to a roster of experienced associates that hold the legacy of experience of delivering complex and large-scale projects in the visual arts.

The development of the new multi-artform spaces planned for the Odlum's site in Dublin Docklands, for example, may offer opportunity for this kind of service to be made available with fabrication on-site.

### ***Supporting Examples from Research***

Major initiatives in visual arts are underpinned by the existence of an expert agency of some kind which offers services specifically focused on significant impact and enhancing visual arts profile and presentation. Artangel in the UK commission and produce art works which are often of major scale and ambition, requiring multiple partners in the delivery. Creative Time, New York, operates an open call and a curated programme of major public art works based on themes of diversity and cultural engagement. Koro, Norway, coordinates, manages and presents art in public building and public spaces, brokering and delivering opportunity for artists internationally. Locally, to facilitate high quality artistic practice, Create – the national development agency for collaborative arts - invests time and expertise in building partnerships and project frameworks that support the relational and durational nature of collaborative practice.

Establishing an agency that has this kind of capacity could support the management of the commissioning and production of large-scale projects, offer continuity of skills to commissioners and curators of Ireland at Venice, and make expertise available to artists and local authority teams involved in ambitious public art projects. Founder of Temple Bar Gallery and Studios, Jenny Haughton, established Artworking, a curatorial and production agency, to deliver art in the public realm in the early 90's, which provides a basis for exploration of what this kind of agency would look like in 2022 for contemporary arts practice.

#### **6.2.5 Recommended Option 5: Review the opportunities for project-specific arrangements for multi-annual funding of large-scale or durational visual arts projects.**

***Priority Action 5:*** Provide for multi-disciplinary supports accounting for the stages involved in projects of scale, duration or cross-artform complexity.

***Rationale based on national and international review:*** Adopting a more tailored funding response that reflects the funding mix which may be present in visual arts projects, allowing for the easier management of large-scale funding such as % for art, Ireland at Venice, and removing perceived obstacles associated with Open Call.

The experience of building and managing a budget for Ireland at Venice, perceptions associated with the Open Call funding programme as being beyond the management capacity, and the complex processes of budget management for public art projects all signpost opportunities for the Arts Council to be sensitive to the application of their own resources into these complex contexts. As the Arts Council programmes are often under review, this offers an opportunity to consider ways in which the same resources can be tailored to support project-specific processes. Can the Arts Council resources be applied with greater agility than that of other contributors to the funding matrix and, if so, what effect might this have on instigating projects of scale and ambition?

Enhancing access to resources for making works of scale and / or duration from The Arts Council side may unlock sectoral conversations around projects of ambition and promote cross-departmental financial collaboration for projects which deliver on a number of artform and policy objectives.

#### **6.2.6 Recommended Option 6: Increase opportunities for international development and presentation of Irish visual art**

**Priority Action 6:** In line with Arts Council international policy to stimulate, promote and integrate international arts practice within the national ecosystem, it is a sector consultation Recommended Option to develop a pilot programme for international collaboration. Designed in recognition of the specific way in which visual artists and their work is developed and presented in the context of international residencies, curated gallery and museum programmes, art fairs, platform events and festivals, the Arts Council has a catalytic role of play in supporting the sector to access the supports available towards membership of, and participation in, relevant international networks, as well as to support international learning opportunities for artists, curators and producers.

This may be achieved by working with existing Arts Council resourced organisations such as VAI, and internationally active partners such as IMMA, EVA and TULCA, while ensuring internationalism is a consideration in any newly established visual arts

development agency. In addition, galleries and arts centres should be encouraged to work in partnership with each other and with European and international partners by establishing a framework for planned international activities, shared learning, culture of exchange and having a stronger Irish presence in International visual arts networks.

***Rationale based on national and international review:*** Established programmes and future policies signpost the importance of transnational opportunities for artists and creative collaborators in building capacity and enhancing opportunities to make and show work.

The Arts Council offers a range of funding supports which can be applied to the development of international collaborations and the strengthening of networks in the visual arts including the Agility Award, Capacity Building Support Scheme, Visual Arts Bursary Award, Visual Arts Project Award, Touring and Dissemination Work Scheme, Arts Grant Funding, Strategic Funding, International Residency Initiatives Scheme (IRIS), Creative Europe Co-Funding Award and also promotes EU Commission awards e.g. 'Culture Moves Europe'. Many of these resources can be awarded in combination, which offers strategic opportunity to the sector to design and implement internally-focused initiatives that can enhance the presence of Irish visual arts and visual artists abroad.

Additionally, with increasing focus on environmentally-responsible practice and the growth of digital in the creation, promotion and dissemination of art works, growing a stronger international dimension to the visual arts sector supports Irish artists to align to international best practice.

Finally, reciprocal initiatives, such as a coordinated programme to encourage and enable international curators to conduct studio visits, meet with curators and artists and connect with presenting organisations, create greater fluency between the sector in Ireland and abroad.



### ***Supporting Examples from Research***

Screen Ireland operate a bursary scheme to assist Irish screen professionals in enhancing their career through international skills development. The scheme focuses specifically on international development opportunities in recognition of the need for creative professionals to go to where the concentration of industry activities are in order to unlock opportunities outside of the island. Recipients of the bursary have reported beneficial outcomes for their projects from being able to attend, for example, the European Audiovisual Entrepreneurs producers' workshop.

EVA Production Leadership Programme includes international exchange with a European partner and the BxNU Institute, a collaboration between the Baltic, Newcastle and Northumbria University, researching international curatorial practice and creating projects specifically with international collaboration at the core. IMMA Invites is a programme for in-bound curators to conduct studio visits, while Askeaton Contemporary Arts and Create are supporting international exchange for visual artists funded through the International Residency Initiatives Scheme.

EU co-funded agency 'On the Move' publishes international mobility grant supports available in every country and continent categorised as outgoing or incoming mobility. Creative Europe Culture strand, which focuses on opportunities for artists to find creation and presentation opportunities across borders, offers an open call mobility award. 'Culture Moves Europe' is for emerging artists and cultural professionals to pursue projects beyond the borders, specifically in excess of 600km of their originating country with additional financial awards for environmentally responsible travel.

On larger scale, Artsadmin's relationship with European partners has been crucial, including its EU-funded networks ACT / Imagine 2020, and the catalyst for Create to Connect, a collaboration between 13 European cultural and research organisations with a commitment to research and develop production models and audiences through dialogue and participation.

**6.2.7 Recommended Option 7: Establish a research pilot based on research methods which can result in robust future studies to support planning and policy around socially representative visual arts access, engagement and participation.**

**Priority Action 7:** In line with priorities set out in the Arts Council 3-year plan, which identifies the carry-over of public engagement actions outlined in MGAW, there will be a process of putting together a Public Engagement Development plan. The Visual Arts department should examine what kinds of research methodologies are being applied in contemporary culture contexts to gather evidenced based appreciation specific to the interaction between visual arts and visual arts audience.

The focus should be on context specificity, social engagement and the relationship between art making / showing and art engagement. This kind of intelligence gathering will inform future commissioning of research into visual arts audiences and engagement. The resulting perspectives will also provide a baseline for sectoral planning, curatorial exchange and fine tune the Arts Council priorities for public engagement and audience development in the visual arts.

**Rationale based on national and international review:** It is timely to invest in an intelligence gathering exercise to review the kinds of research methods being employed to understand the relationship between visual arts and the public.

To address this, a research polite focusing on the impact of visuals arts on communities and the public in site specific, festival and events, and non-gallery contexts examining the role of visual arts in civic society, would not only inform visual arts policy but also resonate with policy perspectives in associated departments. This allows the Arts Council to strategically consider ways in which to strengthen participation in visual arts, and apply research based insights into the practical delivery of diversity and inclusion policy.

### ***Supporting Examples from Research***

Recent research, funded by the Arts Council Capacity Building Fund, is examining cross artform engagement within audiences in some of the larger arts centres with visual arts programming across the island. Gallery spaces, such as Douglas Hyde, have conducted research through surveys seeking to gain insight as to why potential audiences don't visit the gallery.

In 2013, 'Here and Now' published research on audiences of the RHA, Glucksman, Limerick City Gallery, Butler Gallery, Douglas Hyde, Temple Bar Gallery & Studios, National Gallery of Ireland, IMMA and the Gallery of Photography, Ireland. Recent research from the Audience Agency, UK, into visual arts audiences across England report more diversity and younger age groups being reflected in visual arts audiences than in other artforms.

Create are mainstreaming the Summer School on Collaborative Arts and Cultural Diversity as a Create programme strand in 2023, and working at multiple levels, organisationally, programming and governance, as well as with those artists and arts managers / leaders to create the conditions to diversify the existing infrastructure for the arts in Ireland during 2024-2025. There is a corresponding expectation that this will be reflected in diversity of audiences and participants.

Growing, deepening and diversifying audiences are strategic priorities within the Creative Europe programme with 'European Audiences 2020 & Beyond' proposing a move from intuition to strategy underpinned by international peer learning realising these objectives across the EU.

In academia, there are a range of creative arts and cultural research methods, such as creative value systems, which offer insights into the effective collection and analysis of data with a view to understanding the value contribution of arts and creativity economically, socially, culturally and professionally. Recent studies include Value Creation in Art Galleries (Williams et al. 2020) and Valuing Arts and Arts Research (Saratsi et al. 2019), the latter of which presents useful recommendations on designing collaborative research studies.

### **6.3 Conclusion**

These recommended options for development address considerations at the level of the individual, the organisation, the wider arts and culture ecology, and the international context. They draw on relevant themes and research findings focused on commissioning, producing and presenting visual arts and, where relevant, consider learning and connections with other artforms.

They are intended to support production capacity in the visual arts by building on The Arts Council's existing supports and resources, complementing current infrastructure, and suggesting ways in which to strengthen the sector and catalyse targeted growth. Some of the suggested recommendations are to be acted upon by The Arts Council, while others require collaboration from within the visual arts sector, Local Authority and creative industry partners.

## **7. APPENDICES**

### **Appendix 1:**

#### ***Consultation Report***

## A1. CONSULTATION REPORT

### Arts Council Consultations

Name	Role
Val Ballance	Head of Arts Centres
Valerie Connor	Visual Arts Advisor – Organisations
Liz Meaney	Arts Director
Stephanie O’Callaghan	Arts Director
Sinead O’Reilly	Head of Local, Place & Public Art
Sean O’Sullivan	Visual Arts Advisor - Artists

### Arts Sector Consultations

Name	Role / Organisation
Rayne Booth	Arts Consultant & Curator
Gerard Byrne	Artist
Sarah Browne	Artist
Phil Cave	Consultant
Mary Conlon	Artistic Director, Ormston House
Valerie Connor	DCU Faculty Member, Arts Council Visual Arts Advisor
Mary Cremin	Director, Void Gallery
Lisa Crowne	Studio Manager, A4 Sounds
Mark Cullen	Curator, Pallas Projects / Studios
Karen Downey	Curator, Producer & Artist
Andy Edgar	Studio Manager, A4 Sounds
Vanessa Fielding	Artistic Director, The Complex
Annie Fletcher	Director, IMMA
Sarah Glennie	Director, NCAD
Nicky Gogan	Executive Producer / Head of Development, Piranha Bar
Mark Gorman	Gallery Manager & Curator, The Complex
Michael Hill	Curator, Temple Bar Gallery & Studios
Michele Horrigan	Founder / Director, Askeaton Contemporary Arts
Jenny Haughton	Curator, Producer
Kate Howard	Visual Arts and Cross-Artform Producer, Culture Works
Judith Knight	Specialist Advisory to CPS programme, Founder, Artsadmin
Gareth Lee	Skills Development Manager, Screen Ireland
Annie Lynott	General Manager, The Complex
Lynette Moran	Director, Field Arts

Sinead McCann	Artist
Ailbhe Murphy	Director (former), Create
Mark Murphy	Curator, Pallas Projects / Studios
Niamh O'Malley	Artist
Sinead O'Reilly	Head of Local, Place & Public Art, Arts Council
Sean O'Sullivan	Curator, Arts Council Visual Arts Advisor
Matt Packer	Director, EVA International
Aisling Prior	Curator
Kate Strain	Director, Kunstverein Aughtrim

### Group Consultation #1

Name	Role / Organisation
Gerard Byrne	Artist
Mary Cremin	Director, Void Gallery
Paul Fahy	Artistic Director, Galway International Arts Festival
Annie Fletcher	Director, IMMA
Matt Packer	Director, EVA International
Kate Strain	Kunstverein Aughtrim

### Group Consultation #2

Name	Role / Organisation
Miguel Amado	Director, Sirius Arts Centre
Sara Greavu	Curator, Project Arts Centre
Belinda Quirke	Director, Solstice Arts Centre
Elizabeth Whyte	CEO / Executive Director, Wexford Arts Centre

### Group Consultation #3

Name	Role / Organisation
Valerie Byrne	Director, National Sculpture Factory
Siobhán Geoghegan	Director, Common Ground
Georgina Jackson	Director, The Douglas Hyde Gallery
Anne McReynolds	Chief Executive, the MAC
Hugh Mulholland	Senior Curator, the MAC
Anna O'Sullivan	Director, Butler Gallery
Clíodhna Shaffrey	Director, Temple Bar Gallery & Studios

**Group Consultation #4**

<b>Name</b>	<b>Role / Organisation</b>
Michelle Carew	Arts Officer, Cork City Council
Pippa Little	Arts Officer, Limerick City Council
Ruairí Ó Cuiv	Public Arts Officer, Dublin City Council
Ciara King	Arts Officer, Dun Laoghaire Rathdown County Council
Louise Ward	Public Art Officer, Dun Laoghaire Rathdown County Council

**Arts Council Head of Teams Group Consultation #1**

<b>Name</b>	<b>Role / Organisation</b>
Imelda Dervin	Head of Key Performing Arts Organisations
Ben Mulligan	Collections Manager
Caoimhe Ní Riagáin	Head of Investment Services
David Parnell	Head of Theatre
Alice Ryan	Public Policy Manager
Fionnuala Sweeney	Head of Framework and Film
Davide Terlingo	Head of International and formerly also Head of Circus, Street Arts & Spectacle

**Arts Council Head of Teams Group Consultation #2**

<b>Name</b>	<b>Role</b>
Sarah Bannan	Head of Literature
Paul Flynn	Head of Traditional Arts
Anne O'Connor	Head of Arts Participation
Karl Wallace	Head of Festivals

Findings and insights from the consultation programme are presented in aggregate in the study and embedded in the recommended options.



**Arts Council Project Team**

<b>Name</b>	<b>Role</b>
Claire Power (Project Lead)	Visual Arts Support Manager
Maeve O'Flaherty (Project Support)	Visual Arts Officer

**Arts Council Working Group**

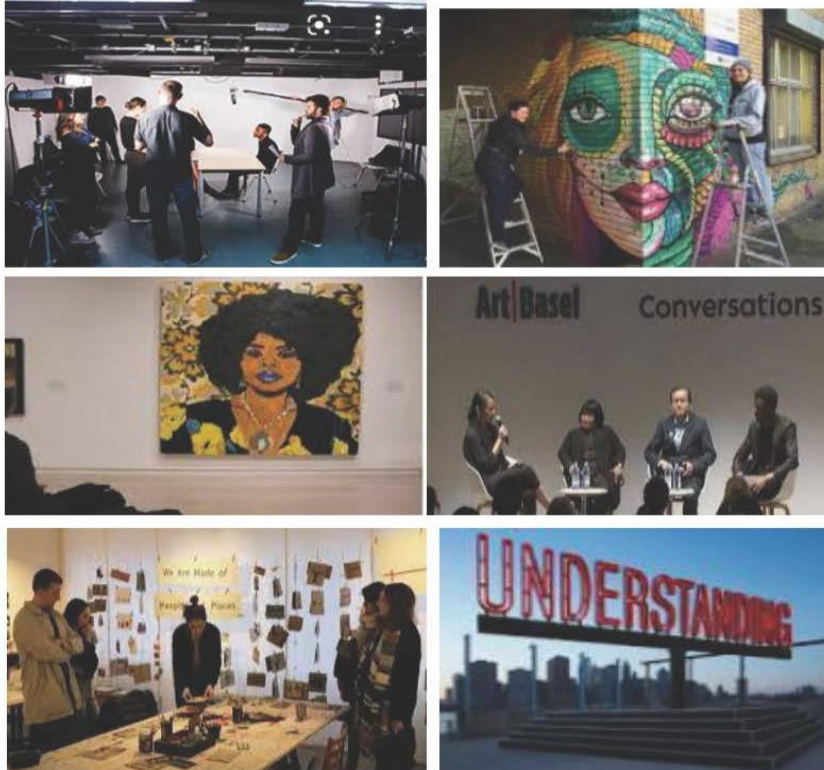
<b>Name</b>	<b>Role</b>
Claire Doyle (Chair)	Head of Visual Arts
Stephanie O'Callaghan	Arts Director
Ann O'Connor	Head of Arts Participation
Rachel West	Head of Multi-Disciplinary Arts
Claire Power	Visual Arts Support Manager
Maeve O'Flaherty	Visual Arts Officer

**Arts Council Additional Expert Input**

<b>Name</b>	<b>Role</b>
Toby Dennett	Strategic Development Manager
Monica Corcoran	Strategic Development Manager
Davide Terlingo	Head of International (formerly also Head of Circus, Street Arts & Spectacle)
Valerie Connor	Visual Arts Advisor - Organisations
Seán O'Sullivan	Visual Arts Advisor – Artists

**Appendix 2:**  
*Survey Report*

**A2. SURVEY REPORT**



**Production Capacity in the Visual Arts**

**Online Survey Report**

**May 2022**

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## SUMMARY

Although those involved in the commissioning, production and presentation of visual art in Ireland come from a variety of backgrounds and represent a diversity of art forms, several key points emerged through the responses to the online survey that will need to form part of any new model that is focused on enhancing production capacity in the visual arts. These are captured here in summary form and more detail from individual survey responses is provided in Sections 4 and 5<sup>1</sup>.

- 1. Recommendations with regard to work spaces.** Work space is a critical factor that is at the heart of the visual arts ecology and has been raised as such by both organisations and individuals. While availability of space is an issue in the cities, other relevant factors include spaces being of sufficient scale to facilitate larger art projects, the suitability of spaces for artists with children and/or disabilities, and the lack of permanence of such spaces.
- 2. Recommendations regarding funding.** It is not surprising that this would emerge as a key issue, given that funding allows artists to 'buy' time to spend on creative work and enables organisations to offer supports, facilities and commissions. However, there are concrete suggestions in the survey as to how this might be partially addressed, for example through sharing resources, adapting commissioning models, agreeing minimum artist fees, ensuring budgets are 'fit for purpose' when it comes to meeting the real costs of projects, taking a longterm and/or staged approach to funding and acknowledging the role of arts centres/venues in producing work.
- 3. Planning for the longterm.** This theme cuts across a variety of areas, from project planning and development to the building of relationships and provision of funding, and it is especially pertinent in the production and presentation of large-scale work.
- 4. Establishment of formal networks.** There are many recommendations made in the survey in relation to the establishment of networks, both in Ireland and internationally, that would enable all (organisations, curators, artists) to develop, create, collaborate, promote and present work.

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<sup>1</sup> Specific examples used where permission was given by the respondent

5. **Making more of curators.** Curators are acknowledged as important within the visual arts ecosystem by both organisations and artists, with a variety of suggestions made as to how their role and availability can be increased.
  
6. **Making more of organisations.** As with curators, organisations (e.g., arts centres, galleries) are acknowledged as having potential to play a bigger role in the support and development of artists. Some of the ways in which this can happen include taking on administrative and financial elements of projects, providing promotional support, making staff and expertise available, and match-making between artists and other essential skills (e.g. producers).
  
7. **Availability of technical expertise/technicians** has been identified as a weakness and suggestions made in terms of providing additional training and/or apprenticeship to plug this gap.

The remainder of this document provides additional detail from the survey and is separated into four sections. Section 1 provides context detail, Sections 2 and 3 present the results of the closed questions, while Sections 4 and 5 provide more detail from the open-ended questions.

## 1. CONTEXT

There were 100 completed responses to the survey, with 51% being individual artists, 29% organisations, 11% curators and 5% an artists' group or collective.

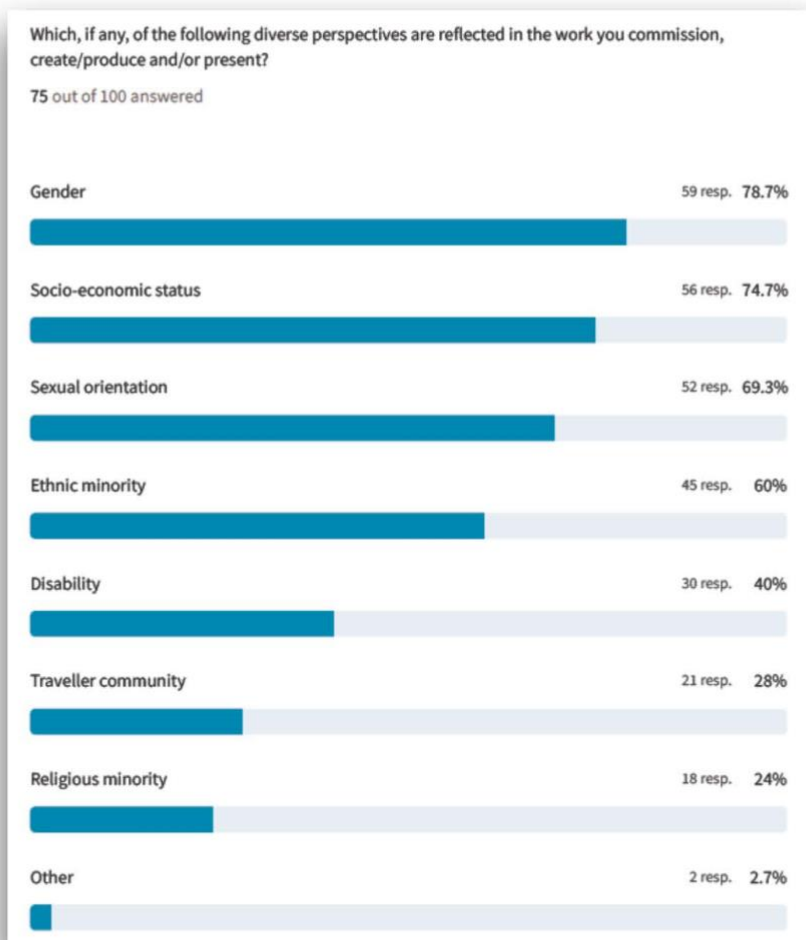
Over half were located in Dublin (38%) or another Irish city (16%), with 29% in a small town or rural area, and another 11% in a large town.

