



community arts partnership

connecting creativity and community

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Peter Hall (Committee Clerk) Culture, Arts and Leisure Committee
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Submission to the Northern Ireland Assembly

Committee for Culture, Arts and Leisure

Inquiry into inclusion in the Arts of Working Class Communities

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Community Arts Partnership

Introduction

In looking at the whole area of access to the arts for working-class communities, there are a number of issues raised. The term “the arts” and the term “working-class” both represent huge areas, vast tracks of experience and commentary, exploring a range of approaches and values.

We have tried to narrow where possible and expand where necessary, the terms of reference, in order to illustrate not only where Community Arts Partnership positions its work but whom it assists in so doing.

Community Arts Partnership welcomes the opportunity to input into this inquiry and would be available to attend any further investigation with the committee. We understand the context expressed though Dr Dan Hull’s research but here we offer our experience of working and supporting community arts practice.

Community Arts Partnership does not typically use the term working-class to describe the circumstances of the participating groups and individuals on its programme. Rather we prefer to use the term *marginalised* to denote the difficulties that individuals and communities might experience in their everyday lives. There is a range of phenomena that conspire to marginalise beyond economics.

These phenomena range from physical and mental health and well-being, sexual orientation, political affiliation, citizen status (i.e. as a migrant or refugee) gender, age and so on. Indeed the sociological categorisation of society into three constituent classes is no longer held as relevant by many commentators and by individuals themselves described by those former labels.

In recent sociological studies, a diversity of opinion in terms of how one self-identifies within a class structure has undergone considerable change. As recently as 2006 (before the cataclysmic economic crash of 2008) in terms of self-identification, up to 60% of respondents to a BBC survey viewed themselves as working class. However where often people describe their values as being working-class it can no longer be said to describe accurately their position within the socio-economic spectrum.

In 2013, a new LSE/UMISTⁱ survey saw the emergence of seven distinct and identifiable new class identities. The most significant of which, in looking at the conditions that might have previously been understood to reflect a working class position in society, now might be better described within an expanded range of self-identified new class labels: traditional working class, emergent service workers, and the Precariat.

If class is a way of describing the relational hierarchy of society, it must reflect where society finds itself at a given time. If art is a way of reflecting and interrogating the values and meanings of a society, then it too will be a dynamic prism of inquiry and assertion. Or perhaps art is a consultative exchange in a dialogical process where individual experiences are challenged by collective responses. Or that art is a direct challenge to the political values of a time and place. Or that art is something of man-made beauty.

Of course, there is a huge range of critical opinion on the nature of art and artistic processes. That is indeed one of the great strengths of artistic creativity, that one has the ability to shape, to author, to originate new work and new understanding, allowing for a huge spectrum of experiences and viewpoints, skills and senses to be shared through the artistic experience. As Francois Matarasso puts it, “to enable [the community] to act as artists. To promote agency, the power to act in/on the world.”

But we have a very contested and broad field of on-going inquiry into what constitutes arts practice, especially in a social setting or when juxtaposed to class-based organisation or value systems, beyond this CAL process.

When one looks at questions where there is an inter-play between societal values and the arts, one has to make assumptions in order to narrow this huge potential for discourse. In the very grounded local artistic society, we often see generous creative producers positively search out new and innovative ways to extend the creative potential of others. We see this creative generosity in some funded organisations that work beyond the sphere of socially-engaged arts. We see it in individual artists and creatives and indeed, in participants. Therefore descriptions will change over time.

Class divisions too change over time. In Northern Ireland, we have a unique set of circumstances that have seen a unique range of artistic responses. In terms of how one relates class position to cultural participation one starts to move beyond the socio-economic and into the relational, the cultural and the aesthetic value bases.

These new self-identified class labels offer us a powerful new way of comprehending both the persistence and also the remaking of class division in the UK and N Ireland.

When looking at the situation in Northern Ireland where over 27% of the population are economically inactive and where the public purse provides subvention for all aspects of society of over 70%, it is clear that the challenges are all the greater.

Against this backdrop, at the time of austerity where our most marginalised are up to nearly £900 a year worse off than 10 years previous (PWC Report, Esmonde Birney, 2015 NI), coupled with a decline of over 13 per cent in average wages, making the arts more relevant requires sensitive, appropriate, specialised and well-resourced and well-targeted processes and ideas. It is pressingly necessary that we offer the population locally arts venues supported by a mosaic of appropriate support and community-based initiatives that can see local populations emerge as creative communities.

Providing creative platforms is one of the most successful ways of bringing marginalised voices into the civic arena. In so doing, the arts not only become more relevant to more people but also start to serve a greater civic purpose.

DCAL's recent business plans have reframed the work of the arts to develop greater equality and promote social inclusion, this is maintained in the new consultation document regarding a strategy for the arts over the decade 2016-2026 which seeks "...views on how arts and culture can best promote equality and tackle poverty and social exclusion."

If the department understands the power of the arts to be used in this instrumental context, then there is an implicit understanding that the arts can develop and deliver a range of outcomes that can enable so-called working-class communities to find greater opportunities, to overcome barriers to access and participation, to become creatively and artistically engaged.

Community Arts Partnership offers then the following thoughts on barriers and obstacles and further includes the work of our organisation, committed to removing difficulty with regards accessing and participating in artistic endeavours in the areas under investigation.

- **The question of Accessibility**

Investigate the accessibility of the arts in Northern Ireland to working class communities and to ascertain the key challenges and barriers to the involvement of those communities in the arts.

Barriers to Access and Participation (Social Inclusion)

Resources:

1. The economic position of many households in Northern Ireland creates a potential barrier for participation in, and access to, the Arts.
2. According to the Family Resources Survey 2013, 39% of households were experiencing poverty. Recent figures show youth unemployment in many areas upwards of 35%; there is 27% adult economic inactivity.
3. In the most recent Family Resources Survey 2013-2014, 59% per cent of families have no savings.
4. The challenge for this society is still how to ameliorate the life chances of the financially-disenfranchised. These stark statistics dictate a range of other determined factors: low educational attainment, reduced life expectancy, poor health and continued state dependency. Against this backdrop, particularly troubling given that the policy of austerity will be maintained for some years to come, it would seem that engaging a greater number of marginalised people in the arts might not be a priority,
5. In fact, arts engagement can be a very effective, relatively inexpensive and highly impactful means of delivery improvements in health (physical, emotional and intellectual), confidence, education, employability etc.
6. For Community Arts Partnership, this has always been our determination, to see the true value of arts interventions in a range of community scenarios.
7. Historically, in the first demonstration of the social return on investment (SROI) in Ireland looked at community arts in Belfast. New Belfast Community Arts Initiative showed that for every pound invested in a programme in 2006, aimed at 200 young people on accredited arts courses and training programmes and for the artists assisting on those programmes, the economic benefit to our local economy was 14:1.
8. That is, for every pound spent, £14 was returned in social value. Taking people off the dole, reducing their need to attend doctors and receive prescriptions, finding jobs and in so doing predicting their economic future value etc, all of these have positive monetary implications for our society. This investigation was carried out to the same tolerances and discounting as any governmental green book appraisal.
9. This would suggest that the Arts should be subject of an increase in funding not a continuing reduction in budgetary allocations.

Lack of Funding

10. Looking to expenditure per capita might be a useful comparator as well. The calculations of the expenditure on the arts per capita in Northern Ireland for the year 2014 showed that the figure of approximately £7 per person was arrived at. This figure is derived from the Arts Council of Northern Ireland's budget divided by the population.
11. In 2015 this figure is even lower, at one point around £6 before a further round of cuts in-year, which puts the figure at around £5.50 per capita. And with further cuts to come in the upcoming budget for 2016, the expenditure on the Arts per capita is far lower than our nearest neighbours.
12. Even if, as some have argued, there is additional expenditure on the arts from other sources, the Department of Health, Social Services and Public Safety for example, this figure is incredibly low in comparison to other countries, and with less funds on offer a concomitant decrease in the potential to access the Arts must result.

Per Capita Expenditure

Country	Expenditure per capita
Northern Ireland	Approx £5.50 (2015)
Ireland	Approx £9.50 (2015)
England	Approx £10.50 (2013)
Scotland	Approx £17.50 (2014/15)
Australia	Approx £100 (expenditure over three tiers of government) (2013/2014)

And how much of that allocation goes to areas of multiple deprivation?

13. The Arts Council of Northern Ireland may hold that 79% of its funding goes to deprived areas but that may mostly be due to the geographical concentration of some of its biggest revenue clients being located in high MDM areas. Given that almost £4, 000,000 of its funding goes to three organisations in such MDM areas in Belfast alone, perhaps looking to other areas of comparison may prove more illuminating.
14. At the time of writing of our original submission to the inquiry, only 9% of funding in the funding round (2014/15) from ACNI was to be granted directly to community arts programmes. In the last years since 2008, by ACNI's reckoning, between 17 and 21% of total funding (Lottery and Exchequer) has gone to participatory arts projects and groups/organisations. Given the high proportion of need in Northern Ireland, with historically the greatest levels of deprivation in these islands, the pressures on these budgets for community-based organisations is immense.
15. Community Arts Partnership has four times the number of applications to places available, the great majority coming from the highest quintile of need. We could run our programme 4 times over, i.e. supporting over 12,000 annually, if we had the funded and personnel capacity. The demand is there but the funding is not.

