

Local Authorities & Music

KNOWING THE SCORE



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Researched & Written by
Ailbhe Kenny

Directed by
Dr. Patricia Flynn

A research partnership initiative carried out within the
Arts Council Local Partnership Scheme 2006-2008
and funded by The Arts Council,
St. Patrick's College Drumcondra, Wexford County Council,
Sligo County Council and Sligo Borough Council



St. Patrick's
College



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County Council



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Borough Council

Local Authorities & Music: Knowing The Score

A report of a research partnership initiative carried out by St. Patrick's College Drumcondra, Sligo County Council and Wexford County Council. Written by Ailbhe Kenny and directed by Dr. Patricia Flynn

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The Arts Department,
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County Hall,
Wexford, Ireland.
www.wexford.ie/arts

The Arts Department,
Sligo County Council,
County Hall, Riverside,
Sligo, Ireland.
www.sligoarts.ie

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Joint Message from na Cathaoirligh

It gives us great pleasure to introduce you to *Local Authorities & Music: Knowing the Score* – a publication of significance in its well researched content and the recommendations for the future of music development in Ireland. This publication is the outcome of a hugely successful research partnership between Sligo County Council, Wexford County Council, the Arts Council of Ireland and St. Patrick’s College, Drumcondra.

Both Local Authorities are delighted to have been involved in this research project and in particular, we would like to acknowledge the support of the Arts Council and St. Patrick’s College for their commitment to the partnership in addition to the support of the Local Authority and music sector for their contribution to this publication. The success of this project provides a model for future partnerships to enrich and develop countrywide arts practice.

Local Authorities & Music: Knowing the Score highlights many important issues for the future of music development in Ireland and we are confident that it will act as a strategic roadmap, achieving national and lasting significance for the future.

Councillor Jude Devins

Cathaoirleach
Sligo County Council

Councillor Peter Byrne

Cathaoirleach
Wexford County Council

Joint Message from County Managers

The developing landscape of the arts sector in Ireland has been significantly underpinned by the evolution and growth of Local Authority Arts Services over the past quarter of a century. Without doubt, the initiation of this relatively new service within the Irish local government structure has been one of the most successful strategic measures for nurturing the arts in the country. The scale, range, diversity, breadth and scope of activity that is being generated by these critical stakeholders for the arts is wide-ranging and far-reaching and will have long term impacts across the country.

Partnerships are critical to the way in which arts services function and this publication is the outcome of a highly effective collaboration between two Local Authorities, the Arts Council of Ireland and St. Patrick’s College Drumcondra. This publication raises a number of significant issues for Local Authorities and music agencies for the future including the co-ordination of local and national music policies, challenges for music commissioning, raising awareness of Local Authorities’ role in music development and music education, and building capacity amongst musicians who wish to work with their Local Authority.

We hope that this publication will serve a purpose in documenting the landscape of music across the country and critically, as a tool in influencing and marking a significant turning point for music development in Ireland.

Mr. Eddie Breen

County Manager
Wexford County Council

Mr. Hubert Kearns

County Manager
Sligo County Council

Message from Dr. Pauric Travers

President of St. Patrick's College Drumcondra

The project of which this report is the outcome is an excellent example of the added value that can be achieved through meaningful partnership between public organisations. While joint funding was essential, the collaboration that this facilitated was a not-inconsiderable ingredient in the success of the project. St. Patrick's College was privileged to have as its partners in this endeavour Wexford and Sligo County Councils and the Arts Council of Ireland. The dialogue and the sharing of expertise, knowledge and understanding ensured a significant report while fostering a greater appreciation of the roles each of the partners currently play in Irish society and an awareness of how we can continue to work together to achieve our shared goals. Ní neart go cur le chéile.

Higher education institutions and the staff within them contribute to society through teaching, research and service to the wider community. This project has engaged St. Patrick's College in all three. In appointing a research fellow to the project and enabling, supporting and directing her work, the College sought to nurture scholarship while adding to knowledge and specialist expertise in Local Authority arts services. The research meets a need of local government and the arts community for quality research which is focussed and relevant and which will inform current practice and future development in music. In the process, it also makes a significant contribution to disseminating understanding of the emerging work of Local Authorities in this field. It serves as a record of an important cultural development in music and the wider arts in early 21st century Ireland. As such it has both immediate and long-term significance.

I commend all involved. This was a timely and important initiative, the recommendations of which, if acted upon, have the potential to strengthen national arts infrastructure for the benefit of Irish citizens country-wide.

Dr. Pauric Travers

President

St. Patrick's College, Drumcondra

Message from Mary Cloake

Director of The Arts Council

Partnership is intrinsically important to local arts development. In recognition of this, the Arts Council introduced, in 2004, the Local Partnership Scheme for Local Authorities. The scheme was intended to encourage co-operation and increased partnership in the realisation of innovative arts projects; and to support new collaborations between Local Authorities and arts organisations at a local, regional, national and/or international level. The partnership between Wexford and Sligo Local Authorities and St. Patrick's College, Drumcondra is an exemplary model of this. This research project, which was funded at two stages by the Arts Council's Partnership Scheme, has resulted in a very tangible and useful outcome. *Local Authorities and Music: Knowing the Score* will provide both a policy framework and a practical resource for the further development of Local Authority Arts Services' work in this area. It is also of fundamental importance in informing national policy on music development and complements the work of the Arts Council in this regard.

Raising Your Voice, the Arts Council's recently published policy on choral music highlights the key role Local Authorities play in the ongoing development of the choral sector throughout Ireland. The Arts Council continues to recognise Local Authorities as core partners in the development of the arts at local level. *Local Authorities and Music: Knowing the Score* is a significant and real outcome of that spirit of partnership. I congratulate Wexford and Sligo Local Authorities and St. Patrick's College, Drumcondra on producing this rigorous and highly informative piece of research.

Mary Cloake

Director

The Arts Council

Foreword

By Marc Jaffrey

At a time when the world economy is in turmoil and nation states grapple with the 'credit-crunch' it is tempting for some to see investment in the arts, and those who sustain and encourage it, as expendable.

This report demonstrates powerfully why this would be misguided. It provides some clear-sighted recommendations to ensure that music's role in Ireland's creative economy, and in particular Local Authorities' contribution to it, must be safeguarded, better utilised and enhanced. It identifies some unsung heroes - Arts Officers in Local Authorities - who should be better recognised and supported for their achievements in seeking to do just this.

A major lesson from my time leading the Music Manifesto - a coalition of key industry, education and government figures in England, driving a £330m music development programme - is that the creative economy is an essential element to a society's economic future and prosperity, and its cultural production a litmus test to the wellbeing of its citizens and communities. Therefore this report is essential reading for all across the economic and social policy fields, not just those interested in music, arts and culture.

The crisis we face is far more profound and long-term than we generally recognise. The world is engulfed in a revolution born from the interrelated impact of globalisation and the subsequent pressures on community cohesion; a technological revolution arguably as significant as the advent of the printing-press; rising numbers of people and unfettered exploitation of the world's resources. This is leading to unprecedented pressures on individuals and communities - many living lives in extreme vulnerability.

What's this got to do with music and culture in Irish society? Everything.

If the world is to work its way through these challenges to survive and prosper, it will need to foster imagination and creativity and harvest ideas that have value and impact. This will have to be on a scale equivalent to the great imaginative moments in human history - from the renaissance to the post war rebuilding of the world economy. Simply put, we will need to think differently about people and what they are capable of achieving and about what gives our lives purpose and meaning. Many are now waking up to the limits of the rampant materialism of the past decade. Ireland has a major role to play in this process. It already has a significant creative workforce but it will need to spread these attributes more widely across its society - with children and young people through education, among citizens in communities working together and also in business through innovation.

Across the world governments, corporations, academics, economists, town planners and civic leaders are recognising what musicians have known for many years. The arts, and in particular music, are a major stimulus to the creative economy; embed creative competencies and capacities in children and young people like no other subject; aid individual wellbeing and bind communities.

