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**An Comhchoiste um Ealaíona, Oidhreacht, Gnóthaí  
Réigiúnacha, Tuaithe agus Gaeltachta**

**Joint Committee on Arts, Heritage,  
Regional Rural and Gaeltacht Affairs**

**32Ú DÁIL ÉIREANN / 25Ú SEANAD ÉIREANN**

**TUARASCÁIL MAIDIR LEIS  
CULTÚR 2025 – ÉIRE ILDÁNACH, CREAT PHOLASAÍ  
GO 2025**

**REPORT ON CULTURE 2025 – ÉIRE ILDÁNACH,  
FRAMEWORK POLICY TO 2025**

**Iúil 2017**

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# Index

Index .....	3
1. Réamhrá / Preface.....	4
2. Joint Committee Recommendations .....	6
3. Introduction.....	11
4. Purpose.....	13
5. Arts, Culture and Heritage.....	15
5.1 Culture.....	15
5.2 Arts.....	17
5.3 Heritage.....	19
6. Arts, Culture and Heritage as Ever-Changing Concepts.....	20
7. Redefining the Key Values of Culture 2025 – Éire Ildánach: A Framework Policy to 2025.....	21
8. Rights.....	22
9. The Role of Government .....	24
10. Seven Pillars Become Three Understandings .....	25
10.1 Arts, Culture and Heritage are the Heart of Our Lives, Our Communities, Our Identities and Our Government.....	25
10.2 The State Acknowledges, Supports and Facilitates the Creativity of all the People of Ireland .....	26
10.3 Arts, Culture and Heritage in the Digital Age are Co-operative, International and Borderless.....	28
11. Implementation .....	31
11.1 Embedding Arts, Culture and Heritage at the Heart of Government .....	31
11.2 Mapping the Landscape.....	33
11.3 Enshrining the Cultural Rights of Citizens and the Production and Property Rights of the Artist .....	36
11.4 Committing to Secure Levels of Investment Across the Lifetime of Culture 2025.....	40
12. Conclusion.....	44
Appendix 1: Members of the Committee .....	46

# 1. Réamhrá / Preface

Is é Cultúr 2025 – Éire Ildánach: Creat-Bheartas go 2025 (Cultúr 2025) an chéad Bheartas Cultúr Náisiúnta de chuid na hÉireann. Is í aidhm Cultúr 2025 fíís shoiléir, bonn láidir agus creat beartais a chur ar bun ar mhaithe le beogacht, forbairt agus inmharthanacht leantach ealaíona, cultúr agus oidhreacht na hÉireann go dtí an bhliain 2025.

Sa chomhthéacs sin, tá an Comhchoiste um Ealaíona, Oidhreacht, Gnóthaí Réigiúnacha, Tuaithe agus Gaeltachta (An Comhchoiste) tar éis an dréacht-tuarascáil Cultúr 2025 a bhreithniú agus chuaigh sé i gcomhairle leis na páirtithe leasmhara iomchuí i dtaca léi.

Molann an Comhchoiste go dtapófar an deis a admháil go bhfuil na healaíona, an cultúr agus an oidhreacht bunaithe i gcroílár shochoaí na hÉireann. Chuige sin, caithfidh na healaíona, an cultúr agus an oidhreacht a bheith ag croílár an Rialtais.

Molann an Comhchoiste go mbunóidh an Rialtas Roinn a chuimseoidh cúrsaí Ealaíon, Cultúir, Oidhreachta agus Gaeltachta agus go mbeidh freagracht ar an Roinn sin i leith na réimsí cláir ábhartha a thagann faoi réim na Roinne Cumarsáide, Gníomhaithe ar son na hAeráide agus Comhshaoil faoi láthair.

Molann an Comhchoiste go leagfar amach creatlach i gcomhair na hearnála ar fad chun easnaimh agus laigí a aimsiú.

Molann an Comhchoiste go ndéanfar cearta cultúrtha saoránach agus cearta léiriúcháin agus maoine ealaíontóirí a chumhdach i mBunreacht na hÉireann agus sa reachtaíocht.

Molann an Comhchoiste go ndéanfar athbhreithniú cuimsitheach ar an reachtaíocht reatha lena rialaítear earnáil na n-ealaíon, agus go dtabharfar isteach reachtaíocht nua, mar is gá.

Culture 2025 – Éire Ildánach: A Framework Policy to 2025 (Culture 2025) is Ireland's first National Cultural Policy. The aim of Culture 2025 is to provide a clear vision, strong foundation and policy framework for the continued vitality, development and viability of Irish arts, culture and heritage up to 2025.

In this context, the Joint Committee for Arts, Heritage, Regional, Rural and Gaeltacht Affairs (the Joint Committee) has considered the Culture 2025 draft report and has consulted with the relevant stakeholders involved.

The Joint Committee recommends seizing the opportunity to acknowledge that arts, culture and heritage are at the heart of Irish society. In order to do so, arts, culture and heritage must be embedded at the heart of Government.

The Joint Committee recommends that the Government establish a Department that includes Arts, Culture, Heritage and the Gaeltacht and that this Department has responsibility for the relevant programme areas currently within the remit of the Department of Communications, Climate Action and Environment.

The Joint Committee recommends laying out a framework for the entire sector in order to identify weaknesses and shortfalls.

The Joint Committee recommends that the cultural rights of citizens, and the production and property rights of artists, be enshrined in Bunreacht na hÉireann and in legislation.

The Joint Committee recommends that the current legislation governing the arts sector should be comprehensively reviewed and that new legislation should be introduced as necessary.

Molann an Comhchoiste gur chóir gealltanais a thabhairt maidir le maoiniú le linn thréimhse an Bheartais Cultúir Náisiúnta. Molann sé go ndéanfar staidéar cuimsitheach ar an maoiniú atá ar fáil d'earnáil an chultúir agus do thionscal na cruthaitheachta, agus go ndéanfar breithniú ar shamhlacha maoiniúcháin nua.

Tá 42 moladh leagtha amach sa tuarascáil seo agus tá súil ag an gComhchoiste go mbreithneoidh an tAire Ealaíon, Oidhreachta, Gnóthaí Réigiúnacha, Tuaithe agus Gaeltachta (An tAire) iad agus go gcuirfidh sí an oiread acu is féidir san áireamh in Cultúr 2025.

Iarann an Comhchoiste ar an Aire staidéar a dhéanamh ar an tuarascáil seo, go háirithe ar an 42 moladh ón gComhchoiste. Tá súil aige dul i mbun plé leis an Aire ar an ábhar seo gan mórán moille.

Mar fhocal scoir, agus mar Chathaoirleach an Chomhchoiste, ba mhaith liom admháil agus buíochas a ghabháil leis an Seanadóir Fintan Warfield a d'ullmhaigh an Tuarascáil Rapóirtéara bunaidh a bhfuil an Tuarascáil seo bunaithe uirthi.



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**An Teachta Dála Peadar Tóibín,  
Cathaoirleach  
5 Iúil 2017**

The Joint Committee recommends that commitments be given on funding over the course of the National Cultural Policy. It recommends that a comprehensive study of funding available for the cultural sector and creative industries be undertaken, including the consideration of new funding models.

This report sets out 42 proposals which the Joint Committee hopes the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs (the Minister) will consider and that she will include as many of them as possible in Culture 2025.

The Joint Committee calls on the Minister to study this report and its 42 recommendations in particular. It looks forward to engaging with the Minister on this subject in the near future.

Finally, and as Cathaoirleach of the Joint Committee, I wish to acknowledge and say thank you to An Seanadóir Fintan Warfield who prepared the original Rapporteur's Report on which this Report is based.

## 2. Joint Committee Recommendations

- 1) That the Government establish a Department that includes Arts, Culture, Heritage and the Gaeltacht; that such a Department include relevant programme areas currently within the remit of the Department of Communications, Climate Action and Environment; and that other portfolios relevant to the cultural sphere be considered for inclusion in any new Department.
- 2) That the Government establish a Senior Officials Group, led by the Secretary General of the Department of the Taoiseach, comprising senior civil servants from each relevant Department. That it develop clear processes and procedures for cross-Departmental co-operation on arts, culture and heritage projects.
- 3) That the Minister establish a dedicated Project Office, located in the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs.
- 4) That each Government Department publish a statement and action plan on arts, culture and heritage that clearly outlines its understanding of its cultural remit and the impact of its actions on the arts, culture, heritage and Irish language sectors and which also identifies areas and processes for immediate action and co-operation.
- 5) That the Senior Officials Group, as above, outline the specific cultural responsibility of each Government Department, the relationship between all Government Departments, and a clear understanding across all Government Departments of the 'value chain' and the relationships within the policy structures for arts, culture and heritage.
- 6) That each Government Department and local authority appoint an artist in residence, to work in a collaborative fashion with staff, in developing an active understanding and awareness of creative thinking and processes.
- 7) That the Minister commission an independent, international curator to organise an international conference on the role and value of arts, culture and heritage in the 21<sup>st</sup> Century.
- 8) That the Minister review all existing legislation pertaining to arts, culture and heritage and all existing agencies operating in these sectors to ensure their relevance and fitness for purpose and to avoid overlap or duplication.