16. Despite a cut of over 30 per cent in funding for the Arts Council of Ireland from its funded zenith, expenditure per capita is still higher than that in Northern Ireland. (See table)
17. Increasingly, our artists, the core practitioners in an arts process, are struggling to sustain their careers locally. Whilst Community Arts Partnership strives to offer higher than median hourly rates, the sector can struggle to adequately remunerate these professionals.

Ill thought out schemes to improve access and participation

18. If the economic situation creates difficulties, if lack of funding allocations add weight to an already problematic situation, what of processes which aim to tackle lack of disposable income and reduced opportunity through decreased expenditure.
19. There have been attempts to ameliorate the obvious economic and funding difficulties and offer access to the Arts in communities experiencing deprivation. One such avenue is through community ticketing schemes. Community Arts Partnership carried out extensive research on Community Ticketing Schemes in 2015.
20. Initially the research was being conducted to look at how the various ticketing schemes offered by Arts venues throughout Belfast, facilitated an increase in access to those living in areas experiencing high levels of deprivation.
21. We found firstly that very few venues had viable, accessible community ticketing schemes, and where there were schemes they could more accurately be described as simply “discount ticketing” which often stipulated that tickets be bought in bulk as well as other restrictions placed upon the purchase, making the schemes unattractive to the intended users.
22. We found also that very few people we consulted knew that such schemes were in existence, or even that an understanding existed where community groups in areas experiencing high deprivation could be part of a registration process which would allow their group, or group members or community centre user groups to access artistic events throughout Belfast.

“Until you mentioned it I’d never heard of the term Community Ticketing, and I didn’t know anything about registering for any scheme available in the past or even any available now...”

Bytes Project - Falls Road

“Well...I’ve never heard that term used.....we don’t really get many requests from the groups which use our centre for tickets for The Mac or the Opera House....I’m not sure it’s something people up this way do.....go to the Theatre or the Opera....we don’t have any connection to organising tickets for users of the centre”

Glen Road Community Centre

“Every now and again I see emails for ticketsbut...I thought they were for staff.”

The Markets

23. Where knowledge existed we found that for many people, the methods of application or avenues of access were considered ad hoc, poorly resourced and often appeared to be more about filling empty seats than about increasing creative engagement.

"...we might get an email saying there were some tickets available for free to go to the opera house. We'd stick an email out to staff but that's it.....nothing else.....nothing you could call a regular ticketing offer which would be connected to the work we do...."

The Bytes Project

"Every now and again we hear of tickets available.....to see a play or hear some music.....We often get the feeling this is about bums on seats – last minute attempts to fill the space....."

Knocknagoney Community Centre

"We get rung up sometimes and told there's some free tickets available to go the Waterfront or the Ulster Hallbut it's almost always last minute."

Lagan Village Community Centre.

"We sometimes get offered tickets but it was always too late – always too few – always not suited to our needs..... The only time we look to take advantage of such offers is for the Christmas Pantomime season but even that did not suit us – the tickets were too expensive and the seats meant the kids would not have been seated in groups."

Lagan Village Community Centre

"Where we would want tickets would be for the pantomime...around Christmas time.....but if you've got thirty kids with families a few pounds off a £12-15 ticket isn't an option – we might have 70 people going.....we need a bus...we need to provide community workersit just becomes very difficult without substantial support.."

Lower Oldpark Community Association

"As far as we know each centre has a designated member of staff and they tend to get the emails which say what is available.....every few months we hear of tickets to this or that play or concert...sometimes they fit with our user groups...we had tickets for Peppa Pig recently...."

The Markets

24. It was also present in the discussion that while tickets might be available, the organisers of the schemes were not cognisant of the essential elements required to take advantage of such schemes – time – transport – facilitation of carers in the case of older people – community workers in the case of young people – it was suggested that there was no taking into account the added extras that allow for meaningful utilisation of the tickets.

"We need a lot of notice – a lot of work goes into organising trips for young people even just to the city centre – there are discussions to be engaged in – agreements to be reached – behaviours to be managed.... We could give a ticket/tickets to groups of young people but there is no guarantee with that approach - just giving over tickets - that anyone would actually go to the theatre or any event for that matter - In order to ensure that the ticketing was used appropriately – it would have to connect with one of our projects – suicide awareness for example – that way we could discuss the event – go through it thoroughly – organise accordingly – transport – carers etc – get a thorough connection with our young people – and then it would work.."

Bytes Project

"It seems very ad hoc... it's always late on when information arrives ... if it arrives at all and the tickets are still too expensive even with reductions - £5 is too expensive for families on benefits and

now the Opera House is too expensive to take kids to ...even with reductions...we wanted to take kids to the pantomime...but it was just too expensive.... - £3 is about the starting point...but it's not just that... what about transport?...what about support staff?.....what about volunteer support?"

Lower Oldpark Community Centre

"A lot of the time we can get people to The Waterfront or the Ulster Hall...that's walking distance really but anywhere else ...the groups don't have money for the transport...that would mean they would have to ask us for it..."

The Markets

25. For others who did know about the schemes on offer, this was limited predominately to the Belfast City Council's ticketing scheme which allows community groups to register in order to access tickets for events at the Waterfront and Ulster Hall. These schemes were both welcomed and subject to criticism.

"We know about cheap tickets and we are registered...Every time we get emails letting us know about tickets to the Ulster Hall or the Opera House...we just email out to staff...they always come late on and generally we don't have the capacity to send them out to the community groups that use this centre...the staff get them and that's about it"

Ballynafeigh Community Centre

"We know about the Belfast City Council scheme...you register to get cheap tickets...There are a series of problems...you get told too late usually by email...the emails come sporadically...you always feel it is a last minute thing to get some bums on seats at the Ulster Hall or the Waterfront.....and half the time you don't know what the thing is you're been asked to go to....."

Spectrum Centre

"Sometimes the limits to tickets cause problems... if there's only two tickets or five tickets then a group will probably not go because they don't want to draw names out of a hat.....other times you have to buy a minimum of ten tickets and that's just not possible."

The Markets

Education and Confidence

26. Our research showed that beyond lack of knowledge, poor administration and lack of awareness of what potential participants in areas experiencing high levels of deprivation require to avail of artistic opportunities, that there were additional problems which acted as barriers to participation.
27. Emerging from our discussions which was slightly unexpected was the issue of the lack of education regarding the Arts, and as a corollary to this an entrenched low level of confidence in terms of understanding the arts, which feeds into a fear of attempting new experiences, a fear of taking part in artistic endeavours and this was particularly acute in areas with high levels of deprivation.

28. We might add here as a note of caution that in our conversations there emerged a slightly awkward component to the discussions in that arguments are made slightly differently in areas of multiple deprivation which are predominantly Protestant/Unionist/Loyalist or Catholic/Nationalist/Republican.

29. There is a language of “community” which needs sensitive interpretation. In areas which were predominantly Protestant it was argued that Protestants do not engage with the Arts and see themselves by and large as alienated from the Arts – it was argued that the Arts generally are not part of their “culture” and not something to be participated in. CAP was told though that when a recent exercise was conducted regarding the Arts in the Lagan Village area many people responded saying they felt a lack of confidence in their knowledge understanding and abilities regarding artistic activities.

“Our community doesn’t see the arts as important or is disconnected from the Arts...it isn’t seen as part of our culture...our community will only connect if people see things as connected to our culture.....we’ve just started to look into this and we think it is connected to a lack of confidence generally”

Lagan Village Community Centre

30. A similar picture was presented in Lower Oldpark.

“We don’t have a culture of connection to the Arts – it is hard enough getting parents to acknowledge the talents of their kids in the Arts.....a lot of which has to do with a question of confidenceand education.....We’ve been having a lot of discussions around arts - trying to connect what we do in terms of local culture – bands - musicians – folk singers and connecting them to other artistic activities.....it’s a slow process.....”

Lower Oldpark Community Association

31. In nationalist areas a similar story is told but reflected through the culture of tradition - doing only what you know and a lack of confidence to try new things

“We think there needs to be work done in terms of education – we have just done some survey research of our users and they just don’t know what to expect from the Arts – don’t know what to do when they go to venues - how to behave – how to dress – there is as a real lack of confidence – they’ll say it’s not for them but then you discuss the issues they come on board...”

We did a consultation with a mothers group – that worked - they are interested – so we are now looking for an artistic activity for them to become involved with and we will look at events they might like to attend...”

The Markets Community Centre

“A lot of what happens in this area is part of our traditions – it is handed down family to family – Irish dancing, music, crafts – there’s not much call for people going to plays at the Lyric – it’s being part of what you know..”