This report illuminates a vital strand of activity currently happening in Irish society. It pinpoints the unique role of Local Authorities and its Arts Officers in joining up the ambitions for the role of arts in Irish society. It provides strong evidence for the immediate value of this work, from commissioning new work and supporting artists in their professional development to improving the quality of daily life for local citizens and driving more effective music education. It gives insight into why this is effective and recommendations to improve and exploit its potential going forward.

However, none of this - or the wider ambitions I have suggested are required - would be possible if the quality of the artistic output was not compelling, engaging and inspiring. Local Authorities the world-over are not always seen as effective creative commissioners by the public and arts community (often fairly). However, this report provides significant detail about why, in Ireland, the work of Local Authorities and their Arts Officers is leading to vibrant, innovative and exciting work for artists and citizens alike.

Evidence provided rightly points to the ability of Local Authorities to invest and work to strategic and policy plans on a variety of key subjects such as 'inclusion'. This must be right, but for me the catalysing role in achieving consistent quality in arts output is that of the 'creative broker'. While Arts Officers are promoting effective planning, strategy and policy there is little doubt in my mind that they are acting as significant cultural brokers between musicians, citizens and wider creative industry stakeholders. This is leading to growing respect, self-confidence and imaginative commitment from everyone.

In all great institutional achievements, it is the work of key creative change agents that drives success and it is clear that Arts Officers are performing this role in Local Authorities.

I commend the report writer and stakeholders for illuminating the work of the Arts Officers and the work being undertaken by Local Authorities. As the report notes, it is a hidden revolution that needs wider public recognition. Most of all, I pay tribute to Arts Officers for championing the contribution musicians and artists in Ireland make to the fabric of the society and the essential role they can make to its citizens future health and prosperity. Their artistry enriches us all.

Now it is time for the country's leaders to hear the message and act on the recommendations. Will they have the courage?

Marc Jaffrey

Music Manifesto Champion 2004-2008, England

Executive Summary



Introduction

Since the year 2007 every Local Authority in Ireland provides an Arts Service. This has arguably been one of the most significant national achievements for county-wide arts development. The process began in 1985 and has been incrementally developing since then. This quiet revolution in what was previously a mostly centralised arts system has in some ways gone unnoticed, except by those directly involved with the service. However, the potential of the Local Authorities' role in nationwide strategic and policy informed arts development should not be underestimated. The presence now of an Arts Officer as an integral part of every Local Authority has the potential to provide an arts service deeply embedded within each local area, attuned to local strengths and needs, while also part of national policy and development. While much has already been achieved they are a force for future positive change in arts support, provision and participation in Ireland.

One challenge to realising this has been the lack of national awareness of the work and potential of the Local Authority Arts Service. This report seeks to further our understanding and knowledge of the work of local Arts Officers in one art-form, music. It provides, for the first time, a published record and analysis of Arts Officers' initiation of a wide range of music programmes, their interactions with musicians and the local community as well as the Local Authority structures within which this is carried out. Its analysis of a diverse range of data leads to targeted recommendations to strengthen music within this country-wide service and place Local Authorities as critical partners in national music development.

A Research Partnership

Local Authorities and Music: Knowing the Score is the result of a two-year research partnership between Wexford County Council, Sligo County Council and St. Patrick's College Drumcondra, carried out within the Arts Council Local Partnership Scheme 2006-2008. As a research initiative the partnership is significant in that the expertise and knowledge of both the arts and academic research community have contributed to and informed the project. Recognising the knowledge gap that existed, this partnership sought to:

- ⊙ Compile a full national picture of Local Authorities' work in music to raise awareness of and acknowledge the extent of the often hidden work of the Local Authority Arts Office.
- ⊙ Profile the role of Local Authorities as critical partners in music development
- ⊙ Identify the range and scope of Local Authority Music programmes in order to benefit from the collective experience of music initiatives, inform excellence in artistic standards and share best practice
- ⊙ Examine the enabling factors and constraints in developing successful and sustainable projects, including engagement with musicians, the role of partnerships and the use of music within public art
- ⊙ Make this information publicly available to energise, empower and act as a catalyst for future developments.

The research was carried out by a research fellow, Ailbhe Kenny, under the direction of Dr. Patricia Flynn and with the oversight of a research board. In year one the board benefited from an independent chairperson, Eve O' Kelly and in year two a series of independent reviews of aspects of the research were carried out. The research provides information of interest and practical use to Local Authorities, Arts Officers, musicians in a variety of practices and genres, music policy makers, regional and national development agencies and the wider music sector,

including resource and partner organisations. Its importance, however, goes beyond these practical and time limited functions as it also adds to our knowledge and understanding of an aspect of cultural development and practice in music in Ireland towards the end of the 20th and beginning of 21st centuries.

The Research

The research used a mixed methods approach to data gathering including an examination of the historical and current **context** of Local Authority Arts Offices, an **inventory** of the information available from Local Authority **websites**, the compilation of a **profile** of all music initiatives carried out by each Local Authority, the **shadowing** of eight Arts Officers during a day of their work (including an interview and document collecting), the administration and analysis of a **questionnaire** to all Arts Officers, **interviews with musicians** who had worked with Local Authorities, documenting of **music Per Cent for Art** projects and **interviews** with the relevant arts/public art officer or consultant. The research was guided and overseen by **Research Board meetings** and **external consultation and review**.

The Context

Research on the context of Local Authority Arts Offices reveals that over the period of their development they have, on the whole, achieved an established and stable position within the ordinary structures of Local Authorities. Parallel developments in Government and Local Authority structures facilitated this. This included the establishment of a Government Department with responsibility for the arts in 1993 and developments in local government whereby the arts were identified as a positive investment that can enhance the cultural environment of the local community. These are both strengthened by two government acts: the 2001 Local Government Act which makes specific mention of supports for the cultural life of a local area, and the 2003 Arts Act which sets out requirements for arts planning and requires Local Authorities to support initiatives which stimulate public interest in the arts, promote knowledge, appreciation and practice of the arts or improve standards in the arts within its functional area.

The integration of the arts within the wider Local Authority services and the recognition this implies of the role the arts play in achieving their collective aim of improving the quality of life for local citizens is a strong base from which to further develop this service. Local Authorities have the capacity to develop, support and implement medium and long-term plans for the arts. These strategic and policy led plans include the core values of access, social inclusion and participation inherent in wider Local Authority policies and have given a distinctive characteristic to the development of this service.

The work of a local Arts Officer is complex and broad ranging. They work at the crossroads between Arts and Local Government, receiving funding and policy directions from two government departments and attempting in an equitable way to balance the artistic and social needs of all aspects of the arts, professional and amateur, within their local context. They interact with a wide array of national, regional and local agencies which enable and benefit from their work. In the case of music, this is carried out within a particular national music environment which holds both possibilities and challenges for local arts. Among the features of this environment are: the development of national resource organisations to address particular music needs, the increase in local arts centres, the current working practices of musicians, issues within

music education, the level of music commissions and the wider development of festivals. Interconnected as they are, Local Authorities have the possibility of working with those involved to positively enhance and materially influence that music environment. This report is a record of that work in progress and provides the knowledge and information to further assist this process.