- 9) That the Minister establish precisely how much is invested directly by the Government in arts, culture and heritage, and through which channels and Government Departments it is invested, to allow for accurate international benchmarking. That the Minister establish the current value of the arts, culture, heritage and Irish language sectors in terms of investment and impact, and its potential value in terms of impact. That the Minister establish the size and value of the hidden subsidy provided by artists and others, who work unpaid or below the minimum wage, and by voluntary workers in the arts, culture, heritage and Irish language sectors. That the Minister establish the value of the arts, culture, heritage and Irish language sectors to foreign-direct-investment and tourism as a percentage of the value of both sources of revenue.
- 10) That the Minister design a funding process for arts and heritage that prioritises local actions and local needs, aligns funding deadlines, brings a single application to the attention of multiple agencies and / or Government Departments, simplifies the application process, and ensures transparency in decision making; for example, decentralising and simplifying the funding process so that proposals on arts, culture and heritage are made and primarily assessed at a local level.
- 11) That the Minister, in co-operation with her counterpart in the Northern Ireland Assembly establish a committee of representatives from relevant agencies and Government Departments from both jurisdictions in Ireland (e.g., Government Departments, arts councils, screen, voluntary, heritage agencies) to work towards better co-operation in terms of project co-ordination and the strategic development of arts, culture, heritage and Irish language policy.
- 12) That the Minister establish gender and artist / cultural quotas for appointments to relevant State boards and limit multiple directorships.
- 13) That the Minister institute an audit across all publicly funded arts, culture, heritage and Irish language organisations and projects to establish the range of payments / salary levels throughout the organisations. This will establish the spread of remuneration from Chief Executive Officer level to the average fees and salaries of artists and heritage workers commissioned or otherwise contracted by these organisations, agencies or projects.
- 14) That the Minister establish the copyright relationships implemented by all publicly funded arts and heritage organisations, agencies, clients and projects.
- 15) That the Government initiate a referendum to insert a specific and direct reference to arts, culture and heritage in Bunreacht na hÉireann that would articulate, acknowledge and champion the role and value of arts, culture and heritage in Irish society.

16) That the Minister introduce legislation:-

- To vindicate the right of every citizen to cultural expression and cultural access;
- To vindicate the right to pursue a creative / artistic career without institutional discrimination;
- To ensure that artists are placed in a better position relative to the industry when concluding contracts, to ensure fair compensation for creative content that truly respects the creators for their work;
- To protect the Cultural Rights of the Child;
- To amend the Arts Act to include Artists and Cultural Rights;

And that the Minister consider the development of a single piece of legislation dealing with arts, culture and heritage to ensure that these rights are referred to, included in, and not undermined in any and all relevant legislation.

- 17) That the Minister in consultation with her colleagues explore the possibility of introducing an 'arts, culture and heritage voucher' scheme, jointly designed by the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, the Department of Finance and the Department of Social Protection. That the voucher be issued to every citizen on a 6-monthly basis, varying according to personal income thresholds and that it must be used within a one-year period.
- 18) That the Minister examine the current artist welfare schemes in Sweden and elsewhere in the European Union and that the Minister design an effective, similar scheme for deployment in Ireland.
- 19) That the Minister convene and resource a working group of representatives from all art forms (e.g., Equity, Visual Artists Ireland, Screenwriters Guild, etc.) to develop a process for tracking, collecting and payment of all royalties on all art forms where relevant.
- 20) That the Minister work with the Heritage Council in order to define supports that protect the built heritage and in order to revise and modernise legislation; that the Minister revisit the Wildlife Act, the National Monuments legislation and the Cultural Institutions Act in conjunction with An Chomhairle Oidhreachta.
- 21) That the Minister introduce specific legislation for our National Parks and other forms of landscape that empowers and enables local communities to exploit the potential from landscape conservation and management initiatives.
- 22) That the Minister work in conjunction with local authorities and with the Heritage Council to develop a new biodiversity action plan, to agree priority actions and to implement these.

- 23) That the Minister update the National Heritage Plan, agree priority actions in the heritage area, define the actions necessary and implement these.
- 24) That the Minister ask the Minister for Housing, Planning and Local Government to confirm that libraries are public cultural spaces and to reverse the recent decision to move to a State-wide tender for supplying and stocking public libraries.
- 25) That the Minister ask the Minister for Education and Skills to develop a national system for recognition of non-formal and informal learning in line with the European Union Council Recommendation 2012 on the validation of non-formal and informal learning. That the Minister, working in conjunction with the Minister for Education and skills broadens the Arts in Education Charter to include arts in informal learning contexts, and the concept of education through the arts.
- 26) That the Minister ask the Minister for Education and Skills to expand Irish medium education, beginning with greater numbers of Gaelscoileanna and Gaelcholáistí and the rolling out of more 'sruth' streams in second level schools, particularly in counties where Gaelscoileanna have been established but where there is no Irish-medium secondary school for bilingual students to attend.
- 27) That the Minister, in conjunction with the Minister for Education and Skills, enhance the powers and membership of the High Level Implementation Group that oversees the implementation of the Arts in Education Charter and invite representation from community, youth and other informal arts contexts.
- 28) That the Minister ask the Minister for Children and Youth Affairs to establish a Youth Arts Advisory group drawn from young people aged from 14 to 21 years of age.
- 29) That the Government give a commitment to match the European Union average of an investment of 0.6% of Gross Domestic Product in the arts, culture and heritage sectors by the midpoint of the Culture 2025 strategy. That is an anticipated growth of 0.1% per year on average. It is understood that this amount is subject to the completion of the first stage of the mapping process and that the investment in arts, culture and heritage can be made through multiple Government Departments.
- 30) That local authorities appoint a cross-Departmental committees that will include representatives from the local community and the cultural and arts sector; that local authorities, bring Arts Offices and Local Enterprise Offices together; that the Minister and open LEADER funding to cultural projects and ensures that local authority arts, culture and heritage allocations are non-discretionary.
- 31) That the Minister ask the Minister for Finance to support the examination of a tax relief scheme similar to Section 481; designed and enacted for domestic cultural projects.

- 32) That the Minister ask the Minister for Finance to encourage Ireland's financial institutions to create funding and financial products specifically for the arts, culture and heritage sectors as called for by the European Union Cultural and Creative Sector Guarantee Facility.
- 33) That the Minister ask the Minister for Finance to design and implement a foreign artists' withholding tax scheme.
- 34) That the Minister ask the Minister for Finance to restore the 13.5% Value Added Tax rate on hotel beds, while maintaining the 9% rate for bars and restaurants (including those within hotels), and to ring fence some of the additional €175 million revenue for cultural and heritage spending.
- 35) That the Minister explore the potential of voluntary cultural contributions from foreign-direct-investment in the arts, culture and heritage sectors.
- 36) That the Government insert, as a requirement of public procurement, that a project it seeks to sustain and develop local communities and that this should be an achievable reality for small business and not a threat to their very existence.
- 37) That the Minister ask the Minister for Communications, Climate Change and Natural Resources to set a minimum spend for Raidió Teilifís Éireann on locally produced films and feature documentaries.
- 38) That the Minister explore a possible relationship between The Sound and Vision Fund and the Irish Language Broadcasting Fund (administered by Northern Ireland Screen) to strengthen Irish language production.
- 39) That the Minister, in co-operation with her counterpart in the Northern Ireland Assembly, convene a cross-border working group comprised of Screen Ireland and Northern Ireland Screen to develop a framework for greater and easier cultural co-operation between artists, heritage projects and film makers in both jurisdictions; given that such co-operation is already the norm.
- 40) That the Minister consider extending the timeframe of Culture 2025 to take the development period into account. As we are already two years into the policy, it may be more appropriate to set a ten year period of 2018 – 2028.
- 41) That the Minister ask the Minister for Education and Skills to establish a means of prioritising the children of fluent Irish speaking families for places in Gaelscoileanna.
- 42) That the Minister ask the Minister for Housing, Planning and Local Government to develop renewed literacy initiatives with local libraries and the Local Government Management Agency.

### 3. Introduction

The Joint Committee congratulates the Minister and the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs and the Government on the commitment to create the first official defined policy on arts, culture and heritage in the history of this State, on carrying the process to the point where we have a framework document to inform the writing of that Policy, and on bringing about a sea-change in the use of the language used by the Government, the Government Department and its spokespersons. This change marks the beginning of a process that will align the interests of the Government with the experience and interests of the arts, culture, heritage and Irish language sectors.

The Joint Committee also congratulates the Government on taking the initiative on the implementation of this policy with its Creative Ireland Programme. The Joint Committee is confident that the Creative Ireland Programme will make a significant contribution to the realisation of the vision and priorities set out in Culture 2025.