The majority of respondents (84%) consider there to be insufficient support for the commissioning/production/presentation of visual art for public engagement. Likewise, the majority (86%) have ambitions in this area that are currently being impeded.

Over half (57%) of individual artists responding to the survey identified as female, with a quarter identifying as male and 14% as non-binary. The greatest proportion (41%) consider themselves to be mid career, with a quarter early career/emerging and 18% established.

Work created and presented by respondents, whether individuals, organisations or other, reflects a wide variety of perspectives, as illustrated in Figure 1.

FIGURE 1: PERSPECTIVES REFLECTED IN WORK BY ORGANISATIONS



The online survey asked both closed and open-ended questions. Sections 2 and 3 of this report provides a summary of the responses to the closed questions, while the following Sections 4 and 5 provide detail from respondents who chose to share additional thoughts and suggestions.



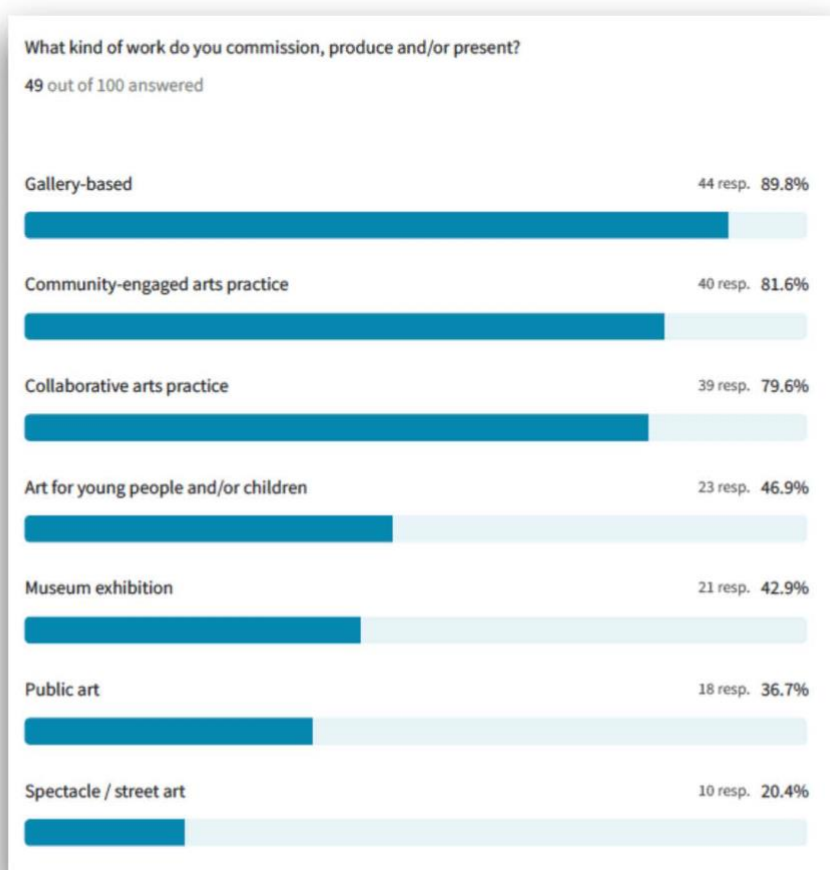
## 2. QUESTIONS FOR ORGANISATIONS

### 2.1 CREATION AND PRESENTATION OF WORK

**Organisations provide a variety of spaces**, with galleries/exhibition spaces provided by the vast majority (88%). Publicly accessible presentation spaces are provided by 71% and artists' studios/work spaces by 70%. Production facilities and/or technical supports are also provided by a considerable proportion (60%).

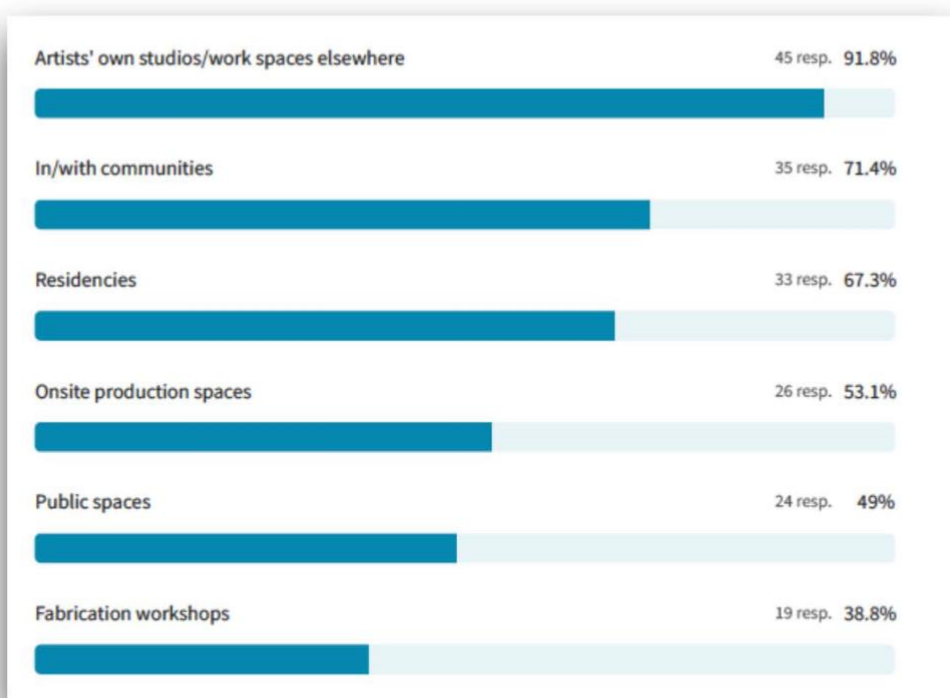
Similarly, **a variety of work is commissioned/produced/presented**, with gallery-based, and community-engaged and collaborative arts practices being most often engaged in - see Figure 2.

FIGURE 2: TYPES OF WORK BY ORGANISATIONS



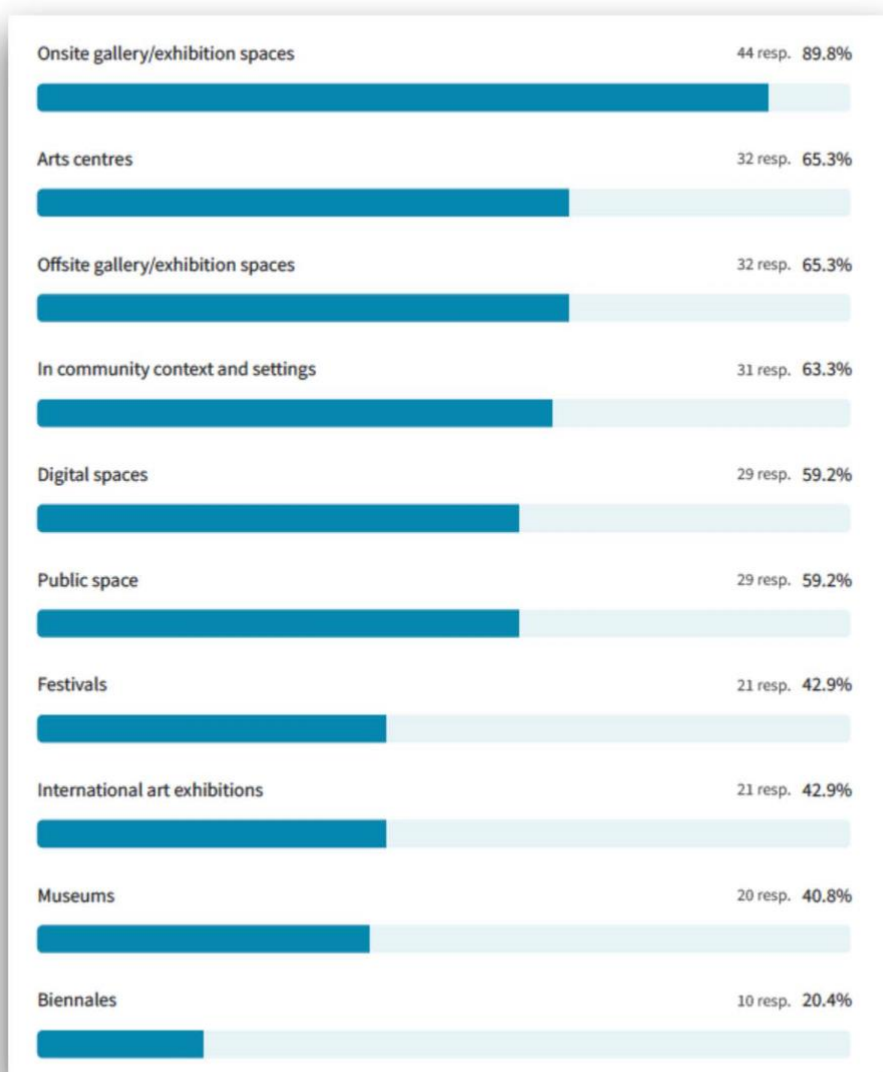
The majority of work is created primarily outside of spaces offered by organisations, although a considerable proportion is created through residences, onsite production and public spaces - see Figure 3.

FIGURE 3: WHERE WORK IS CREATED  
(RESPONSES FROM ORGANISATIONS)



There is a great diversity in where work is presented, although more traditional gallery/exhibition spaces are the most common - see Figure 4.

FIGURE 4: WHERE WORK IS PRESENTED  
(RESPONSES FROM ORGANISATIONS)



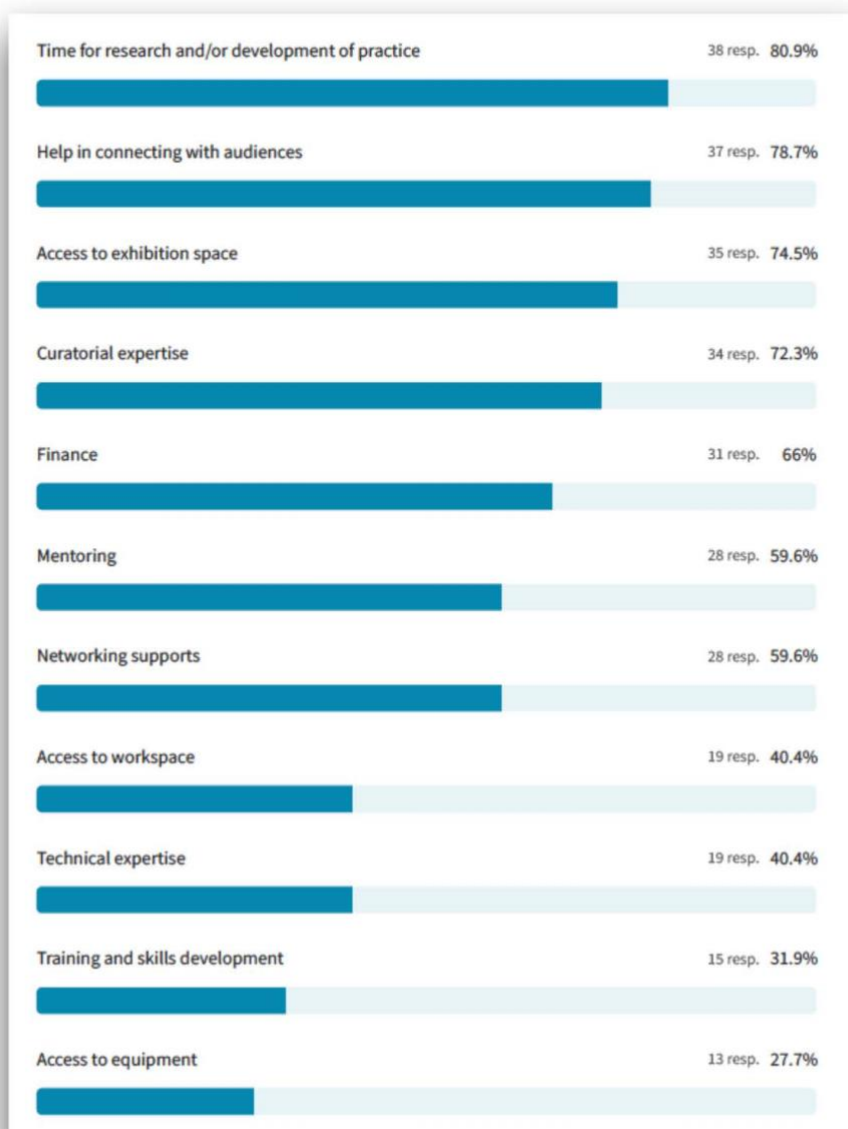
**The majority (86%) of organisations commission work**, with the vast majority (98%) accessing funding from the Arts Council and/or a local authority (79%). Just less than half (45% rely on income generation and private sponsorship (41%). Other sources of funding include public bodies (38%) and foundations/trusts (24%).

**Collaboration with other partners in the commissioning/production/presentation of visual art is common**, with three-quarters saying they do so. The majority of collaborations are with arts organisations (92%), although collaboration with local authorities and non-arts partners is also fairly common (65% and 57% respectively).

2.2 SUPPORTS FOR ARTISTS

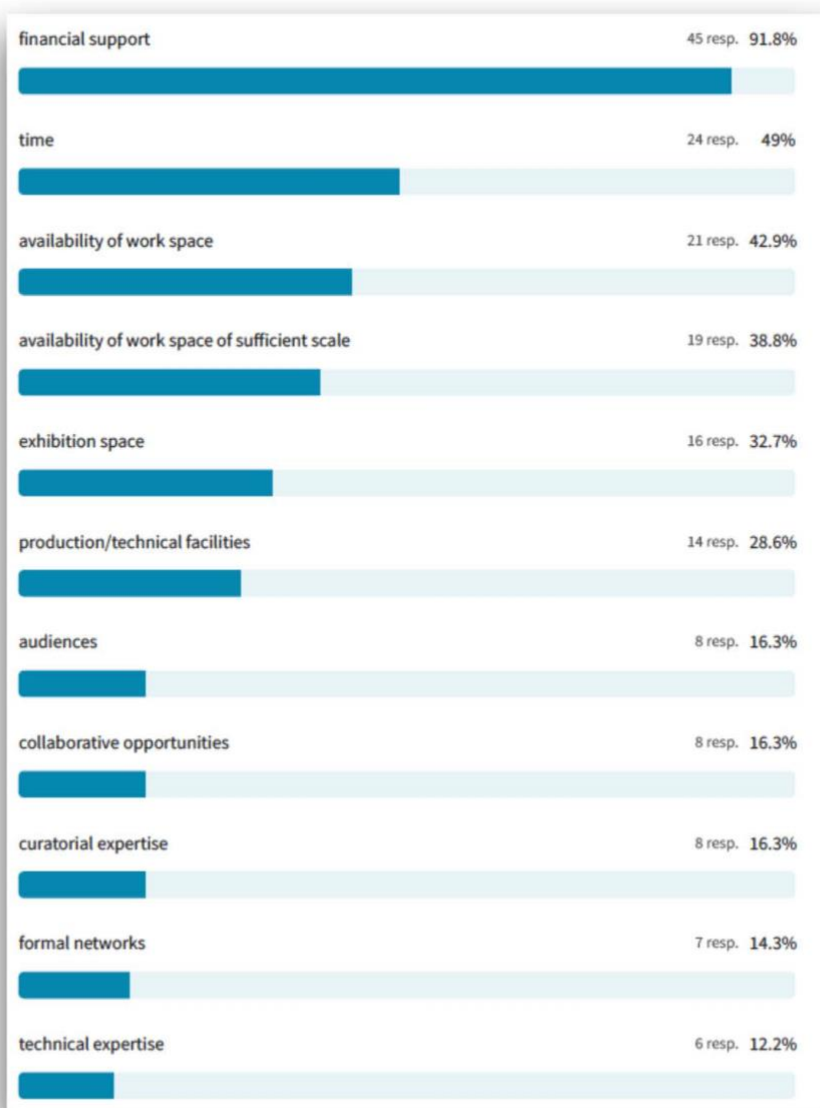
Organisations consider they provide a wide range of useful supports for artists, including R&D, networking and mentoring - see Figure 5.

FIGURE 5: WHAT ORGANISATIONS CONSIDER TO BE THE MOST IMPORTANT SERVICES/SUPPORTS THEY OFFER TO ARTISTS



When asked what **impediments they see within their organisations** to the commissioning/production/presentation of visual art, financial support was considered by far the most pertinent concern - see Figure 6.

**FIGURE 6: WHAT ORGANISATIONS CONSIDER TO BE THE MAIN IMPEDIMENTS TO VISUAL ART WITHIN THE ORGANISATION**



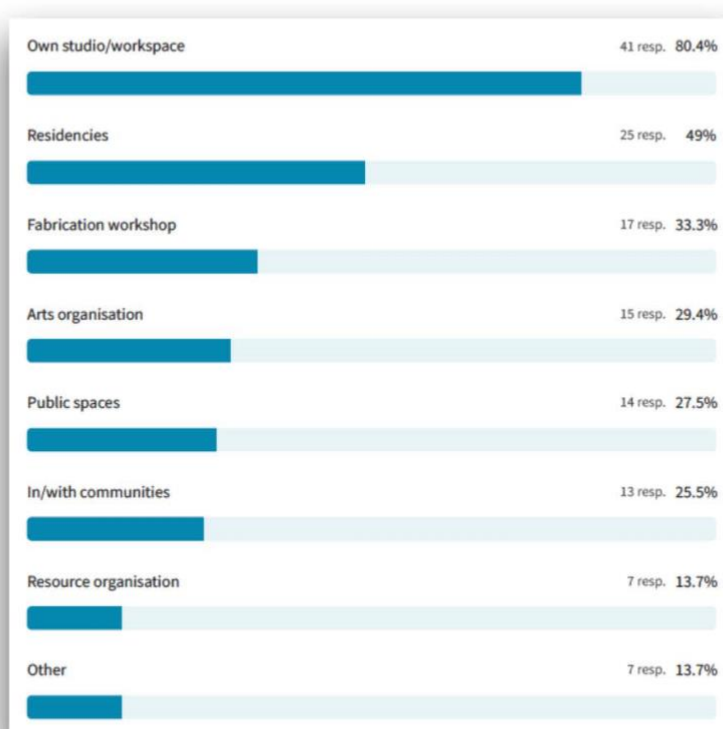
When asked what they saw as **the main impediments within the sector** (as opposed to within their own organisations), the same top five answers were offered: financial support (86%), availability of work space (49%), time (49%), availability of work space of scale (41%) and exhibition space (39%).

### 3. QUESTIONS FOR INDIVIDUALS

#### 2.1 CREATION AND PRESENTATION OF WORK

The majority of respondents create work within their own studios/workspaces, although a range of other locations are also used - see Figure 7.

FIGURE 7: WHERE ARTISTS CREATE THEIR WORK



Most of this work is presented in exhibition spaces, whether in arts centres (78%), galleries (78%), international art exhibitions (67%) or museums (67%). But a significant proportion present their work digitally (61%) and in public spaces (57%). Festivals (45%) and Biennales (39%) are also popular venues for presenting work.

The majority (84%) have been commissioned to create work, most commonly by an arts centre (76%), museum (50%), other public body (48%) or local authority (36%). However, most receive commissions only every few years (54%), with a third receiving commissions at least once a



year. **Average commission budgets vary considerably**, from a low of €475 to a high of €2000,000. The majority<sup>2</sup> (31) receive commissions of €10,000 or less, and most of the remainder receive between €10,000-€50,000, with only a very small number receiving significant commissions.

Within organisations, average annual budgets for commissions are similarly broad, ranging from €4,000 per annum to a high of €250,000<sup>3</sup>.

**Collaboration is common among artists** (83%), and most of this happening on a regular basis (81%). Most of the collaboration is with arts organisations (77%), but also with non-arts partners (36%) and local authorities (16%).

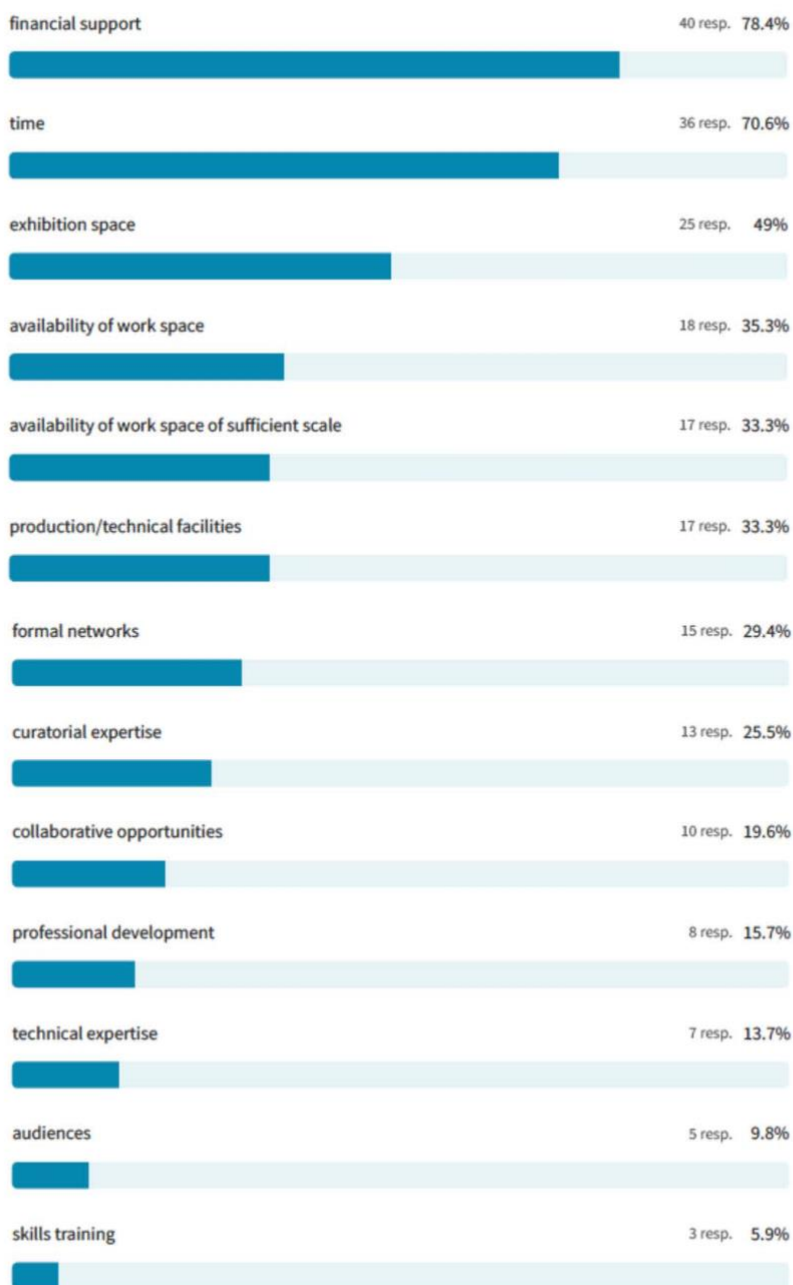
Not surprisingly, **all responding artists would like to spend more time on producing creative work**, with a range of impediments existing that prevent them from doing so - see Figure 8.