Range and Scope of Initiatives

The profiles, shadowing and questionnaire research revealed that despite differing stages of development music is present in every Local Authority Arts Office programme with many instances of imaginative and innovative practice. Some initiatives support professional musicians through commissioning, performance opportunities and the extension of existing arts practice, festivals and recordings. Other initiatives seek primarily to increase local participation through projects such as 'kinder music', musicians in schools, musicians in healthcare, festivals, concerts and workshops. The wide and diverse range of music activities that Local Authorities engage in include:

- ⊙ festivals
- ⊙ education projects
(formal and informal)
- ⊙ bursaries and awards
- ⊙ concerts and concert series
- ⊙ musician/ensemble residencies
- ⊙ intergenerational music projects
- ⊙ recordings
- ⊙ music in healthcare projects
- ⊙ commissions
(including within *Per Cent for Art*)
- ⊙ orchestras
- ⊙ choirs
- ⊙ instrument banks
- ⊙ workshops
- ⊙ music tuition
- ⊙ professional development
- ⊙ music within multidisciplinary projects

The most frequently programmed activities were festivals and music-in-education projects. The most frequent music genres were traditional Irish music and classical music. Although not as frequent, there was also a broad spread of world, popular, and jazz among Arts Office initiatives. Multiple genres were also evident for example in choral initiatives and festivals. Arts Officers were concerned to work with a wide range of music genres and practices and to ensure that initiatives were inclusive of age and social groupings within the local community. Eleven initiatives are described in Section two of the report as examples of the breadth of the work carried out in this area. These include: a regional arts resource service; a quartet residency; a music and healthcare project; a recording space; a festival; a traditional music recording; publication of original Irish language songs; orchestra development; contemporary music commission; a music school. It was found that there is a need to develop wider public awareness and knowledge of these music initiatives, strengthen the effectiveness of the Arts Office web interface, facilitate professional critical reception and evaluation of projects and engage with the public on differing perceptions of successful artworks.

Partnerships

Local Authority Arts Offices harness a diverse range of partnerships on a local, regional, national and international level in order to enable and enhance their work. This includes partnerships with statutory organisations, community organisations, private enterprise, national resource organisations, wider arts organisations, musicians, other Local Authority Arts Offices and

international funding bodies. The nature of these partnerships range from funding to wider collaboration and result in enhanced expertise, resources, funding and strategic planning possibilities. The most prevalent partnerships are local but a significant recent development is regional partnerships between Local Authorities. While these are currently few in number their success in allowing large-scale initiatives, which would not otherwise be possible within the resource limits of a single Local Authority, suggests potential for future development. The most frequent national partnerships were concentrated on a small number of possible organisations, most significantly with Music Network and the VEC. There is scope for a wider development of such partnerships.

Role Of Arts Officer And Support Structures

The role of an Arts Officer is wide-ranging and distinctive to each area. Their strength is not in a standard consistent role across all Local Authorities but the flexibility to engage in a myriad of approaches in order to best develop the arts in their local area. Arts Officers valued the integration of the Arts Office with wider Local Authority and Cultural Services as well as good Director support in their work. A sense of the stability and integration of the Arts Office within Local Authorities is evident in the findings that 51% of Arts Officers work within the Directorate of Community and Enterprise, 76% have permanent positions, 79% are at Grade VII of the Local Authority scale and the average number of additional staff in Arts Offices is 2.4, although staffing levels varied greatly between offices.

Additional staff included 21 different roles, ranging from Clerical Officer to Art-form Co-ordinator to Public Art Officer to Festival Director. These suggest an increasing trend towards specialist roles within an arts office, in order to gain expertise and meet the needs of a particular local context. It is significant that very few Arts Officers had a strong professional background in music while over half the Arts Officers with an arts background had professional education or training in visual arts. Consequently this was the area in which the largest number was most confident. This finding suggests a need to support Arts Officers in music and provide access to expertise in music development to enable long-term developmental work within music. Arts Officers expressed their need for professional support in their roles. However, few are currently engaged in professional development training or courses. The most frequent type of support noted by the Arts Officers was through personal contact with other Arts Officers.

Musicians And Local Authority Music Initiatives

Musicians from a variety of genres and practices who had worked with Local Authorities recognised the importance of Local Government involvement in music development across music genres. They acknowledged that musicians were less conscious of opportunities than visual artists and that there was a need to create greater awareness of how musicians could engage with Local Arts Offices both for the benefit of their own artistic practice and to contribute to the musical life of the community. There is a potential symbiotic relationship between Arts Offices and musicians where each helps the other to reach their artistic aims but this has not yet been achieved. Four areas were emphasised by the musicians interviewed: the special role Local Authorities can play in enhancing music education, including live music in the classroom and ensuring country-wide instrumental provision; the need for a national music co-ordinator, the possibility of a greater use of arts centres for music, the importance of critical evaluation and feedback on music initiatives in order to advance their own practice and inform future planning. Concerns were raised about

Local Authorities' sustained commitment to music development in more economically difficult times and the need for long-term developmental projects rather than one off 'events'. Some Arts Officers reported a difficulty in sourcing musicians with appropriate 'in-context' skills for particular music projects and emphasised the need for targeted continual professional development to support musicians working beyond the teacher/performer dichotomy.

Public Art

Local Authorities have a significant role in commissioning public art. Many commissions now occur through the government initiated *Per Cent for Art Scheme*. The commissioning of music within this scheme, however, is a recent development. To date eleven project/commissions have been funded through *Per Cent for Art* within seven Local Authorities: one each in Cavan, Donegal, Kerry, Louth, Sligo, South Dublin and five in Wexford. While few in number compared to visual arts, it is evident that the use of music is growing. The level of funding needed to both commission and produce new music works has limited the number of potential commissioning bodies. Local Authorities are potentially significant leaders in commissioning large-scale contemporary music, especially within the scope available in the *Per Cent for Art Scheme*. The eleven commissions outlined in this report demonstrate the varied ways in which music can be used within public art. The effects of these commissions are broad reaching and accumulative, with benefits for the musicians and local community. These include: the creation of new music artworks, the enrichment of the musical life of local communities, a contribution to musicians' professional living, widening of horizons through experimental and cross-genre initiatives, engaging local communities at the highest artistic level, bringing music expertise to the local community and engendering a sense of local ownership of works of wider significance. The current lack of professional critical commentary on significant local music commissions is a concern.

Recommendations For Future Development

From the research six issues for future development were identified. Based on the findings in each of these areas 21 recommendations were made.

1. Staff supports

- a. Work to establish a national music coordinator for Local Authorities
- b. Develop specialist music posts or wider availability of music consultants
- c. Increase targeted use by Arts Office staff of existing Local Authority support for professional development
- d. Liaise with higher education and other course providers to meet the professional development needs of Arts Office Staff

2. Public profile and awareness

- a. Consider strategies including those below to develop wider awareness of the range and diversity of the work of Local Authority Arts Offices
- b. Seek support from Local Authorities to develop and maintain an effective, arts appropriate, web interface
- c. Explore the possibility of a common Local Authority Arts web platform
- d. Explore the possibility of conserving information on arts projects through a common Local Authority digital archive
- e. Enable critical reception through increased engagement with evaluations, strengthening relationships with existing professional music criticism and supporting and enabling new

forms of professional critical review of music at a national, regional and local level.

- f. Continue to enable informed discussion between the artist and the public around successful artworks

3. Music education partnerships

- a. Enable Local Authorities continue to use their position to enhance music experience in education and promote best practice in the provision of live music and music projects within educational contexts
- b. Work in co-ordination with local and national organisations to realise the aims of the Music Network Feasibility Study, in particular providing wider access to local instrumental tuition of a high standard according to local needs and strengths

4. Commissioning

- a. Draw on and extend models of good practice to increase commissioning in public art
- b. Be part of building an increased awareness of commissioning opportunities for composers and performers

5. Musicians' professional development

- a. Work with providers to develop targeted 'in context' skills development for musicians
- b. Develop a regional approach to share resources and develop a regional pool of experienced musicians
- c. Work with Local Authorities, national resource organisations and higher education to build awareness of and enhance professional development opportunities for musicians country-wide

6. Partnerships

- a. Further develop regional partnerships for greater delivery of large scale projects on a regional basis
- b. Develop structured formal links with national music resource organisations to contribute to co-ordinated national music policy
- c. Expand the pool of national partners
- d. Seek supports to develop and manage international partnerships through Culture Ireland where appropriate

This research recognises local Arts Offices as a vital part of the current infrastructure for music development in Ireland. The findings demonstrate the diversity of ways in which music can be part of local arts practice and serves to share this practice, raising awareness among Arts Officers, musicians and the broader music sector of the wide scope for future development. Local Authorities have established a very strong position from which to make further progress in music development. While engaged at local level in policy led planning for the arts they have the potential to be key contributors to the development of national music policy. Most importantly as a country-wide locally-based organisation they are critical partners in turning future national policies into real and tangible developments at local level. As such they are a powerful force for future nationwide music development. The challenge now lies in creating the local, regional and national partnerships that will allow this to happen.