A national policy on arts, culture and heritage should be designed to serve the nation, and as such will outlive any particular Government configuration. It is therefore fitting that the draft report has been submitted to this Joint Committee for its consideration, input and development.

Culture 2025 should protect what we have and, more importantly, prepare the ground for the future. The constant challenge in the development of Culture 2025 is in remembering that the policy must plan for a decade and beyond.

With this in mind, the Joint Committee proposes that Culture 2025 acknowledge that Ireland's population profile is changing, its values are changing, and its arts, culture, heritage and Irish language sectors are changing. The international political situation is unpredictable and the global economy remains uncertain. The Joint Committee affirms that this policy must create a framework that protects the interests and cultural rights of all our citizens and protects the invaluable work of the arts, culture, heritage and Irish language sectors from the inevitability of shifting Government priorities, the exploitation of intellectual property and product, and the unpredictability of funding levels.

In order to do this, Culture 2025 must address complex questions and challenge established assumptions.

Arts, culture and heritage are highly contested concepts; great things have been claimed for them, many of them unproven, and their meaning has become so broad that it is in danger of meaning nothing at all. Discussions on arts, culture and heritage – particularly in the political arena – bring out the poet in all of us, in the form of noble pieties and impractical aspirations, endless position papers and multiple creative agencies. Far too many wonderful words have been written about culture in Ireland and far too little has been done that has been sustainable.

Culture 2025 is an historic opportunity. It needs to be more than an elegant addition to that long tradition of pious documents. Culture 2025 must have teeth and those teeth must be reinforced by legislation, by effective inter-Departmental structures, by knowledge, by a clear understanding of the international, social, economic and technological context and by guaranteed, non-discretionary resources.

Culture 2025 should embed – at the highest levels of Government and bureaucracy – the understanding that cultural value is primarily intrinsic and that the intrinsic value manifests itself instrumentally in terms of well-being, creativity, innovation, enterprise, jobs, income, wealth, health, welfare, social capital, tourism, foreign-direct-investment, and more.

Culture 2025 should be built on the honest acceptance that the current structures and attitudes, developed piece-meal and over many years, are not adequately integrated, have not served us well, and may no longer be fit-for-purpose. It should build on the best that we have achieved, and in order to do this we must acknowledge that not only will the State and its agencies have to change, but the sector itself will have to play its part if we are to achieve a meaningful co-operation over the next 10 years.

This response to the framework document builds on the strengths of Culture 2025 and aligns those strengths with the strengths, concerns, and ideas expressed by the various stakeholders in their submissions to the Joint Committee for Arts, Heritage, Regional, Rural and Gaeltacht Affairs. It proposes necessary alterations to the framework document before it can move to final draft, and suggests an implementation plan.

Policy does not, and cannot, create arts, culture and heritage. Policy can only regulate. It is the Joint Committee's hope that the policies set forth in Culture 2025 regulate in such a way as to create an environment that nurtures thriving arts, culture, heritage and Irish language sectors, a vibrant and sustainable arts, culture, heritage and Irish language community and industry, and a powerful heritage.

## 4. Purpose

A policy without a clear definition of its objective is blind, a policy without legislation is discretionary and a policy without the necessary resources to implement its actions and achieve its ends is paralysed.

The primary purpose of Culture 2025 should be to create a framework for legislation and action.

The principal challenge we face is that arts, culture and heritage is a constantly evolving concept shaped by many influences. However, public policy can play a significant role in the development of arts, culture and heritage, including by devising and implementing strategies and legislation for the cultural sector, and through direct funding at national and local level. For this to work effectively we need to be very clear about what we are referring to when we use the terms arts, culture and heritage. Confusion in the use of these terms will lead to a lack of clarity in our understanding of what their intrinsic, social and economic role or potential is. This document starts by defining arts, culture and heritage and sets out the key values that the Joint Committee believes should underpin Culture 2025.

The Joint Committee proposes that the seven pillars set out in the draft Culture 2025 report be replaced by three interrelated understandings, which are elaborated on in Section 8, Seven Pillars Become Three Understandings:-

- Arts, culture and heritage are the heart of our lives, our communities, our identity and our Government;
- The State acknowledges, supports and facilitates the creativity of all the people of Ireland;
- Arts, culture and heritage in the digital age are collaborative, international, and borderless.

With these three understandings in mind, the Joint Committee has set forth 42 recommendations, which are listed above in Section 1, Committee Recommendations. In Section 9, Implementation, these recommendations are further explained and contextualised under the following four strands:-

- Embed arts, culture and heritage at the heart of Government;
- Map the landscape;
- Enshrine the cultural rights of citizens and the production and property rights of the artist;
- Commit to secure levels of investment across the lifetime of the policy.

The framework report states that more finance will be made available to the arts and cultural sector as the economy improves. The Joint Committee is aware of the constraints on the Government purse and of the efforts the Government has made to date. The Joint Committee is also cognisant that, given the size of our national debt, the many social crises we are facing and the uncertainty of the global situation, the improvement of the economy is by no means a given.

Having said that, we cannot play the game of carving up the existing resources in different ways and moving the existing pieces of the puzzle around the board without a clear understanding of how the pieces interact, and without creating the right framework for the effective investment of available resources. If we do not clearly map and understand the existing institutional landscape and conduct the necessary research, then Culture 2025 will fail to achieve its objectives.

Nor can we choose the other option: we cannot delay action pending research and reports and further committees. Rather the challenge facing us, and the opportunity, is to pursue both courses simultaneously.

## 5. Arts, Culture and Heritage

Culture 2025 is not only a national policy on culture, but is a national policy on arts, culture and heritage. Culture 2025 should outline and connect these different aspects.

### 5.1 Culture

The response of the Joint Committee to Culture 2025 [DRAFT OR DOCUMENT] is predicated on the United Nations Educational, Scientific and Cultural Organisation (UNESCO) definition:-

“Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to Art and literature; lifestyles, ways of living together, value systems, traditions and beliefs”.

UNESCO Universal Declaration on Cultural Diversity (2001)

Arts, culture and heritage are the products of our human creativity. Creativity is a fundamental part of being human and it does not need to be fostered. We need to facilitate it, to acknowledge it and to accept that to be creative is as natural as breathing.

When we are talking about a national arts, culture and heritage policy, it follows that those distinctive features are brought into existence by the imagination, creativity, thoughts and actions of all of the nation’s people. Therefore, Culture 2025 should have the rights of people at its heart. It should acknowledge that culture is their creation, their property and their birth right, and that the State must protect, support and facilitate the arts, culture and heritage sectors as they develop and changes.

The Joint Committee recommends that Culture 2025 should understand arts, culture and heritage and their expression as human rights, and that it should acknowledge and incorporate the following values and vision:-

- The Universal Declaration on Cultural Diversity, (UNESCO);
- The Convention on the Protection and Promotion of Diversity of Cultural Expression, (UNESCO);
- The Principles on International Cultural Co-operation (UNESCO);
- The Convention on Protection and Promotion of the Diversity of Cultural Expressions (UNESCO);
- The Recommendation on the Status of the Artist (UNESCO);

- The Recommendation on the Safeguarding of Traditional Culture and Folklore and the Convention to Safeguard Intangible Cultural Heritage;
- The Convention Concerning the Protection of the World Cultural and Natural Heritage;
- The United Nations International Covenant on Economic, Social and Cultural Rights;
- The United Nations Declaration on the Right to Development;
- The United Nations Declaration on the Rights of the Child;

And of course –

- The United Nations Declaration of Human Rights.

If we do not acknowledge the cultural, artistic and heritage rights of all our citizens and protect those rights through legislation and / or constitutional reform then arts, culture and heritage the policies associated with them will become a political adornment at best, and a source of social division and a marker of inequality at worst.

What it means to be Irish is a shifting concept. Irish arts, culture and heritage are influenced by and influencing many other cultures and these cultures are linked through a digital global network of people, sharing ideas, stories, and information. A policy that does not recognise this will be tethered to a small domestic market anchored to a single interpretation of the past and a single fiction of the present, and will not lean into the future.

Therefore, Culture 2025 should acknowledge that Ireland's arts, culture and heritage are created and maintained by every person in the State, and every person in the diaspora. In short, there is no single proposition for Irish identity – only diversity. Our arts, culture and heritage is already vibrant and constantly emerging. Culture 2025 should reflect, support, and protect this.

Culture 2025 should recognise that young people between the ages of 10 and 24 years of age currently account for 18.3% of the population. In other words, a generation will come of age in the lifetime of this policy. This coming generation's current and emerging creativity must be at the heart of this policy, supported and facilitated by its actions. We cannot say what the arts, culture and heritage of this generation will look like – we can only facilitate its development.