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<sup>2</sup> 40 artists answered this question.

<sup>3</sup> 36 organisations answered this question.

FIGURE 8: IMPEDIMENTS TO ARTISTS CREATING MORE VISUAL ART



#### 4. MODELS AND SUPPORTS PROPOSED BY ORGANISATIONS

Organisations were asked if there were any models for **commissioning** visual art that have worked well for them or that they think worth considering. A variety of responses were provided and the most pertinent are listed in Table 1. They were also asked about models for **presenting** and **producing** work, and key points are captured in Tables 2 and 3.

**TABLE 1: MODELS FOR COMMISSIONING WORK  
(BY ORGANISATIONS)**

<p><b>Longterm approach:</b> dialogue, mentorship/development and investment, e.g. large scale solo exhibitions with lead-in times of over four years; artist-directed programmes of 1-2 years that support artists' own research</p>
<p><b>Development of collaborations</b> with variety of arts and non-arts partners to enable artists to connect to a wide group of stakeholders</p>
<p><b>Strong curatorial support</b></p>
<p><b>Looking beyond 'traditional' funders</b> to others, e.g. The Elephant Trust, Seoul Mediacity Biennial</p>
<p><b>Funding by stage and ensuring funding covers all elements.</b> For example, R&amp;D in year 1, commission fee in year 2, production fund and installation day rate. Or two-stage formal agreements, one for development and one for realisation/delivery.</p> <p>Key budget lines for visual arts commissions are: fees, travel, accommodation, research, materials, production</p> <p><i>"Our preferred process for commissioning includes 6 steps: research residency; evaluation meetings; remote research; creative development; testing and studio/site visits; production residency. Often the artists we work with require collaborators' fees (eg. sound mixing, coding) or non-arts expertise (eg. biologist, boat-builder)"</i></p>
<p><b>Co-production of iterative projects that can be shown in a variety of venues and contexts</b></p>
<p>Open calls are democratic, e.g. simple proposal-based open call, with shortlisted artists being given a small fee to develop their ideas to evaluation at the next stage. However, some consider Invitations to be more successful.</p>
<p>Arts' Council's Commissions Award has been useful for collaboration with performance/theatre-based artists but not suitable for a visual artist so they have to be funded separately if they are to be involved in cross-discipline work</p>
<p>Site-specific commissions</p> <p><i>"There is a very positive development in public commissioning, e.g. Sculpture Dublin, but public art, commissioning and its audience mediation and funding still hasn't reached its potential."</i></p>

**TABLE 2: MODELS FOR PRESENTING WORK  
(BY ORGANISATIONS)**

<p><b>Need for / shortage of gallery technicians</b> to ensure skills are available for installation and technical requirements</p>
<p><b>Careful advance planning</b> with artists and site, sometimes using digital platforms. Installation can take 2-3 weeks.</p>
<p><b>Professional documentation through photography/digitisation</b></p> <p><i>“Our ideal model of presenting work involves in house scanning/digitization and pre-production of some pieces, outsourced production of others (eg billboards/wallpapers). Getting high quality digital scans and working on them to create the best digital record of the work is an important aspect of our ideal model. Pro quality scans stand to the artist in the future but also facilitate public engagement/ promotion as well as important creative forms such as monograph publications.”</i></p>
<p><b>Curatorial crafting</b></p>
<p><b>Partnerships for touring</b></p>
<p><b>EVA is a good model</b></p>
<p><b>Presentation of work in a larger context</b>, e.g. as part of a festival that helps engage wider audiences with artists’ work; in surprising ‘pop-up’ locations;</p> <p><i>“Museum, partnership and touring models that enable wider audiences to engage with commissioned work so 1. Presenting work online and in the gallery spaces with international peers provides institutional contexts and mediation 2. Presenting as part of festivals and/or national/global events provides wider audience reach 3. Presenting work through touring gives commissions greater life and outreach to communities who may not ordinarily or easily access contemporary art”</i></p>
<p><b>Use of online</b> to present work and engage wider audiences</p>
<p>Budget for airfreight of international artists’ work</p>
<p>Partnering with other galleries/exhibition spaces to exhibit work</p>
<p>Need for architects and/or exhibition designers to ensure audio/visual work is not compromised</p>
<p><b>Adaptation of gallery space</b> in response to collaborative work</p> <p><i>“Ormston House has developed a distinct model of useful curating which informs the presentation of work. This includes evolving exhibition-environments over an extended period of time (months and years). We have introduced a series of multi-year projects that demonstrate this strategy including World Recipe Exchange (2016-2018), Workspace Social (2016-), Museum of Mythological Water Beasts (2017-), The Sustainability Plan (2019-), and Feminist Supermarket (2020-).”</i></p>

**TABLE 3: MODELS FOR PRODUCING WORK  
(BY ORGANISATIONS)**

<b>Extended process and longterm planning</b>
<b>Fully equipped and shared workspaces/fabrication spaces</b> , with necessary technical and spatial supports, e.g. National Sculpture Factory
<b>Collaboration between organisations and galleries</b> , including internationally, based on advance planning
<b>Production funds need to cover technicians and artist working days</b>
<b>Allow artists to lead all aspects of production:</b> provide good budgets to artists and allow them to sub-commission technical expertise; provide project management or mentoring type support for the artist; allow artists to access local technical, production and curatorial supports
<b>Technician training programme</b> or apprenticeship, possibly 1 year post graduate as part of BA in Fine Art
<b>On-site fabrication</b>
<b>Mentor curator partnerships with artists</b>
<b>Longterm residencies</b>

Organisations were also asked what supports might make a difference to the level of ambition they hold in relation to visual art. Again, funding and the need for a longterm perspective are identified as critical factors - see Table 4.



**TABLE 4: SUPPORTS THAT WOULD MAKE A DIFFERENCE TO LEVEL OF AMBITION  
(BY ORGANISATIONS)**

<p><b>Ambitious commissioning needs funding</b>, and budgets need to reflect the team effort (assistant, curator, producer, technician, marketing, project manager) so that burden of less creative work is not on the artist.</p> <p>Minimum suggested budgets up to €50,000 to enable emerging/mid-career artists to work on year long and international level projects.</p> <p><i>"We want to commission and produce new work that is appropriately supported by artist fees (5-12k) including R&amp;D fees, commission fees and install fees, robust production budgets (10-25k) and marketing/engagement costs (5-10k) to grow the ambition of the artists that we work with. The production of new artwork with institutional support and expertise leads to creation of significant artworks to tour nationally and internationally transforming the career of the artist as well as the visibility of visual arts nationally and internationally."</i></p> <p><i>"Minimum budget should be €10K artist fee and commissioning budget /inclusive of production costs between €20K - €80/€100K (its a difficult thing to put exact costs on work"</i></p> <p><i>"One commission fund will not suit all of these different models. Thought needs to be given to the pressures on existing organisations and how to support capacity to enable thoughtful, best practice work to emerge from museums and galleries who have responsibility for commissioning and presenting work in the public realm. There is also an opportunity with any new resources to embed best practice in terms of access and engagement as part of the entire process and not a mediation moment at the conclusion of the commission."</i></p>
<p><b>Longterm planning</b>, e.g. funding happening for projects happening 2+ years ahead</p>
<p><b>Additional funding for commission fee, production costs and curation costs</b></p>
<p><b>Funding to take account of different cast production costs across art forms, e.g. paint v. photographic printing</b></p>
<p><b>More specific commissioning supports</b> from AC and local authorities, including possibility of commissioning person/dept. in AC</p>
<p><b>Allow organisations to apply for AC's Project Awards</b>, or making it mandatory that applications are joint artist/institution</p> <p><i>"There is a disproportion between the funds that institutions can use for commissioning/producing and the funds that are available to artists - for example, artists who can secure Arts Council Project Awards have little interest in being commissioned because they get much more funds through that scheme than what institutions can offer. This is a key infrastructural problem; this is related to the dominant idea that institutions are mere 'containers'/'recipients' of work made by artists in their studios (this is why the dominant programming model is based on open calls); this also reduces, at the eyes of artists, the role of curator to that of administrator, and thus commissioning is not seen as a working principle. In addition, even when an institution secures Arts Council funding for commissioning, it is mandatory to use that same funding solely to pay artist fees, leaving aside the production and presentation costs, which is not sustainable to the majority, if not all, institutions."</i></p>
<p><b>Increased R&amp;D funds through AC/Create</b></p>

<p><b>Meeting the need to pay the artist often means extending the run of shows, which narrows opportunities for artists</b></p>
<p><b>Access to affordable and suitable work/fabrication spaces</b>, especially in cities</p>
<p><b>Access to a range of supports:</b> trained and available technicians, marketing, audience development programmes, curatorial research, studio time, site visits, day and out of pocket costs</p>
<p><b>Greater role for curators and producers</b>, e.g. Curator in Residence scheme with local authorities, more strategic planning between curators and artists to enhance longevity of projects</p>
<p><b>Galleries as both venues and commissioners is out of sync with international practice</b> although not unusual in Ireland.</p>
<p><b>Investment in staffing of galleries to ensure curatorial supports are in place</b>, to build relationships, organisational memory and artist supports</p>
<p><b>Support from AC in promotion of work across digital channels</b></p>
<p><b>More programmes like Brightening Air and Faoin Spéir</b></p>
<p><i>“A large space in which to hold a biennale standard art film festival. The technical expertise, high spec. equipment and an experienced production and management team. Live music would also be played with some of the art films. Aprox €850,000”</i></p>

Finally, organisations responding to the survey were offered an opportunity to share any further comments, and these covered a variety of issues, as can be seen from Table 5.

**TABLE 5: OTHER COMMENTS  
(BY ORGANISATIONS)**

<p><b>Funding for production</b> by organisations/galleries. There are no production companies in visual arts in Ireland - arts organisations/galleries are producers but not funded as such although the need for production funding is acknowledged by the AC through its strategic funding in theatre, dance and music (ref. Druid, Coiscéim, Irish Chamber Orchestra).</p> <p><i>“The vital role of visual arts organisation as commissioners/producers is evidenced internationally with the Chisenhale Gallery in London, The Factory in Manchester, Le Centre d’art contemporain d’Ivry – le Crédac and Le Ferme du Buisson in France, and The Shed in New York”</i></p>
<p><b>Professional connections with international networks</b> and initiation of strategic collaborations at early stages to ensure longer lifespan and touring for projects. There is an under-representation of Irish artists at international biennales</p>
<p><b>Need to ensure consistent approaches by local authorities</b></p>
<p><b>Greater accessibility to galleries and visual arts (training, building augmentation)</b></p>
<p><b>Lack of production space, including spaces of scale;</b> also policy around long term leases and rent caps.</p> <p><i>“There is a current crisis in the availability of secure and suitable studio spaces for artists and creative practitioners which is already having a notable impact on the ability for artists, especially in Dublin, to find the space to allow them to work. The successful commissioning, production and/or presentation of the visual arts relies on an ecology that permits the unimpeded cycle of independent practitioners’ and artists’ time - thinking - research - development - production and presentation. Without the space (affording time and production) this ecology is in danger.”</i></p>
<p><b>Arts centres that need to chase earned income to survive can’t prioritise visual arts</b></p>
<p><b>Shared professional support networks</b> and recommended list of service providers, since most large commissioned works require similar services e.g. PR, equipment, financial services</p>



## 5. MODELS AND SUPPORTS PROPOSED BY ARTISTS

Artists were asked if there were any models for **creating and presenting** visual art that have worked well for them or that they think worth considering. A variety of responses were provided and the most pertinent are listed in Tables 6 and 7. It is interesting to note the emphasis placed on collaboration and partnership, in addition to models that place the artist at the centre.

**TABLE 6: MODELS FOR PRODUCING WORK  
(BY ARTISTS)**

<b>Collaboration outside the arts</b> , e.g. with third level institutions, researchers.
<b>Collaboration with other disciplines</b> , e.g. music, craft, photography, writers, mixed media, architecture
<b>Time-bound and thematically/research linked collaborations among artists</b>
<b>PCFA scheme</b>
<b>Curatorial support</b> in developing public art, incl. in public bodies in receipt of PCFA; curator supported residencies
<b>Artist-led tour models with support from the Arts Council</b>
<b>Ability of artist to pay directly for collaboration themselves</b>
<b>Artist-led initiatives</b> , e.g. Kaunas 2022
<b>Sufficient and appropriate funding:</b> to ensure enough time and consistent curatorial/institutional support, cross-discipline support, long term approach
<b>Partnership with organisations</b> who provide support in admin, finance, expertise (producers, promotional staff), as well as matching artists with other artists, communities and off-site spaces for presentation.
Film and Video Umbrella in the UK is an example within film-making of an organisation that provides budget and admin support as well as matching film-makers with producers.

**TABLE 7: MODELS FOR PRESENTING WORK  
(BY ARTISTS)**

<b>Working with third level institutions internationally</b>
<p><b>Non conventional public sites.</b> Industry level collaboration and/or organisational support would be useful in accessing unusual off-site spaces for large-scale work, including large factory floors, deserted buildings, forts, etc.</p> <p><i>“For my past film, I collaborated with National Sculpture Factory, Cork on the presentation of my latest film at the Cork International Film Festival. My film was installed in a warehouse space in the Cork docklands in a major large-scale installation. Working with NSF proved invaluable as they oversaw all the technical aspects of the film installation and set design and worked with a German hire company called Eidotech for the projector and sound hire. This serious attention to detail meant I could focus on finishing my film (which was completed a week before the opening) without the burden and anxiety of having to deal with technical display, which can often happen in smaller arts venues that don't have an in house AV team.”</i></p>
<b>Foundation model</b>
<p><b>Peer collaboration</b> especially important for younger artists and curators</p> <p><i>“Ormston House, Temple Bar Gallery and Studios, and IMMA as very supportive throughout whole commissioning process. Offering appropriate fees, rehearsal space, and production support for my work and for my collaborators, which allowed for successful presentation of my performances”</i></p>
<p><b>Collaboration provides a platform for multiple voices</b> and is different from individual presentation</p>

Finally, artists were asked what supports might make a difference to the level of their ambition for their work and invited to leave other feedback. Again, while funding and access to work space are clear factors, other elements are also important, such as support for non-creative aspects of projects and networking - see Table 8.

**TABLE 8: SUPPORTS THAT WOULD MAKE A DIFFERENCE TO LEVEL OF AMBITION AND OTHER FEEDBACK (BY ARTISTS)**

<p><b>Commissioning fund for visual arts organisations with commission fees covering production, materials, time, studio</b></p> <p><i>“Production costs for ambitious works can go upwards of €100,00”</i></p>
<p><b>Minimum artist fee payable by all venues/commissioning bodies.</b> Staff working in venues usually earn more than the artist on which they depend.</p>
<p><b>EVA type space for Dublin</b></p>
<p><b>Increased promotion,</b> e.g. through festivals and media</p>
<p><b>Encourage dynamic programming, especially in institutions</b></p>
<p><b>Guest curators (ref. TBG&amp;S)</b></p>
<p><b>More ongoing/larger funding rather than one-off fees,</b> e.g. 3-5 year bursary awards and funding models</p>
<p><b>Affordable and suitable space for artists at all stages/with a variety of needs</b></p>
<p><b>Formal peer network</b></p> <p><i>“The problem isn't so much a problem of funding as of investment in well resourced diverse arts infrastructure for art which functions at a lot of different scales and in different media and which also takes into account different levels of ambition, ambitious work isn't necessarily always good. There are lots of different contexts and ways of working from small scale and modest to large scale”</i></p>
<p><b>Active curatorial support from institutions</b></p>
<p><b>Technical support</b></p>
<p><b>Support from partner organisations re. admin, planning, mentoring</b></p>
<p><b>Allow PCFA to be used for commissioning non-traditional public art.</b></p>
<p><b>Estonia has ongoing monthly fund that artists can apply for to get shows over the line</b></p>
<p><b>Funding organisations focussed on arts technology practices</b></p>
<p><b>Follow-on opportunities from projects</b></p>

<p><b>Need to support the few artists in Ireland that have experience of producing significant projects of scale.</b> Is it appropriate for them to continue to be funded through Open Call?</p>
<p><b>Match-making system</b> to enable relationships between curators, venues, organisations, artists and communities.</p>
<p><b>Access to international opportunities</b> - Ireland is a small market and mid-career artists need to expand. Also lack of knowledge in Ireland in specific areas, e.g. producers who understand the requirements of creating moving image installations of scale</p>
<p><b>Storage space</b></p>

**Appendix 3:**

***Irish Interdisciplinary Case Studies***

### **A3. IRISH INTERDISCIPLINARY CASE STUDIES**

#### **A3.1 The Complex – VAPC Case Study**

##### **A3.1.1 Overview**

The Complex is a multi-disciplinary arts centre in Dublin's north inner city. Its priority is providing arts to all people and space to artists for all artforms.

Combining sixteen studios, a large warehouse performance space and a gallery, it brings a diverse range of arts practitioners and audiences together in one dynamic place. The gallery space presents a series of free exhibitions throughout the year with a focus on diverse and innovative contemporary art practice. It operates under the following mission statement

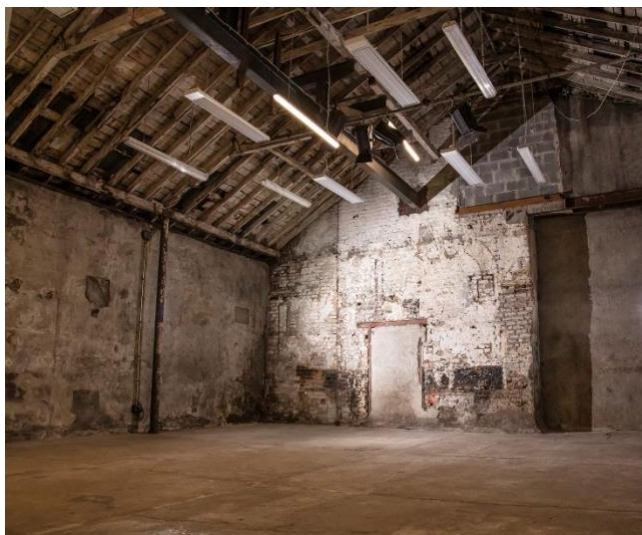
*“The Complex is artist-centred. Its purpose is to foster innovative work and to develop the potential of The Complex as a site for creative encounters between the artist and the public. It aims to facilitate and stimulate all forms of visual and performing arts.”*

The Complex focuses its programming on work that is of meaningful social value and can be tracked back to the impact it will have on artists or audiences, and ideally both. There is a responsive element to urban development which is part of the origin story of The Complex in that it has a specific interest in enriching local communities and promoting well-being with inspiring arts programmes.

##### **A3.1.2 History**

The Complex was established in 2008, since which time it has had a nomadic existence, converting five different spaces in Dublin 7 to places for arts practice, in Smithfield Square, Benburb Street and Little Green Street. The Complex moved to its current address on Arran Street East in mid 2018.





### **A3.1.3 Visual Arts @ The Complex**

The Complex Gallery's visual art programme for 2023 commissions 12 progressive contemporary artists to create site-responsive works in 5 exhibitions throughout the year. It operates an open curatorial framework, accepting proposals from artists throughout the year.

The curatorial objectives of the exhibitions include the creation of a physical place, one of active enquiry and experimentation, both through the installation process and a series of events and engagements during the exhibition run. With the architectural material of the gallery space creating the foundation for each exhibition, The Complex aims to place artists or works together who have not previously shared an exhibition space, juxtaposing concepts and media as a means of activation. A series of open and sporadic conversations between exhibiting artists and curator initiates each exhibition.

These conversations form a framework from which the exhibition evolves, building on the relationships between the artists and curator to create a comfortable and open environment during the installation period. Archived material from this time is gathered and presented online. This material is specific to each exhibition but usually includes preparatory artworks, video and audio documentation, research material, and excerpts from conversations between artists.

In addition, the team run local engagement programmes, including talks and workshops, as part of its audience development, engagement and participation objectives. For example, in 2022, The Complex invited local school groups to exhibitions for talks and workshops with gallery manager and lead invigilator, helping to demystify the creative activities in the building and empowering the young people to dialogue around the exhibition on their own terms.

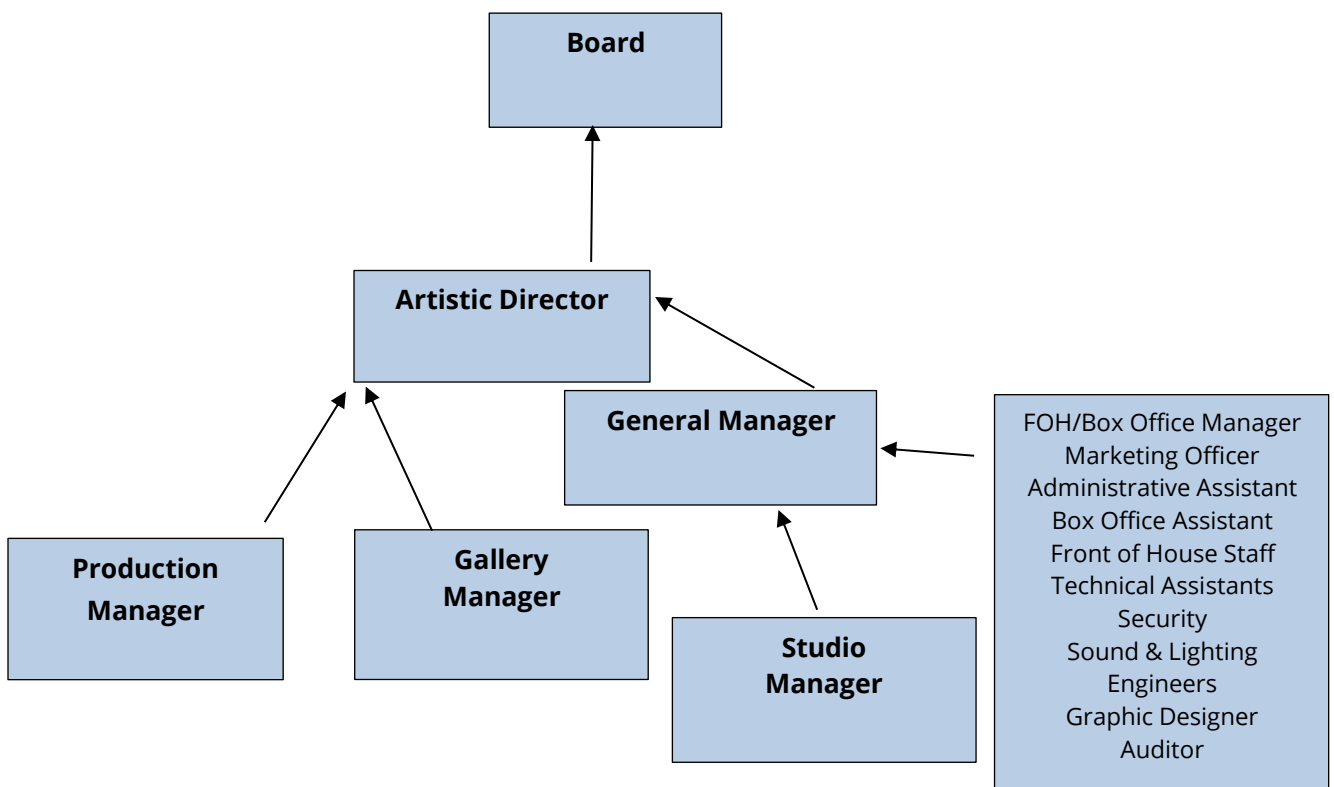




**A3.1.3 Company Structure & Operating Model**

The Complex is a not-for-profit company limited by guarantee and a registered charity, supported by the Arts Council and Dublin City Council. It is overseen by a Board of eight with representation at Board level from one long term studio resident. It operates with a core team of nine plus occasional event staff, with reporting responsibilities as indicated in Figure A3.1.