Introduction



Introduction

Music within Local Authority Arts Services countrywide has been in development for some years now. This report reveals the extent to which Local Authorities are current critical partners in music development in Ireland and the potential they have to further strengthen and enhance this role. Local Authorities are most commonly associated with areas such as housing, planning, roads, and water supply. Less is known however about Local Authorities' role in the arts and more specifically music; yet quietly and incrementally Local Authority Arts Offices have been playing an important and influential role in the development of music.

This research set out to identify and set in context Local Authorities' contribution to music development. The study presents for the first time a nation-wide overview of the role of Local Authorities in music. The report considers the extent to which initiatives are being put in place by these offices to enable and promote music practice and engagement, to widen music horizons, and support high artistic standards. These initiatives include developing music communities in their localities, developing opportunities for both local and national musicians to make a living and develop their own artistic practice in music, or developing aspects of music within and across music genres through innovative projects.

Music education in its widest sense is part of these types of music development but Local Authorities engage with music development in an extensive range of contexts: from music in healthcare, to festival development, to artist support. This research considers the work of Local Authorities in a broad spread of music genres including traditional, classical, contemporary, pop, rock and jazz. The report also examines the Local Authority structures in which Arts Offices work and identifies the partnerships established to further music development. In raising awareness of and acknowledging the extent of the often hidden work of Local Authorities in music, this report has the potential to act as a catalyst for future developments, informing decisions and influencing the place of music development at policy level both within Local Authorities and nationally.

Research Methodology

Seven data gathering methods were employed in the overall research project to examine music development in a Local Authority context. Many of the findings within each research method strengthen other findings in a process of triangulation. These findings for the first time provide published, verified and reliable information. The report of this research is in four parts:

1. **Context:** Section one sets the context of the development of Arts Offices within local government, including the music environment in which this occurred. It draws on the available literature both published and unpublished.
2. **National Overview:** Section two presents a national picture and analysis of the type, range and scope of music initiatives instigated by each of the Local Authorities. The shadowing research presented in Section three provides a snapshot of the current issues concerning the practice of eight contrasting Arts Offices. Section four reports the findings of the questionnaire research. This presents comprehensive and up to date baseline information on Local Authority Arts Offices including structure, staffing, music initiatives, relationships with musicians, public awareness, music in public art and Arts Officer support.
3. **Emerging Developments:** Two important developments emerged from the questionnaire. The ways in which musicians work with Arts Offices and the use of the *Per Cent for Art Scheme* for music. Interviews were held with a sample of musicians who have worked or are currently working with Local Authorities and the issues examined are presented in

Section five. The last Section concerns the use of music through the *Per Cent for Art Scheme* and provides an account of the eleven projects completed to date.

4. **Recommendations and Conclusions:** This section outlines potential for the future strengthening of a vibrant local arts and national policy in music and highlights the Arts Offices major accomplishments to date.

Research Review Process


A valuable part of this research process was the outside expertise called upon to review the work at various stages of the research. These included: Fergus Sheil (Arts Council and independent consultant), Eve O’Kelly Contemporary Music Centre (CMC), Sarah Bannan (Arts Council), Ian Wilson (composer), Mícheál Ó Súilleabháin (University of Limerick), Niall Doyle (Opera Ireland), Jenny Haughton (Arts Council) and Monica Corcoran (Arts Council).

Ethical Considerations

This research gained ethical approval from the Ethics Committee of St. Patrick’s College. In order to gain maximum co-operation with the research and to ensure confidence in the research findings, Arts Officer anonymity was assured and league table like comparisons avoided. This anonymity was critical to the data gathering of the questionnaire. In addition, peer checks were conducted where all involved in interviews were given the opportunity to comment or make minor clarifications to relevant sections of the report. Previous research had difficulties gaining strong response rates for music research (e.g. *MORI, 2006; Music Board of Ireland, 2002*). The approach taken in this research however ensured a high participation rate from the Local Authority Arts Offices.

Significance

Essentially the report is about Local Authorities enabling and enhancing the practice of and engagement with music in all its artistic and creative forms. To date valuable work carried out by Local Authorities in music has remained largely un-charted with little national sense of this service. This report seeks to address this information gap and provide a strong research knowledge base. The findings have consequences for policy makers, public awareness, resources, musicians, genre development, music education, the *Per Cent for Art Scheme*, partnerships and venues as outlined in the recommendations. Through the findings it is hoped that future music developments will have the support of valid research data to underpin decisions and directions and that this process of developing knowledge and understanding of this area will continue with further research.



Section One

The Context

Introduction

Arts Offices within Local Authorities are a relatively new service which have developed on a phased basis over 23 years. The first Arts Office was established in 1985 in Clare and the most recent Arts Office was only established in 2007 in South Tipperary, completing a countrywide allocation of 36, including two based in Town Councils (see appendix one). The service has evolved within the context of:

- ⊙ national developments within the policies and structures of Local Authorities
- ⊙ policies and developments within the arts in Ireland
- ⊙ a very specific national music environment containing its own challenges

Traditionally the key players in music development in Ireland have been national and private educational institutions, RTE, The Arts Council and national bodies such as Comhaltas Ceoltóirí Éireann, amongst many others (see part three of this section). However, with the dramatic rise in the level of local arts activity, the Local Authorities too have proven to be fundamental stakeholders in contributing to the arts in local areas, including music development. This significant investment and engagement in the arts in general is reflected in Local Authority expenditure on the arts which rose from €4.2m in 1994 to €55.3m in 2005 (*The Public and The Arts, 2006, p. 44*).

This Section of the report traces the development of Arts Offices within local government structures in order to set the context of their work in the arts and particularly in music. **Part one** sets out the historical context of Local Authorities' involvement in the arts and the role of the Arts Offices within Local Authority Structures. The development of a local physical infrastructure for the arts and the impact of the *Per Cent for Art Scheme* are also considered within this overall context. **Part two** identifies the interactions between an Arts Office and national, regional and local organisations, artists and other groups. **Part three** considers the wider national music context within which Local Authorities carry out their work, the development of music resource organisations such as Music Network, the relationship of the artist/musician to the Local Authority, the context of music education and the growth of music festivals. A full list of the literature referred to in this section is contained in the references section of the report.

Part One: Local Authorities and the Arts

1.1 Evolution

The contribution of Local Authorities to the arts in Ireland began formally in 1973 when the first *Arts Act of 1951* was amended and extended (Government of Ireland, 1973, p.13) to include Local Authorities as critical partners in developing the arts at local level. With these changes the Arts Council sought to develop and promote local government involvement in the arts by building a strong partnership with the Local Authorities. In this way the arts were integrated into the developmental agenda of local government. A number of developments followed this shift in legislation. Cork Corporation was one of the first to respond to this remit when they set up an arts sub-committee in 1975 allocating IR£6,000 to the arts. Dundalk Urban District Council in the same year provided IR£2,000 for the arts. Dublin Corporation compiled the first Local Authority policy document on a culture programme in May 1975, which signified a firm commitment from local government to develop and enhance their role in the arts in Ireland. In the 1976 *Provision for the Arts Report*, J.M. Richards called on the Arts Council and the Regional Development Organisation to appoint arts development officers in each region in Ireland. He believed: “an

officer working in this way would be in a particularly strong position to press for the inclusion of more provision for the arts in county development plans” (Richards, 1976, p. 95).