Glen Road Community Centre

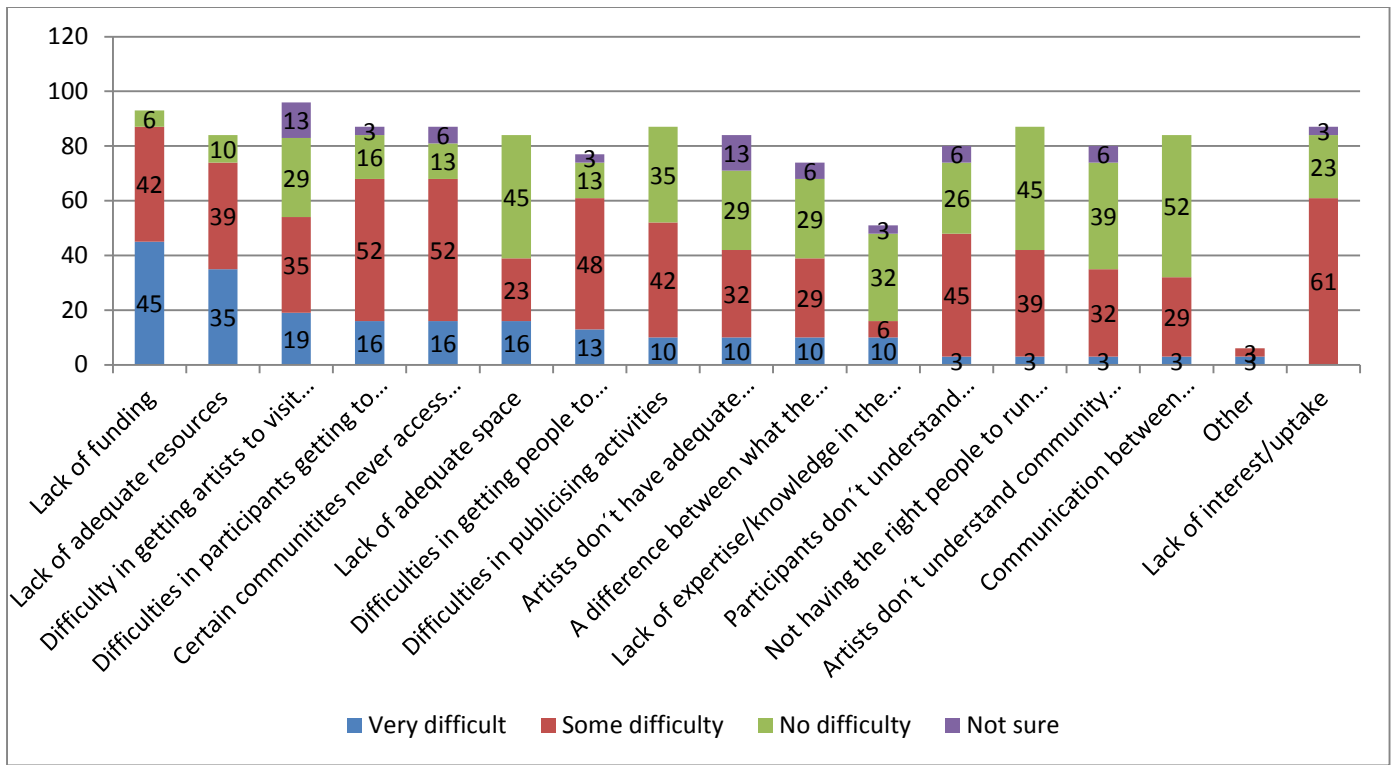
32. All this goes to the heart of understanding just what constitutes a barrier to access and participation in marginalised areas. As we have outlined there are problems of resources,

persistently high levels of poverty, making it difficult for many families to allocate funds to arts participation.

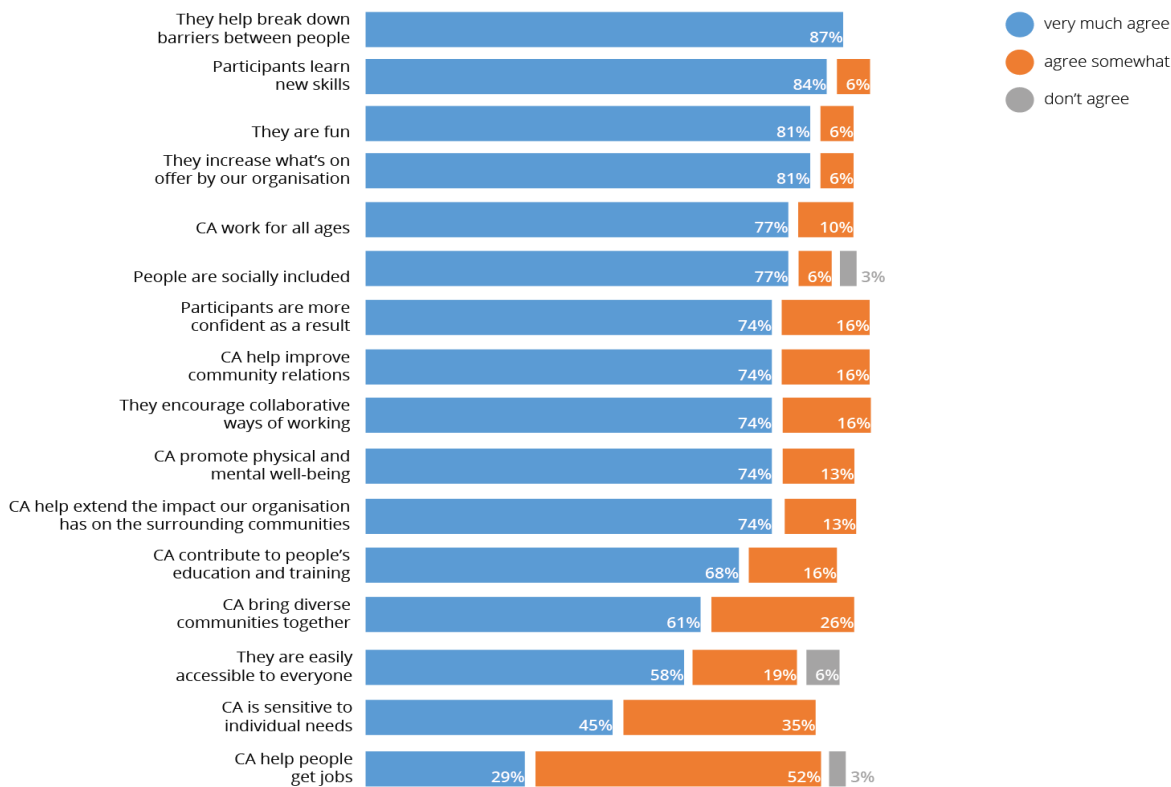
33. There are problems of funding and the lack of investment in the Arts and this is especially difficult with such low allocations generally and of that low allocation, very little offered for Community Arts, the very area of Arts practice which entire orientation is in areas of economic deprivation and social marginalisation.
34. Beyond that, education and confidence are real barriers which require a sensitive assessment; too often these issues are reduced to an argument which seems to play into the theme of sectarian division, suggesting reflections of culture or lack of it as a barrier to participation, an argument which we think obscures rather than illuminates, doing little to identify the root causes of the alienation from the Arts and from there how to address them.
35. With regards our research into Community Ticketing Schemes, our information suggests that there is still much more required than just providing a Community Ticketing Scheme, really “discount ticketing” with affordable prices, even if work was done on streamlining services, creating some uniformity of form and function that all venues could sign up to and implement.
36. There is an identifiable need for wider considerations regarding arts education or induction processes, and beyond that, confidence building measures through arts engagement in areas where deprivation and social exclusion are determining characteristics

Geography – a barrier to access and participation

37. Community Arts Partnership recognises that our geography can dictate much of our ability to access the arts. For rural populations, where calculations of MDM can mask huge differentials in living standards, this problem can be exacerbated.
38. CAP’s research project Exploring Change, in partnership with the Rural Community Network, which investigated access to Arts activities in rural communities generally and community arts practice specifically, when asking organisations based in rural areas what they considered to be the key obstacles to participation, lack of funding was the reason identified by over 80 per cent of respondents.
39. While this is clearly a reflection of the current financial climate, and in particular to the state of funding for the arts, this is likely to be felt to a much greater degree within rural areas, as so little funding is directly invested in the arts in these areas
40. Beyond funding and investment, lack of access to purpose built facilities and lack of resources were cited, closely followed by difficulties in getting to activities. The table below reflects this discussion.