As research has demonstrated, the vast amount of culture and cultural engagement occurs in the home (Crossick, G 2016, Understanding the Value of Arts and Culture), and in non-formal out-of-school activities and networks, including specialist youth arts organisations such as youth theatres and youth orchestras, arts activities within youth services, arts centres and other non-formal settings.

Formal Education undoubtedly plays a significant role in the facilitation, development and transmission of arts, culture and heritage, but as the National Youth Strategy points out: ‘people learn in very different ways. The education system needs to fit the student; the student should not need to fit the system’. Culture 2025 should support and facilitate cultural activity in the non-formal, out-of-school context, as well as calling for the Arts in Education Charter to continue its development as a dynamic document that will include education through the arts as a key element in the development of schools and curricula. A cultural education is fundamental to the right of every young person, to explore their cultural identity and heritage, and to discover their creative potential. Culture 2025 should acknowledge that this process occurs in formal and non-formal settings.

## 5.2 Arts

Art is an expression of culture. What is and is not considered art changes over time and from place to place. What does not change is that art is created by people who dedicate their lives to craft objects and events that capture our essence, reflect us back to ourselves, and carry us to a world of endless possibility. In a very real sense art is who we are.

The Council of National Cultural Institutions, in the context of the preparation of the National Development Plan (2007 – 2013) stated that ‘art, broadly defined, is a fundamental human enterprise: the making of meaning, individual and collective, through representation. In making art we make ourselves. In understanding art we understand ourselves’.

Art is not created by agencies, Government action, or policies. It is created by artists – by people who choose to devote their lives or a portion of their lives to the creation of this cultural expression. This is their right. The value of our artists to the wellbeing of the nation cannot be underestimated, and we would do well to acknowledge the vision of the Canadian Council for the Arts:

“Arts and culture are an essential part of our belonging – to a community, country, society, and to humanity itself. On a personal level, art can reach the loneliest and most lost among us. It can soothe in times of grief, help us find our voice, or show us previously unimagined horizons. Art is how we come together to celebrate and share experiences that free us from the confines of everyday life. It plunges us into imaginative worlds that extend, complement and change our lives. Artists offer us their creative visions, expressions of hope, challenges to our assumptions and critiques of the status quo. They play an essential role in addressing and helping us to understand the complex challenges of our times. From welcoming refugees to calling for action on climate change, they engage, inspire and stimulate new thinking that can lead to action.”

It is not for a particular Government or agency or policy to say what is and is not art. Only the artists and their communities can decide that over time. What is clear is that it is people who make the art – artists, both creative and interpretative – and the art remains their property. Without painters, and dancers, and performers and musicians, writers and storytellers, there is no film industry, no television or radio, nothing on stage or the walls of our galleries, and nothing in print. Art begins and ends with the artist.

Culture 2025 should acknowledge this and position the rights of artists at its heart:-

- The right to choose such a life and the right to create the art that one needs to create, through whatever medium or form;
- The right to be recognised and supported by the institutions of the State and not to be discriminated against by it;
- The right to have one's individual and collective contribution to the overall cultural expression, to the community and to the economy acknowledged, supported and correctly valued;
- The right to fair and equitable remuneration for work, when employed or commissioned, and the right to control, dispose of, or licence copyright as one sees fit, in accordance with copyright legislation and the various international agreements pertaining to artists.

Artists know that technology is breaking down the boundaries between art forms, between participation and consumption, between artist and audience. Technology has added a staggering range of new distribution platforms and creative tools, forcing many of the older platforms into the background. Culture 2025 should reflect this emerging landscape and accept that whatever the chosen form and platform, the source of value is the artist and the work that he or she creates. Our focus should be on the creative and collaborative potential of the shift, and on protecting the value of the creators.

As technology breaks down boundaries, the bias towards a 'high art' serving a segment of the population is itself collapsing. Culture 2025 should accept and encourage the range of creative activity; prioritising the person above the art form. Community art, street art, political art and amateur art are examples of expressions of creative activity functioning outside the boundaries of what is currently described as art. All these forms contribute to arts, culture and heritage.

The creative and artistic work created and performed at a local and community level has an enormous and profound contribution to social cohesion, individual and personal development, community empowerment, identity, imagination and vision, creativity, health and well-being.

It is the intrinsic social value of the arts that should be paramount in Culture 2025 – their dynamic ability to empower. However, the Joint Committee also acknowledges that the arts make a specific and measureable contribution to the economy through job creation, tourism and foreign-direct-investment. That contribution is maintained through a massive hidden subsidy from the artists. Culture 2025 should acknowledge and measure and progressively redress that hidden subsidy.

### **5.3 Heritage**

Heritage preserves the art that is the expression of culture, and the natural and built landscape that shapes it; in turn inspiring and framing the culture.

Without heritage, culture has no context and no starting point. Without culture, we have no art. We will be judged by how and what we choose to remember. When we think of heritage we must appreciate that the national cultural institutions are heritage, but so too are the tunnelled buildings on the lanes of Moore Street, the horror of the Magdalene Laundries, the built and the natural, the Giants Causeway and Brú na Bóinne.

Heritage is beautiful old buildings and landscapes, but heritage is also how we choose to remember, what we choose to remember, and how we avoid repression and denial. Heritage captures our relationship to our past and our relationship to place. Heritage is how we value, preserve and present our landscapes and those buildings.

Heritage – natural and built, tangible and intangible – is by its very nature linked to a place. Culture 2025 should accept that that place is also overseas – the destinations of our emigrants, and the origin places of our immigrants.

The state and quality of our natural and built heritage is a significant resource and economic asset. They are marketed and promoted by Fáilte Ireland, but without ongoing and significant investment in the people who manage them, the quality of the resource will decline and the negative impact on tourism will be substantial.

The significance of our national heritage should be appreciated, understood and enjoyed for the contribution it brings to our national identity and our sense of wellbeing and for the considerable contribution it makes to the national economy and the experience it provides for our visitors.

Heritage is affected by and impacts on every Government Department; but in particular, the Department of Agriculture, Food and the Marine, the Department of Education and Skills, the Department of Housing, Planning, Community and Local Government, and the Department of Communications, Climate Action and Environment. Culture 2025 should call for the design and implementation of a whole-of-Government approach.

## **6. Arts, Culture and Heritage as Ever-Changing Concepts**

Culture 2025 should acknowledge that the composition of Ireland's population is changing, that the way we create and consume arts, culture and heritage is changing, that what we call art is changing and that heritage is becoming richer and more complex.

Culture 2025 should acknowledge:-

- That 20% of the Irish population was born outside Ireland;
- That 182 different languages are now spoken in homes across Ireland;
- That 70% of people in Ireland use a smartphone, with over 75% use it to go online at least once a day;
- That one in six Irish born people now live abroad;
- That 75 million people claim Irish descent around the globe;
- That these figures will only grow over time;
- That who we are and how we create and experience arts, culture and heritage are rapidly evolving.

## **7. Redefining the Key Values of Culture 2025 – Éire Ildánach: A Framework Policy to 2025**

Culture 2025 states on page 3 that it is ‘underpinned by certain key values’ as outlined in ‘Enrich. Engage. Participate’.

Culture 2025 should adopt the following values as core principles, as follows:-

- That the primary value of arts, culture and heritage is intrinsic;
- That arts, culture and heritage is the heart of our lives and our communities;
- That everyone has the right to participate in cultural expression and cultural activities at all stages of life;
- That cultural diversity is as necessary for humankind as biodiversity is for nature;
- That the diversity of cultural expressions feeds creativity, arts, culture and heritage – the many traditions and social backgrounds now in Ireland are a source of wealth, innovation and stability;
- That the Irish language, heritage, folklore, games, literature, music and the uniqueness of our Gaeltacht areas are a central part of our identity;
- That our arts, culture and heritage are a natural resource of incalculable social and economic value, capable of generating a more sustainable future for Ireland;
- That it is through co-operation between people, between artists and communities, and between all the agencies of the State that our arts, culture and heritage are capable of generating a more sustainable future for Ireland;
- That the success of our arts, culture and heritage in generating a more sustainable future will rely on the interweaving of arts, culture and heritage into all public policies;
- That our arts, culture and heritage will thrive on an international level.

## 8. Rights

Cultural rights are an integral part of human rights. Given the values and priorities set out in the framework document and the understanding of arts, culture and heritage put forward in this response, Culture 2025 should identify, acknowledge and vindicate the cultural rights of all the people of Ireland, wherever in the world they may be or hail from.