**Figure A3.1: Organisational Structure / Staffing Model**



The Artistic Director functions as the chief personnel officer on areas such as a terms and conditions of employment and any procedural issues relating to employment contracts. The General Manager manages the operational functions required to deliver across the various locations and functions, with curatorial and artistic priorities set by the Artistic Director and Gallery Manager and delivered by the General Manager. All three of these staff have their own practice and background in making and producing performing or visual art.

#### **A3.1.4 Finances**

The studios artists rent support 60% of the cost of renting the building. The balance of operational income is made up of venue hire fees for The Depot (previously referred to as the Main Space). The artistic programmes are supported by Arts Council arts grants funding or Dublin City Council arts grants. A bar licence is in place and a recent sponsorship agreement with Diageo is at contract stage for some additional funding towards the arts programme over three years.

The Complex has been in receipt of arts grant funding, an annual time bounded grant to support the making and presentation of multiple art forms, under the arts centres funding pillar. In 2023, the Complex will allocate a considerably increased budget towards its visual arts programme which has been enabled by inter-departmental funding combining arts centre and visual arts funding to enable the ambition of the proposed programme to be realised.

#### **A3.1.5 Key Learnings**

***Synthesising artists' processes, curation and technical / production expertise impacts conceptual and production capacity.***

The Gallery manager devises an annual curated programme through research and studio visits a year in advance. As a result, a cohesive programme emerges over the whole year. Relationships develop over time and the quality of exhibitions is higher as a result. The exhibiting of the work to the public is part of the art making process rather than the only goal.

The complex adheres to minimum pay thresholds and being able to pay artists' fees and materials informs a robust commissioning engagement with professional artists and the impetus to create high quality artworks. Starting from a position of equity and equality is considered to be a cornerstone of the Gallery's programmes reputation and, while the rates paid are not significant, the consistency of the policy does much to communicate the artist-centred nature of the programming policy.

Having technical aspect to the collaboration from the beginning also influences the process and the outcome of the exhibition, enabling experimentation and integrating the framework into the scenography of the overall exhibition experience. As a result, exhibitions evolve as site specific and site responsive, warranting longer install time than most shows; artists work with the technical team and the curator for 1-2 weeks on average installing the exhibitions. This positively impacts the practice of artists, technician and curator.

***Developing a community of practice build confidence, capacity and opportunity.***

There are 16 studios with approximately 36 artists. The membership has developed into a community which is self-perpetuating. The studios have 100% occupancy and there is a constant demand, assisted by the gallery programme.

Although the organisation has moved locations the artist studio tenants have remained constant, with turnover of studio workspaces being based on the tenants' readiness and desire to move on rather than a pre-imposed lease period. As a result of this, the Complex has built up a community of artists and makers from every discipline who are integral to the Complex's identity, regardless of what place they are located in.

The Complex runs a series of professional development workshops which focus on artist specific skills and career related education and encourage interaction between artists of different disciplines.

The artists' feedback is that the mixed discipline is exciting, stimulating and encourages them to think more expansively. Some artists have collaborated and taken projects on together, and some have taken part in the gallery programme.

***Inter-departmental Funding***

The 2023 visual arts programme at The Complex illustrates how capacity and ambition can be enabled through the strategic allocation of funding from more than one artform budget allocation within the Council.

This alignment demonstrates how departments can meet the strategic intention of specific grant schemes. In this instance, arts grant award funding which is for the venues in which the creation and presentation of the arts happens, was enhanced by art form specific grant aid, in this instance to enable capacity and ambition in the production and presentation of visual arts.





## A3.2 CREATE Case Study

Create, the national development agency for collaborative arts

- Activity - current mission, what you currently do/deliver, for and with whom
- How - the operational and curatorial basis on which you deliver to your mission
- Structure - organisational structure, make up of the team, expertise, skills at team and board level
- Finances - the business model and financial structure
- Future - vision, direction, plans.

### A3.2.1 History

Founded in 1983, Creative Activity for Everyone or CAFE as it became known, came into existence following a series of seminars on community arts. One of the original aims of the organisation was to promote community arts and to act as a network service for arts practitioners. CAFE grew out of a sense of commitment to the empowering potential of the arts and cultural democracy.

***What was the original mandate – how was it funded in the early years and what was the organisational structure (i.e. how many roles paid/volunteers/board). We're interested in the origin story from a technical set up as well.***

CAFE was set up by community arts workers from all over Ireland who were committed to "community and individual development with creative activity as a means to that end". They formed the organisation to co-ordinate and strengthen their work. By 1983, community arts projects located in voluntary sector groups had emerged across the island; however, this work was new, often misunderstood, marginalised and badly funded. Artists came to community-based arts work mainly having an ideological commitment to social change or to broadening arts access and arts practice with a view to including people experiencing alienation and socio-economic disadvantage. In 1983, the City Workshop (inner city Dublin drama project, run by Peter Sheridan) organised a seminar on creative activity in community settings. The central issue

raised here, and at subsequent regional meetings, was the need for arts workers to set up their own organisation, governed and run by people dedicated to community arts practice. As a result, CAFE was formed.

CAFE's main aim was a commitment to social change: "CAFE is committed to achieving social and cultural equality through creative action". Its objectives were to: exchange information and ideas; formulate a coherent policy for funders; generate funds for training; compile a directory of creative community arts and resources; and support community arts initiatives. In 1984, it organised the first national seminar on community arts. Speakers included Annie Kilmartin, Ted O'Regan, Ciaran Benson (Benson Report on arts in education), Colm O'Briain (ex Arts Council); Niall O'Donnellan (YEA); Peter Brinson (University of London Laban Centre/ex Calouste Gulbenkian Foundation) and Jenny Harris (Albany Empire). The seminar was chaired by Michael D. Higgins, then TD, now President of Ireland.

Prior to incorporation in 1987, which was done to facilitate an application for charitable status, the organisation was governed by a constitution; members elected a committee to run the operation on a voluntary basis. The committee was balanced in terms of gender, artform and the regions. In the early years, CAFE was funded by the YEA (FAS) to provide training courses for artists; it secured small awards from the Arts Council and from a trust fund in Northern Ireland. This income was augmented by members subs and publication sales. The ACE Initiative 1987/90 (Arts Council/Gulbenkian) was its first significant and multi-annual funding. By 1991, CAFE employed 4 part-time staff (all arts workers) – 3 in Dublin and 1 in Belfast, jointly funded by the two Arts Councils (ROI/NI).

CAFE was at the forefront of many pioneering initiatives, providing innovative training courses for arts workers and developing an all-island database of arts skills and resources. The first community arts training course was in 1985, followed by skills exchange workshops in 1988 and 1989. It devised an integrated training programme that included locally-based developmental training, and courses for youth workers



and experienced arts workers, culminating in the first accredited course for community arts workers, the National Arts Worker Course (NAWC), in 1991. By then, the organisation had 150 active members, over 2,000 entries on its database (CAFE data) and its quarterly CAFE Newsletter was in its seventh year of production. 'The Funding Handbook' was published in six editions between 1986 and 2007 and became an invaluable resource to both the arts and the boarder voluntary and community sectors.

***What was in the funding handbook? There is a call from within visual arts practice for funding clinics and supports to help develop visual artists capacity to identify suitable channels of funding and resource opportunities and to assistance in how best to approach these things.***

Published by CAFE, The Funding Handbook was the definitive guide to sources of funding for community and voluntary work, including the arts, in the 32 counties. It contained a comprehensive directory of support as well as useful information about funding from the EU, national and local government, state agencies, private trusts and the corporate sector. Starting with its first edition in 1986, CAFE/Create went on to publish 6 editions up to 2007 involving a series of public and private partners, including Directory of Social Change, Combat Poverty Agency, NSSB / Comhairle (Citizens Information), The Wheel, and sponsors including Bank of Ireland and Clan Credo. In 2005, Create was contracted to provide funding information updates for the voluntary sector news section of [www.citizensinformation.ie](http://www.citizensinformation.ie) and a quarterly funding bulletin, distributed by Citizens Information. The print edition of the handbook complemented these resources, supported by information clinics delivered in partnership with development agencies at regional and local level.

In 2003 the organisation's name was changed to Create, reflecting that times had moved on for the organisation, in the course of its twenty year history, and in the broader arts environment. In 2006, Create confirmed its status as a national organisation and clarified its vision and purpose as the national development agency for collaborative arts in social and community contexts. Since 2006, Create has worked

in partnership with the Arts Council and a range of arts and civil society organisations to encourage, promote and support the development of the collaborative arts sector.

### **A3.2.2 Activity**

Create's work initiates cross-sectoral national and international partnerships which support artists and communities to co-create work of depth, ambition and excellence.

Its mission is to lead the development of collaborative arts practice by enabling artists and communities to create exceptional art together.

As a resource organisation it offers supports for artists working in social and community contexts. These include professional development, mentoring, project development support, commissioning and project opportunities as well as research and training.

The supports offered to artists are generated across the Create team, with the Director, Producer, Arts & Engagement Manager, Creative Places Co-ordinator, and Finance officers all involved as well as our Communications Manager. Create develops strategic partnerships with key arts and civil society organisations and works closely with artists to develop project opportunities which engage in community and social contexts. Examples include, a forthcoming Artists Residency with the National Women's Council, a major artist's commission with the Dublin City Gallery The Hugh Lane and, in 2015/16, a co-commission with Artangel in the UK of artists Jesse Jones and Sarah Browne, *In the Shadow of the State*, which was also funded by an award from the Arts Council's Art:2016 fund.

Create offers production, communications, budgetary and fundraising support. Create also engages closely with artists and is available to troubleshoot, to devise, develop and realise their ideas as appropriate. Create offer support in communications and in particular around dissemination and documentation as well as critical review.

Create has managed the Artist in the Community Scheme (AIC) on a devolved basis for the Arts Council since 2002. The AIC Scheme offers awards to enable artists and communities of place and/or interest to work together on projects, plus bursaries, residencies and an annual school on cultural diversity and the arts. The AIC Scheme is open to artists from any artform discipline: framework , circus, street art and spectacle, dance, film, literature (Irish + English), music, opera, theatre, visual arts and traditional arts. The aim of the scheme is to encourage meaningful collaboration between communities of place and/or interest and artists.

In 2019, Create was awarded the tender to lead the Creative Places pilot programme in Tuam (2020-2023). In 2021, it successfully tendered to act as Creative Places Network Services Provider (2021–2024). Create’s work is delivered in partnership with arts, community and civil society organisations, reflecting the cross-sectoral nature of collaborative arts practice.

Create believes that by working together, artists and communities can purposefully explore how collaborative arts engage in distinct, relevant and powerful ways with the urgent social, cultural and political issues of our times.

### **A3.2.3 Collaboration and Partnerships**

Create keeps abreast of and leads in emerging trends in collaborative arts practice – local, regional, national and international – and uses this expertise to create innovative opportunities and ensure reliable supports for artists and communities to develop projects of high artistic quality. In its work to ensure artistic quality in collaborative practice, Create continues to build evaluative capacity organisationally and peer review with the broader sector. Partnership is key to Create’s work. The partnerships are guided by Create’s Strategy and are formed through a combination of engaging directly with individual artists as well as civil society, community and arts organisations.

Create seeks out partnerships with organisations who advance collaborative and socially engaged arts, and who share a commitment to increasing participation in the arts and access to artistic co-creation, as well as artistic content and project opportunities.

To facilitate high quality artistic practice to emerge, Create invests our time and expertise in building partnerships and project frameworks, it supports the relational and durational nature of collaborative practice.

Create also value innovation, experimentation and risk-taking and work in a spirit of creative solidarity with artists and communities.

***An example of a partnership which offers useful learning in best practice?***

Create has a long standing partnership with the Fire Station Artists' Studios (FSAS), which is an artists' residential studio facility located in the north inner city of Dublin. Together they partnered on the first AIC Cultural Diversity Residency for artists from a minority ethnic and or migrant background and have continued to jointly offer this opportunity to artists. In Create's work to create greater diversity in the arts, the partnership with Fire Station is very important and has allowed Create both to refine the Residency based on feedback from artists, external evaluation and research processes. Create is also partnering with FSAS on the forthcoming publication "*Socially Engaged Art Across Ireland: Contested Futures, Narratives and Identities*" with the Centre for Socially Engaged Practice-Based Research at TU Dublin, which by applying a practice-based lens to collaborative and socially engaged work offers a unique artistic scholarship to the current field of practice in Ireland.

On an international level the four year Creative Europe Project the Collaborative Arts Partnership Programme (CAPP 2014-2018 ) saw Create lead a nine partner network across Ireland, UK, Spain, Germany, Hungary and Finland. The overall goal of CAPP was to improve and open up opportunities for artists who are working collaboratively

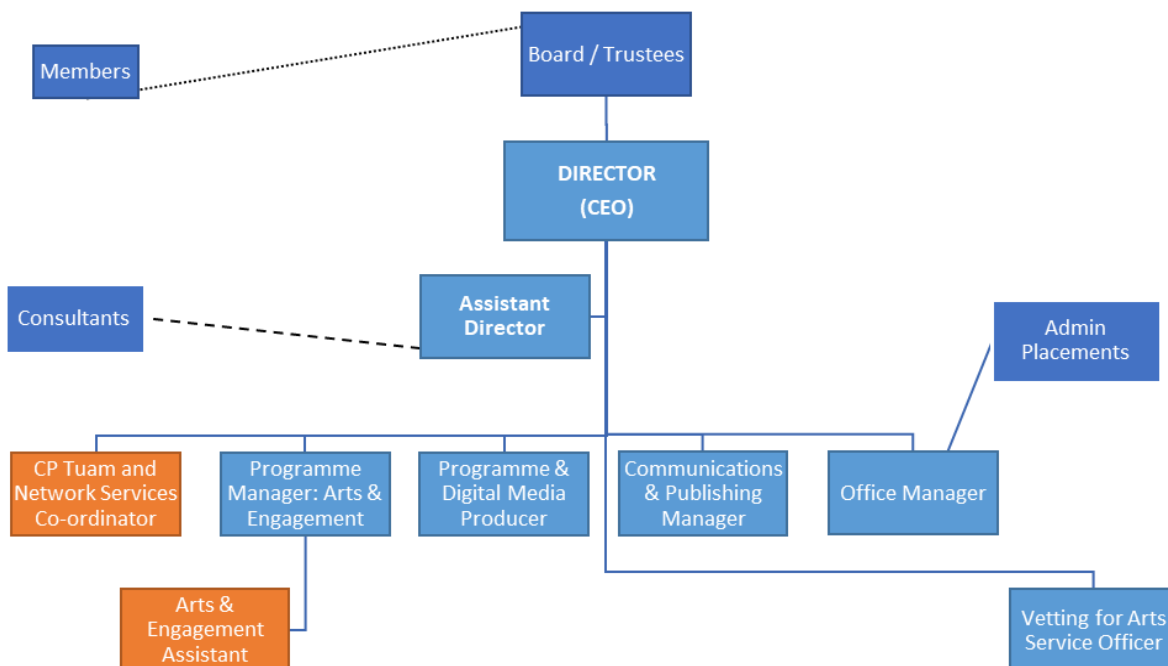
across Europe, by enhancing mobility and exchange, whilst at the same time engaging new publics and audiences for collaborative practices.

The different strands of the CAPP programme consisted of:

- national and international professional development opportunities
- artist residencies
- commissioned works
- public presentations, symposia and debates
- and a major showcase Practice and Power held in Dublin in June 2018.

The CAPP website [www.cappnetwork.com](http://www.cappnetwork.com) offers many different resources, publications, talks, research strand and project examples and acts as a valuable learning platform for artists, communities and cultural workers interested in a project of this scale to this day.

**A3.2.4 Structure**



The team incorporates a high level of socially engaged/collaborative arts expertise combined with background in and knowledge of arts and community development, which positions Create us well in terms of cross-sectoral work. In addition, the team incorporates arts management skills and cross artform specialities, partnership building skills, and communications and production expertise. A strong alignment with the core values of the organisation means the team operates very much in a collegiate collaborative manner.

***Of the roles in the organisations, which do you feel have most impact on contemporary art practice and production in terms of being able to sign post which roles enhance / increase production capacity?***

The Director is key to developing the strategic partnerships necessary to deliver the project. Create's Programme & Digital Media Producer is key to the logistical and project scheduling considerations and to supporting engagement with artists. In this work they are often also supported by the Office Manager, in terms of liaison on travel, accommodation and other considerations. The Programme Manager Arts & Engagement is key to liaising with and supporting artists as they develop their work and the Communications & Publishing Manager ensures proper dissemination and documentation of projects. The Assistant Director has responsibility for finance and is essential to the smooth management of budgets of varying size and complexity. With regard to impact on contemporary collaborative practice and production each element of this organisational framework is key but there is different emphasis at different times so the expertise held within the team at programming (and this includes the Creative Places Coordinator) and production level with regard to the contemporary field of Collaborative and socially engaged practice is essential.

The board combines high degrees of arts management expertise and arts sector leadership, as well as independent arts consultancy, significant academic research capacity, long standing community development experience and refugee rights. The board are currently engaged in an audit process with a view to instating financial, communication and advocacy skills as a matter of priority.

### **A3.2.5 Finances**

Create has almost 40 years' experience of leading collaborative arts in Ireland and supporting artists and communities to co-create work of depth, ambition and excellence. Building on the strategic plan Connect, Create, Change 2020-2025, Create is working to ensure our resilience as a dynamic national and international organisation.

Create's strategy provides a framework to support the ecology, resources and relationships needed to develop discourse, policy and best practice. Create's strategic goals are designed to increase the reach of collaborative arts, enhance its value and ensure its ongoing sustainability. The current imperative is that the organisation anticipates post-COVID realities and emerges with a robust financial strategy. Given this context, they are focused on developing a more robust business model. Create is researching and developing diversified income streams, through a suite of revenue generation activities and traded product offerings. The organisation has an abundance of talent, knowledge and reputation that it will leverage in the development of new income streams and has set an ambitious target of growing traded income to 20% of total income by 2025.

In developing its business planning, Create recognises the importance of identifying and prioritising the issues that matter to its stakeholders. A focused plan will play a key role in securing external support and building stronger and more diverse funding relationships. Create has identified Environmental Social Governance (ESG) policy as a key component in attracting support from private donors, trusts and corporate sponsors, in keeping with its strategy. It is developing more sustainable operational practices and a better understanding of ESG principles at board and executive levels, and will embed sustainability principles at all levels of the organisation and its programmes. Create will situate its work within an international sustainability framework and align the organisation and its ESG policy with the European Green Deal and explore how Create can best contribute to the National Climate Action Plan.

### **A3.2.6 Future**

Create's future vision is that by creating strong alliances across civil society, it can position collaborative arts and its capacity to navigate sensitive and pressing societal issues (both historical and contemporary) firmly at the centre of debates about justice, equality, and cultural democracy. Create will continue to offer innovative opportunities for artists and communities to make exceptional work together, providing project frameworks and supports that take account of the relational and durational nature of collaborative practice. In addition, by the end of its current strategy, Create will have integrated the cultural diversity expertise it has forged through the AIC scheme Cultural Diversity strand into all aspects of the organisation's work.

Examples include:

- Mainstreaming the Summer School on Collaborative Arts and Cultural Diversity as a Create programme strand (2023),
- Developing language around EHD to reflect an intersectional approach that supports cultural diversity being understood beyond ethnicity alone (2023-24).
- Taking a leadership role in Cultural Diversity work to become a strong advocate and thought leader for Equality Human Rights and Diversity (2023-24)
- Working at multiple levels, organisationally (programming and governance) as well as with those artists and arts managers/leaders to create the conditions to diversify the existing infrastructure for the arts in Ireland (2024-2025).



**Appendix 4:**

***International Case Studies***

## **A4. INTERNATIONAL CASE STUDIES**

### **A4.1 International Case Study 1 – Metal Culture**

#### **A4.1.1 History**

Metal was established in London in 2002 by Jude Kelly. Initially in a space in West Hampstead in London. Core to the idea was to offer artists time and space to research and opportunities to come together with other artists and people from other sectors over a series of suppers nurturing new thinking and ideas. Literally feeding the development of ideas with no expected outcome – a response to the increasing instrumentalization of the arts at the time, and limited opportunities for artists to develop their own practice in a supported environment.

After about two years Metal decided to leave London, which was already well served with cultural infrastructure, and was offered the opportunity to set up a new space in a house (Marmaduke Street) in Toxteth, Liverpool in 2004. The property has located in the heart of one of the most deprived communities in the country. Metal renovated the building which included space for artists to both live and work and began developing the model of ‘an alternative arts centre ‘which focused on artist research, collaboration and co-production in a community context. Metal in Liverpool continues, and the company is now based at Edge Hill Station, after renovating the former engine rooms and waiting rooms at the working train station.

Metal also now have bases in [Southend-on-Sea](#) (since 2007) and in [Peterborough](#) (since 2012). In each place they have inhabited buildings of historic significance and have transformed them from empty or derelict spaces into vibrant cultural community hubs.