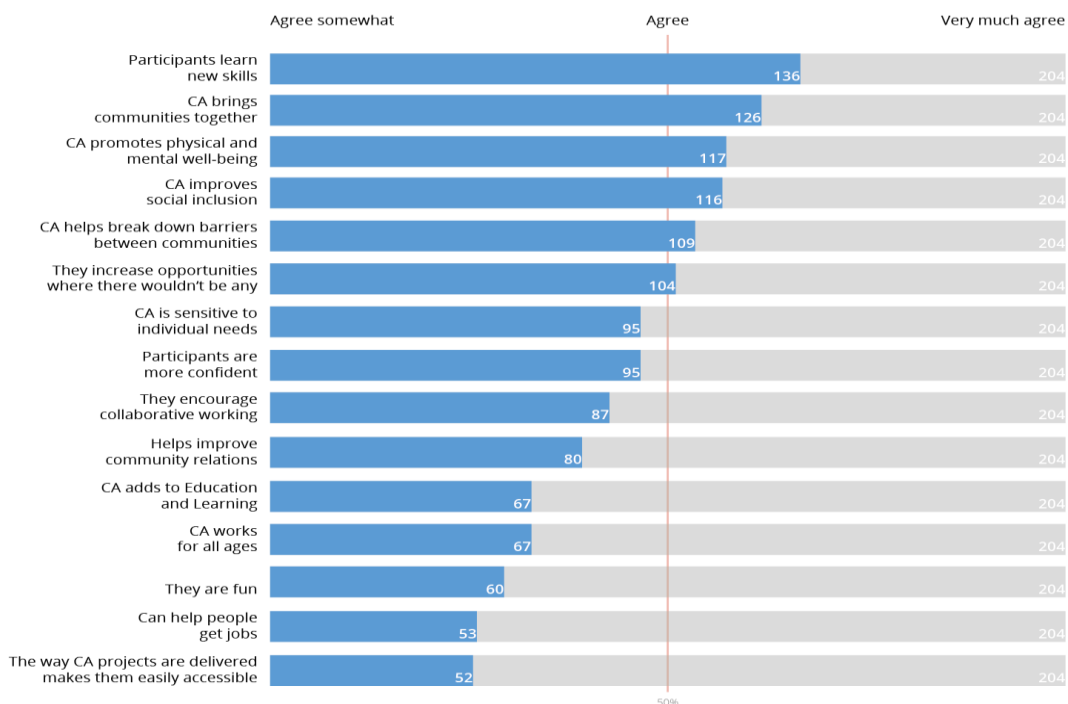


41. These difficulties were contrasted with the level of benefit people in rural areas received from participating in Arts activities, with organisations suggesting that the arts, particularly community arts activities helped break down barriers between communities, closely followed by participants learning new skills.



42. Our research showed that when we spoke to artists/facilitators involved in the delivery of arts and community arts projects, they suggested that there were substantial benefits from

participation in artistic activity. The table below shows what artists/facilitators thought were the benefits of participation



43. In our rural community forums, participants put forward the lack of shared space, lack of purpose built facilities, lack of capacity regarding facilitators and lack of funding as barriers to participation.

“We don’t have a home – we don’t have a permanent facility – it costs a fair price to hire the hall that we use.”

Newcastle participant

“Core funding is a real problem – it is hard to be an attractive sector when all the jobs you offer last 6 months”

Omagh Participant

“Belfast is way ahead of us in terms of programming and skills – we have to balance programming with skilled artists with outputs and outcomes – but for us it’s not easy on small budgets.”

Down Participant

44. With regards funding, all too often what was on offer from funding streams was short term projects which didn’t allow enough time for initiatives to become fully developed. Funding applications were not considered user friendly and there was a general lack of confidence regarding accessing funding.

45. Our research showed that in rural communities demand for access, demand for the possibility of participation was high, but the resources were thin on the ground.

The question of Outreach

Examine the outreach activity of our arts venues and bodies with respect to how they make a meaningful contribution to social inclusion within working class communities; including the degree to which they can help tackle particular social issues

Community Arts Partnership's contribution to

Good practice & Outreach

46. At no point does Community Arts Partnership describe its work as outreach. Whilst others may perceive that to be the function of its project delivery, we are simply dedicated to working in community. Outreach infers an organisation working remotely from its base, as in arts venues doing projects elsewhere. All our projects are programmed and delivered where it is most convenient for the groups or individuals to take part.
47. Community Arts Partnership was formed in 2011 and is the trading name of New Belfast Community Arts Initiative (New Belfast), after its merger with Community Arts Forum (CAF). Community Arts Partnership builds upon the strengths of New Belfast and CAF, two major organisations at the forefront of community arts in Northern Ireland.
48. Our mission is to take the lead in the promotion, development and delivery of community arts practice, to affect positive change. Our vision is to see the emergence of a just, inclusive, peaceful and creative society, where difference is welcomed and participation is valued.
49. We have a two-fold approach to arts development:
 - supporting access and participation by seeking to affect policy through advocacy and leadership
 - promoting authorship and ownership through the active engagement in projects and programmes. We support and collaborate with community groups, centres of learning, artists, arts centres and other organisations in Northern Ireland and beyond.
50. Community Arts Partnership builds upon and supports the proven assertion that active participation in the arts can not only increase the potential to reduce social exclusion, but participation in community arts activities can offer an effective route for personal growth, enhanced confidence, skill-building and educational developments which can improve people's social contacts and employability. It can contribute to social cohesion by developing networks and understanding, and can aid in building local capacity for organisation and self-determination. It brings benefits in other areas such as environmental renewal and health promotion, and injects an element of creativity into organisational planning.
51. It is the central element of the work of Community Arts Partnership to utilise the arts to reduce social exclusion. To work towards the creation of a more equal and just society.

Community Arts Practice

52. Community Arts Partnership has been actively engaged in the development of policy and strategy in the support of community over the years through its erstwhile director now chief executive Conor Shields. In helping develop the Arts Council of Northern Ireland's 2005 Community Arts Strategy and in working on the current working group within the Arts Council

on the soon to be published 2013/14 Community Arts Strategy, Community Arts Partnership has co-developed and implemented the core definition that:

Community art is a process of harnessing the transformative power of original artistic expression and producing a range of outcomes: social, cultural and environmental. Looked at politically, socially, culturally and/or economically, community arts aim to establish and maximise inclusive ways of working, providing an opportunity for communities and their participants to continue to find ways to develop their own skills as artists and for artists to explore ways of transferring those skills. Through this process, community arts aim to maximise the access, participation, authorship and ownership in collective arts practice.

53. Put simply, community art practice develops original creative thinking, activity and outcomes to affect positive change.
54. Community Arts Partnership is principally and primarily an arts organisation. Whilst much of the work that we do has secondary, instrumental impact, at the core of our programme of workshop-based projects and advocacy for the transformative power of the arts, lies a belief in the intrinsic value of arts and creativity; arts for art's sake. This intrinsic core is not only the preserve of genius producers and great artists but is present in every original thought turned to creative action. How one harnesses that intrinsic power commutes to instrumental impact. Commentators including John Holden recognise other characteristics and attributes that can be exploited by the arts, in our cultural value system. Beyond the intrinsic and the instrumental, the arts can reflect and support a political state's core expressions of identity and creativity, providing civic leadership and cultural security. Therefore this institutional value can attach to the arts as well. A triangulation, from the intrinsic to the instrumental and the institutional offer us a model that can help describe the multifaceted role that the arts can play in our society.
55. Community Arts Partnership develops and delivers a core arts workshop programme consisting of a wide range of inspirational participant-led workshops which are offered to community groups, and primary, post-primary and special school students in N Ireland, with a focus on those marginalised for a variety of circumstances - social, economic, cultural, personal.
56. Our arts programme brings together organisations and individuals on projects which: are developed and delivered at very high standards; are rooted in the local community and are responsive to local needs and interests; develop and empower individuals and communities; target delivery within disadvantaged communities, contributing to the social, economic and cultural regeneration of our society; contribute to social cohesion by providing a platform for cultural dialogue and understanding within and across communities, and addressing social issues, including racism, sectarianism and discrimination; promote participation in the arts to individuals and groups of different abilities, traditions, ethnicities, backgrounds, age and sexual orientation; expand opportunities to experience the arts by bringing the arts to community /public spaces; advance the role of local artists in the community as contributors to personal and community self-esteem and empowerment; support artists by providing employment and development opportunities; encourage partnership working and collaborations among and between arts, educational, voluntary and statutory organisations and aims to integrate and complement schools and community groups' activities, resources and services; have a region-wide dimension. The programme consists of different main strands which encompass visual, performing and verbal arts, traditional and digital media, and fashion.
57. All workshops across different programme strands are facilitated by professional artists with expertise in a spectrum of disciplines and a wealth of experience in working with community groups and schools. Artists act as 'catalysts' throughout the projects to enable participants to

express their full creative potential. Our core workshop programme is highly in demand among community organisations and schools, which have prized our innovative and creative approaches to personal and community development, and the professionalism of its facilitators.

58. We have been able to offer a core workshop programme to community organisations and schools free of charge thanks to the support of public funders. In the past year our programme has engaged over 4,900 participants from at least 54 community organisations and 34 schools in workshop activity and we have assisted another 6,000 individuals and organisations through our information and advocacy services.