Culture 2025 should recognise:-

- The right to have your artistic contribution recognised by the State (UNESCO Recommendation on the Status of the Artist)
- The right to fair and equitable remuneration for your work in accordance with the UNESCO Recommendation on the Status of the Artist;
- The right to cultural expression in accordance with the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expression, Article. 4.1, 2005, and the Universal Declaration of UNESCO on Cultural Diversity, 2001, Article 1;
- The right to access culture in accordance with Article 15, International Covenant on Economic, Social and Cultural Rights, Article 1, United Nations Declaration on the Right to Development, Article 1, UNESCO Principles on International Cultural Co-operation, and Article, 27 Universal Declaration of Human Rights;
- The right not to be discriminated against as a result of cultural choices in accordance with the Universal Declaration of Human Rights (1948) {Articles 1, Art. 2, and 25 (1)}, the 1951 Convention relating to the Status of Refugees {Articles 3, 17, 18 and 21}, the 1965 International Convention on the Elimination of All Forms of Racial Discrimination {Articles 3 and 5 (e)}, the 1979 Convention on the Elimination of All Forms of Discrimination against Women {Articles 3, 14 (1, 2) and 15 (2)}, the 1989 Convention on the Rights of the Child {Articles 2, 4 and 27 (1, 3)}, and the Vienna Declaration and Programme of Action (1993) on the universality and indivisibility of human rights;
- The right to freedom of expression in accordance with the Universal Declaration of Human Rights {Article 19}, the International Covenant on Civil and Political Rights {Article 19}, and the United Nations Convention on the Rights of the Child {Article 13};
- The right to heritage / property in accordance with the Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954) {Article 1}, the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) {Article 2.1}, the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989), the Convention to Safeguard Intangible Cultural Heritage (2003), and the Convention concerning the Protection of the World Cultural and Natural Heritage (1972) which places a duty on State parties of 'ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage situated on its territory'" (Article 4);

- That language rights must be protected as well as the provision for increased opportunities for people who wish to speak our native tongue – measures to protect the language, including the granting of stronger powers to An Coimisinéir Teanga for enforcement of the Official Languages Act 2003 must be explored;
- The right to public spaces in accordance with UNESCO and United Nations Habitat Right to the City, Rio Declaration on Environment and Development (1992) which establishes that '[t]he right to development must be fulfilled so as to equitably meet developmental and environmental needs of present and future generations', and the 1966 International Covenant on Economic, Social and Cultural Rights (1966) {Articles 6, 11 and 15 (a, and b)};
- That the right of people with disabilities as individuals to be fully integrated into society is dependent on their being able to participate in the cultural life of that society, including being able to access cultural spaces as per the Council of Europe (2006) and Article 30 of the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) which recognises the right of people with a disability to take part 'on equal terms' in cultural life.

## 9. The Role of Government

The primary role of the Government is to ensure that the framework of policies, legislation, actions and funding designed to protect the cultural rights of all the people of Ireland is functional, enforced, and appropriately resourced through direct and indirect sources.

In order to do this the Government should:-

- Draft legislation and constitutional proposals;
- Commission relevant research;
- Embed arts, culture and heritage across Government Departments and agencies and bring the bureaucracy together;
- Listen to the needs of the sector, stay abreast of developments in the sector and convene public meetings when necessary or called upon;
- Prioritise public funding for arts, culture and heritage and use it efficiently;
- Improve funding structures in co-operation with the sector;
- Develop and enact ways to promote private investment via philanthropy, corporate partnership and commercial income.

## 10. Seven Pillars Become Three Understandings

Culture 2025 should find the most direct, clear and simple route through some very complex issues, and consequently, the Joint Committee recommends reducing the seven pillars to three interrelated understandings, as follows:-

- (1) Arts, culture and heritage are the heart of our lives, our communities, our identity and our Government;
- (2) The State acknowledges, supports and facilitates the creativity of all the people of Ireland;
- (3) Arts, culture and heritage in the digital age are collaborative, international and borderless.

### 10.1 Arts, Culture and Heritage are the Heart of Our Lives, Our Communities, Our Identities and Our Government

Creativity, arts, culture and heritage already exist – and will continue to exist – with or without Government action. Government cannot call them into existence, or put them into specific places. It is the responsibility of Government and the State to acknowledge them, strive to understand them, support them and facilitate them. Only when we acknowledge, understand, support and facilitate them will we be in a position to celebrate our rich and diverse heritage and traditions.

Consequently Culture 2025 should recognise that:-

- Creativity and cultural expression are human rights and essential for individual and societal well-being, and therefore, every person in Ireland has the right to engage in cultural expression, either by participation or consumption;
- Every citizen has the right to pursue a creative career without experiencing personal or institutional discrimination;
- The creative and cultural rights of the citizen, including the artist, must be progressively realised, with issues of access or affordability being progressively addressed, and inequities or systemic prejudices in education or welfare being progressively eliminated within the lifetime of Culture 2025;
- Every person has the right to express and celebrate his or her arts, culture and heritage – through creative activity, through sport, through religion or through whatever form is appropriate;
- Irish society is an increasingly diverse society and no single cultural identity has a right of dominance. Diversity is one of the hallmarks of who we now are and who we will become;

- The language rights of all the people of Ireland must be respected and protected;
- Heritage, natural and built, is the birth right of all the people of Ireland and Culture 2025 should progressively enshrine these rights in legislation and in the Constitution.

## **10.2 The State Acknowledges, Supports and Facilitates the Creativity of all the People of Ireland**

Creativity is found in every corner of our lives. We can be creative in policy making, creative in accounting, creative in science and technology, creative in business, creative in organisational design, etc. People use their creativity every day, and every day that creativity should be supported in education, in work, in policy, and in attitudes, through our understanding that at the heart of rational thought is creativity.

Creativity does not need to be fostered. To be creative is as natural as breathing. However, creativity can be obstructed by systems and attitudes. We need to acknowledge it, creativity, facilitate it and release it, if we are to stimulate a vibrant society.

People are the link between creativity, arts, technology and digital industries. There are no great online games, there are no great advertising and marketing campaigns and there are no technological, digital, film or broadcast industries, without visual artists, storytellers, scriptwriters, performers, designers, composers, musicians. People are always the link. Every individual is creative in his or her own way, even if only some people choose to professionalise their creativity.

Consequently, Culture 2025 should facilitate and support creativity, cultural expression, creative co-operation, and participation in pursuit of a vibrant, tolerant, open and creative society.

Cultural participation, engagement and local heritage significantly enhance health and well-being in local communities, and this is its primary outcome. But for many people access to the cultural participation of their choice is difficult due to availability, price, attitudes, disability, and other barriers to access. Culture 2025 should work to progressively remove those barriers.

Cultural engagement begins in the family, in the local community and at school. Consequently, cultural engagement is built on community activity. It follows that the primary point of State engagement must be local. Consequently, the role of local authorities in enabling and in empowering work and activity in arts, culture and heritage should be developed, with responsibility being progressively devolved to local level.

Culture 2025 should accept the importance and convenience of the education system as a creative and cultural crucible. But it should also acknowledge and support the non-formal, self-selected, community-based forms of cultural education and participation. These include but are not exclusive to community choirs, youth theatre and all forms of youth dance, collaborative community art and amateur drama.

Cultural activity creates jobs and supports innovation and enterprise. It drives tourism and provides a vital part of the infrastructure which is essential in attracting foreign-direct-investment into Ireland. This supports the physical and economic regeneration of our towns and cities. Culture 2025 should acknowledge this and note that the express use of arts, culture and heritage to drive tourism and support foreign-direct-investment. This requires re-investment in arts, culture and heritage and support from the relevant sectors and Departments.

Using arts, culture and heritage to drive regeneration comes with the caveat that it will drive up property prices and can displace local populations. Accordingly, such regeneration projects should be accompanied by housing interventions that support affordability for renters and purchasers.

The value of heritage as a tourism magnet cannot be disputed. The Joint Committee acknowledges and embraces the fact that people visit Ireland to experience our arts, culture and heritage. Consequently, the protection and preservation of our natural and built heritage is an economic priority.

A vibrant cultural offering is of considerable importance in attracting foreign-direct-investment. It follows that the 'cultural offering' requires significant investment, given that it is in part responsible for the generation of a substantial part of foreign-direct-investment. Culture 2025 should acknowledge this and commit to establishing the value of that contribution and invest accordingly.

Culture 2025 acknowledges that there are very few full time jobs in arts, culture and heritage. The cultural sector relies, and has always relied on, an entrepreneurial spirit and short-term contracts. Consequently the State should reform its attitude and approach to work and employment in the arts, culture and heritage sectors, putting real supports in place and ending the penalising of creative workers.

Culture 2025 should acknowledge that success and financial security for an artist is not built on 'employment', but on the freedom to create work, individually and collectively, and on the ability to realise the value of their copyright in that work through various licensing arrangements. This is true of writers, performers, visual artists and others. No artist can survive and thrive on a State subsidy, occasional contracts or commissions.

Through co-operation Culture 2025 should support ambition, risk, innovation and the pursuit of excellence by those working in the culture, arts and heritage sectors. Culture 2025 should achieve this by removing the false polarity between subsidised and commercial, by defending individual artists' property rights as set out in copyright legislation, and by exploring and developing new licensing schemes that protect artists from exploitation and by promoting the creation of new works.