Whilst offering the opportunity for short term artists residencies’ ([Time & Space/International Programme](#)) across all three sites each of these hubs has developed their own distinct programmes of activity which respond to the context and

communities in which they are based. For example, [Estuary Festival](#), [Essex Writers House](#), [Harvest](#), [Pride Peterborough](#), [Change Makers](#), [Liverpool Art Prize](#) and the [Chamber of Culture](#) for emerging artists, intensive, week-long Culture LAB's for peer-to-peer learning and exchange. They have also:

- 1) produced large-scale, participatory projects that respond to its immediate environment and involve people of all ages and from all walks of life, such as [Upon This Rock](#), [Anthem](#), [On The Line](#), [Anthem 2012](#) and [Thames to Tama](#) which worked with 4665 young people from 25 schools along the north bank of the Thames Estuary.
- 2) curated exhibitions, for example, [Botech Compositions](#) for Liverpool Biennial, and events, which are often in response to place, for example our [Shorelines Literature Festival of the Sea](#) hosted in the coastal town of Southend, and [Village Green](#) which attracted over 25,000 people to share in great music and art.

In each building there is also office space for other creative industry organisations as well as space used by numerous community groups for meetings, workshops, performance, artists talks and the development of networks and ideas.

They have developed many of their initiatives with local and national partners ranging from Arts Council England, our local authorities, agencies such as the Local Economic Partnerships, Cycle Southend, Vivacity, Music Hubs and Bridge organisations.

They have strong working relationships with a wide range of other arts organisations, community groups, schools and HE and FE institutions in each region.

#### **A4.1.2 Pivotal moments**

Being offered interesting buildings (on a peppercorn rent) alongside financial investment from the local authorities/growth of organisation to multiple sites/developing regional relationships and key strategic partnerships/receiving NPO regular funding/during Covid shift of focus from international to supporting local

artists and emerging talent/ recognised as a partner of choice for national visiting companies wanting to build relationships with host cities

#### **A4.1.3 Current mission**

To hold time and space for artists of all ages and backgrounds to forge new ideas and realise their potential. Our approach celebrates place, builds local connections and nurtures talent, encouraging experimentation, collaboration and co-creation. We believe that everyone deserves a rich and cultural life, and where you live should not be a barrier to this.

#### **A4.1.4 Current / Future Activity**

Whilst continuing their aim of supporting artists working across disciplines, at all career levels they have shifted from a national and international remit to one that is more local, reflecting the current political focus on levelling-up and supporting the less culturally well served areas of the country. They are also targeting their support to those artists who traditionally have been under-represented /marginalised.

- 1) The Residency Programme focusses specifically on offering artists living in the culturally/socially deprived areas local to each site; currently a total of 21 residencies a year across the three sites, with the offer of a small fee (£1k each), free studio space (approx. 1+ months) and infra-structural support around fundraising/building partnerships/practice development.

The Southend team (currently the only building with overnight accommodation) still run a national residency call-out for a limited number of artists offering time and space but no fee.

They no longer run their international call-out for artists.

Each residency still starts with a gathering centred around a meal bringing together the artist with others living or working in the area to share and exchange

areas of interest and offering the opportunity to build gateways into communities and relationships with potential local partnerships.

- 1) Metal New Artists Network – a training programme that offers a series of online opportunities – including workshops/seminars/talks/presentations.
- 2) Artists surgeries –offering one-to-one in person/online sessions a year for artists across disciplines and at different stages of development
- 3) Networking events responding to the community and artists needs

Out of this activity they aim to develop

- 4) Co -creation projects, either generated by the residencies or actively consulting with local communities about particular needs and interests – can range from festivals to breakfast clubs.

Many of these Creative projects respond to current strategic issues - place-making, pride in place, urban vs rural, climate crisis etc. For example

- Peterborough hub has a current focus on supporting the LGBTQ community which developed out of a piece of research which identified that Peterborough produced the most homophobic responses on twitter to any other town in the country. Consequently, Metal developed a programme of local activity with artist Scottee and now produces annual Pride festival in the city.
- Estuary Festival /Village Green were both developed to challenge the traditional Essex image and to put the city of Southend on the map as a focus for cultural activity and celebration.

#### **A4.1.5 Organisational Structure**

- One Board
- Staff of 16 across all 3 current locations
- 1 CEO cross site
- Marketing /Comms Manager (cross site)

- Finance Director cross site
- 1 director /x 2 project managers/producers /x 1/2 admin in each location
- All staff live locally

Activity is coordinated across the 3 locations with weekly planning/SMT meetings including representatives from each hub.

Each hub develops a programme according to their location and context including residencies/ artistic programme/surgeries. Each manages their own space and providing temporary space for artists 'use as well as more longer-term offices rented by local cultural organisations.

#### **A4.1.6 Financial**

Each hub inhabits a building which is owned by a local authority/council, for which they pay peppercorn rent.

##### **Income generation**

- 40% from Arts Council England - NPO funding
- 15% from Local Authority
- 35% Fundraising (trusts/foundations/project generation)
- 10% from Tenant's rent and consultancies

Overall turnover £1.3million, but fluctuates annually depending on projects and commissions

#### **A4.1.7 Challenges**

- 1) Building capacity for successful demonstrator projects to continue and run themselves, so that Metal can withdraw and develop new initiatives
- 2) Precariousness of public funding especially Local Authority
  - potential for LA's to sell assets /buildings to generate income –will need to move hubs as and when this happens

- lack of understanding around the value of embedding cultural activity at all levels as part of talent development pipeline – often a preference from particularly Local Authority funders for large-scale and high number events versus lower profile community building initiatives especially at local level
  - changing local political agendas/priority areas shift
- 3) Always ensuring the team is at the table and in conversations across the community/larger stakeholders
  - 4) Capacity to maintain ever growing network of relationships
  - 5) How to maintain/retain talent in the regions/smaller cities and towns.

#### **A4.1.8 Observations**

- Shift from national/international relationships with artists to more local engagement with artists, communities/socially engaged work.
- Flexible and fleet of foot structure – small team in each location
- Partnership building crucial in enabling projects of scale to be developed. Strong focus on local agendas/ regional priority areas and building on the opportunities that emerge
- Recognising the peripatetic model and ability to build hubs/develop opportunities in new contexts, there is also the challenge of how to manage legacy in the contexts they leave behind i.e.. building local resilience and ability to carry on independently.

What happens to the team if move elsewhere?

- Small team but capacity issues – spread thinly
- Limited resources to offer larger scale commissions to artists to continue to develop their projects of scale, although they are valued as massive support for artists through in kind support
- Significant role in training and skills development, brokering relationships / partnerships for artists.

## **A4.2 International Case Study 2 – Scottish Sculpture Studio**

### **A4.2.1 Overview**

Scottish Sculpture Workshop (SSW) is an internationally renowned site of learning, exchange and production, based within the rural village of Lumsden, Aberdeenshire in North East Scotland. The facilities on site, surrounding landscape and programme of residencies and projects support artistic ambition on multiple levels and provides the necessary conditions to develop making in its plurality.

### **A4.2.2 History**

Located in the Cairngorms, in North East Scotland, Scottish Sculpture Studio was founded 43 years ago by artist Fred Bushe who wanted to provide space and access to facilities for artists. For 20 years or so he developed the space – a former bakery – informally, inviting artists to come and live and work there for short periods of time and laying the foundations for it to be established as the first of three national sculpture studios /resources in Scotland.

From the beginning, he fostered international relationships/exchange, especially with sculptors in Japan and USA in particular, who he regularly invited to come and work develop work in Lumsden. He embedded the importance of looking outwards and drawing on international perspectives and relationships highlighting the reciprocal value of what they can both bring to and draw from a rural context.

Once Fred retired the subsequent two directors of the trust began to professionalise the residency programme - developing living and working spaces for the artists whilst also beginning to embed deeper connections with the locality.

Through a capital development grant from Arts Council Scotland in the early 2000's they were able to develop the facilities into its current make up of four buildings onsite and separate housing for resident artists. Facilities include a metal foundry, wood



workshop, metal workshop, ceramics studio, cold casting, fabrication room, studio and library.

Between 2012-17, the following director begun to develop more of a curatorial role through a series of thematic residencies which invited artists to explore the ecology, environment and context in which the SSW was located.

The current director, Sam Trotman has extended this idea further from the traditional notion of a residency as a space for quiet individual reflection, into a space which allows for experimentation and opening up a wider discourse, particularly with local communities and in response to the immediate landscape.

#### **A4.2.3 Current Mission / Activity**

##### ***Vision***

A site of possibility, where artists and communities have the tools, skills, opportunity, and networks to collectively imagine, make and live in ways that are resistant and multiple.

##### ***Mission***

SSW empower artists and communities through collective learning and skills development. Their programme and rural workshops support experimentation, alternate knowledge production, togetherness and artistic desire. They question the narratives around their location and critically engage with the urgent issues of our time through artist-led projects, residency, open access and international collaboration. They build meaningful connections with the material world and each other.

##### ***Activity***

Since the current director commenced her tenure 5 years ago, SSW has been reshaping the focus of their activity. Rethinking communal working, expanding the

notion of sculpture away from the creation of monumental sculptures and exploring what underpins place. The focus has been on developing its unique, rural site as a

- place for collective learning and inquiry supporting artists in the research and realisation of their ideas. Through workshop facilities and curated programmes, they enable the coming together of artists with other practitioners.
- hub for local, national and international communities; for artists, technicians, craft folk, thinkers, families and young people to find each other and (re)connect with our diverse environment. SSW seeks to collectively find new ways of being together and, through this, both upset as well as expand traditional learning methods and art making and sharing practices.
- dynamic, pedagogical environment that fosters curiosity & play and champions enquiry & experimentation.

Their current programme includes

- [rural workshops](#) - ranging from one-day introductions to week-long intensives.
- [artist-led projects](#) - special initiatives which they produce with specific artists and in partnership with other organisations e.g., DanceNorth/National Theatre of Scotland /Cove Park
- [residencies](#) - national & international/Individual & group/selected through open calls and by invitation. Some are funded where artists receive a fee, money for materials and travel others are paid for by the artists.
- [open access](#) - Offered on a 'Production 'or 'Research 'basis, with non-residential rates also available, Open Access is available to any artist, maker or individual wishing to develop a project, fabricate work or spend time with their practice. Production O/A is supported by technical team who will offer bespoke guidance and training as required - use of wood and metal workshops, foundry, wax and fabrication rooms. Research O/A offers use of our bright and airy open plan studio, alongside our cosy library, for desk and studio based research and making.

#### **A4.2.4 Finances**

Annual turnover: currently £400.000

20% earned income from individual projects/ use of facilities/space rental

55% Creative Scotland

25% other project funding /fundraising – incl. Creative Europe

#### **A4.2.5 Challenges**

- Council /Regional priorities: no attention to investment in rural infrastructures e.g., transport to enable /encourage mobility access to resources
- Unable to access future Creative Europe/other European funding - currently part of several EU networks which enable the exchange of
- Fuel poverty- lack of mobility and diversity of access of rural communities to SSW resources
- Climate Change affecting working & living conditions
- Capacity of team -v small.
- Need for freelance/project by project team members but lack of freelance workforce/expertise/producers to develop these projects

#### **A4.2.6 Observations**

- Leadership vision and sensitivity to context is important
- Balance of embedding activity within the local very rural context whilst nurturing international relationships. Currently connecting with international partners with similar contexts used as a model of good practice and also opportunity to devise models/strategies together
- Partnership building important – enables projects of scale and visibility
- Need for skills development of both the team/ and for potential freelance teams in the region
- Local infrastructure to support access e.g., transport is very challenging

- Impact of Brexit on mobility of artists and ability to attract financial support through EU/Creative Europe will have a serious impact on their ability to create international exchange opportunities and networks for artists.

### **A4.3 International Case Study 3 – Paratissima, Turin, Italy**

#### **A4.3.1 Overview**

Paratissima is both a container of national and international exhibitions and a space capable for emerging artists.

Currently located in the architectural complex of ARTiglieria Con/temporary Art Centre - Ex Military Academy - in Turin, is a cultural incubator for emerging artists, able to involve citizens with events, activities and workshops, training activities dedicated to young curators, young people and children.

#### **A4.3.2 History**

Founded in 2005 by a consortium of friends (mainly architects) who created/curated events/parties/exhibitions showcasing emerging artists in parallel to the Turin Art Fair. Taking over unoccupied buildings in rundown areas of the city, the events soon gathered interest from both artists and public.

In the first few years of their foundation, they moved across different neighbourhoods and buildings in the city, gaining in profile and interest – and were very much seen as an antidote to the more commercial art scene of Turin. As they moved from one derelict building to the other in different parts of the city their presence pre-empted significant regeneration and gentrification of these areas.

Over first 15 years their main focus was on creating an ‘off -exhibition’ that ran at the same time as the Turin Art Fair, which by 2019 involved 350 artists and attracted nearly 45.000 over the 5 days of the event.

In 2019 they were offered a 5 year-tenure in an ex-military building in the heart of the city – now named The ARTiglieria Con/temporary Art Centre. This is the longest they have been based in one place and has enabled them to develop their activity to more of an all year round programme.

#### **A4.3.3 Current Mission / Activity**

A cultural incubator for emerging artists, able to involve citizens with events, activities and workshops. Training activities dedicated to young curators and workshops for young people and children are also a central part of their mission.

Connecting art with everyday life they aim to lead in the support and provision for emerging artists in Italy, introducing them to new audiences and creating cultural partnerships with both public and private institutions.

The move to their current building enabled them to not only further their mission of enhancing and redeveloping cultural heritage but also establishing the space as an ‘incubator’ and a home for contemporary art in Turin where artists, ideas, projects can be developed and shared.

The complex - ARTiglieria - Con/temporary Art Center - consists of two buildings: the Corte Accademia and the building of Via Verdi. It combines gallery space for exhibition as well as studio space for residencies/creation, workshops and courses as well as office for cultural organisations.

Following two years of forced closure to the public they were able to open with and currently run

- Exhibitions including their annual Paratissima exhibition in October 2021 hosted both in the building and also in Torino Porto Nuovo Station. Preceding this they hosted an international exhibition of work by Peter Lindberg and Paratissima Art Station from June-September.

Exhibitions are selected by the team. Some are organised by external curators apart from the Paratissima exhibition which is selected by the team through an Open Call. Artists pay to participate.

- Paratissima Factory – in which their 3rd floor space now available on a rolling basis for 3-month long artist residencies. Free space .10 artists per year
- Paratissima Kids: Art workshops for children during holidays/weekends
- A year- long Curators course: students curate a show as part of Paratissima exhibition (Nice & Fair), during Turin Art Week
- Events: Spaces are hired for external events. Paratissima may provide support to present these. This includes Blooming Playground is a square, a garden, a listening room and a meeting space.
- Online Gallery: Developed during the pandemic the organisation now promotes and sells artists work

#### **A4.3.4 Organisational Structure**

Core team of four who are paid full time. They work with external collaborators throughout the year who are paid on a freelance project -by -project basis. The team extends to 15+ for main activity of the Artweek exhibition each autumn.

- CEO
- x 3 curators: freelance paid on a project -by -project basis
- Production team: freelance paid on a project -by-project basis
- Marketing/Finance support
- Not for profit organisation
- Board made up of founder group plus others

#### **A4.3.5 Financial Structure**

- City of Turin / CPD, Cassa Depositi e Prestiti (private society) support the organisation through provision of free space/building.
- The various exhibitions and shows are either sponsored or paid for by the partner.

- They take 20% commission for all exhibitions/online sales of artwork
- Income from artists – studio space/exhibition/curator tuition fees
- No public subsidy
- The residency program is free for artists under age of 35.
- They take rent for rest of the studio spaces

#### **A4.3.6 Challenges**

- Continually having to move space. Next move due in 2024.They are reviewing the model and may take gap year to explore possibilities in other Italian cities.
- The pandemic and current war in Ukraine is having an impact of their activity
- Main challenge is always connected to different projects' economies and sustainability.
- Difficult to plan the future because last two years showed us how everything can change day by day and that the "culture user" (Museums and culture events visitors) has changed his/her habits.
- It's a real transition phase, and it's very important to tune in the next future Art and Culture world development.

#### **A4.3.7 Observations**

- Place making/regeneration an important part of their model
- Even though they do not receive public subsidy substantial support through free space donated by the city
- Dependent on commercial/philanthropic financial support
- Work in partnership to develop larger projects
- Vulnerable to changing local/ national and world economic/political situation
- Limited 'free 'opportunities for artists
- Developing connections in other Italian cities in future

## **A4.4 International Case Study 4 – COAL**

### **A4.4.1 History**

COAL was founded in 2008 by Lauranne Germond, Loïc Fel and Clément Willemin, three co-founders from different disciplines in order to work together on the subject of art and ecology. At the moment this was not a very popular subject, and the work that did touch it tended to be land art. COAL had a mission to bring work on ecology into other areas of the arts.

### **A4.4.2 Pivotal Moments**

A key development early in the history of COAL was the establishment of the COAL Art and Environment Prize in 2010. This came about through an ongoing relationship with the Museum of Hunting and Nature (Musée de la Chasse et de la Nature) in Paris with support from the associated Foundation François Sommer. The prize is awarded at the Museum every year, with financial support of 7,000 Euros from the Foundation, and 3,000 euros from other sources. The prize contributes to COAL's

Another key early project for COAL was the role as curator of the Domain départemental de Chamarande from 2011 to 2016. COAL was appointed to act as the curator of the artistic programmes of this significant heritage and arts site outside Paris, presenting the exhibition, residency and events programme for five years. The project was a fixed term contract which ended as planned, but definitely contributed to the growing reputation of COAL in France and created future opportunities.

(More detail on Chamarande programme here?)

IN 2015, COAL co-organised ArtCop21 with Cape Farewell. This was a significant programme of commissions in Paris at the time of the COP21 UN climate negotiations in Paris, and also an open call for organisations and artists across the world to present projects on climate. Despite the impact of the terror attacks in Paris in the run up to COP21, the programme went ahead on a very large scale and was very instrumental in the growth of awareness in COAL.



#### **A4.4.3 Current / Future Activity**

COAL's main fields of interest are:

- 1) Art curation – COAL have curated more than 50 exhibitions in Paris and across France. Museums, galleries and foundations regularly approach COAL to do this and it is a major part of the organisations activity.
- 2) COAL Prize – as described above. Additionally for two years COAL has also run a student prize. Recipients of the COAL Prize also undertake an artists residency with the support of COAL
- 3) International and European cooperation – even though most of COAL's activity takes place in France they have been active members of three Creative Europe cooperation projects in the last ten years which has provided long-term funding over multiple years.
- 4) Large-scale projects – currently these include the Nuits des Forêts an open call for artists work to take place in forests across France, partly started as a response to the restrictions on arts venues in connection to the Covid-19 pandemic.
- 5) Dissemination – in 2021 COAL published three books. Also, over time COAL has maintained an online information site RESSOURCE 0 (<http://www.ressource0.com/>) – created to provide information on the arts and ecology sector.

#### **A4.4.4 Organisational Structure**

Lauranne Germond is the Director of COAL, and one of the co-founders. Lauranne leads on curation and project development, as well as managing the organisations.

Jessica Leclercq and Joan Pronnier are both Project Officers, acting with similar expertise to implements specific projects, and share responsibility for accounting and communications.

The COAL team is also usually support by 1-2 paid internships, depending on the current programme.

#### **A4.4.5 Financial**

- All income to COAL comes from specific projects, the organisation receives no structural funding from the French Government.
- Creative Europe funding is a great stable source of funding and is the only way that COAL has been able to move members of the core team onto salaries in January 2022.
- Public funding for projects comes largely from the Ministries for Culture and Ecology, especially the latter, but also from conservation organisations in France, including forestry organisations.
- COAL is also a recipient of private funding from trusts and organisations (FURTHER RESEARCH HERE)

#### **A4.4.6 Challenges**

No structural funding – there is a perception that funding often follows from taking on responsibility for a venue or location, which COAL do not aim to do. This lack of sustainable funding is linked to most of the challenges that COAL feel in their work.

#### **A4.4.7 Future Activity/Plans**

COAL would like to focus their work on fewer but bigger projects, in order to stop saying ‘yes ‘to every opportunity they are offered and to be able to build bigger levels of resource and time and work on a larger scale.

There is also a question about the future of the COAL Prize – is it still relevant to run this prize every year when arts and ecology has become more mainstream, and it is ethical to be receiving so many applications to the prize from artists but only supporting one every year. For now, COAL has started to set annual themes for the prize which are meeting both of these challenges.

#### **A4.4.8 Observations**

- Creative Europe support v important for survival
- Key partnerships unlocked possibility to develop larger scale projects and also profile of organisation. Which has also led to continued opportunities and collaborations
- Funding/partnerships with non-arts and other organisations - environmental orgs
- Developmental role for artists - Seeding artist and their projects through art prize/
- Small structure-ambitious projects
- Importance of curatorial role- leadership vision

#### **A4.5 International Case Study 5 – SPIN**

##### **A4.5.1 History**

SPIN was created in 2011 as an alternative to what artists 'support agencies existed in Flanders and Brussels. At the time there were small 'management agencies 'such as Marguerita Productions, who provided support to emerging artists over a short-term period – but in a way that was always imagined as temporary. The expectation was that artists would 'start off there 'and then grow towards their own company. However, the rest of the pattern did not exist anymore and there was a bottleneck.

Large companies in Flanders were very established and there wasn't room in the funding infrastructure for new people to get in. The three co-founding artists in SPIN, Hans Bryssinck, Kate McIntosh and Diederik Peeters, found that they could not, or did not want to, make their own companies and move forward in the Flemish Arts structure.

Artists would be 'pushed out 'by the management agencies as part of their need for renewal of their roster – but that would end a relatively new and successful relationship between an artist and a producer, in a way that the artist had no say over.

SPIN was founded in the model of these management agencies, but with a completely different approach to governance as the three co-founding artists were co-directors of the company. Key supporters at the start were experienced arts programmer Agnes Quackels and visual arts producer Els Silvrants. SPIN was given a donation of 10,000 Euros which was used as start-up capital to hire the producer Ingrid Vranken and formally found the organisation.

#### **A4.5.2 Financial Model**

The financial model used at SPIN has continued to develop over the history of the organisation, but the core structure formed early. Initially Ingrid was supported to work 3-days a work providing administration and tour management to the artists, and each project producer paid a percentage fee of its budget to SPIN in order to support the producer role. For touring projects, this fee would 20% of the budget, and for new creations/productions the fee would be 10%. These fees would cover the producer role, and additional producing team members as SPIN expanded.