1.2 Regional Officers and Arts Officers

Based on Richards’ recommendation, the first Regional Arts Officer was appointed in partnership with the Arts Council and the Regional Development Organisation in 1978 for the Mid-west Region. This was an important milestone, offering the potential to widen arts access and open up arts experiences to all ages, socio-economic backgrounds, and geographic locations. These Regional Arts Officers were also set up in the regions of Galway/Mayo, Donegal, Cork/Kerry and the South East. The 1979 Arts Council report entitled *The Place of the Arts in Irish Education* acknowledged the benefits of such Regional Officers and further called for an increased role within the Local Authorities in arts development stating:

The Arts Officer is in a position to make a closer and more sensitive assessment of the artistic needs of the communities in a region than a centrally based organisation such as the Arts Council (1979, p. 96).

The first Arts Officer within a Local Authority however, was not appointed until twelve years after the *1973 Arts Act*. This was in County Clare and was the beginning of a deeper partnership between the Arts Council and local government. At the outset, the Arts Council funded 50% of the Arts Officer’s salary as well as providing financial support for arts programming. In encouraging the appointment of Arts Officers and Arts Office staff throughout Ireland, the Arts Council continued the financial model of providing a sliding scale percentage of salary costs (75%, 50%, 25% in year one, two and three with a commitment by Local Authorities to cover full salary costs by year four). In a 23-year period (1985-2008), every Local Authority appointed an Arts Officer, with the majority now holding permanent posts within the Local Authority. Typically, as each Arts Office becomes more established, the Arts Officer becomes a permanent member of that Local Authority staff. There are now 36 Arts Officers (including the town councils of Dundalk and Drogheda) in existence reflecting both the Arts Council and Local Authorities commitment to strategic professional arts development.

1.3 Development of the Arts Service within the Local Authority

While Arts Offices were being established a number of key changes occurred within local government and government policy. Prior to 1993 there was no government department for the arts. The Arts Council, who facilitated the development of Local Arts Officers, was operated under the auspices of the Department of An Taoiseach while Local Authorities came under the remit of the Department of the Environment. 1993 marked the establishment of the Department of Arts, Culture and the Gaeltacht, emphasising a further commitment to planning and policy formulation for the arts at national level. Three years later, local government went through major reform in terms of long-term development and policy with the publication of *Better Local Government - A Programme for Change* in 1996. These reforms allowed for a more strategic approach to planning and development within Local Authority Arts Offices. It also highlighted the need to improve the quality of life for local citizens and the arts were therefore seen as a positive investment which would enhance the cultural environment of the local community. The programme for change had clear principles on widening participation at local level, promoting efficiency, providing efficient resources and serving the customer (1996, pp. 9-10). As a result strategic policy committees were set up within Local Authorities involving the arts at a more structured, strategic management level.

2001 Local Government Act

City/County Development Boards emerged with the 2001 Local Government Act which called on these Boards to propose cultural strategies through economic, social and cultural policies. The Act (Government of Ireland, 2001 p. 104) outlined the main function of such boards as:

5. (a) to... enable the bodies and interests, whose functions affect the economic, social or cultural development of the county or city...to provide the maximum benefit each of them can to such development...

The *Local Government Act* further called on Local Authorities to promote “social inclusion or the social, economic, environmental, recreational, cultural, community or general development of the administrative area...” (Government of Ireland, 2001, p. 62). Many Arts Offices that had been placed under administrative structures, including Corporate Affairs, Housing, Community and Culture or Libraries, were now mainly placed under Community and Enterprise directorates. This shift in directorate, together with the setting up of City/County Development Boards, as well as the policies outlined in the *Local Government Act* gave the Arts Office a real and recognised place in the work of local government. It could now act in a strategic and integrated manner working towards long-term development of the arts and being part of the wider social and economic agenda of local government.

Arts Plans

While arts plans had been drawn up as a necessity of planning by many Arts Officers since their inception, it was not until the *Arts Act of 2003* that this requirement was written into law. The Arts Act also explicitly requires the Local Authority to prepare and implement arts plans and provide financial and other assistance for three purposes (Government of Ireland, 2003, p. 7):

- (a) stimulating public interest in the arts,*
- (b) promoting knowledge, appreciation and practice of the arts, or*
- (c) improving standards in the arts, within its functional area.*

This signalled a major shift for arts development in general and served to acknowledge the central role Local Authorities play in overall arts infrastructure in the country. A large majority of arts plans are now published and while each plan varies in structure and focus in response to local need, there are common threads to be found amongst them. The objectives of these arts plans often include similar aims such as:

- ⊙ raising artistic standards
- ⊙ promoting cultural identity
- ⊙ encouraging artist professional development
- ⊙ strengthening and supporting local arts infrastructure
- ⊙ building audiences
- ⊙ developing partnerships
- ⊙ increasing access to and participation in the arts

These aims echo the goals of the Arts Council’s published plan, *Partnership for the Arts* (2005b), which outlines Arts Council responsibilities on investment, support, advocacy and communication with the arts community (2005b, p. 7). The fact that Local Authority arts plans are open to consultation, published, publicly available and must be passed by the Councillors of the Local

Authorities further signifies the growing awareness within Local Authorities and among the public of the function and importance of such Arts Offices.

The Arts Office Within a Local Authority Structure

Arts Offices are part of the executive arm of the Local Authority which carries out the policy and financial decisions of a set of elected councillors. These councillors have overall oversight and responsibility for the work of local government including the arts. The work is led by a County Manager, Local Authority services are grouped into a number of directorates led by a Director of Services e.g. Housing and Community Affairs. The Arts Office carries out its work within an assigned directorate, reports to a Director of Services and presents the arts plan and budget for approval to the elected council.

1.4 Local Authorities and Physical Infrastructure for the Arts

Arts Venues

Local Authorities have made a significant contribution to arts infrastructure through capital and revenue funding of arts centres since the mid 1990's. One of the main functions of local government is to enhance the quality of life for citizens and promote social inclusion. Arts venues are perceived to address this remit. The significant economic growth in Ireland since the 1990's has led to an increase in the building of municipal arts venues countrywide. Prior to this, arts centres in the country were somewhat of a rarity, which limited public access to the arts. The Cultural Development Incentive Scheme (CDIS) was set up in 1996 by the then Department of Arts and Culture, with EU funding to develop arts and cultural facilities through capital grants. The Arts and Cultural Enhancement Support Scheme (ACCESS) established in 2000 through the then Department of the Arts, Heritage and the Gaeltacht, similarly provided for once-off capital funding for the improvement of existing arts and culture infrastructure, building new venues as well as allocating funding to smaller community initiatives. €33m of this budget went towards arts venues. ACCESS II run by the Department of the Arts, Sport and Tourism provided €43m and there are plans for ACCESS III to make a further investment of €40m.

The *Local Authority Expenditure on the Arts* report (1999), showed an increase of 38% in funding of arts venues from Local Authorities between 1994 and 1997. It was noted that much of this increase was due to Dublin City Council's funding of the refurbishment of Hugh Lane Gallery which made up for 78% of this expenditure (Arts Council, 1999, p. 22). The Arts Council's *Auditoria* report remarks on the increased investment in venues from Local Authorities in the period of 1998-2001 (2004, p. 5). This report highlights the growing number of local arts facilities established, such as within the 'M50 circuit' where Local Authority capital funding from Fingal, South County Dublin, Dún Laoghaire/Rathdown and Dublin City Council has resulted in a new network of arts centres in the greater Dublin area (2004, p. 8). The visibility of this infrastructural growth is to be seen countrywide and can serve to signal physically the importance of the arts to that local area.