Culture 2025 should simplify complex copyright regimes, incentivise private investment, stabilise and guarantee minimum non-capital State investments, streamline and simplify funding processes and bring all relevant Government Departments and agencies to the table.

### **10.3 Arts, Culture and Heritage in the Digital Age are Co-operative, International and Borderless**

Digital technology is changing arts, culture and heritage on a global scale. The Digital Revolution is greater than storage and archiving opportunities. It is much more than marketing tools. Digital technology has changed how we think, how we relate, and what we believe. Digital technology has allowed for co-operation on a global scale, creating new relationships and networks, opening up creative possibilities by making creative tools freely available, and allowing everybody the chance to reach an international audience. It has eliminated time and distance, and democratised imagination.

On the other hand, the Digital Revolution has also de-professionalised artistic practices and facilitated exploitation of copyright holders on a massive scale. It has devastated the press and media and undermined the careers of journalists, writers and programme makers. It has confused information with wisdom and identity with performance. Culture 2025 should remember that value is created by the artist for the platform, and not vice versa.

The Digital Revolution has brought down barriers between cultures, between art forms, between nations. In the digital age identity is virtual, and arts, culture and heritage is everywhere - and so it is impossible to speak of Ireland's Culture without including the places the diaspora reaches into, the territories we do business in, and the places our new arrivals hail from.

Culture 2025 should start from the premise that we conceive of our culture, our arts, and our heritage as international from the start, that co-operation is already a cultural norm, and great art happens in unexpected places and in unexpected forms. Culture 2025 should exploit the opportunities offered by the new technologies, broadening the diversity of content, facilitating special interest and new forms of expression, building creative partnerships between arts, culture, heritage and technology, and providing greater access to, and participation in, culture on a global platform.

The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs has a vital role to play in supporting digital research and development in the culture, arts and heritage sectors, and in developing co-operation between these sectors and the domestic and international technology industry. This should be aimed at innovative content production with virtual and augmented reality, audience engagement and delivery systems through streaming and event cinema, and devising new financial models that create new forms of cultural and social value as technologies evolve.

Digital technology is disrupting how culture functions. The impact on the creative economy is significant, not just in terms of how we consume cultural products, but on the livelihoods of writers, actors, musicians, bookstores, publishers, performers, journalists and others. Traditional models of creation and distribution are failing. Income and the value of copyright is declining. At the same time the digital cultural sphere now facilitates the potential for communities and citizens who, with the support of appropriate funding models, can tell their own stories on screen. They can not only speak to audiences here at home but can connect with like-minded communities who share their identity across the globe. Citizen-led storytelling on-screen reconstructs perceived notions of inaccessibility and works to empower.

Culture 2025 should empower domestic production in all forms balanced against the need to provide location and production services to international film and television, and use the potential of digital distribution to create a global market for all of our cultural workers and cultural product.

Consequently, Culture 2025 should:-

- Recognise that co-operation and digital technology will forge human networks of extraordinary personal, social and economic value;
- Acknowledge that the experiences, stories, and heritage of our diaspora are a central component of our culture and work through them to build a global market for culture;
- Recognise that internationalisation, and international cultural partnerships will be at the heart of every plan, policy and action;
- Facilitate the creation of new works by helping our artists understand and exploit existing licensing practices;
- Facilitate co-operation and internationalisation through multiple Government Departments and agencies;
- Further develop online access to relevant education, in partnership third-level institutions;

- Incentivise and support co-operation at a local and community level and put in place structures and incentives for co-operation between arts and heritage, between culture and technology, between arts and business, between amateur, voluntary and professional, between academia and the community, between agencies, between local authorities and centralised agencies, between domestic and international – all such co-operations are built on understanding and trust and Culture 2025 should create the platforms for these co-operations.

# 11. Implementation

There is sometimes an impulse to take superficial action; to implement window dressing. Many previous strategies have been marred by this phoney impulse and the belief that implementation is the creation of another agency, or a new division of existing funds.

What is clear from the submissions made to the Joint Committee and from the community response to the centenary celebrations is that the arts, culture and heritage sectors are vibrant and passionate but are under-acknowledged and under-resourced.

The implementation of an effective policy on arts, culture and heritage will require:-

- (1) Embedding arts, culture and heritage at the heart of Government;
- (2) Mapping the landscape;
- (3) Enshrining the cultural rights of citizens and the production and property rights of the artist;
- (4) Committing to secure levels of investment across the lifetime of Culture 2025.

## 11.1 Embedding Arts, Culture and Heritage at the Heart of Government

### Responsibility

The Department of the Taoiseach

### Introduction

Our culture is shaped by the actions of every Government Department. The issues relevant to the stakeholders cut across multiple Departments including the Department of Finance, the Department of Communications, Climate Action and Environment, the Department of Jobs, Enterprise and Innovation, the Department of Education and Skills, the Department of Foreign Affairs and Trade and the Department of Transport, Tourism and Sport. The Joint Committee believes that cultural policy should be central to the political process rather than marginal to it. As such, Culture 2025 should be linked across all Government Departments in a clear and evidential way. All Government Departments should culture-proof their economic and social policies and policy debates.

### Priorities

- The Joint Committee recommends the establishment of a Department of Culture by the end of the lifespan of Culture 2025, at the latest.

- The establishment of such a Government Department will ensure public policy embeds culture and recognises the importance of our cultural heritage in achieving wider social and economic goals. It will ensure education and economic policies support and empower creativity. It will create and deliver greater co-operation and understanding across national and State bodies and agencies on the social and economic benefits of investing in culture.

### Proposed actions

- Establish a Department of Culture;
- That the Government establish a Senior Officials Group, led by the Secretary General of the Department of the Taoiseach, comprising senior civil servants from each relevant department. Develop clear processes and procedures for cross-Departmental co-operation on culture, arts and heritage projects;
- That the Minister establish a dedicated Project Office, located in the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs;
- That each Government Department publish a statement and action plan on arts, culture and heritage that clearly outlines its understanding of its cultural remit, and the impact of its actions on art, culture and heritage, and which also identifies areas and processes for immediate action and co-operation;
- That the Senior Officials Group, as above, outline the specific cultural responsibility of each department, the relationship between all departments, and a clear understanding across all departments of the 'value chain' and the relationships within the policy structures for culture;
- That each Government Department and local authority appoint an artist in residence to work with staff, in developing an active understanding and awareness of creative thinking and processes;
- That the Minister commission an independent, international curator to organise an international conference on the role and value of culture in the 21<sup>st</sup> Century.

## 11.2 Mapping the Landscape

### Responsibility

The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs

### Introduction

Ireland's cultural sector suffers from an acknowledged research deficit, and the need for a comprehensive cultural mapping, starting at Government level, is essential. The piecemeal nature of the development of Ireland's cultural sector since the foundation of the State has meant that responsibility for culture has been fragmented across all Government Departments – for example in the case of heritage, the Office of Public Works reports to one Minister, the local authorities to another and the cultural institutions to another. The reality in the arts is that the development of the careers of artists – and consequently the creation of that artistic landscape – is shaped by decisions made in different Government Departments.

The Government and those involved in the arts, culture and heritage sectors have been aware of this fragmentation for many, many years and the need for an all-of-Government approach has been mooted by the sectors for some time. The Framework policy document of Culture 2025, Creative Ireland, the National Landscape Strategy and the Action Plan for Rural Development all speak to this approach. Culture 2025 should make it real. In order to do this the Government and the sectors must see and understand the impact each Government Department has on these sectors and the relationships between them.

With the completion of an all-Ireland map of key cultural services comes the opportunity to identify funding shortfalls and to improve funding mechanisms, and the opportunity to identify geographic shortfalls and to carry out critical analysis of State support for all of Ireland's cultural activity. Some regions such as Belfast, Dublin and Galway are highly developed in respect of the infrastructure that has been developed. However, whereas other regions are struggling to accommodate arts, culture and heritage in their development strategies, the lessons from areas such as Belfast, Dublin and Galway are that regional and even rural regeneration can benefit significantly from a concerted investment in the arts, culture and heritage sector.

### Priorities

- Establish the cultural impact of each Government Department and agency and assess the cultural impact of their relationships;

- Establish the total and actual value of culture, arts and heritage. Without a trustworthy and complete valuation then the reality is that the sector will always struggle. The Government must recognise the actual value and the potential growth of the sector, understand its impact on our economy and the potential outcomes in terms of health, welfare, education, citizenship, etc;
- Map all key institutions in the cultural sphere on an all-Ireland basis starting with the Government, the Government Departments, and the relevant agencies in order to establish respective responsibilities and potential synergies;
- Map the arts, cultural and heritage provision in terms of people, places and institutions, including theatres, music venues, film locations, museums, language services, public bodies providing cultural services, community arts and festivals, libraries, sporting venues, etc.