(One note that SPIN understood that these central fees made the artists 'work less competitive in the markets they were trying to sell their work, especially in comparison to more highly subsidised organisations.)

Additional money raised for SPIN, including much of the original 10,000 Euro donation, was put towards the programme of SPINoffs, a series of collective, discursive projects organised around the question of what is the position of the artist in the arts fields in Flanders and more broadly internationally. In retrospect it is clear that these SPINoff events had a large influence over the Flemish arts sector and worked to empower the voice of the artist.

SPINoffs also had a huge strategic importance in the industry perception of SPIN – they made it an artistic project rather than purely an administrative one. This programme has changed a great deal over the history of SPIN, and has acted as a playground for ideas. Each SPINoff event must either be collectively created, or with

the involvement of a minimum of 2 people – some take the form of discursive events and some have been closer to parties. Over time they have become more research-oriented. The events are directed at an audience of artists. SPINoff events are always credited to SPIN rather than the artists involved in delivering them.

(Example events: night walk, treasure hunt, getting audiences to meet and exchange in different ways)

#### **A4.5.3 Pivotal Moments**

Following an initial period largely supported by the original donation and project income, SPIN made an application for 2-year project funding to support the work of the organisation, supporting:

- Payment of Ingrid Vranken and other members of the producing/admin team
- Paying the three artists for their governance work within SPIN
- Budget towards SPINoff events

At the time of this first application, this was seen as radical as there was no existing organisation or framework for this form of funding. SPIN was successful with this application for 35,000 Euros. Following this application, SPIN applied for further 2-year project grants, and then structural funds for 2 and then 5 years. This model was also followed by other Flemish organisations including Jubilee (<https://jubilee-art.org/>) but more recently other organisations have not been to follow the model, and in fact in 2021 SPIN attempted to apply for increased structural funding from the Flemish Government but was not successful in its attempt to increase the scale of the organisation, including bringing in new artists to act as additional co-directors.

Despite the additional structural income, the financial structure remained the same. Project income was still needed for the increased amount of production work as the team grew bigger. Meanwhile the three core artists were still able to apply to the

Flemish Arts funds for project work, this was not prevented by their role in SPIN. And the artists budgets are also always managed autonomously and independently.

#### **A4.5.4 Challenges**

Challenges with the SPIN model for artist production including the need for constant re-adaptation. It is very hard to project and plan future workload as most of the producing work is responsive to opportunities that come to each artists, which can often clash. It remains a core principle that each artists 'work is artistically autonomous from each other, but this can make management of the team difficult. There can be a tension between some artists who might have a slower development phase for a project and therefore are bringing in less income – but not necessarily requiring less production support – and another artist presenting multiple productions. This was resolved at SPIN as the team grew by having one central administrator and then specific producers for each artist – but this feels like it was 'unsolving 'the collective solution that SPIN was established to provide.

(Other challenges to further elaborate?

- Shifting political environment.
- Changing internal urgency – desire to widen the organisation.
- SPINoffs – other places have now taken on this work and it is not so needed.)

#### **A4.5.5 Organisational Structure**

SPIN is a non-profit organisation, using the specific legal VZW structure that exists in Belgium.

Within the staffing team are a small team of producers and administrators, including in finance management.

The Executive Directors are the three artists, and at different times in SPIN's history, including the present, are the lead producers working alongside those artists. These directors manage the SPIN core finances, including staffing costs and the budget for SPINoff programmes.

The Board of Directors have oversight of the Executive Directors, especially on legal and financial aspects, and report to an annual General Meeting which includes the Executive Directors and some external members.

Working across artform practices – benefit that Flemish Government arts structure has a trans-disciplinary fund which is used a lot. The main barrier to working across artform practices is the knowledge and networks in the team.

## **A4.6 International Case Study 6 – Artsadmin**

### **A4.6.1 Overview**

For over 40 years Artsadmin has led the independent and cross-artform sector by producing world class performance projects taking place in theatres and galleries, on beaches, in supermarkets, forests, warehouses, on train-tracks. From the Scottish highlands to Singapore, to Redcar in the Tees Valley, to Cape Town and back to the City of London, we produce projects with artists that audiences don't just attend, but that they experience in multi-sensory ways, in unique contexts. These are projects that deeply move their audiences, and that people remember for years. They stretch the imagination and create an immersive frame to perceive the world in new and unexpected ways, creating shared experience, supporting connection and empathy in an increasingly polarised and fractured world.

#### ***Mission (Recently reviewed in 2022)***

Artsadmin creates the conditions for art to explore the spaces in-between. Our work explores the areas between social and climate justice, the hyper-local and the international. Through ground-breaking projects that need the balance of our

nurturing role, Artsadmin works with artists, communities, arts venues, festivals and partners in the development of creative work and public conversations.

### **What we do**

We are a collaborative partner, working with artists as they explore and develop new projects, contexts and ways of working. Everything we do is part of a unique curated artistic programme, from one-off hour-long creative support sessions to multi-year programmes of work, across five main areas:

- 1) **Projects:** we curate, develop and produce individual works with artists that connect with audiences locally, nationally and internationally
- 2) **Platforms:** we develop and deliver ongoing series and multi annual programmes, often in partnership, that progress our artistic agenda and drive important conversations.
- 3) **Portals:** we make space to share knowledge, expertise and insight to further ways in and ways forward in our sector for artists and arts-workers.
- 4) **Pilots:** we enquire, explore and innovate to address gaps in our field of enquiry, and find new models, ways of working and tools that push them forward.
- 5) **Place:** Artsadmin's home is Toynbee Studios in the heart of Tower Hamlets; a creative ecosystem that houses other arts organisations, hosts arts events and provides accessible studio hire and a welcoming, creative canteen. We use our spaces to deepen understanding, engagement and relationships in our hyper-locality through our engagement and public programmes.

### **Values-Driven**

Artsadmin works with artists, communities and collaborators in the development of creative work and conversations. Ensuring the success of these requires us to be led by our values, and to live them across everything we do.



- We **nurture vision** from artists at all stages of their careers, with care and support
- We **act** to make projects happen locally, nationally and internationally with creativity and ambition
- We **cultivate connection**, with and in-between artists, communities, programming partners and funders with generosity and humility
- We are actively interested in **progressing equity** in the projects we produce and the ways we work with commitment and empathy.

Our focus is on supporting those historically excluded from the arts, including artists who identify as disabled, LGBTQ+, Black and of the Global Majority. We are actively committed to increasing diversity eg : 56% of events in Apr-Dec 2021 were led by or had majority participation of Black people or those of the Global Majority; 57% of artists engaging in support sessions identify as LGBTQ+ and 49% disabled.

#### **A4.6.2 History, 1979-1999**

Artsadmin was established in 1979 by Judith Knight and Seonaid Stewart, who had previously worked together at Oval House Theatre, which at the time presented some of the innovative and radical theatre seen in the UK. They became increasingly aware of the lack of producing and administrative support for independent artists and companies, and set up Artsadmin to try to do something about it.

Clear artistic choices made at the outset paved the way for the resulting artistic policy, key to Artsadmin's success. In the early years they worked with Hesitate and Demonstrate, Mike Figgis, Pip Simmons, Welfare State International, Smith and Goody, Natasha Morgan and many others. They established a strong relationship with the Mickery Theater Amsterdam which provided a gateway to the rest of Europe, and many projects were subsequently co-produced in partnership with European theatres and festivals. Support from UK trusts and foundations enabled Artsadmin to provide forward-looking management that could sustain companies between projects to develop their work, and the company first received Arts Council funding in 1984. Artsadmin's co-director Gill Lloyd joined the company in 1985.

### ***Artists' Projects***

By the mid to late eighties Artsadmin had increased its portfolio to include companies and artists such Station House Opera, Gary Stevens, Impact Theatre Co-operative, Bobby Baker, Graeme Miller, Heather Ackroyd, DV8, Moti Roti, the Bow Gamelan Ensemble and others, establishing relationships with many which have continued to the present day.

Many important projects followed, including Pip Simmons' Gor Hoi, a large site-specific project with the newly arrived Vietnamese refugee community in East London, and his seminal production about the holocaust An die Musik (re-mounted and toured in 2000). With the ending of the blanket cultural boycott in South Africa, Artsadmin developed a relationship with the Market Theatre of Johannesburg, with tours of several productions, including You Strike the Woman, You Strike the Rock and Bopha. Artsadmin developed relationships with many venues and festivals in the UK and abroad, including relationship with LIFT (London International Theatre Festival) which has lasted for over 30 years.

During this period, the work Artsadmin produced work took place in different spaces all over the world, from the Brooklyn Bridge Anchorage in New York to Canon Barnett School next door to Toynbee Studios in East London, from small scale theatre tours to film installations, from performances with audiences of one to audiences of 100,000, from performances in a tree to performances in the beach at dawn.

### ***Toynbee Studios: Space and Support***

In 1995 Artsadmin moved from a tiny office in Kentish Town to Toynbee Studios, an old drama school in London's East End. Artsadmin was now able to offer artists space to develop work: rehearsal spaces, video resources and performance opportunities. In 1998 Artsadmin set up its bursary scheme. The aim of the scheme was to provide support for artistic research and process, providing flexibility according to each artist's ideas. This was also the year that the free advisory service for artists was established.

### **A4.6.3 History, 2000-2020**

Between 2001–2007 Artsadmin undertook a major phase of expansion at Toynbee Studios, including the addition of a new rooftop dance studio, eight new basement studios for digital media companies, and the Arts Bar & Café. In 2004 and 2006 Artsadmin managed the first of Arts Council England’s deciBel arts awards, offering opportunities for UK-based visual artists of Asian, Black African, or Black Caribbean artists and trainee curators.

Artsadmin’s growing portfolio of artists continued to create ground-breaking new work that toured the UK and the world, such as Station House Opera’s Dominoes, Amy Sharrocks’ Museum of Water, Phoebe Davies’ Influences, and The Assembly of Animals by Tim Spooner.

The Artist Support service helped contemporary artists at all stages of their careers with information and training, providing development opportunities and curating projects with young people as well as supporting freelance producers across the UK through opportunities to network and share their experience.

For over 20 years they ran a trainee Arts Producer programme providing a full-time salary for a year for an emerging producer to gain training and experience working alongside and supported by the inhouse producing and Artist development team. In the latter years they focussed on supporting those entering the arts sector from low socio-economic backgrounds.

At Toynbee Studios the 280-seat theatre, rehearsal spaces, dance facilities, and the Arts Bar & Café hosted performances, events and a hub to meet friends and artists throughout the year.

Artsadmin’s work on the environment and climate change became increasingly important from one-off commissions such as Michael Pinsky’s Plunge to the biennial 2 Degrees Festival, and as partner on the Imagine 2020 network. Artsadmin’s relationship with European partners has been crucial including its EU-funded

networks ACT / Imagine 2020, Create to Connect /Create to Impact, Be Part and Bamboo.

Since 2013, Artsadmin delivered the Unlimited commissions programme with Shape Arts, aiming to embed work by disabled artists within the UK cultural sector, reach new audiences and shift perceptions of disabled people.

#### **A4.6.4 Current Work, 2020-**

Artsadmin has experienced a significant transition in leadership since 2019, prompting an organisational strategic review, conducted in 20-21. This allowed them to refresh and more clearly articulate their vision; to create the conditions for art to explore the spaces in between, and a renewed set of organisational values, as well as a clearer frame for our artistic programme. This work was achieved through a co-creation process with the team and board so that it is proudly owned by everyone at Artsadmin. This collaborative methodology, developed from the co-creation processes of artists that they have supported and been inspired by, is now embedded in their internal policy and strategy development, in their work with local Tower Hamlets communities, their multilateral European collaboration projects and in consultation with artists on programme development.

Artsadmin's work continues to:

- encompass a deeply embedded programme supporting artists at all career stages from entry to retirement and an engagement programme supporting young people's pathways into the arts.
- run a busy, building-based studio hub welcoming 36,000 artists and creatives annually to Toynbee Studios.
- to integrate access and support for disabled artists at the very heart of all their activity now that the Unlimited scheme has successfully transitioned into an independent organisation *We Are Unlimited Arts*, through

- 
- access Toynbee Studios as the go-to rehearsal space for disabled dance and theatre companies;
  - delivery of accessible artist support services (captioned, BSL-interpreted and delivered primarily online to widen access)
  - developing the gold-standard in accessible marketing
  - regularly producing high quality projects by disabled artists, most recently Immersion by Selina Thompson (2021), Tentacular Spectacular by Oozing Gloop (2022) and commissioned Parade of Horribles by Mish Weaver (21/22).
- pioneer climate action in the arts globally through
    - the projects and festivals they produce
    - sectoral advocacy and leadership
    - improvements made to the building and website to reduce carbon impact
    - the national and international networks co-established such as What Next's Climate Subgroup and Creative Europe's Art Climate Transition (ACT) network. In 20-21 they delivered *Season for Change*, a national partnership project with 16 commissions and an open programme which inspired collaborative, inclusive and community-embedded action on climate through excellent arts practice.
  - produce complex and unusual projects that often sit 'in between' artforms and contexts and that ask questions that feel urgent and essential.
  - offer a recently reviewed and reframed artist support resource that nurtures the vision from artists at all stages of their careers, with care and support, including;
    - Creative Support Sessions, led by staff and freelance artists
    - Online RADAR to widen engagement
    - two new programmes, LAB and AIR, to support the development of artistic practice, in response to needs identified through dialogue (studio space, mentorship, community)
    - re-launch of Artsadmin newsletter as Anchor

- publication of a post-Brexit EU touring guide

Since the review, Artsadmin have significantly increased equality of access, monitored via our unique, staff-built, decolonised equal opportunities form. Support for folk who have been historically excluded from the arts, currently surpassing UK population averages by reaching 45% of those who identify as disabled, 54% as LGBTQ+ and 44% as part of the Global Majority.

- Despite the challenges of Covid-19, Brexit and the climate emergency, Artsadmin remains committed to collaborating internationally. Covid has and will continue to demand rapid adaptation for international working, and for 2 years; they have responded with innovative solutions in digital distribution and remote collaborative project delivery. In partnership with Forest Fringe and Total Theatre, they are innovating a new model to support slow and sustainable international practice for independent artists through our platform Another Route.

#### **A4.6.5 Pivotal Moments**

There have been numerous landmark moments in the organisation's history which have evolved and developed in response to both the current needs of artists and political, social and economic factors. Whilst some initiatives/activity has continued these have continually been reviewed and shaped according to changing internal and external developments.

- Gaining support from Arts Council/public sector subsidised the organisations' day to day activities and was a cost-effective way of enabling more artists to create their work
- Establishing international relationships early on in the organisation's development contributed towards both building a reputation for Artsadmin and opportunities for the projects they were producing which in turn helped them establish interest in the work closer to home in the UK.
- Moving to Toynbee Studios provided the organisation with a 'home' and gave the opportunity to extend and diversify resources on offer resources – space, money,

- time and expertise – to wider range of artists beyond the traditional producing model
- Establishing an Artists Advisory resource/development of a artists bursary scheme
  - Establishing paid opportunities for trainee producers (eg a year-long traineeship for emerging producers / plus bespoke traineeships for black/ disabled / people from low socio economic backgrounds attached to particular funding initiatives)
  - Introducing a commission funds within the organisation’s core budget enabled them to start commissioning projects
  - Becoming part of EU-funded networks enabled Artsadmin to increase co-funding potential and to deepen /extend relationships with European partners
  - Creating a fully accessible building and developing a partnership with SHAPE which led to the development of the Unlimited programme for disabled artists enabled Artsadmin to really integrate access and inclusion into the core of the organisation’s activity
  - Developing a major focus on Climate awareness through an ongoing programme of environment and climate justice focused work including a bi-annual festival and Season for Change
  - Developing our focus is on supporting those historically excluded from the arts, including artists who identify as disabled, LGBTQ+, Black and of the Global Majority.
  - Developing more home grown/ local projects that connect the building and organisation to its neighbourhood communities.

#### **A4.6.6 Organisational Structure & Staffing**

Artsadmin is a charity and company limited by guarantee, governed by 10 trustees who also serve as company directors. The executive team collectively holds 18 years’ experience managing and leading ACE NPOs—with trustees holding 27 years. The board is supported by a Finance & HR Committee with 4 trustees including the Chair who hold specialist skills and meet regularly to review key matters delegated from or recommended to the Full Board for decision-making. For decades the board has actively monitored organisational development and unlocked investment and

opportunity. Following the founding directors' departure in 2019, a skills audit, open call recruitment and new board terms of reference are now complete with a new Chair, 7 new trustees and 60% representation of diverse backgrounds including 50% identifying as Global Majority, female (50%), non-binary (10%), disabled (33%), neurodivergent (20%) and/or LGBTQ+ (40%). Artsadmin operates with a staff team of 23, outlined below:

### ***Directors***

- Executive Director (part of Senior Management Team)
- Artistic Director (part of Senior Management Team)

### ***Admin, Building & Operations***

- Head of Operations (part of Senior Management Team)
- IT and Building Support Officer
- Building and Facilities Manager
- Front of House and HR Coordinator
- Studios and Sustainability Manager

### ***Finance***

- Finance Assistant
- Head of Finance
- Finance Manager

### ***Artists' Projects and Support***

- Senior Producers x 3 (part of Senior Management Team)
- Producer
- Artists' Projects Producer
- *Another Route* Programme Producer
- Assistant Producer
- Artist Support Programme Producer
- Practice Researcher



**Marketing & Development**

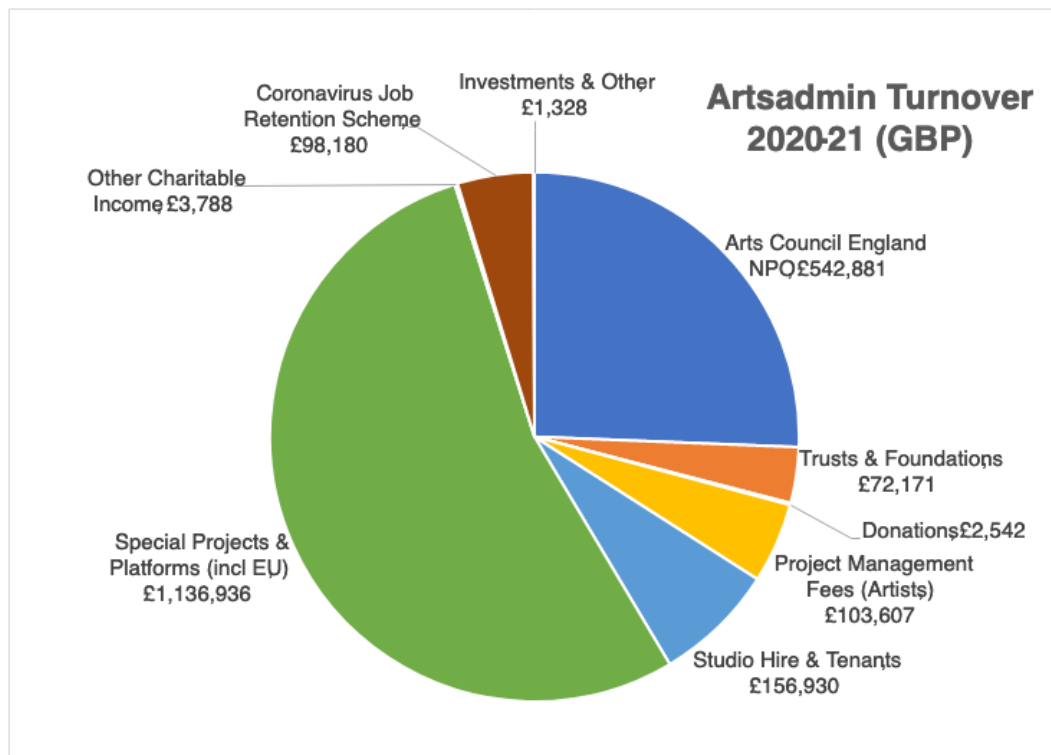
- Development and Marketing Assistant
- Head of Development and External Relations (part of Senior Management Team)
- Communications Manager
- Head of Development and External Relations (part of Senior Management Team)

**Finance**

Turnover in 2020-21: £2,118,363.

Income generated mainly from:

- Regular (NPO) funding from Arts Council England
- Project funding from Trusts and Foundations for particular activities
- Creative Europe Networks
- Fees from artists projects/activity
- Studio hire/office rental



#### **A4.6.7 Key Challenges**

- Overall reduced income from multiple sources including
  - end of participation in EU related networks & related funding
  - public subsidy/ grant reduction from ACE
  - fees generated from artists projects – reduced opportunities to present in Europe/increased competition for project funding from ACE available/reduced fees from venues
  - income from studio hires – less projects being produced /funding available from hirers
  - world markets affecting trusts and foundations available funds
  - In general, the pressure to create a business model that depends on earned income has challenged arts organisations and future planning due to unpredictability of current world situation (Covid/inflation/economic)
- Current building/ running costs increased exponentially
- Pressure to do long term planning when organisation is having to manage shorter term issues
- Artsadmin and other arts organisations have less income to support commissions and kick-starting projects
- Fewer funds available for artists support and reflection more focused on output and place
- Focus on access and inclusion /anti-racist practice is being challenged - requires time and resources
- Gentrification of local area challenges our aim to connect with local communities as they are forced to move out
- Reduced local authority funding also makes development of local projects more complex
- More complex funding application process and increased competition for funds for artists
- Building materials and supplies increased massively increase

- Reduced income for projects puts artists and teams under increased pressure – difficult to produce projects of scale
- Brexit have increased the paperwork and time required to produce and manage artists projects
- Disruption to creation and touring of work due to Covid: increase time and costs
- Mobility; issues for artists working internationally and now also in Europe
- Increased transport/travel costs putting up costs of touring
- Barriers across different disciplines still exists, making it difficult for artists whose work crosses artform to work in particular contexts eg visual arts and performing arts
- Staffing - increased turnover of team – low wages/burn out / lack of potential career trajectories
- Recruitment of all levels from emerging to more experienced staff is challenging; Lack of experienced producers/team members within the arts sector; Decrease in arts /humanities courses at university having a trickle-down effect.