Community Arts Partnership's Projects

59. **Landmarks (formerly Belfast Wheel)** is a visual arts / art in public project. Participants are encouraged to produce pieces of work which can express their views of the world and/or have a particular resonance to their own community or the area where they live. Participants are also offered the opportunity to work with other groups from different communities / areas to create a joint piece of art inspired by a theme relevant to them all. Joint pieces produced in the past included two large scale sculptures: *Belfast Wheel* in King William Park (Belfast) and *Century Citizen and Belfast Bloom* to be installed in Jubilee Gardens and Botanic Gardens respectively, and *The Sails* mosaics on the front of Cotton Court building in Waring Street (Belfast).
60. **Masque** is a carnival arts project, it now also incorporates all forms of performance related activities such as dance, drama, costume and mask making, stage make-up, and set and float building. Whilst the project provides cross-city links for large-scale performance events, groups can choose to focus on smaller community based performances, or experiment with different art forms without necessarily working towards a final piece. Works created through Masque have been showcased in carnivals and festivals in Belfast, Derry, and Sligo.
61. **Poetry in Motion Schools** has since 2000 had more than 13,000 students taking part in this project, and the project has published over 2,000 poems. Poetry in Motion for Schools aims to develop the creative abilities of young people and enable their poetic voice through language and image. We achieve this through workshops conducted in schools by published/producing poets. These facilitators have a wealth of experience in working with young people, helping to foster creativity via the spoken and written word. Schools that have taken part in this project see it as an enriching experience for both pupils and teachers and find that it also forges many links with the curriculum and supports wider learning. Our innovative projects send out a clear message that poetry is alive and well and capable of progressing with the fast changing landscape of language, technology and cultural innovation.

In 2014, Community Arts Partnership added to the Poetry in Motion Schools project the prestigious Seamus Heaney Award for Achievement won by Grange Primary School in Kilkeel, County Down.

62. **Poetry in Motion Community** is a poetry project for local writers / aspiring writers. The programme focuses on practical outcomes and transferable skills. Poetry in Motion Community not only encourages writers to write, but assists them in learning how to edit, plan, schedule, choose illustrations, market themselves, negotiate with others and speak publicly. Poetry is at the core of the programme's activities, but additional projects are facilitated in any medium that involves creative engagement with text and/or performance skills. The work of local poets and writers has been promoted and brought to the general public through several publications and over 100 poetry performances, including BBC Radio 4 Poetry Slam – All Ireland Heat (2009).

In 2014 Community Arts Partnership added to the Poetry in Motion Community Project the prestigious Seamus Heaney Award for New Writing, won by Stephanie Conn.

63. **Side by Side** works in parallel with other programme strands and offers workshops in a variety of art forms. Side by Side integrates groups of people with disabilities, the elderly and ethnic minorities with the able-bodied, and individuals of different ages and backgrounds, thus extending the reach of arts-based workshops and providing a supervised setting for new relationships to be built between groups. This offers the opportunity for the arts to be practiced by individuals within a mixed learning and physical ability, skill base and different social background, allowing creativity to inspire all.
64. **Trash Fashion** is an eco-aware clothing design project which uses recycled clothes and materials as the basis for re-branding and re-making items in whatever creative style the participants wish. This innovative project encourages participants to slash, shred, stencil, embroider, embellish, print and dye, deconstruct and metamorphose second hand clothing, to create a unique look. Workshops educate participants about recycling, sourcing eco-friendly materials, the historical connection to textile production in Belfast, and provide them with the freedom of creative expression. Workshops also give them the opportunity to showcase their original outfits and celebrate their achievements in a professionally staged fashion show.
65. **This is Me** is a multi-media exploration of identity project. Working across different media including video, photography, animation and music, This Is Me seeks to tell stories that inhabit our communities within their history and identity. Stories are told and listened to, and in so doing new skills and higher levels of confidence are gained, a fresh understanding and communication is created between individuals, communities and the wider world. This is Me workshops provide hands on-artistic creativity and community owned art through digital images and sounds to accompany the stories of our existence.
66. **PICAS** - The Programme for InterCultural Arts Support (PICAS) is a new CAP programme offering a range of opportunities to support the delivery of key areas of the Arts Council Intercultural Arts Strategy. The Purpose of the programme is to encourage and foster initiatives in the intercultural arts arena.
67. This two year programme has been designed to assist communities and individuals, artists and activists to support the Intercultural Arts Strategy. The PICAS programme offers a range of different supports to so-called indigenous working-class communities and new communities. In seeking to facilitate greater intercultural understanding, supporting communities, individuals and arts professionals to maximise their impact in an intercultural setting, Community Arts Partnership has developed a range of initiatives. PICAS has networking opportunities, training programmes, support for artists, creative programs, funding clinics and mentoring opportunities to promote the widest possible impact for new, established and marginalised communities.
68. In 2015, the PICAS project has been maintained, and one of the key projects has been the production and launch of the intercultural handbook, "Between Ourselves - exploring interculturalism through intercommunity creative practice" which documents the ground-breaking work of 5 intercultural arts projects, facilitated by CAP and the PICAS project, but also orientates intercultural arts practice theoretically.

Working in areas of Deprivation

69. In 2014 according to SOAS, 60 per cent of all CAP community projects were conducted in areas of deprivation, falling in the highest quintile of need. The remaining 40% of participation centres

on those marginalised primarily through disability, minority ethnic status, vulnerable adult status and are described as section 75 groups as per ACNI procedures. Of the schools programme in 2014, 19 schools of 30 across N Ireland were located in areas in the highest 50% of deprivation. Again, special schools taking part are in the main located in less deprived areas. By electoral area, the percentage is 90% for the community programme alone.

70. Community Arts Partnership, since 2011, has offered a balanced programme right across Northern Ireland. We support community groups and schools in taking what is off on their first steps on an artistic journey. Our programs are available currently in every county; across every age group; in schools, community centres, church halls local community development offices, libraries et cetera.
71. Community Arts Partnership develops and delivers programmes where people find themselves. This enables Community Arts Partnership to assist groups close to home thereby reducing some of the barriers to participation. However by offering all our work exclusively in community settings it limits the nature of the creative experience that we can provide. In order to promote more challenging and inspirational opportunities, Community Arts Partnership has for many years been seeking to develop a dedicated community arts premises where the work that has been undertaken in community centres can then be built upon. Such a centre would support new groups on an extended creative journey where more challenging work could be undertaken using equipment already in place like green screens, kilns, cutting tables, industrial sewing machines etc so that the ambition of groups would be supported beyond the ability of an artist to bring something in a car or on public transport to community centre over a period of weeks.
72. CAP has also undertaken research in partnership with Rural Community Network, looking at the development potential of community arts in regional areas and mapping the current baselines.

This research too has unearthed information regarding problems of access and participation, as highlighted earlier in this submission, and information regarding barriers to engagement with the Arts. (See paras 37-45)

73. Through consultation fora, Community Arts Partnership has already understood that a range of changes through RPA and LGR are being anticipated by community-based organisations and groups. Without any clear policy directive, or continuity of offering and support, the creative work undertaken by a great many small groups through funding from local councils may not continue. Indeed, some fear that perhaps new priorities in expenditure may rule out continued funding for arts activity.

Affordability

74. All CAP projects are free at the point of contact. No individual participant has been charged any fee to take part in any CAP programme. No barrier is afforded in CAP's aim to develop participant-led arts projects. We meet at a time that suits community members. We meet in community premises. We develop themes and motifs that have been suggested and developed by community groups or local residents.
75. There is no way to avoid the issue of funding and resourcing of activity when looking at barriers. Whilst many would hold that cost for the individual audience member or participant may not be an issue, it definitely has an impact. Where a theatre ticket may be upwards of £20 that may well be enough to put off most hard-pressed pockets. The mitigation of this has been the development of Test Drive the Arts, an initiative that Community Arts Partnership supports directly through signposting groups to cheap ticket packages, although our research showed there is much to be

done in the area of community ticketing schemes to make them workable for people living in areas of deprivation. Equally we support Art Take Part scheme with Voluntary Arts Ireland.

76. English Longitudinal Study of Ageing 2011. Adult learning was divided into four different types: obtaining qualifications; formal training; *music, arts and evening classes*, gym/exercise classes. The most striking finding was that music, arts and evening classes were significantly associated with positive changes in quality of life and life satisfaction and, though to a lesser extent, with well-being.
77. Through its free services, Community Arts Partnership acts a central information clearing house, where a great many professional and community-based organisations find invaluable. The community arts weekly (CAW) and the funding monthly (CASH) both have approx. 3,000 subscribers but the enews is forwarded to another 1,000 and shared to over 1,200 in Facebook and 1,000 on twitter. Approaching 500,000 individual visits have been made to CAP's website over the financial year, 2014-2015.

Other challenges and opportunities

78. Northern Ireland having started from a relatively weak economic base perhaps didn't have as far to fall as elsewhere, nevertheless the impact of cuts has certainly been felt amongst those living in areas already experiencing multiple deprivations with a loss for many of as much forty per cent of their disposable income. This fact alone would have an impact on communities experiencing high levels of deprivation in their ability to access artistic activities which required even the smallest expenditure.

<http://www.jrf.org.uk/austerity-northern-ireland-communities>

<http://www.bbc.co.uk/news/uk-northern-ireland-25737952>

79. The unique post conflict situation existing in Northern Ireland means that providing programmes and creative opportunities for marginalised groups and individuals can have an additional component which serves to support good relations, community development and peace building. The persistence of sectarian pressures within our society impact most greatly on our marginalised communities.
80. Exploring difficult issues from different viewpoints is an art form itself. The potential impacts for even the smallest programme can be felt even more widely. So called working-class communities must be afforded the opportunity to explore issues of culture and engagement. In this context the employment of arts based techniques has allowed conflict resolution practitioners and indeed their host communities the chance to start literally drawing from identity and visualising new relationships and new opportunities to engage with neighbours.
81. Community Arts Partnership dedicates all its programmes to supporting marginalised community groups to become more engaged in creative process the exploration of identity and the celebration of shared values. In every strand of our programme, there are two directly cross/inter-community projects. All projects have shared outcomes as well. So, whilst 20% of participants directly work together, 100% of participants share in the final outcome, showcase, publication or exhibition. Even at the highest point of inter-community tension, Community Arts Partnership and New Belfast before, has only cancelled one cross-community event in 14 years.