There are a variety of organisational models in practice for these arts venues with varying degrees of Local Authority funding and support. Some are Local Authority owned and run such as the Market House in Monaghan town. Others are Local Authority initiated but now run independently such as An Grianán Theatre in Donegal. Local Authorities often provide annual revenue funding to local arts centres once the venue itself is built/refurbished as is the case with the Dunamaisé

Arts Centre in Portlaoise. In-kind supports as well as partnership projects are also prevalent between the Local Authority Arts Offices and Arts Centres countrywide. While these venues currently cater predominantly for the visual arts and theatre, there is greater potential for music development within arts venues.

Capital development in the arts further exemplifies the Local Authorities' commitment to increasing public access to arts participation. The *Auditoria* report highlights a concern that large capital investment provided by the Local Authorities, CDIS, ACCESS and the Arts Council have created an "on-going revenue grant 'liability'" (2004c, p. 7). After the initial financial support there is certainly a financial dependency for the ongoing day-to-day running of these arts facilities. *The Public and the Arts* (2006, p. 109) report similarly warns:

...there is a need to match recent capital investment with greater resources for the provision of high quality programmes of music, art and theatre so that the benefits of the new arts infrastructure can be more fully realised in the coming years.

Local Authorities and Public Art

Public Art increasingly has become a central aspect of local Arts Departments' work and many Arts Offices now employ or are in the process of employing dedicated public art staff. Public Art are works of art created in response to an engagement with an environment whether physical, social, historical, cultural, built, natural, rural, urban, community, people or a time and a place. A significant section of public art occurs within the *Per Cent for Art Scheme*. The number of music *Per Cent for Art* projects carried out to date (See Section six) have opened up a broader awareness of public art possibilities within Local Authority Arts Departments and many now envisage a more prominent role for music within the *Per Cent for Art Scheme*.

This area is predicted to incur substantial growth in the coming years and the Arts Council states; "public art represents possibly the most important aspect of local arts programming in the next few years" (2006, p. 18). The *Per Cent for Art Scheme* represents strong possibilities for Local Authorities as commissioners of new music and in this way contribute to music development not only on a regional but a national level.

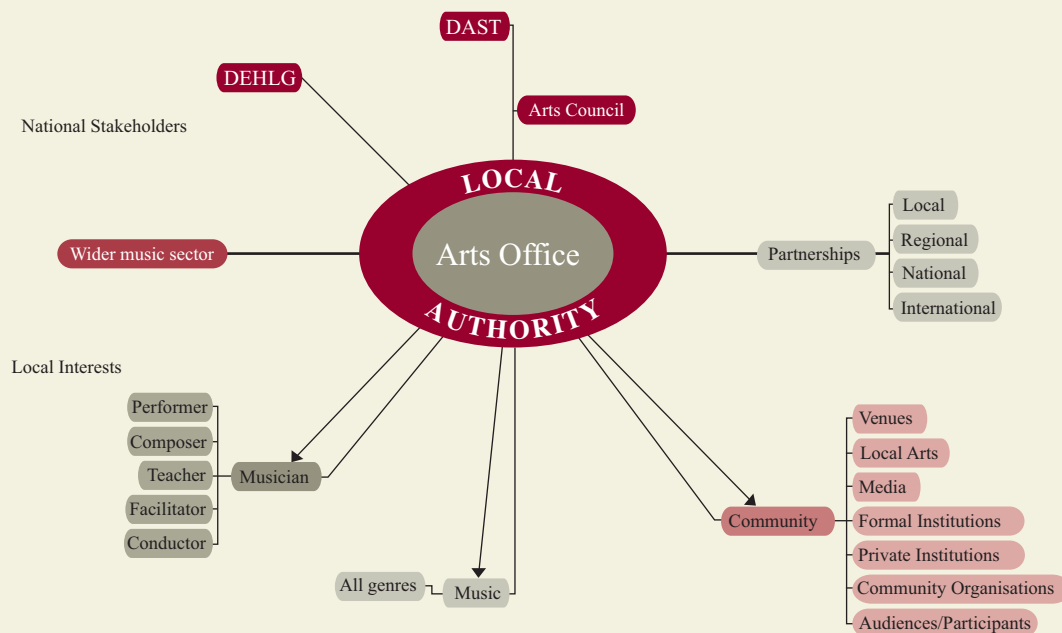
Part 2: The Arts Office and its Interactions

As part of its role the Arts Office interacts with many national, regional and local organisations, artists and groups. Through these interactions the Arts Office is involved in a range of activities such as:

- ⊙ festivals
- ⊙ education projects
- ⊙ bursaries and awards
- ⊙ concerts and concert series
- ⊙ musician/ensemble residencies
- ⊙ intergenerational music projects
- ⊙ recordings
- ⊙ music in healthcare projects
- ⊙ commissions
- ⊙ orchestras
- ⊙ choirs
- ⊙ instrument banks
- ⊙ workshops
- ⊙ music tuition
- ⊙ professional development
- ⊙ music within multidisciplinary projects

Figure 1.1 provides a model of the structures and interactions that typically surround Local Authority Arts Offices, sometimes on a day-to-day basis. The top half of the model represents the national government agencies that enable arts initiatives through the Arts Office. The left of the model represents the range of relationships Local Authorities have with the wider music sector. Partnerships sit to the right of the model and involve local, regional, national and sometimes international partnerships. The lower half of the model illustrates the relationships an Arts Office will have in the development of local music communities, providing opportunities for musicians and contributing to the artform of music in all its practices and genres.

Figure 1.1: The Arts Office and its Interactions



2.1 National Agencies

Department of Environment, Heritage and Local Government (DEHLG)

This government department deals with sustainable development and improving the quality of life for all citizens. This department develops government policy on the environment, heritage and local government and oversees the work of Local Authorities. The Arts Offices' relationship with the Department of Environment, Heritage and Local Government is through the structure of the Local Authority.

Department of Arts, Sport and Tourism (DAST)

This is a government department with responsibility for policy-making in the three sectors of Arts, Sport and Tourism. A number of national agencies for the arts come under the aegis of this department. Chief among them is the Arts Council and a recent development is Culture Ireland: the state agency to promote and advance Irish arts in a global context by helping to create international opportunities for Irish artists and cultural practitioners. This department also initiates

major arts infrastructural schemes such as ACCESS (The Arts and Cultural Enhancement Support Scheme). This government body's relationship with Local Authorities is through the Arts Council.

The Arts Council

The Arts Council is the government's agency for funding, developing and promoting the arts in Ireland. The Arts Council is a voluntary body of 12 members appointed every five years by the then Minister for Arts. The work of the Council is carried out by an executive, organised into art-form and multi art-form departments. Within the Council there is a Local Arts department that is specifically assigned to deal with support for local arts, which includes but is not limited to Local Authority Arts Offices. However in programming for the arts, Local Arts Officers will also have a relationship with the Heads of individual art-forms such as Music or Visual Arts. Support for Local Arts Offices includes, annual revenue funding based on submitted plans, funding under individual schemes, advice on strategic planning and development within and across artforms and, in some cases, part funding of Arts Officer posts.

2.2 Partnerships

Arts Offices are involved in a wide array of partnerships, both formally and informally, that support the work of an Arts Office. This support typically involves financial support but often also involves a planning, advice and expertise support to art initiatives. The partnerships can be grouped as:

- ⊙ local (e.g. local arts organisations, local youth groups, local schools)
- ⊙ regional (e.g. Education Centres, Midlands Partnerships for the Arts, regional funding agencies such as Leader programmes)
- ⊙ national (e.g. Music Network, IRMA trust)
- ⊙ international (e.g. European funding schemes)

The Wider Music Sector

In Arts Offices' work in music, particular partnerships are made with the wider music sector. This includes a complex range of national, regional and local organisations and is examined in part three.