**Appendix 5:**

*International High Level Funding Case Studies*

## A5. INTERNATIONAL HIGH LEVEL FUNDING CASE STUDIES

### International Funding Agencies and Networks

#### Highlights of Interesting Models/Approaches

- **SCAN (Scottish Contemporary Art Network)**. A member-led network that includes a wide variety of relevant members: artists, curators, educators, technicians, writers and academics. It also receives regular funding from Creative Scotland.
- **Culture & Business Fund Scotland<sup>1</sup>** provides funding to build and cement cross-sector partnerships across all art and heritage forms and with commercial businesses. It also receives regular funding from Creative Scotland.
- **Bristol**: A collaborative multi-partner approach has been taken in Bristol to deliver across artist and audience development, production, commissioning and presentation. It includes a consortium of organisations, third level institutions and local authority who jointly applied to a bespoke Arts Council fund that was created in response to an identified weakness in international-quality activity in the city.
- **OUTSET Contemporary Art Fund** is a leading international, independent charity supporting innovative art projects that engage the widest possible audiences. With a presence in nine countries, the charity has raised £13m worldwide in support of the creative ecosystem and is recognised for creating influential models of responsive arts philanthropy with its innovative public-private schemes and initiatives.
- **BAK** (Base for Active Knowledge) in the Netherlands is an international platform for theoretically-informed, politically-driven art and experimental research. It brings together communities involved in arts, activism and academia.
- **ArtOlive and Onderneming & Kunst** in the Netherlands are both interesting examples of intermediaries in the visual arts sector who act as advisors, brokers and presenters/curators, matching artists to businesses.
- **The Public Art Agency** Sweden is a governmental agency that produces public art, exploring and developing interaction between contemporary art and public spaces through site-specific art, temporary interventions, urban development, discussions and publications. It also produces permanent artworks for new government buildings, working with a variety of art forms, and is responsible for the care of government-owned artwork.

<sup>1</sup> <https://www.culturebusinessfund.scot>

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## Scotland: Creative Scotland<sup>2</sup>

Creative Scotland supports the arts, screen and creative industries across Scotland and distributes funding from Government and from National Lottery. Amanda Catto is Head of Visual Arts and is supported by a team of four Visual Arts Officers.

The 2016 Visual Arts Sector Review recognised the distinct shift in artists' practice, with an increase in film/video, installation and performance/live art - and the challenge to galleries and other venues to be able to mount complex and technically demanding exhibitions.

*"Specialist networks and production facilities have to support new and more ambitious ways of working, keeping abreast of technology and changes in production, fabrication and distribution methods. Constant innovation requires and generates high levels of skill, expertise and creativity, impacting on people working in every part of the sector, from leadership to learning and from technical to curatorial. This innovation is often informed by, and informs, developments in other sectors especially those in the wider arts, screen and creative industries.*

*Artists, curators and other visual arts professionals advance their thinking through the research, development, production and critical evaluation of their work. Time and space, both physical and intellectual, are necessary to support the thinking and making that underpins ambition, innovation and excellence in the sector."*

SC provides a list of **production facilities** in the country (<https://www.creativescotland.com/what-we-do/companion-pieces/visual-arts>). It also provides of a range of **professional resources** including guides and toolkits, e.g. Crowdfunding for Creatives, Managing Risk, guidance on governance, etc.

## FUNDING

Funding is split into three main types of support, much of which is not restricted to one art form.

- **Open Fund:**
  - **Sustaining Development for Organisations** is intended to support arts organisations in exploring ways of working that will help them adapt. The Fund is open year round with no deadline for activity up to 12 months and awards are between €1k and €100k.
  - **Open Fund for Individuals.** The Fund is open year round for all art forms with no deadline for activity up to 12 months, and awards are between €500 and €100k.
- **Regular Funding** of at least three years for organisations. It provides stable support for a range of organisations and consortia, and during the 2018-2021 period the Regular Funding Network consisted of 121 organisations. A number of business-support type organisations are also

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<sup>2</sup> Sources: [creativescotland.com](https://www.creativescotland.com); 'Creative Scotland Visual Arts Sector Review', Oct 2016;



funded through this stream, e.g. Scottish Contemporary Arts Network, Culture & Business Fund Scotland (see Key Learnings).

- Small number of **targeted funds** which have a specific goal or need (e.g. art form, specialism, place) or shared goals with other agencies, some of which are 'devolved funds' delivered through partner organisations. They include funding allocated by Government or Lottery to a specific purpose, e.g. Youth Music Initiative, screen. Partners are wide-ranging. The Targeted Funds allow for the funding of experimental and collaborative work, as well as bridging identified gaps that are not being filled in any other way.

## KEY LEARNINGS

**Importance of Local Authority network:** SC makes good use of the local authority network as a partner in delivery for a variety of production, promotion and presentation activities, including the small bursaries available through the Visual Artist and Craft Makers Awards, which allow SC to focus on larger grants and also harness the more local knowledge of the LAs. This potential of this collaboration was demonstrated in 2014 with the significant GENERATION touring project.

**Regular multi-year funding to encourage national reach and an appetite for experimentation.** The Regular Funding Network includes 121 organisations spread across 21 of Scotland's local authority areas, and three quarters of them operate beyond their home postcodes, reaching audiences across the country. Twenty eight of these sit within the visual arts sector.

Some interesting examples funded through Regular Funding include the following.

- **SCAN (Scottish Contemporary Art Network<sup>3</sup>)** is included for Regular Funding because of its role in sector development and in addressing priorities identified for the visual arts sector. It is a member-led network that includes artists, curators, educators, technicians, writers and academics.
- **Trongate 103<sup>4</sup>** is a significant cultural hub in Glasgow developed in partnership between nine city-based visual arts organisations and Glasgow City Council. It brings together a number of Glasgow institutions under one roof and provides studios, production spaces for a wide variety of media as well as learning opportunities for artists and public.
- **Culture & Business Fund Scotland<sup>5</sup>** provides funding to build and cement cross-sector partnerships across all art and heritage forms and with commercial businesses.

<sup>3</sup> <https://sca-net.org>

<sup>4</sup> <https://www.theskinny.co.uk/whats-on/glasgow/art-galleries/trongate-103>

<sup>5</sup> <https://www.culturebusinessfund.scot>

**Touring:** There have been a number of interesting approaches to touring exhibitions, including the **Artist Rooms**<sup>6</sup> programme which is delivered by the National Galleries of Scotland and the Tate (1600 contemporary art pieces). The Artist Rooms has an emphasis on youth development, curatorial development and extensive public engagement. Since the programme began in 2009, nearly 50 million people have visited more than 180 exhibitions at over 85 locations across the UK. **Generation** in 2014 was also a significant touring event, co-delivered with the local authority venues.

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<sup>6</sup> <https://www.nationalgalleries.org/art-and-artists/collections/featured-artist-rooms>



## England: Arts Council England

Arts Council England champions art and culture and is governed by an Executive Board and National and Area Councils. It invests Government and National Lottery funding to “*make sure everyone’s creativity is given the chance to flourish and we all have access to a remarkable range of high quality cultural experiences.*” Actions arising from the current three year plan are organised under five themes: fit for the future; place-based; increased support; supporting international work; the Arts Council itself.

### FUNDING

Its 10-year strategy, ‘Let’s Create’ and accompanying 3-year delivery plans lay out four Investment Principles that guide investment by ACE and are used for measuring all funding applications. NPOs are clearly told that these principles will be part of all contracts and that there will be consequences if they fail to deliver on them. The Principles are:

- Ambition and quality
- Dynamism
- Environmental responsibility
- Inclusivity and relevance

Funding is primarily divided between:

- **National Portfolio** multi-year funding, which includes 828 arts organisations, museums and libraries, and for whom a range of specific support documents have been prepared, including best practice guides and toolkits. The National Portfolio also includes the Creative People and Places funding stream. This funding stream accounts for the largest investment stream and recipients are therefore the most important in delivering on the strategy.
- **National Lottery Project Grants**, which is the open-access funding programme, primarily NPOs. The threshold for smaller grants has been raised from £15k to £30k to support more ambitious projects.
- **Development Funds**, which focus on diversity, resilience, innovation in business models, leadership development and creating more pathways. The Developing Your Creative Practice is suitable for a wide range of creatives, including technicians and specialists.

Other funding streams relate to specific areas within ACE’s portfolio, e.g. libraries, museum, education, music.

### KEY LEARNINGS

**Emphasis on place-making initiatives:** ACE has a number of collaborative initiatives with partners in place-making. The Levelling Up Places identifies 109 Local Authority areas outside London for increased development. Within that, 54 are identified as Priority Places for increased engagement

and investment with stakeholders. There is also a new Place Partnership Fund within the Lottery grants, and ACE works with Historic England to deliver a High Streets initiative. This is further supported by a capacity building/leadership programme for cultural LA staff and a Shared Statement of Purpose with the Local Government Association.

**Pilot projects to develop new initiatives that deliver on strategy:** There are several pilot schemes in place for this year, including -

- A reset and innovation programme
- Capital programme to support technological innovation, access and environmental responsibility
- Peer learning programme
- Collaborative programme between the 4 UK ACs and Germany to develop community-led practice

**The importance of integration: CVAN<sup>7</sup> (Contemporary Visual Arts Network England)** is a free-to-access network across nine regions that supports the visual arts ecology by leading local and national collaboration for strategic national benefit. It brings together artists, higher education institutions, professionals, NPOs, and independent and technical professionals. It is part of the Visual Arts Alliance, formed during the pandemic to provide direct and urgent support, and to protect workers. It was originally born out of the 2006 ACE Strategy to address widespread fragmentation in the sector. At the time, ACE intended that the network would develop the next 10-year strategy for visual arts in England.

Other networks include:

**a-n<sup>8</sup>, The Artists Information Company**, has 27,000 members and is supported by ACE (which accounts for 21% of its income). It undertakes a variety of research and provides a wide range of information, from advertising work opportunities to providing legal and tax advice.

#### **BRISTOL: CASE STUDY of a CONSORTIUM APPROACH**

**A collaborative multi-partner approach to deliver across artist and audience development, production, commissioning and presentation - developed in response to a weakness in international-quality activity.**

Bristol has a cluster of cultural spaces within a University (UWE) -created Creative City Campus<sup>9</sup>, which includes a variety of exhibition and highly-resourced fabrication spaces. Recommendations include the involvement of UWE in financial management of key assets in the cluster. The role of Bristol City Council in supporting the development of artists and provision of affordable workspaces is

<sup>7</sup> <https://cvan.art>

<sup>8</sup> [www.a-n.co.uk](http://www.a-n.co.uk)

<sup>9</sup> <https://www.uwe.ac.uk/life/campus-and-facilities/fabrication-facilities>

also emphasised. Two specific 'assets' are given particular attention : Spike Island<sup>10</sup> is recognised as a model of good practice in the area for artist development and Arnolfini/Bush House<sup>11</sup> (part of the Plus Tate network) as a leading international interdisciplinary centre for contemporary arts.

Following a lack of success in NPO funding in the Bristol area and the view that the city was not sustaining the level of international-quality activity that might be expected, ACE with Artangel undertook a review of visual arts in Bristol to identify what was required to develop a 'long term step change' in the sector. Scope included assessing potential for international-level activity, artist and audience development, encouraging collaboration and financial sustainability. ACE offered a specific fund 'supporting visual arts progression in Bristol and the West of England'. The fund was £1.18m and there was to be only one award made and ideally a collaborative application. The successful applicant was a new consortium partnership, the West of England Visual Arts Alliance<sup>12</sup>, co-led by Spike Island and Visual Arts South West, and including Bath Spa University School of Art, Bristol City Council, The Brunswick Club, Creative Youth Network, Culture Weston, North Somerset Council and UWE.

There have previously been other sector-led consortiums that have come together to avail of ACE funding, e.g. Creative Case NORTH<sup>13</sup>, also Major Partner Museum<sup>14</sup> approach to developing a visual arts programme.

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<sup>10</sup> <https://www.spikeisland.org.uk>

<sup>11</sup> <https://arnolfini.org.uk>

<sup>12</sup> <https://www.spikeisland.org.uk/news/west-of-england-visual-arts-alliance/>

<sup>13</sup> <https://www.artscouncil.org.uk/case-studies/how-creative-case-north-transforming-approaches-diversity>

<sup>14</sup> <https://www.artscouncil.org.uk/case-studies/how-major-partner-museum-investment-helping-crystallise-contemporary-arts-programme>

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## Wales: Arts Council of Wales

As with the other UK Arts Councils, ACW<sup>15</sup> distributes funding from Government and the Lottery. The ACW considers its work under three strategic headings - Make (making art), Reach (reaching people), Sustain (sustaining creativity).

### FUNDING

Funding available includes: small and large Lottery grants; grants for international work; strategic initiatives; scholarships/memorial awards; and grants for creative learning through arts.

Its funding relationships and investment in its Portfolio organisations are under review in 2022.

Other funded initiatives include: Collectorplan, which encourages the public to buy art and Night Out, which supports community venues in hosting professional shows. Also Wales Arts International and Ideas, People, Places - see below.

### KEY LEARNINGS

**Taking the lead in testing new activities:** ACW occasionally runs its own projects to test new ideas/approaches, e.g. Ideas, People, Places, which aimed to embed arts in a small number of four-year regeneration projects that looked to test new models of regeneration, place-making and collaboration.

**Specific focus on developing international connections:** Each of the Arts Councils has a focus on developing international connections. ACW has a dedicated agency, Wales Arts International<sup>16</sup>, which acts as a gateway between the arts of Wales and the world, enabling international work through collaboration, projects, networks and communications. It also participates in a number of key European networks, e.g. IETM, On the Move, Culture Action Europe and Res Artis. As part of its programme of activity, it has funded International Curator Visits to enable curators to form international connections.

### Other networks include:

**Visual Arts Group Wales:** An independent network which aims to strengthen the visual arts through partnership, advocacy and training. In 2021 they undertook a series of Regional Conversations to discuss the visual arts landscape in Wales.

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<sup>15</sup> <https://arts.wales>

<sup>16</sup> <https://wai.org.uk/wales-arts-international/about-us>



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## UK: Some Additional Networks

**Engage**<sup>17</sup> is a leading charity promoting engagement and participation in the visual arts across the UK (ref. Engage Cymru and Engage Scotland) and is supported by the three Arts Councils. It produces a range of guides and toolkits, runs projects and takes a strong advocacy role for gallery education.

### **OUTSET: CASE STUDY of PUBLIC/PRIVATE PARTNERSHIP**

**OUTSET Contemporary Art Fund**<sup>18</sup> (of which Scotland - and now the UK is one) is the leading international, independent charity supporting innovative art projects that engage the widest possible audiences. With a presence in nine countries, the charity has raised £13m worldwide in support of the creative ecosystem and is recognised for creating influential models of responsive arts philanthropy with its **innovative public-private schemes and initiatives**.

Outset Partners is a dynamic group of international patrons working together and its fund is the largest private grants programme awarded by a collective of individuals in the UK.

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<sup>17</sup> <https://engage.org>

<sup>18</sup> <https://outset.org.uk/about-us/>

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## Netherlands

Responsibilities in the Netherlands are divided between central Government, province and municipality. The central government is responsible for the production of high-quality national offerings; the municipalities are responsible for the facilities; the provinces have a coordinating and complementary role. Relatively few subsidies are granted by the central government, namely just 30% of the total number of subsidies. Municipalities, which fund 60% of all subsidies, are the real financial backers. The provinces have a 10% share.

At central government level, a distinction is made between institutions that are part of the cultural basic infrastructure (BIS) and those that are not. The BIS is directly financed by the Ministry of Education, Culture and Science and includes the cultural funds, sectoral bodies and institutions that are of national important - these receive four-year subsidies.

A number of new interesting art presentation institutions being funded within the BIS include:

- BAK in Utrecht, is dedicated to researching, producing, presenting and analysing contemporary art. It has a large international network and publishes scientific and arts research.
- MU Art Space in Eindhoven promotes inter-disciplinary art forms, including art, design, architecture, fashion, music and new media. It also has a large international network.

As elsewhere, there are a number of professional associations: BBK provides legal assistance and support for artists; Boknet provides support, advice and discounts to self-employed artists; Kunstenbond union plays an advocacy role; and Platform Beeldende Kunst is a strategic coalition that provides for joint action.

DutchCulture<sup>19</sup> is the government's partner in implementing international cultural policy.

### FUNDING

There are six national cultural funds:

- Mondriaan Fund for visual arts and cultural heritage
- Creative Industries Fund which supports architecture, design, eculture, games and video
- Cultural Participation Fund supports innovative initiatives in amateur arts, education and popular culture
- Performing Arts Fund
- Film Fund
- Foundation for Literature

Sectoral bodies (e.g. Digital Heritage Netherlands, Boekman Foundation) provide supporting functions. Provincial and municipal support differs by province's priorities and availability of funds.

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<sup>19</sup> <https://dutchculture.nl/en/profile>

**KEY LEARNINGS**

**Distribution of responsibility and activity between national, regional and local:** The allocation of responsibilities was based on a number of guiding principles: effective use of subsidies; ensuring those directly involved would be paid; avoiding bureaucracy and awareness that the art world is continually evolving.

**City-specific cultural policy:** In the cities, where the largest infrastructure, audiences and artist population are based, there is a much more structured approach to supporting culture, e.g. Amsterdam has copied the structure of central government, with its own Amsterdam Arts Council and Fund for the Arts, as well as a four-year arts policy. Amsterdam also centrally controls distribution of workspaces.

**Temporary studio space** is sometimes available for lease through anti-squatting organisations, e.g. Zwerfkei, Ad Hoc, Already and Camelot.

**Online galleries:** Not exclusively a Dutch phenomenon but it was more apparent here than in other countries, e.g. [bloozgallery.nl](http://bloozgallery.nl)

**Intermediaries as conduits for commissions and sales:** [ArtOlive](http://ArtOlive.nl)<sup>20</sup> act as intermediary between companies and artists, offering an advisory role to companies in the selection of appropriate art work for their businesses. Art work can be commissioned, bought or rented. It also arranges exhibitions, e.g. around emerging artists. [Onderneming & Kunst](http://Onderneming & Kunst.nl)<sup>21</sup> (Enterprise and Art) is a curation and art consultancy agency. It specialises in organising art fairs and in connecting organisations with artists, and has years of experience of installations for hotel and cruise industry.

**Central portal for international opportunities:** DutchCulture has a dedicated platform - TransArtists<sup>22</sup> - which provides an extensive database of international opportunities, research, contacts and advice.

**BAK: CASE STUDY of INNOVATIVE MODEL**

**BAK**<sup>23</sup> (Base for Active Knowledge) is an international platform for theoretically-informed, politically-driven art and experimental research. It brings together communities involved in arts, activisms and academia. Since its foundation in 2000, it has engaged in developing and testing institutional models. Partners include two third level institutions. The current research focus is on non-fascist living. BAK organises exhibitions, lectures, publications, workshops, and composite performative conferences with exhibitionary, discursive, and performative elements.

<sup>20</sup> [artolive.nl](http://artolive.nl)

<sup>21</sup> <https://onk.nl/en/>

<sup>22</sup> <https://www.transartists.org>

<sup>23</sup> [bakonline.org](http://bakonline.org)

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## Australia: Council for the Arts

The Council manages government-directed initiatives and frameworks, championing arts and creativity to the benefit of all, through investment, delivery of development initiatives, advocacy, provision, management and collaboration. In addition to the Council's Corporate Plan (2021-25), it also has an International Engagement Strategy with two objectives: to strengthen Australia's global profile and to build the capability of creatives to engage internationally.

### FUNDING

The Council offers a variety of peer-assessed grants, fellowships and awards. Two worth noting for their collaborative and integrated approach are as follows.

**The Visual Arts and Crafts Strategy**, which is a formal policy framework agreement between Commonwealth, State and Territory Governments that directs funding for individuals, organisations and events. Funding is divided 50/50 between national and state/territory, and is delivered in two streams: national priorities and state/territory priorities.

**The Performing Arts Framework** provides multi-year funding to 38 organisations and provides a collaborative and cohesive approach for the sector that enables prioritising of outcomes, increased accountability and the rewarding of excellence. It is a collaboration with states and territories, which aims to bring more diversity and innovation to the performing arts organisations.

<b>KEY LEARNINGS</b>
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**Measurable Performance Metrics:** The Council's Corporate Plan sets a variety of measurable objectives, including targets for attendances, amount of new artworks supported, number of international initiatives.

**Peer involvement in assessing funding applications:** The Council has ten peer assessment panels<sup>24</sup> that are involved in assessing funding applications and providing advice. The panels include Visual Arts, Emerging and Experimental Arts and Multi-artform. Membership of the panels rotates and members on the Visual Arts Panel includes curators, writers, artists, gallerists and academics from diverse backgrounds.

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<sup>24</sup> <https://australiacouncil.gov.au/investment-and-development/peer-assessment/assessment-panels/>



**THE PUBLIC ART AGENCY SWEDEN: CASE STUDY of PUBLIC COMMISSIONING**

The Public Art Agency is a governmental agency, founded in 1937, that **produces public art**, exploring and developing interaction between contemporary art and public spaces through site-specific art, temporary interventions, urban development, discussions and publications. It also produces permanent artworks for new government buildings, working with a variety of art forms, and is **responsible for the care of government-owned artwork** (approx. 100,000 works across more than 200 offices in Sweden and 100 internationally). It has partnered with a variety of organisations, including those involved in heritage and housing, architecture.

It manages commissions through inviting expressions of interest. A recent commission for three new works for the University of Göteborg is worth over €215,000.

**Appendix 6:**

***Arts Council Strategy, Policies and Supports***

## **A6. ARTS COUNCIL STRATEGY, POLICIES AND SUPPORTS**

As the national agency responsible for funding, developing and promoting the arts in Ireland, the Arts Council's territory is broad and varied, and also requires meaningful partnerships with a wide range of partners and stakeholders. Not surprisingly, then, it also necessitates a thorough base of policy and research to support its work. From the overarching direction provided by the strategic framework of Making Great Art Work (MGAW) through to the policies and strategies for specific artform practices, and ad hoc and regular research projects, there is much to consider in framing our recommendations on production capacity in the visual arts.

With MGAW setting the strategic direction for Arts Council activity, there is consistency across policies and plans in identifying a number of core areas:

- working collaboratively with local authorities and organisations, as well as other strategic partners, in the development and delivery of objectives;
- the above includes making more of arts centres in the context of their role in the development, production, promotion, presentation of artists and their work;
- development of international opportunities through network development, mentoring and partnerships;
- the importance of place, from a number of perspectives including creative development, work/production spaces and public engagement;
- adapting funding programmes to reflect sector needs.

Specifically, in the context of this project work, it is worth reiterating intentions from the Visual Arts Policy and Strategy (VAPS), 2019-2022, to:

- support venues/festivals to develop networks/increase touring partnerships;
- explore the feasibility of establishing a high-profile prize;
- introduce strategic support for building curatorial and mediation capacity;
- ensure the standard of exhibition space is a priority;

- encourage independent, large scale production and commissioning models through existing and new funding;
- and open up large-scale production/commissioning opportunities in the visual arts to organisations in receipt of Strategic, Venues or Partnership Funding.