#### Proposed actions

- Identify and review all existing legislation that pertains to the arts, culture and heritage sectors to ensure that it is relevant and fit-for-purpose;
- Identify and review all existing agencies operating in the arts, culture, and heritage sectors to ensure that they are relevant and connected and that they do not overlap or duplicate;
- Establish precisely how much is invested directly by the Government in the arts, culture and heritage sectors and through which channels and Government Departments this investment is channelled, to allow for accurate international benchmarking;
- Establish the current value of the arts, culture and heritage sectors in terms of investment and impact, and its potential value in terms of impact;
- Establish the size and value of the hidden subsidy provided by artists and others, who work unpaid, or below the minimum wage, and by voluntary workers in the arts, culture and heritage sectors;
- Establish the value of the arts, culture and heritage sectors to foreign-direct-investment and to tourism, as a percentage of the value of both sources of revenue;

- Design a funding process for the arts, culture and heritage sectors that prioritises local actions and local needs, aligns funding deadlines, brings a single application to the attention of multiple agencies and / or Government Departments, simplifies the application process, and ensures transparency in decision making. For example, that decentralises and simplifies the funding process so that arts, culture and heritage proposals are made and primarily assessed at a local level;
- Establish a committee of representatives from relevant Government Departments and agencies and departments from both jurisdictions in Ireland (e.g., Government Departments, arts councils, film and broadcasting industry organisations, voluntary organisations, heritage agencies) to work towards better co-operation in terms of project co-ordination and strategic development of arts, culture and heritage policy in Ireland;
- Establish gender and artist / cultural quotas for appointments to relevant State boards and limit multiple directorships;
- Perform an audit across all publicly funded arts, culture and heritage organisations and projects to establish the range of payments and salary levels throughout the organisations. This will establish the spread of remuneration from Chief Executive Officer level to the average fees and salaries of artists and heritage workers commissioned or otherwise contracted by these organisations, agencies or projects;

Establish the copyright relationships implemented by all publicly funded arts, culture and heritage organisations, agencies, clients and projects.

## **11.3 Enshrining the Cultural Rights of Citizens and the Production and Property Rights of the Artist**

### Responsibility

The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs,

The Department of Justice and Equality

### Introduction

Policy and actions directed at arts, culture and heritage have - for many years - been constrained by the discussion of value, and by the relative merits of the intrinsic versus extrinsic debate. In order to create an environment and a policy that will protect, facilitate and support the growth and expression of our arts, culture and heritage, we must avoid these essentially theological arguments and accept that arts, culture and heritage are human rights, as established and expressed by various United Nations declarations and adopted and enshrined by many countries.

When we accept arts, culture and heritage and actions associated with them as fundamental human rights we have a clear and unequivocal basis for action, and a primary baseline to measure our actions and decisions against. It is ironic, that the poets and artists, sportspeople and language activists that founded our State did not enshrine those rights in our constitution. We can only suppose that their understanding of arts, culture and heritage was so profound and complete that they could not imagine it ever being neglected.

Arts, culture and heritage, despite the fact that access to them is a human right and a major economic driver, are not protected in our constitution - as they are in many other countries. Culture 2025 should call for a specific and direct cultural reference in Bunreacht na hÉireann that would articulate, acknowledge and champion the role of arts, culture and heritage and the Gaeltacht in our society. This provision should acknowledge the hidden subsidy provided to the State and the economy by the work of the many artists and cultural workers, recognise arts, culture and heritage as some of our most valuable natural resources and recognise the contribution of creativity and activity in the arts, culture and heritage sectors to the national economy.

Such a provision would oblige the State to protect and nurture our national arts, culture and heritage, vindicate the equal right of citizens to access arts, culture and heritage, and vindicate the right to freedom of expression, including non-intervention in cultural expression.

## Priorities

- Culture 2025 should safeguard people's right of access to arts, culture and heritage and cultural expression at all stages of life. It should ensure that education and economic policies reflect the right of access, and foster creativity. In pursuit of this activity it should act on 'Better Outcomes, Brighter Futures' – the national policy framework for children and young people – as well as the National Youth Strategy, to support and build on existing youth arts provision nationally and locally; to promote opportunities for young people to contribute their ideas and experiences to their communities in the form of art or other media of their choice. It should reassess the approach to career choice and development (including career guidance, counselling services, and work experience) for young people in schools and youth information settings, placing a stronger emphasis on identifying a young person's abilities and interests. It should strengthen co-operation between formal education and non-formal learning sectors to address early school leaving, including the use of flexible, youth-friendly approaches;
- Culture 2025 should respect the right to work. It should create mechanisms for sustainable careers throughout the arts, culture and heritage sectors. Structurally, there are very few long-term jobs in these sectors – a fact that nobody likes admitting. Consequently, these sectors are characterised by underemployment and hardship, as well as extraordinary levels of innovation, entrepreneurship and resilience. We must remember that the overall value of these sectors stems from the efforts of people with no clear career structure, surviving from small commission to commission or contract to contract. We must enhance support for these people as they work and interact within a domestic and a globalized context. Sustainable careers in these sectors will require co-operation between, and support from Government Departments such as the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, the Department of Education and Skills, the Department of Finance, the Department of Jobs, Enterprise and Employment, the Department of Justice and Equality and the Department of Social Protection; as well as other bodies such as the Arts Council / An Chomhairle Ealaíon, Enterprise Ireland, the LEADER Groups and the Local Enterprise Offices, and the Arts officers in the local authorities;
- Expression through arts, culture and heritage is a right of communities as well as individuals and Culture 2025 should identify ways in which organisations in these sectors and organisations in the sports and youth sectors can co-operate at a local level to enhance quality of life and developmental opportunities for young people and for the wider community.

## Actions

- Call for a specific and direct reference to arts, culture and heritage in Bunreacht na hÉireann that will articulate, acknowledge and champion the role and value of arts, culture and heritage in Irish society;
- Introduce legislation to:-
  - Vindicate the right of every citizen to access to arts, culture and heritage and the right to through these;
  - Vindicate the right to pursue a creative and / or artistic career without institutional discrimination;
  - Ensure that artists are placed in a better position relative to the industry, when concluding contracts and to ensure fair compensation for creative content that truly respects the creators for their work;
  - Protect the artistic, cultural and heritage rights of the child;
  - Amend the Arts Act 2003 to include Artists and to include arts, culture and heritage rights;
    - Consider the development of a single piece of legislation to regulate the arts, culture and heritage sectors;
    - Ensure that these rights are referred to, included in, and not undermined in any and all relevant legislation;
    - Explore an 'arts, culture and heritage voucher' scheme for every person in the country, designed jointly by the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, the Department of Finance and the Department of Social Protection. Develop the voucher to protect the right of access and participation and to ensure that no citizens are excluded from the arts, culture and heritage activity of their choice. The voucher should be issued on demand to every citizen on a quarterly basis, varying according to personal income thresholds.
    - Examine artist welfare schemes in Sweden and elsewhere in the European Union and design an effective, similar scheme for deployment in Ireland;

- Convene and resource a working group of representatives from all art forms (e.g., Equity, Visual Artists Ireland, Screenwriters Guild, etc.) to develop a process for tracking, collecting and payment of all royalties on all art forms where relevant;
- Work with the Heritage Council in order to define supports that protect the built heritage and in order to revise and modernise legislation, revisit the Wildlife Act, the National Monuments Legislation and the Cultural Institutions Act in conjunction with An Chomhairle Oidhreachta;
- Create specific legislation for our National Parks and other forms of landscape that empowers and enables local communities to exploit the potential from landscape conservation and management initiatives;
- Work in conjunction with local authority and with the Heritage Council to develop a new biodiversity action plan, to agree priority actions and to implement these;
- Update the National Heritage Plan, agree priority actions in the heritage area, define the actions necessary and implement these;
- Confirm that libraries are public cultural spaces and reverse the recent decision to move to a State-wide tender for supplying and stocking public libraries;
- Develop a national system for recognition of non-formal and informal learning in line with the European Union Council Recommendation 2012 on the validation of non-formal and informal learning and broaden the Arts in Education Charter to include arts in informal learning contexts, and the concept of education through the arts;
- Expand Irish medium education, beginning with increased numbers of Gaelscoileanna and Gaelcholáistí and the rolling out of more 'sruth' streams in second level schools, particularly in counties where Gaelscoileanna have been established but where there is no Irish-medium secondary school for bilingual students to attend;
- That the Minister, in conjunction with the Minister for Education and Skills, enhance the powers and membership of the High Level Implementation Group that oversees the implementation of the Arts in Education Charter and invite representation from community, youth and other informal arts contexts.

- That the Minister request the Minister for Children and Youth Affairs to establish a Youth Arts Advisory group drawn from young people aged from 14 to 21 years of age.