Figure 1.2: Local Authorities And The Wider Music Sector



Community

The Arts Office has a two-way relationship with local communities. The Arts Office aims to develop musically rich communities but equally the communities support the work of an Arts Office in this development. The main community stakeholders that an Arts Office engages with include:

- ⊙ venues (e.g. arts centres, recording studios, public spaces)
- ⊙ local arts organisations (e.g. brass bands, céilí bands, musical societies)
- ⊙ media (e.g. local press, local radio)
- ⊙ formal institutions (e.g. schools, nursing homes)
- ⊙ private institutions (e.g. music schools)
- ⊙ wider community organisations (e.g. youth groups, active retirement groups)
- ⊙ audiences and participants

Musicians

The Arts Office supports musicians but musicians also support the Arts Offices. Again, this is a two-way relationship. The musicians who engage with Arts Offices may be professional or amateur and may have various roles in a variety of music genres including:

- | | |
|---------------|-------------------|
| ⊙ performer | ⊙ conductor |
| ⊙ composer | ⊙ studio engineer |
| ⊙ teacher | ⊙ music director |
| ⊙ facilitator | |

Music

One of the main functions of Arts Offices is to develop and support artforms. Within its role in music development the Arts Office relates to a wide spectrum of music genres, and endeavours to address it, enables performances, increases participation, develops audiences and raises awareness and understanding of all types of music. Through strategic supports and innovative projects Arts Offices have the potential to provide musicians with opportunities to further develop their artform. In music, this spans all genres including classical, jazz, traditional, popular, folk, rock, electro-acoustic and world music.

Part 3: Wider Music Context

Local Authorities carry out their work in music within a very specific national music environment and in the context of wider music developments. During the development of the Local Arts Service parallel developments occurred within the music sector, including the creation and expansion of music resource organisations and national agencies. Figure 1.1 shows the agencies and organisations within the wider music sector with which the Local Authority interacts. A more detailed account follows this of the development of Music Network, a resource organisation set up to address issues of country-wide access to and participation in music. A number of issues in music development which directly affect the work of Local Authorities are then examined, for example: developments in music education, development of festivals, developments in amateur/community music and the interaction of musicians with the Local Authority Arts Office.

3.1 The Model

Within Figure 1.1, the wider music sector demonstrates the large number of agencies involved in music in Ireland. They are:

- ⊙ music groups/societies (e.g. pipe bands, Louth Contemporary Music Society, traditional music groups)
- ⊙ resource organisations (e.g. Contemporary Music Centre, First Music Contact, Music Network)
- ⊙ performing groups (e.g. choirs, Crash Ensemble, Lúnasa)
- ⊙ RTÉ - national television and radio broadcaster (e.g. RTÉ Performing Groups, arts programmes, Lyric FM)
- ⊙ Arts Council
- ⊙ music in education – this can be formal or informal, instrumental, classroom or wider project based (e.g. VEC, Comhaltas Ceoltóirí Éireann, NCH education programmes)
- ⊙ festivals
- ⊙ community music
- ⊙ promoters
- ⊙ industry/recording
- ⊙ individual artists
- ⊙ venues (e.g. performing venues, arts centres, recording studios)

Four of these areas are examined below:

1. Music Network as a resource organisation for music with particular relevance to Local Authority arts development in music
2. the interaction of the artist/musician with the Local Arts Office
3. the music education context within which many Local Authority music initiatives are carried out
4. the growth of festivals

3.2 Music Network

The establishment of Music Network in 1986 signified a further developmental shift in music policy and addressed the issue of countrywide access to high quality music experiences. The mission statement in Music Network's policy document aims to "give everyone in Ireland access to musical activity of the highest level regardless of location or circumstance" (Music Network, 2000, p. 3). One of the ways Music Network sought to achieve this was by establishing a music touring programme whose work is now greatly helped by the network of performing venues available nationally. From the start this included music from multiple genres in mostly jazz, traditional Irish and classical music, reflecting an arts climate which sought to be musically inclusive.

The work of Music Network reflects many of the current concerns of music development in Ireland. Its publications, initiatives and services address the lack of information on what is happening musically in Ireland, the need to create connections between disparate music groups such as popular, traditional and classical, the need to support and enable local music communities to provide music activity of a high quality in their regions, the expansion of music arts practice into areas such as music in health settings, the development of young music ensembles, audience development, the need for continuing professional development courses for musicians, especially those intending to facilitate music arts projects, the difficulty in encouraging musicians into this type of work and the lack of comprehensive countywide music education provision.

The Music Network report (2003) *A National System of Local Music Education Services: Report*

of a *Feasibility Study*, focuses on the lack of a comprehensive, locally available and affordable music education service. This report recommends a partnership and cross-genre model to create a nationwide system of Local Music Education Services. The Local Authorities role in this is one of partnership. A small number of Local Authorities already support local music schools, for example Laois County Council. The feasibility study model offers both an extra-curricular, community-based instrumental and vocal music education service and a music-curriculum support service to local schools. It acknowledges recent developments in music education as part of general education and sees such a service as supporting this. However it identifies a continuing unevenness and inequality in countrywide access to high quality vocal and instrumental tuition which requires urgent attention. In advocating a partnership approach it acknowledges the need for the support of two government departments and this continues to be an issue in bringing these plans to fruition. As with other arts education, music education falls between the interests and responsibility of the Department of Education and Science and the Department of Arts, Sport and Tourism. At the time of writing, an arts in education special committee have published their report *Points of Alignment* (2008) and is awaiting further developments based on its recommendations for co-operation between government departments with responsibility for the Arts and for Education. Without such strong relationships it is difficult to see how this continuing issue for music development will be resolved.

3.3 Artists and the Local Authority

Types of Engagement

There are multiple ways in which a Local Authority can engage with an artist, and due to the nature of diversity between Arts Offices, numerous opportunities to work with artists in local communities have emerged. In an unpublished Arts Council guideline document in 2005, *The Artist and the Local Authority*, the ways in which a Local Authority can engage and support an artist are categorised under eight headings (2005, pp. 4-6):

- ⊙ patronage schemes
- ⊙ residencies
- ⊙ bursaries and awards
- ⊙ presentation of work and permanent collections
- ⊙ commissioning
- ⊙ Arts Act grants
- ⊙ studio workshop and rehearsal space
- ⊙ non-financial support

Each of these artist supports are directly relevant to musicians. Two of the main goals set by the Arts Council in *Partnership for the Arts* are to “assist artists in realising their artistic ambitions” and “make it possible for people to extend and enhance their experiences of the arts” (2005, p. 15). There is a wide range of approaches a Local Authority can embark on to help achieve these goals through meaningful engagements with musicians. Some specific examples of music initiatives such as the *Per Cent for Art* commissions, musician residencies, music festivals etc. which have been carried out in collaboration with Local Authorities and musicians, will be further investigated within this report.

Musicians and Local Authorities

A number of recent reports address the issue of musicians' interactions with Arts Services. One major issue is the difficulty in contacting suitable musicians as identified by the *Dublin City Council Community Music Report (2001)*. The report points out the isolation felt by musicians due to lack of information, contacts and networks, and recommends frequent professional development training and the setting up of a support group or network (2001, p. 13). Despite the setting up of a National Directory of Musicians by Music Network, similar issues were raised at a series of music focus group meetings in the Arts Council where it was noted that musicians are largely unaware of sources of funding, projects and career opportunities outside of teaching and performing. Compared with other artists, musicians did not regularly contact Arts Offices (Arts Council, 2006).

In addition, there is often a difficulty with the perceptions musicians have around working in community settings. Sand (2000, p. 139) writes that, "performers feel that they have failed if they do not make it as soloists". The International Seminar of the Commission for the Education of the Professional Musician (CEPROM) in 2006 raised many issues around the work of musicians and the community and placed much blame on formal music schools:

Most schools of music train professional musicians in 2006 in much the same way as they did in 1906. What is overlooked entirely is creative/community capital – skills that enable professional musicians to contribute in different ways to the communities in which they reside (Carruthers, 2007, p. 53).