82. Our schools programme which works with primary, post primary, secondary, grammar and special schools, celebrates the work of our young people in visualising through poetic images their world and their ambitions for themselves. Each year and gala celebration in a high profile venue like the Waterfront Hall, sees 1,000 young people not only celebrate their own ability but listen respectfully to the work of others

83. It would be reasonable to deduce that the current economic and political situation presents substantial challenges to the sector. This in turn will have increased pressures on an already stretched community arts sector, and accordingly, on marginalised populations and their ability to continue to access services.

<http://www.theguardian.com/stage/2014/jan/16/max-stafford-clark-arts-council-cut>

<http://www.theguardian.com/culture/culture-cuts-blog/2011/mar/14/arts-funding-northernireland>

Collaboration (Local, National and International)

It's all about collaboration...

84. **CAW & CASH** – free subscription information service

Range of organisations: over 5,000 instances of supporting local arts organisation annually

85. Website:

www.comartpartner.org

The Community Arts Partnership website has had over 7.5million hits annually, averaging over 1,200 individual visits every day (over 23,000 hits daily)

86. The **CAPtbase** is a free subscription, free to register artists' database, designed so that community groups and others can find practitioners to enable their local creative activity.

87. Community Arts Partnership has direct creative linkage with over 550 Community groups and this year will directly provide a fully-inclusive artist supported creative project to 78 community organisations and 35 schools across dozens of artforms including poetry, film-making, dress design, carnival, dance, song writing, textile, mosaic, sculpture etc etc. Each collaboration is predicated on the central tenets of community arts practice in that all processes are participant-led, develop new, original art and build on access, through participation to true authorship and ultimate ownership of the process.

88. Community Arts Partnership has engaged over 350 groups and individuals from ethnic minority backgrounds through the PICAS programme, enhancing intercultural arts practice and in so doing tackling racism and exclusion. CAP offers a range of support as mentioned earlier.

The question of Good Practice

- Identify any examples of good practice in accessibility and outreach work – either within Northern Ireland or elsewhere – which could usefully be replicated by arts venues and bodies here; and

89. As an organisation, our artistic and cultural expertise commands local and international recognition for its practice and its engagement with marginalized populations:

- Ghent, Belgium DEMOS sought CAP's input in an international comparative study of best practice (The City: One Podium)
- Gothenburg, Sweden , programme managers Per Ottosson from Kulturhuset Kåken and Linnéa Åhlander from Frölunda Kulturhus and from Lebanon, Monzer El-Sabini
- Vitoria, Spain, Veronica and Christina Werckmeister, Muralismo Publico, travelled to gain our assistance in community practice development and engagement,
- France, Hélène Alfaro, Université Paris Est Créteil; community arts policy development and engagement
- London, Goldsmiths University, 10 post-graduate students and 2 course directors spent two days with us studying community arts engagement,
- CAP Chief Executive sits on the international Practice Circle of the 4 nation City(Re)searches EU programme, along with Jeanne van Heeswijk, Art for Community Empowerment, Rotterdam (Harvard University Curry Stone Design Prize 2012 winner, also Creative Times 2011 winner), Mary Jane Jacob, Executive Director of Exhibitions and Exhibitions Studies at the School of the Art Institute Chicago (Women's Caucus for Art Lifetime Achievement Award and the Award for Achievement in the Field of Public Art from Public Art Dialogue USA) and 9 other international leaders in socially engaged practice.
- CAP was the only community arts organisation to speak at the Platform for an Intercultural Europe conference in Belfast, November 2012.
- Poetry Parnassus in association with the South Bank, London, is co-developing an international project with CAP
- The Arts Council of Northern Ireland approached CAP alone to develop the Intercultural Arts Support Programme, which developed into PICAS programme
- CAP is the only community arts organisation described as a strategic partner in Belfast City Council's Cultural Framework 12-15

Conclusion & Recommendations

Policy Improvements & Development

90. In the early 1990s Comedia¹ undertook a research initiative that demonstrated the socio-economic value of participation in the arts in terms that can be compared to other forms of public expenditure. That research found that participation in the arts was an effective way to promote personal growth, enhance confidence, skills development and people's social contacts and employability. Comedia's research also demonstrated that participation in the arts contributed to social cohesion by developing networks, building understanding, and growing local capacity. Driven by cultural philosopher and community artists Francois Matarasso, the re-shaping and recognition of the benefits of community arts participation in our most marginalised settings, became the touchstone for policy development both in N Ireland and elsewhere.

91. Research commissioned by the Joseph Rowntree Foundation² found that participation was particularly effective at enhancing social cohesion and civic engagement, reducing offending behaviour, promoting interest in the local environment and effective at developing self-confidence.

¹ Matarasso, F (1997). Use or Ornament. The social impact of participation in the arts. Comedia

92. Alan Kay³ in 2000 also pointed to the benefits associated with engagement in the arts, demonstrating that “*arts projects located in communities have a valuable role to play in social and economic development,*” by providing evidence indicating that the arts can contribute to the overall regeneration of an area using predominately ‘people centred’ strategies.
93. Creativity and its civic role supporting the rights of ordinary people to enjoy artistic expression and participation can be looked at in a variety of ways– the ‘sense’ that many groups, particularly in poor communities, may feel dislocated from official arts and culture is not reflected in an eagerness to participate in community arts processes. The issues raised around affordability, lack of arts experience or skills and a lack of awareness of arts offered may all contribute. But the prevailing choices around arts engagement and attendance still underlines that Northern Ireland, across all social classes, values the arts, in all its forms.
94. The recognition of the primacy of artistic endeavour in the work of all community arts organisations is key to the restatement of the definition of community arts practice that is expected to be core to the new Art Council of Northern Ireland’s Community Arts strategy 2013-2018.
95. It should be recognised that there are exemplars of best practice in community arts locally that increasingly attract interest from academics and practitioners from abroad.
96. Through the Arts Policy Forum, we have established an interactive but informal assembly where sectoral issues can be gauged to inform policy recommendations. Following from recent discussions, a range of ambitions for the arts have been put forward.
97. However, it is clear that from Community Arts Partnership’s perspective and indeed, after carrying out and in person and online consultation with the sector and the other community arts stakeholders, there are a range of recommendations that would enhance their ability to develop meaningful and sustained high quality programming and partnership development in community:
- Increase resources, from current levels (from 9 % community arts or from 22% participatory arts, whichever metric is applied)
 - Streamline all application processes for community organisations
 - Consult and develop new mechanisms to support short term work
 - Set targets for business support from community arts organisations
 - Enable interdepartmental engagement with Community Arts Partnership to enhance opportunity and mutual benefit
 - Investigate and support the development of a dedicated community arts research and development centre, with full suite of on-site art production and performance facilities
 - Investigate and develop long term (6 month plus) community arts ‘live and work’ residencies in new council areas
 - Facilitate and mandate new councils to recognise and develop community arts policies and strategies to maintain and increase civic engagement
 - Assist community stakeholders to (ie community leaders, artists, activists and participants) to undertake study visits to review other models of community arts practice

³ Joseph Rowntree Foundation (2006). Community Participation. Who benefits

⁴ Kay, A (2000). Art and community development: the role the arts have in regenerating communities. Community Development Journal

- Recognise that a narrow focus on multiple deprivation alone may make barriers to community art, particularly in rural areas, even more difficult to surmount

¹ Pierre Bourdieu developed his sociological model applied by Prof Mike Savage of the London School of Economics and Political Science and Prof Fiona Devine of the University of Manchester 2013

Appendices

Appendix 1

Community Arts Partnership recognises research undertaken by Department of Culture Arts and Leisure to examine the links between poverty and engagement with the arts.

We recognise that the report, "Impact of poverty on engagement with the arts", Orla Bateson, DCAL Research and Statistics Branch – October 2013, shows clear links between poverty and access and participation in artistic activity.

1. Deprivation, attendance and participation

Multiple Deprivation Measure Rank	Participation rates	Attendance	Activities
20% most deprived	23.5%	71.5%	Film, Museums, Community Festivals
20% least deprived	34%	86.5%	Film, Museums, Art Exhibitions
	10.5% difference	15% difference	

There is a clear link between deprivation and participation with people from the 20 per cent most deprived communities less likely to participate and attend arts events.

The Community Arts Partnership conducts almost all of the organisations arts programmes, visual arts, poetry, carnival, fashion and film in the areas of high deprivation and it is in these areas where our programmes are substantially oversubscribed with the potential to run each programme three to four times a year.

2. Education, attendance and participation

Educational Attainment	Participation Rates	Attendance
No Qualifications	17%	58%
Degree level or higher	43%	96%
	26% Difference	38% difference

There is a clear link between educational attainment and participation in and attendance at artistic activities with people who have no qualifications far less likely to participate in or attend arts events. Again Community Arts Partnership conducts its arts programmes in areas where educational attainment is low.