## **11.4 Committing to Secure Levels of Investment across the Lifetime of Culture 2025**

### Responsibility

Multiple Departments

### Introduction

Arts, culture and heritage in the form of the culture and creative industries (CCI) are a significant and growing pillar of our economy and of the global economy. Indecon puts the gross value added (GVA) of Ireland's CCI at €4.7 billion (Indecon, 2011) employing 78,900 people. Within that, the 'wider arts sector' had a GVA of €715.9 million accounting for 21,308 jobs. However, the GVA of the arts was calculated only on Arts Council clients. According to arts audience research performed by Theatre Forum in 2015 these clients accounted for 5% of all ticketed events. Cultural tourism was worth \$2 billion in 2011 (Tourism Ireland), the music sector currently contributes €473 million (Deloitte and Central Statistics Office) to the economy, and Tourism Ireland estimate that 35% of people visit a location as a result of its appearance and introduction by way of screen.

Internationally, arts, culture and heritage and their related industries are expanding, accounting for 3% of global Gross Domestic Product (2,250 billion \$US) and providing 29.5 million jobs. The economic contribution of arts, culture and heritage in Ireland is already significant. Their potential is considerable if we remember that the value of the industry is built on the passion and the creativity of people in their local communities, tending their landscapes and their heritage, and on the imagination of artists who risk everything to create the work that expresses us all.

The cultural and creative and arts, culture and heritage industries are driven by the creativity of our artists and heritage workers, and they make possible the performances, the festivals, the films, the television programmes, the animation and games – all of which add value at a cultural and economic level. Through their work – most of it poorly rewarded – a collection of content is created which captures, expresses and preserves the identities of Ireland.

Incentives to bring international film productions and foreign-direct-investment to Ireland are to be welcomed, but tax credits mean little if our indigenous cultural ecosystem goes unsupported. It is one thing to provide production services to an international film that will create short-term jobs but not long-term wealth, but we must strive to simultaneously cultivate our indigenous production environment. Our domestic infrastructure – i.e. talent of cast and crews as well as production companies and studio space – must be invested in for maximum employment benefit to be gained when attracting international productions.

The development of arts, culture and heritage requires significant investment – not all of which can come directly from Government funds. The State can never be the sole source of funding in the arts, culture and heritage sectors, yet neither can it withdraw from its responsibilities toward arts, culture and heritage as a public good. The State must also acknowledge that activity in these sectors, whether community-based, heritage-based or artistic, exists on a spectrum from subsidised to commercial.

Having said that, State funding must be prioritised, secured and increased from its embarrassingly low levels.

In an unstable global economy the arts, culture and heritage sectors cannot depend on nor wait for additional resources as and when the economy improves. Nor can it thrive in such a psychologically dependent relationship. One of the key functions of this policy and the legislation and actions that stem from it should be to free activity in these sectors from their over-dependence on statutory support and official approval.

Given the essential contribution that communities, artists and workers make by creating an arts, culture and heritage environment so attractive to tourists and foreign-direct-investment, it is essential that these sectors are not dependent on a single source of State revenue, which is in turn subject to the vagaries of a global economy.

### Priorities

- Culture 2025 should aim to bring State funding for arts, culture and heritage in line with the European average;
- Explore and report on additional tools to release private investment into these sectors including but not exclusive to tax incentives for investment in arts, culture and heritage initiatives, Value Added Tax status, tourist tax, corporate culture payments, decentralised funding models and tax reliefs targeted on local actions;
- Establish local agencies designed to nurture, support and resource our creative musical talent in accessing advice, support, finance, education and training, and the rights of the artist.

## Actions

- Culture 2025 should state that total direct Government investment in the arts, culture and heritage sectors will match the European Union average of 0.6% of Gross Domestic Product by the midpoint of Culture 2025. That is an anticipated growth of 0.1% per year on average. It is understood that this amount is subject to the completion of the first stage of the mapping process and that the investment in arts, culture and heritage can be made through multiple Government Departments;
- All local authorities should appoint a cross-Departmental committee, that will include representatives from the local community and the arts, culture and heritage sectors, to bring Arts Offices and Local Enterprise Offices together and open LEADER funding to cultural projects;
- Make local authority arts, culture and heritage allocations non-discretionary;
- Support the examination of a tax relief scheme similar to Section 481, designed and enacted for domestic cultural projects;
- Encourage Ireland's financial institutions to create funding and financial products specifically for the arts, culture and heritage sectors as called for by the European Union Cultural and Creative Sector Guarantee Facility;
- Design and implement a foreign artists withholding tax;
- Restore the 13.5% Value Added Tax rate on hotel beds, while maintaining the 9% rate for bars and restaurants (including those within hotels), and ring-fence some of the additional €175 million revenue for cultural and heritage spend;
- Explore voluntary cultural contributions from foreign-direct-investment for culture and heritage;
- Simplify the funding process for the artist or local organisation;
- Reverse the recent decision to move to a State-wide tender for supply and stock of public libraries;
- Make it a requirement of public procurement that it seek to sustain and develop local communities and where possible and practical, should be an achievable reality for small business rather than a threat to their very existence;
- Set a minimum spend for Raidió Teilifís Éireann on locally produced films and feature documentaries;

- Explore a possible relationship between The Sound and Vision Fund and the Irish Language Broadcasting Fund (administered by Northern Ireland Screen) to strengthen Irish language production;
- Given that co-operation on arts, culture and heritage is already the norm between artists, heritage projects, film makers, etc from both jurisdictions in Ireland, convene a cross-border working group comprised of Screen Ireland and Northern Ireland Screen to develop a framework for greater and easier co-operation.

## 12. Conclusion

Culture 2025 is an ambitious initiative and an historic opportunity. The creation of a national policy on arts, culture and heritage is no slight thing and no easy undertaking. Arts, culture and heritage are who we are, and a national policy needs to reflect the diversity and the complexity of that identity and its history. It needs to be inclusive and it should acknowledge that all the people of Ireland have a right to their culture.

In crafting this policy we will be brought face-to-face with who we are, with what we believe in, and with what, and who, we value. Only then can we move forward, and it is the hope of the Joint Committee that the final draft of Culture 2025 will point the way to an Ireland that truly values all of her people, and respects their traditions, their creativity and their aspirations.

Ireland's culture has been revitalised again and again by waves of immigration and by the imaginative worlds of the immigrant. Arts, culture and heritage, including literature, music, language, history, etc, are constantly changing, growing and merging. The music, literature and lifestyles of the immigrant are now part of Ireland's culture and heritage and they are richer for it.

The policy on arts, culture and heritage which aims for a diverse, inclusive and international 21st century Ireland cannot exclude or play favourites. If we are to respect heritage and tradition then we must respect all heritage and traditions, we must acknowledge that cultural forms change and interact, that a 21st century Ireland includes the Chinese New Year, Ramadan, LGBTQI+ [Lesbian, Gay, Bisexual, Transgender, Queer and Intersex]. That it includes Pride, as well as Saint Patrick's Day. That it includes the All-Ireland, as well as the Super Bowl. That it includes hip hop, as well as step.

Culture is a broad and difficult concept. It is not just the arts and it is not just heritage. In truth, arts and heritage are at once the result of culture and a source of that culture. For many years, State policy and strategy in this area has been focused on the arts and heritage, at the expense of the seedbed of creativity, community, education and culture that produces and sustains them.

Culture 2025 should be built on an acknowledgement that the current state-of-play in the arts, culture and heritage sectors, its weaknesses and its strengths, are the result of the legislation and systems put in place since the foundation of the State. Consequently, if we are to improve the state-of-play, if we are to truly protect our arts, culture and heritage sectors and allow them to thrive, then that system must be redesigned and made fit-for-purpose in a 21st century context.

It is a challenge, and an irony, that in drafting a meaningful national policy on arts, culture and heritage, the first thing we need to address is the culture of Government. Creative Ireland has already gone some way in acknowledging this. If we are to legislate for, enable and protect our complex and diverse arts, culture and heritage then every Government Department and agency, at national and local level, must understand its role and play its part. Arts, culture and heritage are an ensemble – not a one person show.

The Joint Committee wishes to thank all those people who contributed to the drafting of the Framework Document, including those who made submissions, both oral and written, to the Joint Committee.

The Joint Committee wishes to thank the Minister for taking this initiative and extending the time to the Joint Committee for reflection and deliberation.

On a final note, it is time to consider extending the timeframe of the national policy on arts, culture and heritage to take into account the development period. As we are already two years in, it may be more appropriate to set a ten-year period of 2018 – 2028.

## **Appendix 1: Members of the Committee**

An Teachta Dála Ciarán Cannon

An Teachta Dála Michael Collins

An Teachta Dála Danny Healy Rae

An Teachta Dála Martin Heydon

An Teachta Dála Éamon Ó Cuív

An Teachta Dála Niamh Smyth

An Teachta Dála Peadar Tóibín (Cathaoirleach)

An Seanadóir Maura Hopkins

An Seanadóir Marie-Louise O'Donnell

An Seanadóir Aodhán Ó Ríordáin

An Seanadóir Fintan Warfield