Table A6.1 captures salient points from policies and reports that have most relevance. Other than MGAW and VAPS, the Theatre Policy and Strategy and International Arts Policy were felt to be particularly relevant. Others that were reviewed but not considered as immediately relevant are provided separately in Table A6.2 in order to avoid overwhelming the reader with detail.

Table A6.3 provides an overview of Arts Council Funding Schemes for the Visual Arts Sector in 2022.

Table A6.4 provides a breakdown of key statistics from a number of funding programmes based on confidential data provided by the Arts Council.

**Table A6.1: Key Points from Strategy & Policy Review**

Policy Reports	Context for Production
<p><b>Making Great Art Work: Leading the Development of the Arts in Ireland (Arts Council Strategy 2016-2025)</b></p>	<p>The Strategy sets the long term objective and vision, with three year planning cycles and annual investment strategies providing detail. It identifies five policy areas:</p> <ul style="list-style-type: none"> <li>• the artist (priority)</li> <li>• public engagement (priority)</li> <li>• investment strategy</li> <li>• developing capacity</li> <li>• spatial and demographic planning</li> </ul> <p>Specific action areas are identified that are relevant to this study.</p>

Policy Reports	Context for Production
<p><b>Making Great Art Work 3-Year Plan 2020-2022</b></p>	<ul style="list-style-type: none"> <li>- Attending to the conditions that facilitate the making of work, from conception to production to presentation.</li> <li>- Working with partners, including local government, to provide a supportive working environment for artists at all points in the cycle by which great art is fully realised. This includes progressing the CCMA formal 'framework for collaboration'.</li> <li>- Adjustment of own policies to better align supports for working nationally and internationally.</li> <li>- Directing investment at supporting high-quality art and public engagement but contributing to fixed costs when they are essential to achieving AC goals.</li> <li>- Working with others to create a professional development framework that includes training, mentoring, exchanges and placements.</li> <li>- Ensuring funding supports ambitious, original and experimental work across a variety of scales.</li> </ul> <p>This twenty-seven page document is the second three-year plan under the ten year framework above. It is structured according to the five priority areas of the main framework, and identifies key objectives and supporting actions under each.</p> <p>Objectives relating to artists relate to support at key stages of their careers and improving living/working conditions.</p> <p>Specific actions for artists include:</p> <ul style="list-style-type: none"> <li>- a new professional development programme in partnership with international, national and local agencies;</li> <li>- working with partners to identify and provide supports, including work spaces;</li> <li>- creating international opportunities for resource sharing and peer support.</li> </ul>

Policy Reports	Context for Production
<p><b>Visual Arts Policy &amp; Strategy 2019-2022</b></p>	<p>It is intended to use learnings from the pilot Creative Places programme to expand and develop the Plan.</p> <p>The four-page VAPS sets the basis for our study.</p> <p>It identifies :</p> <ul style="list-style-type: none"> <li>- The weakness in the practice of touring visual arts, the reliance on individual/collaborating artists as the most successful way of engaging with the public, and the significant variation in the quality of exhibition spaces.</li> <li>- Gaps in capacity and relevant expertise to programme, promote and mediate the visual arts, and the lack of an anchor event that would act as a vehicle for public recognition and celebration (e.g., Turner Prize).</li> <li>- The importance of multi-disciplinary venues and festivals to the development of the artform practice and its audiences.</li> <li>- Visual arts as an international practice, with the challenge of ensuring that international curators see the work of Irish artists.</li> <li>- The practice of touring visual arts within Ireland being in its infancy.</li> <li>- An opportunity for the Arts Council to increase its role in driving new dedicated and sustainable studio spaces.</li> </ul> <p>Over the period of this VAPS, the Arts Council intended to conduct research into the profile and practice of visual artists and to use the findings to develop strategic ways of supporting them throughout their careers. It also intended to work in partnership with public bodies towards creating infrastructural workspaces in urban centres.</p> <p>Specific intentions from the VAPS have been mentioned above in the body of the text.</p>
<p><b>Arts Centre Policy &amp; Strategy 2019</b></p>	<p>A number of specific points from the ACPS are worth highlighting in the context of this study.</p>

Policy Reports	Context for Production
<p><b>Festivals Policy &amp; Strategy 2018</b></p>	<ul style="list-style-type: none"> <li>- Arts centres are defined as “full-time, public-facing, professionally-managed, building-based organisations...(that) support the creation, presentation and mediation of the arts...”</li> <li>- It is expected that arts centres can deliver on a number of objectives, including increasing production capacity and increased technical capabilities.</li> <li>- “Artists, participants and audiences are served better by the ability to make work in a range of places across Ireland, with regional nuance adding to recognition and ownership of work.”</li> <li>- Large cities and towns play a particular regional role and have a concentration of artists - there needs to be support for increased production capacity in these locations. “Larger arts centres will be encouraged to operate as cluster coordinators...agents for the development, production and dissemination of work...(and) support for their ‘production capacity’ is needed...”“We will work with partners...to promote innovation in ensuring connectivity, utilising new technologies, social innovation and partnership.”</li> </ul> <p>Towns with a population of over 10,000 can expect to have an arts centre (National Planning Framework) but approx. half of Ireland’s population lives in rural areas/small towns - support is needed for a network of arts centres that makes it possible for artists and audiences to make and see work in these areas as well.</p> <ul style="list-style-type: none"> <li>- This three-year, five-page, plan acknowledges the unique role of festivals in ‘giving permission’ to experiment and in encouraging broad engagement.</li> <li>- It articulates the Arts Council’s role as being one that encourages models of national and international significance and best practice, as well as supporting smaller locally-based festivals.</li> <li>- It recognises the role of festivals in helping develop artists’ professional skills, through: incubating street and spectacle arts, as well as providing an</li> </ul>

Policy Reports	Context for Production
<p><b>Spatial Policy 2021</b></p>	<p>environment for creative risk-taking, appraisal of work, peer networking and mentoring.</p> <ul style="list-style-type: none"> <li>- This is a new policy framework for socio-spatial equity in the arts. It is intended for the AC itself as well as for stakeholders.</li> <li>- It recognises compatibility with a range of Government policies, including: <i>Project Ireland 2040</i>, <i>Our Rural Future</i>, Town Centres First and the Night Time Economy Taskforce.</li> <li>- Policy measures and actions are presented according to the Arts Council's four key policy areas for delivery: Advice &amp; Advocacy, Planning &amp; the Arts, Arts Investment &amp; Development, Learning &amp; Insight</li> <li>- The measures and actions relate to research and understanding (including audits), and to alignment of investment and actions with spatial distribution of artists, supports and audiences.</li> </ul>
<p><b>International Arts Policy 2022-2025</b></p>	<p>As with MGAW, this Policy identifies the artist and public engagement as its two main and interdependent priorities, but it also identifies developing capacity in the Arts Council as an additional core area of intervention</p> <p>Actions include:</p> <ul style="list-style-type: none"> <li>- A new pilot fund for residencies that involve partnerships with organisations based abroad</li> <li>- Information clinics on formal international networks across all artform practices</li> <li>- Delivery of a funding programme aimed at co-production and large-scale commissioning in partnership with international organisations</li> <li>- Expanded opportunities through existing funding programmes, partnerships and initiatives</li> <li>- Delivery of a range of initiatives aimed at upskilling and professional development of the arts sector.</li> </ul>



Policy Reports	Context for Production
<p><b>A Framework for Collaboration</b></p>	<ul style="list-style-type: none"> <li>- This thirteen-page document sets out the agreement between the Arts Council and the CCMA, building on the foundation that is the Management Liaison Group (created in 2009). It aims to create a closer working relationship, maximising opportunities and resources and providing a more unified approach to arts engagement, production and presentation.</li> <li>- It serves as a commitment to working collaboratively over three 3-year cycles, with the first action plan expected to be 2016-2018, although it is not evident that this has happened.</li> <li>- A full independent review is due in 2025.</li> </ul>
<p><b>Championing Framework - Arts Council's Framework Policy 2022</b></p>	<ul style="list-style-type: none"> <li>- The Policy acknowledges the relative under resourcing of this artform practice and the lack of understanding of the Arts Council's role in relation to it.</li> <li>- It sets out the intention to ensure that framework can benefit from the general funding programmes available.</li> <li>- It also aims to strengthen and expand relationships with local authorities, state agencies and cultural institutions in the area of framework , urban design and planning</li> <li>- It intends to make more of its role as a Prescribed Body under the Planning and Development Act 2000</li> <li>- It also recognises the lack of a high-level opportunity for architects to design and build a work in a public space (reference former Kevin Kieran Award offered in conjunction with OPW)</li> </ul>
<p><b>Public Art Policy and Strategy 2018</b></p>	<ul style="list-style-type: none"> <li>- The priority for the Arts Council is to maximise the potential of the Per Cent for Art scheme.</li> <li>- There have been some challenges in implementation and the Interdepartmental Public Art Coordinating Group is no longer in operation.</li> </ul>

Policy Reports	Context for Production
<p><b>Theatre Policy and Strategy 2018</b></p>	<ul style="list-style-type: none"> <li>- There is also a public art developmental website, publicart.ie, which provides advice and information to first time/ one-off commissioners.</li> <li>- Actions in the policy address the areas above as well as supporting more engagement through schools.</li> <li>- “The theatre sector will be encouraged through...tailored schemes to strengthen infrastructure by pursuing opportunities of mentorship, co-production, co-presentation and co-curation...”</li> <li>- The policy intends to explore multi-annual bursaries and a new mentorship scheme to increase expert support.</li> <li>- The policy recognises the importance of expanding and diversifying its audience, and the Arts Council with work in partnership with artists and organisations to create more robust public-engagement strategies.</li> <li>- Methods of apprenticeship, mentorship and cultural leadership are to be encouraged to support creative, artistic and technical practice.</li> <li>- Another priority is the championing of new and flexible funding structures to support larger-scale theatrical work</li> <li>- Also, the development of people and place initiatives</li> <li>- And the aim to enable more international co-production and dissemination of Irish work</li> </ul>
<p><b>Review of Arts Council Supports for the Touring and Dissemination of Work 2021</b></p>	<ul style="list-style-type: none"> <li>- The review makes six key recommendations.               <ol style="list-style-type: none"> <li>1) The head of each artform practice should be responsible for touring funding</li> <li>2) Key clients should be supported in each artform practice to develop audiences through touring</li> <li>3) Establish a new dissemination scheme</li> <li>4) Refine the Touring and Dissemination Scheme</li> <li>5) Invest in a long term strategy for youth</li> </ol> </li> </ul>

Policy Reports	Context for Production
<p><b>Attendance, Participation and Engagement with the Arts 2018</b></p>	<p>6) Proactively strengthen communication, networks and capacity building</p> <ul style="list-style-type: none"> <li>- Touring is recognised as a way of reducing the gap in public engagement between Dublin and other areas.</li> <li>- Touring is valued by venues and artists/producers for different reasons: venues need work to tour whereas artists/producers value touring as part of their work.</li> <li>- One size does not fit all. With visual arts a “greater emphasis on co-production may be more appropriate in bringing work to the public, given the tendency for galleries (venues) to partner in the curation, presentation and promotion of work...also takes account of the lead times and less flexible/occasional programme opportunities...visual arts consultees also cited a particular set of challenges in relation to gauging...impacts of touring”</li> <li>- Projects funded under visual arts show the strong correlation between financial investment and audience numbers. In 2018 TDS funding for visual arts fell almost 70% (strategic funded clients no longer eligible to apply?) and audiences fell 62%.</li> <li>- The report includes stakeholder feedback from the visual arts sector (in the Appendix). Feedback included the feeling that TDS is largely designed around performance, with touring in visual arts being a long term process; also, the weakness in data capture was noted.</li> <li>- Carried out by B&amp;A, this national survey looks at public attendance, participation, behaviors and attitudes.</li> <li>- The most significant driver of participation is location (Dublin v. the rest)</li> </ul>

**Table A6.2: Key Points from Additional Context Review**

Document	Context for Production
<p><b>Equality, Human Rights &amp; Diversity Policy &amp; Strategy 2019</b></p>	<ul style="list-style-type: none"> <li>- This is the first three year plan under the MGAW ‘respect for diversity’ tenet. The actions in the plan are aligned with the five policy areas from the main framework, but also include corporate actions.</li> <li>- The actions relate to embedding respect for, and protection of, diversity across the arts ecology through better data and understanding, attention to identified issues, education/training, and ensuring equality through all AC programmes and activities.</li> </ul>
<p><b>Paying the Artist 2020</b></p>	<ul style="list-style-type: none"> <li>- The Arts Council sees its role in this regard as being focused on research, developing capacity, compliance with best practice, and advocacy. This policy establishes principles that apply across artform practices and can be adapted to create arts-area-specific policies in the future.</li> <li>- The Policy pertains to the AC’s own engagement with artists, those it invests in, Government and partners, and artists/individual practitioners.</li> <li>- Best practice principles are outlined, and relate to remuneration, terms and conditions, copyright, contracting and volunteering.</li> <li>- It also relates to relevant legislation.</li> <li>- With specific relevance to this study, it identifies the following action: ‘Identify and address arts-area specific needs through artform practice policies’.</li> </ul>
<p><b>Attendance, Participation and Engagement with the Arts 2018</b></p>	<ul style="list-style-type: none"> <li>- Carried out by B&amp;A, this national survey looks at public attendance, participation, behaviours and attitudes.</li> <li>- The most significant driver of participation is location (Dublin v. the rest)</li> </ul>
<p><b>Arts and cultural participation among children and young people - Insights from</b></p>	<ul style="list-style-type: none"> <li>- Carried out in conjunction with the ESRI</li> <li>- This looks at:               <ul style="list-style-type: none"> <li>➤ what groups of children are more likely to engage in different cultural activities</li> </ul> </li> </ul>

Document	Context for Production
<p><b>the Growing Up in Ireland study 2016</b></p>	<ul style="list-style-type: none"> <li>➤ what schools/classrooms place greater emphasis on cultural activities and how this can influence children's engagement outside school</li> <li>➤ how participating in cultural activities relates to other child outcomes</li> <li>- It takes a broad view of what constitutes cultural activity</li> <li>- Findings indicate a significant challenge in trying to ensure equitable access to, and participation in, the arts for adults, given that cultural engagement is fostered at a very young age, and socio-economic and gender differences are striking from early childhood.</li> </ul>
<p><b>Arts and Cultural Participation among 17 Year Olds 2020</b></p>	<ul style="list-style-type: none"> <li>- This report builds on the previous GUI and Insights reports.</li> <li>- In addition to participation, it also looks at take up of Leaving Cert art and music and impact on cognitive and non-cognitive outcomes.</li> </ul>
<p><b>Irish Arts Sector - Private Investment Report 2016</b></p>	<ul style="list-style-type: none"> <li>- This provides a breakdown of private investment received by arts organisations, by artform practice and by county in 2014</li> <li>- Visual arts received 6.4% of total private investment received, compared to 19.9% for theatre and 13.7% for festivals.</li> </ul>
<p><b>Additional Art-Form Specific Policies</b></p>	<p><b>Each of the following is a short policy document that outlines priorities and actions for a three year period within the overarching framework of MGAW and aligning with the two priority policy areas of The Artist and Public Engagement. (Others were also reviewed but not included here, e.g., Opera)</b></p>
<p><b>Circus, Street Arts and Spectacle Policy and Strategy 2018</b></p>	<ul style="list-style-type: none"> <li>- CSAS covers three distinct artform practices with shared needs.</li> <li>- The Policy aims to support artists over the period through survey of needs, mapping infrastructure needs and enhancing professional training.</li> <li>- In terms of public engagement, it aims to better understand CSAS audiences and their behaviours</li> </ul>

Document	Context for Production
<p><b>Dance Policy and Strategy 2018</b></p>	<ul style="list-style-type: none"> <li>- It also intends to support touring, encourage cross-disciplinary collaborations, and support mentoring and capacity development</li> <li>- There is a particular need to advance youth programmes</li> <li>- And, as with other policies, there is an intention to encourage more international networking.</li> <li>- The policy identifies the need to develop a new five-year strategy for the sector</li> <li>- It also sets the intention to commission a study that will lead to better understanding of public engagement with dance</li> <li>- There is little of relevance to our project in this policy, and the same commitment to supporting the internationalisation of the Irish sector is evident.</li> </ul>
<p><b>Film Policy and Strategy 2018</b></p>	<ul style="list-style-type: none"> <li>- Most of the policy is not relevant to our project but there is a commitment to making a designated capital fund available for digital screening and preservation technology.</li> <li>- There is also a commitment to develop strategic partnerships using MOUs, e.g., with TG4, RTE, IFB, BAI, Creative Ireland.</li> </ul>
<p><b>Public Art Policy and Strategy 2018</b></p>	<ul style="list-style-type: none"> <li>- The priority for the Arts Council is to maximise the potential of the Per Cent for Art scheme.</li> <li>- There have been some challenges in implementation and the Interdepartmental Public Art Coordinating Group is no longer in operation.</li> <li>- There is also a public art developmental website, publicart.ie, which provides advice and information to first time/ one-off commissioners.</li> <li>- Actions in the policy address the areas above as well as supporting more engagement through schools.</li> </ul>

Document	Context for Production
Traditional Arts Policy and Strategy 2018	<ul style="list-style-type: none"> <li>- This relates only to music, song, dance and oral arts (i.e., not craft or skills)</li> <li>- Nothing really of relevance</li> </ul>

**Table A6.3: Arts Council Funding Programmes Available for Visual Arts, 2022**

Programme	Overview	Programme	Overview
<b>Open Call</b>	Open to artists and arts organisations to support the creation of high-profile and ambitious public-facing art. Max. award €500,000.	Bursary	There are Bursary Awards for a variety of artform practices, including visual arts. Max. award €20,000.
<b>Grant Funding</b>	Open to individuals and organisations; must demonstrate collaboration. Max. award unlimited.	Agility Award	Support for freelance artists and arts practitioners. Max. award €5,000.
<b>Project Award</b>	There are Project Awards, for a variety of artform practices, including visual arts. Max. awards range from €40,000 for Music to €150,000 for Theatre, with those for visual arts being capped at €80,000	Touring and Dissemination of Work Scheme	Collaborative applications are particularly encouraged. Max. award unlimited.  There is also an associated 'Advance Planning' scheme for those taking place in 2023 (max. award also unlimited).
<b>Creative Places Award and R&amp;D Award</b>	Open to local authorities, arts organisations and community development organisation. Max. award €375,000.	Reel Art	Support for imaginative and experimental documentaries on an artistic theme for cinema. Max. award €120,000.

Programme	Overview	Programme	Overview
<b>International Residency Scheme</b>	Opportunities for transnational exchange and cooperation. Max. award €50,000.	Strategic Funding	Support for arts organisation with ambitious proposal to support artists and deliver excellent public experiences. Max. award unlimited.
<b>Residencies</b>	<p>There are a number of Residency Schemes:</p> <ul style="list-style-type: none"> <li>- Artist and Youth Work (max. €5k)</li> <li>- Dance (max. €25k)</li> <li>- Film Artists (max. €30k)</li> <li>- Theatre (max. €30k)</li> <li>- Young People, Children and Education (max. €20k)</li> </ul> <p>Visual arts are not among them.</p>	Visual arts Workspace Scheme	Grants for workspace costs. Max. award €50,000.
<b>Next Generation</b>	For early stage artists. Max. award €25,000.	Invitation to Collaboration	For local authority led arts development. Max. award €75,000.
<b>Capacity Building Support Scheme</b>	Available across all artform practices. Max. award €30,000.	Arts Centres	Funding to support arts centres. Max. award unlimited.
<b>Creative Schools</b>	An initiative to increase interaction with arts and creativity among children and youth. Max. award €4,000.	Partnership Funding	Intended to support the essential infrastructure (local authorities and Ealaíon na Gaeltachta) to sustain and develop the arts. Recipients must play a critical part in



Programme	Overview	Programme	Overview
			delivering MGAW strategy. Max. award unlimited.
<b>Festivals Investment Scheme</b>	Open to multi-disciplinary and single artform practice festivals. Max. award €45,000	Art Participation Award	For artists and arts organisations collaborating with communities. Max. award €150,000.
<b>Engaging with Framework</b>	To enhance the public's experience of framework through innovative high-quality projects. Max. award €25,000.	Co-Funding Award - Creative Europe	Co-funding for organisations that have secured funding under the Co-operation Projects and European Platforms strands of Creative Europe. Max. award unlimited.
<b>Artist in the Community Scheme</b>	Managed by Create. Max. award €15,000	Arts and Disability Connect	Open to artists with disabilities. Max. award €15,000.
<b>Commissions</b>	To enable the commissioning of new work from freelance artists. Invitation to organisations of all types to work with freelance artists in any artform practice. Max. award €45,000.	Markiewicz Award	Supporting artists developing new work that reflects on the role of women. Max. award €25,000.
<b>Professional Development Award</b>	To support CPD. Max. €3,000.	Young Ensembles Scheme	Supporting youth groups in creating or critically engaging

Programme	Overview	Programme	Overview
			with ambitious and original work. Max. €25,000.

**Appendix 7:**

*Overview of Amounts and Numbers of Awards Given*

## A7. OVERVIEW OF AMOUNTS AND NUMBER OF AWARDS GIVEN

**Table A7.1: Overview of Amounts and Number of Awards to Visual Arts from Arts Council Funding Programmes<sup>9</sup>**

Programme/Scheme	Total Value of Awards to Visual arts	Total Number of Awards	Total Number of Recipients
Agility Award	€2.7m (2021)	570	570
Visual arts Bursary Award	€6.3m (2019-2022)	400	312
Visual arts Project Award	€2.4m (2019-2022)	102	94
Workspace Award	€1.3m (2019-2022)	54	21
Grant Funding	€2.9m (2020-2022)	54	23
Professional Development	€296k (2020)	54	54
Arts Participation Bursary Award	€635k (2019-2022)	46	44
Invitation to Collaboration	€2m (2019-2022)	35	27
Residencies Award (Dance & Theatre)	€758k	35	27
Capacity Building	€1.2m (2020-2021)	34	33
Arts Participation Project Award	€882k (2019-2022)	23	20
Open Call	€1.5m (2015-2021)	15	14
Visual arts Tours	No financial information available	15	11
Next Generation	€320k (2019-2022)	15	15
Festival Investment	€189k	9	6
Creative Places	€2m (2021)	8	8
Visual arts Touring Award	€329k (2019-2022)	8	8

<sup>9</sup> A spreadsheet containing a list of individual recipients of each programme listed in the table is available.

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