3. Work, attendance and participation

Employment	Participation	Attendance
Never worked	10%	58%

Semi Routine/Routine Occupations	26%	67.5%
Managerial	40.5%	94%

There is a clear link between employment history and participation in and attendance at artistic activities with people who have been jobless far less likely to participate in or attend arts events. Again Community Arts Partnership conducts its arts programmes in areas where unemployment and economic inactivity is high.

Appendix 2

Sector Organisation Partnership

Community Arts Partnership is developing and implementing a variety of services and initiatives in order to support, promote and advocate the community arts sector in N Ireland and beyond.

These services and initiatives will comprise:

Advocacy

- contact with Government, councils, arts authorities, centres of learning, community groups, arts organisations and artists;
- fora for advocacy, learning and cultural development;
- information and research about provision and positive impacts of community arts on society;
- attending and hosting events providing opportunities for networking and sharing experiences;
- public talks;
- acting as a central point of contact for the community arts sector

Information

- weekly e-newsletters, with potential for features
- monthly e-newsletter focusing on funding
- on-line news and feature pages
- specific support by our staff team, primarily via the Information Officer
- on-site and on-line library

Research

- Rural with Rural Community Network
- Older People
- Evaluation feasibility studies, potentially with three other European Partners

Platforms for networking and sharing experiences

- Conferences, clinics and symposia

Professional training

- New holistic training around supporting the psychological and educational needs of community artists
- Skills sharing
- Specific artist training

Other initiatives to promote engagement with community arts

- Joint applications

- Signposting groups, projects, opportunities
Current and proposed partnerships (see 4.9 of Application)
- Arts For All
- Goldsmiths College
- Audiences NI
- Down Community Arts
- NvTv
- Beat Initiative
- New Lodge Arts
- Culture Night
- Voluntary Arts Ireland
- Culture NI
- Ards Community Arts Network
- Arts Policy Forum (NICVA)
- Collaboration NI
- ISAN UK
- Rural Community Network

International:

- Community Initiators via Blue Drum 15 groups
- Blue Drum
- Cork City Art Link
- Mayfield Arts Cork
- Kaunas Artists Support Fund (Lithuania)
- Demos (Belgium)

Agreed initiatives to be explored in joint working, quoting from partners:

Goldsmith's College:

MA Art Pedagogy and Conflict Transformation

This course will interrogate and continuously question the role of art and pedagogy within conflict transformation. Theory and practice will inform each other and then integrate in order to challenge existing prepositions of inform new practice. To this end the course will have research at its core. Students will be expected to conduct research throughout the duration of the course and report on their findings. The outcome of this research will continuously inform the future direction and the development of the course.

Background:

This new course is a development of the Visual Cultures in Contested Spaces MA module currently set within the MAAT programme.

The course will aim to engage with artist educators and community practitioners or activists that wish to explore their practice through the framework of pedagogy and conflict transformation.

The aim of the course is to develop the capacities and knowledge of each student to expand their current practices within a broad range of social, cultural and political agendas. The theoretical frameworks of conflict transformation and pedagogy will act as an interface for art practice within this study.

The course aims to generate new critical thinking and practices that will ultimately inform policy and the frontline delivery of services related to conflict transformation. Successful candidates can

expect to pursue a career within local, national and international social and conflict transformative practices and policy development. Such opportunities will exist within governmental and non-governmental fields as well as the social enterprise sector.

The two year full-time course will be delivered through a range of taught and self directed study – this will include an ongoing engagement with studio practice.

Infrastructure and Process of Development

This is a two year full time course based at Goldsmiths University of London. There will a number of strategic partnerships developed between Goldsmiths and groups or organisations working in the field. These partnerships will help construct the central building blocks and infrastructure of the course. Partners will be based in community or formal learning sites and will have an established record of working with art, visual practices or cultural activities. These sites will be centred in London, Northern Ireland (Community Arts Partnership) and the Middle East. There will be a significant focus on research embedded within the course – this element is intended to enable students and agencies to benefit from the overall content and outcomes of the course.

Beat Initiative:

- Outreach development in partnership with Community Arts Partnership
- Carnival arts training in partnership with Community Arts Partnership
- ISAN UK Linkage – exploring co-development of better local network and direct linkage to this national representative organisation
- Joint initiative around highlighting carnival arts to national and local government through Arts Policy Forum via Community Arts Partnership
- Development of common objectives around training and support
- Business Development Skills and Management in partnership with Community Arts Partnership
- Explore joint delivery of events and potential for ‘piggy-backing’ on delivery of projects

New Lodge Arts:

Objective 2a: To ensure the organisational development of New Lodge Arts so as to make it an effective and sustainable organisation

Priorities for action

Seeking continuous quality improvement through selection and induction processes and support mechanisms for freelance artists and facilitators.

Action: develop induction with independent support from Community Arts Partnership and ArtsEkta

Objective 3a: To explore potential for partnership working and collaboration

Priorities for action

Strengthen ongoing strategic partnerships with key arts organisations

Action: Represent the needs of New Lodge Arts in range of strategic fora, in particular on the Management Committee of Community Arts Partnership

Assess the feasibility of creating an artists’ skills bank in collaboration with Community Arts Partnership and VOYPIC

Ards Community Arts Network (via Ards Art Centre):

- Continue initial conversation held in Ards Arts Centre
- Identify training needs, especially around project delivery, funding and web site development
- Feature development of network group on CAP website
- Assist in policy and constitutional development

Northern Visions TV

- Symposia: Community Arts Partnership is interested in collaborating to create a reflective space for artists to explore their creative practice. An area for joint working leading to a symposium discussion may be differing community arts processes in rural and urban areas. A good idea would be to give cameras to arts groups to record their work. All the groups would be invested in promoting and reflecting on their work. The short films could come to a symposium at the end
- Community Arts Partnership's This is Me Project Strand can signpost participants on This is Me to NV Access programmes in order to prolong capacity building and skills transfer opportunities. NV courses are open to the public and are one to two day courses. This is Me is a 15 hour programme. This would be enhanced by being referred to a NV programme – the Access scheme. This is Me engages with people from disadvantaged communities and Section 75 groups.

Down Community Arts

- Identify training needs, especially around project delivery and funding
- Signposting groups to project and development opportunities
- Assist in policy and advocacy development at local and regional level
- Offering mentoring where appropriate

Audiences NI

Instigating joint-working around 'Test Drive the Arts' so that groups approaching Community Arts Partnership can have additional opportunities to experience related and relevant arts performances locally.

Initiate high level project to explore better ways to capture and record quality participation monitoring information to allow for fullest possible overview of arts participation across N Ireland.

Community Initiators

Develop range of all-island conversations about how best to maximise impact of Community Arts in areas of most need: sharing skills around practice, policy, advocacy and research. Developing a Series of meetings, conferences and events to be timetabled for coming year.

- o Public action to create awareness about cultural rights and community arts
- o Making connections with other people who are interested in the cultural rights of families and communities
- o Possibilities - developing the idea of artists and non-artists working together in the community
- o New Ideas – a platform to share thoughts and experiences in order to inspire new ways forward

Blue Drum (Dublin)

Take forward EU City (Re)Searches Project across four European states (in Derry, Cork, Kaunas and) through European Cultural Fund subvention.

The City (Re)Searches: Experiences of Public-ness Project is a two-year probe to be located in Derry, Northern Ireland; Cork, Ireland; Kaunas, Lithuania and Rotterdam, Netherlands. It's point of departure will be existing policy data in the area of community art, a domain associated closely with cultural rights, access to one's own creativity and participation in creative expression. Specifically, it will locate itself in the cultural context of families and communities in poverty and examine the role and responsibility of cultural practices and the drivers of public value in culture (publicness/public space/democratic space).

Bringing together team of 9 specialists (PhD level/ post PdD level) who will engage local publics, our intention is to identify the typologies of public-ness (i.e. the agora, the commons) using the lens of engaged public art practice and its tactical know-how. The outcome will identify a new prototype (methodologies and methods) in which the public value and therefore the public investment in culture are captured using a cultural rights lens.

OBJECTIVES

1. Commission a mobile pop up inquiry space
2. Establish Practice Circle of 9 researchers and a PIE Group of 3 advisors
3. Organise probes in 3 cities: Belfast (N. Ireland), Cork (Ireland) Kaunas (Lithuania) and culmination event Rotterdam, (Netherlands)
4. Use virtual space and social communications to ensure record and disseminate inquiries and exchanges between the inquiry and its public.
5. Establish partnership mechanism for the financial and administrative management and strategic development.

The role of The Arts Specialist Support Agency (Coordinator), Community Arts Partnership/New Belfast Arts (Co-organiser Partner) and Kaunas Artists Support Fund (Associate Partner) will be to create a collegiate relationship that ensures the good management of the feasibility. To this end the roles will involve the following activities

Minority Ethnic Arts Forum

As host of this forum, to continue to explore areas of joint working across all the disparate organisations and see develop projects to coalesce with ACNI's Integrated Cultural Strategy

Mayfield Arts Centre, Cork and Cork City Community Arts Link

Collaboration in artists training (residential) and joint project delivery, focusing on children and young people in disadvantaged metropolitan areas.

Collaboration NI

Access and signpost training opportunities and jointly explore new areas of potential co-working to signpost groups and provide resources in order to:

- consider the drivers and benefits of collaboration
- develop a good understanding of the scope and spectrum of collaborative working
- explore the critical success factors for effective partnerships
- develop skills in supporting groups to work with each other
- learn how to support joint tendering and consortium development
- acquire practical tools and approaches

NICVA & Voluntary Arts Ireland

- Continue to co-chair Arts Policy Forum
- Develop co-working around Art Take Part, in collaboration with Culture NI, to offer community based community arts practice opportunity to widest audience. CAP Information and Policy Manager to channel information to Art Take Part website.

Appendix 3 Community Arts Partnership Programme Participants

2013 -2014

NAME OF ORGANISATION	Section 75	Council	Electoral Area	Ward	Ward MDM Rank 582 (1 st Quintile 117)	Super Output Area MDM Rank (890 1 st Quintile 178)
Art Den, Spectrum centre		Belfast	Belfast	Crumlin	6	22
Charter NI		Belfast	Victoria	Island	92	274
Clooney Estate RA		Derry/L' Derry	Waterside	Ebrington	97	86
Club Oiege		Derry/L' derry	Northland	The Strand	47	28
Diamond Diners		Derry/L'Derry	Rural	Claudy	276	364
Everton Day Centre		Belfast	Oldpark	Ballysillan	157	114
Eyespeak		Omagh	Omagh	Lisanelly	107	564
Foyle Down Syndrome	x	Derry/L' Derry	Waterside	ClonDermont	114	58
Grace Women's Development Assoc		Belfast	Oldpark	Ballysillan	9	n/a
Grove		Belfast	Castle	Duncairn	14	19
Hammer		Belfast	Court	Crumlin	6	22
Harryville		Ballymena		Harryville	160	266
Helping hands		Belfast	Upper Falls	Glen Road	43	103
Highfield		Belfast	Court	Highfield	78	36
Junction Club		Belfast	Pottinger	Bloomfield	196	143
Holy family		Belfast	Castle	Fortwilliam	293	555
Millenium		Derry/L' derry	Northland	The Strand	47	28
Morton Community Centre		Belfast	Balmoral	Windsor	421	599
Newtownabbey Senior Citizens		Newtownabbey	Antrim Line	Collinsbridge	545	798
Niamh Aspen		Belfast	Balmoral	Musgrave	433	268
North Queens Street		Belfast	Oldpark	New Lodge	3	5
Olympia Community Centre		Belfast	Balmoral	Blackstaff	42	142
Omagh Ethnic Minority Support Group		Omagh	Omagh	Dergmone y	262	389
Riverflow		Omagh	Omagh	Gortrush	139	239
Sandy Row Community Centre		Belfast	Laganbank	Shaftesbury	22	78
Shankill Day Centre		Belfast	Court	Shankill	4	6
St Theresa's		Belfast	Upper Falls	Glen Road	43	103
Superstars Club		Cookstown	Cookstown	Newbuildings	195	312
Whiterock		Belfast	Lower Falls	Springfield	11	11
Woodvale		Belfast	Court	Woodvale	19	27

2012/2013 Community Participation across Northern Ireland

NAME OF ORGANISATION	Name of Group IF DIFFERENT	WORKED WITH US BEFORE	EXP OF COMM ARTS	TAKINGPART 2012 13	STAFF		LM	M	TF	T
Alzheimer's Society		N	Y	1	20+					
Ards Community Arts Network		Y	N	1	0		1			
Armoyn Community Association (children, young people, adults)		N	Y	1	2		1			
Fermanagh Visually Impaired Persons Club		N	Y - LIM	1	0					
Headway Newry Ltd		N	Y	1	7					
Lisburn Adult Resource Centre (Day Care Centre)		Y	Y	1	well resourced hsc					
Northern Ireland Phoenix Organisation		N	N	1	8					
Omagh Youth Centre		N	Y - LIM	1	12					1
Rathgill Community Association		N	Y	1	2					1
RiverRow Creative Arts		N	Y	1	0					1
Saints Youth Centre		Y	Y	1					1	
South & East Antrim Community Federation		N	N	1	0			1		
Strabane LGBT		N	Y	1	1		1			
Superstars Club		N	Y - LIM	1	0					
Welcome Project/Bilingual Youth Project/Women's group		N	Y - LIM	1	3				1	

NAME OF ORGANISATION	Name of Group IF DIFFERENT	WORKED WITH US BEFORE	EXP OF COMM ARTS	TAKINGPART IN 2012 13	Staff		LM	M	TF	TIM

B.E.A.D/Nubia South Belfast Eagles		Y	y	1	0				1	
Ballyowen House (Belfast Trust)		N	n	0.33	25					
Ballysillan Youth For Christ		N	y	1	3			1		
Bruce House (Belfast Trust)		N	y	0.33	20					
Chestnut Grove EPH (Belfast Trust)		N	y	0.33	20					
Cliftonville Community Centre		Y	y	1	6				1	
Denmark St Community Centre		Y	y	1	0				1	
Donegall Pass Community Centre		N	y	1	6					1
Flax Housing Association	Flax Foyer	N	y	1	22				1	
Friends of Grove Park		N	y	1	0					
Glen Community Centre	After Schools Club	N	y	1	5			1		
Horn Drive Senior Citizens Group		N	n	1	0					
Include Youth	Give & Take Scheme	N	y	1	26+		1			
johnpaul11youth		N	y	1	1			1		
Markets Community Centre	SureStart Mother & Toddler group	N	n	1	3					1
Marrowbone Community Association		Y	y	1	2					1
Newstart Education Centre		Y	y	1	8		1			
Oliver Plunkett Disabled Care Group		N	n	1	2 Vol					
PIPS		N	y	1	5			1		
Shankill Day Centre		Y	y	1	10					
Tuesday Group		N	y	1	0					
Youth Justice Agency		N		1			1			

2011/2012

NAME OF ORGANISATION	Council	Electoral Area	Ward	Ward MDM Rank	Super Output area MDM Rank
Ballymoney Community Resource Centre	Ballymena	Ballymoney Town	Fairhill	239	373
Brownstown Owners and Tenants Association	Portadown	Portadown	Tavanagh	90	174
Cedar Foundation	Derry	Northland	Springtown	136	451
Derry Bytes	Derry	Northland	Strand (Derry)	47	28
Fountain St Community Development Association	Strabane	Mourne	East (Strabane)	5	12
Greenlight Gateway	Moyle	Ballycastle	Knocklayd	124	210
Polish Supplementary School	Newry	Newry Town	Daisyhill	45	120
React (Reconciliation, Education and Community Training)	Armagh	Armagh City	Callan Bridge	49	106
Saints Youth Centre	LISBURN BC	Dunmurry Cross	Twinbrook	10	32
St Luke's Family Centre	LISBURN BC	Dunmurry Cross	Kilwee	59	48

168th St Andrew's Guide Unit	Belfast W (Shankill)	Court	Glencairn	31	102
Alzheimers Society	Belfast S	Balmoral	Blackstaff	42	142
An Droichead	Belfast S	Laganbank	Botanic	237	79
Blackie River Community Group	Belfast W	Lower Falls	Beechmount	34	56
Centre (The)	Belfast E	Pottinger	Ravenhill	469	611
City Way Day Centre	Belfast S	Laganbank	Shaftesbury	22	54
Divis Community Centre	Belfast S	Laganbank	Shaftesbury	22	4
Engage with Age	Belfast S	Laganbank	Rosetta	476	787
Extending the Choice Club	Belfast S	Balmoral	Windsor	421	599
Falls Women's Centre	Belfast W	Lower Falls	Beechmount	34	105
First Step Drop In Centre	Belfast N	Castle	Duncairn	14	19
Glenveagh Special School	Belfast S	Balmoral	Malone	564	876

Hannahstown Community Association	Belfast W	Upper Falls	Glencolin	33	275
Headway Belfast	Belfast E	Victoria	Lisnasharragh	274	417
Hubb Community Centre	Belfast N	Castle	Duncairn	14	19
Ledley Hall Boys & Girls Club	Belfast E	Pottinger	The Mount	25	51
Manor Street/ Cliftonville Community Group	Belfast N	Oldpark	Water Works	16	21
Marrowbone Community Centre	Belfast N	Oldpark	Cliftonville	64	81
Morton Community Centre	Belfast S	Balmoral	Windsor	421	599
North Belfast Alternatives	Belfast N	Oldpark	Ballysillan	157	468
Shankill Day Centre	Belfast W (Shankill)	Court	Shankill	4	6
Skyway Club	Belfast S	Laganbank	Ballynafeigh	251	217
St Peter's Immaculata Youth Centre	Belfast W	Lower Falls	Falls	2	4
Willowfield Parish Community Association	Belfast E	Pottinger	Woodstock	39	107
Woodlands service users committee (BHSCT)	Belfast N	Oldpark	Water Works	16	41