Educational Settings

Much of the work that musicians engage in with the Local Authorities is through educational settings and a lot has been written around the value of such artist residencies in particular. However, traditionally visual artists are far more prevalent than musicians in these contexts. It is worth noting that there is more literature on the role of visual artists in residencies than musicians. The Arts Council in England investigated the role of visual artists in learning situations by examining projects that had been taking place throughout England as part of an Artists in Sites for Learning Scheme (AiSfL). It was found that the role of the artist was a multifaceted one with the research identifying the artist as educator, collaborator, role model, social activist and as researcher/enquirer (Pringle, 2002, p. 8-9). The Arts Council in Ireland published a set of *Artists ~ Schools Guidelines* in 2006 to promote best practice in artist and school collaborations. Within this the role of the artist is described as contributing "skills, experience and tradition as the basis for the development of a creative engagement with and response to the arts experience" (2006, p. 24).

Some conflicts may arise for an artist however, due to the often demanding nature of these residencies. The guidelines for *The Artist and the Local Authority* draw attention to this issue stating (2005, p. 3):

The shift from making, creating and performing to facilitating and teaching is not a transition that all artists can easily make or are interested in making...emphasis on facilitation and outreach often leaves little time to concentrate on individual practice.

In a report on the 'Art Alongside' visual art programme in County Wexford this issue was also raised; "the artists find it difficult to generate the motivation for their own work, having used a

good deal of creative energy on the work in schools” (Flynn, 2005, p. 84). However, working in this capacity also provides many benefits for musicians. Temmerman (2005, p. 119) coming from an Australian perspective writes:

...one of the key benefits for musicians, who often work in isolation for much of the time, would be engaging with and making a difference to a community that includes current and future arts audiences and arts practitioners.

In an analysis of the schools education programme of the Vogler Quartet Residency carried out by an external researcher for Sligo County Council and partners, the musicians commented on the experience of a school audience: “being used to concert audiences, who betray no obvious response during performances, it caused them (the musicians) to feel the freshness of the magic again” (2005, p. 47).

3.4 Music Education in Ireland

Music education in Ireland can be conceived as a general curriculum based education and an instrumental or performance education. Curriculum music education is largely delivered publicly at first, second and a general musicology education at third level within formal institutions under the Department of Education and Science. Instrumental music education is mainly provided through formal and informal settings, in schools and other organisations through private enterprise or voluntary provision. The range of contexts within which it is provided reflects the diversity of music genres and practices. Four Institutes of Technology also provide instrumental music education as an integral part of their undergraduate courses. Despite some regions having a good provision of instrumental education, there is currently a lack of an overall countrywide provision and policy for instrumental music education in Ireland.

Most of the literature published in relation to music development in Ireland predominantly includes a music education perspective. This is often because other aspects of music development are dependent on the presence of an effective music education system. The *Deaf Ears* report in 1985, followed by the *The Boydell Papers* (1997) and the MEND report in 2001 provide a consistently grim account of music education provision in Ireland. Despite these criticisms, there have been national developments to improve music education. For example, a revised primary school music curriculum was introduced in 1999 and the numbers of students taking music to examination level for the Junior and Leaving Certificate continues to grow.

Implications for Local Authorities

The Local Authority is in a key position to represent a valuable music resource within educational settings and beyond. Partnerships with the Department of Education and Science and formal education institutions are vitally important and much of the work in this area by Local Authorities to date has been extremely successful. The Vogler Quartet residency in Sligo is a good example of one such successful initiative and other examples will be outlined in the findings of this report. While not intending to fulfil the requirements of the formal music curriculum, there is potential for the Local Authority to be an added value within an educational setting. The recent NESF report (2007, p. 20) maintains:

Perhaps the biggest barrier to participation by young people relates to the school which they attend. If the school does not have an ‘arts-rich’ ethos then it will be very difficult for some younger people to become involved in the arts, initially at school level and probably later in life.

Local Authorities are ideally placed in a position of significant influence to assist in achieving this 'arts-rich ethos' and promote and develop equal access to music experiences in the country. In utilising educational settings, Local Authorities can ensure that arts participation can happen in a democratic accessible way, specifically areas of social, geographical and economic disadvantage. Music development however, is not solely limited to the music education arena and Local Authorities equally have an important part to play outside of school settings to ensure overall music development in Ireland, to all age groups.

3.5 Music Festivals

Music Festivals have experienced huge growth in Ireland in recent years. A recent Association of Irish Festival Events (AOIFE) report estimated that the number of attendances at festival events in Ireland was over 7.1 million in 2002 (Goh, 2004, p. 2). Of these events, 25% were music festivals and 19% multi-disciplinary (Goh, 2004, p. 1). Many of these festivals around the country are Local Authority supported through funding, staff resources, advice and media coverage. The AOIFE report found that 78% of festivals rated their relationship as 'good' with Local Authorities (where the scale was 'good', 'satisfactory' and 'poor') (Goh, 2004, p. 25). These festivals are often integral to an Arts Office's programming and arts development.


The increase of community festivals and particularly music festivals embraces a wide variety of musical genres. It is now possible to attend a blues festival in Castlebar, a traditional music festival in Kilgarvan, a baroque festival in Ardee, a world music festival in Dún Laoghaire, a chamber music festival in Bandon, an opera festival in Oldcastle, and a popular music festival in Mullingar, to name but a few. Many of these festivals are financially aided by Local Authorities and often administrative and accommodation supports are also provided. Not only do festivals provide for social cohesion and artistic development but also the economic benefits of such festivals to communities are substantial. The NESF report refers to such gains as the "magnet effects of the arts in attracting tourists" (2007, p. 9). Not only may tourism flourish but indeed these festivals serve to generate employment locally as well as for the musicians involved.

Conclusion

In drawing on a range of documents to ‘set the scene’ of the context within which Local Authority Arts Offices work, it is very clear that an information gap exists regarding music development in Ireland. The most recent NESF report makes a comparison with research on sport and acknowledges; “Arts Policy is...at a considerable disadvantage compared to other policy areas, where a much greater pool of useful data exists” (Lunn & Kelly, 2008, p. 65). There is an urgent need therefore for continued research to broaden this data set. This report seeks to contribute to this process.

This section of the report particularly highlights the many interactions that take place with an Arts Office on a local, regional and national level. These relationships often enable the work of Arts Offices through areas such as funding, advice, expertise and participation. Potential exists for further partnership opportunities in the future.

The Local Authority Arts Office is a developing service. Local Authorities have in a relatively short space of time placed themselves in a position of key importance for local arts whether it is through programming, funding, advising, resourcing or promoting the arts. As the Arts Council has acknowledged: “the arts have achieved a new prominence within the strategic planning of amenities and services in towns, cities and counties” (*The Public and the Arts*, 2006, p. 112).

The background of the page is a light beige color. It features a large, stylized illustration of a bowl or a large cup that occupies the upper half of the page. Inside the bowl, there are numerous small, blue, circular musical notes of varying sizes, some with yellow centers. A white, stylized spiral line starts from the bottom left and curves upwards towards the center of the bowl. The overall design is simple and artistic, with a focus on musical themes.

Section Two

Local Authority Music Profiles

Part 1: Introduction

1.1 Information Gathering

In order to establish what music initiatives had been carried out by Arts Offices to date a music profile was prepared for each Local Authority Arts Office. This began with an inventory of music initiatives on Arts Office websites. Through the Arts Council, access was also provided to the Local Authorities' Arts Offices intranet (private computer network used by Arts Officers to share information). Other sources of information included brochures, publications and formal and informal interviews. The information was tabulated under six headings within each profile:

- (1) the title of the music initiative
- (2) the type of activity engaged in (e.g. artist support, arts in health)
- (3) the musical genre(s) involved (e.g. traditional Irish, jazz)
- (4) whether the music initiative was part of a multidisciplinary arts project
- (5) partnerships involved, e.g. the V.E.C., Music Network
- (6) music projects carried out under the umbrella of *Per Cent for Art*

In total 375 entries were recorded in the profiles. In order to verify information, a copy was sent to each Arts Officer with a request to update or revise the entries. This was included in the questionnaire posting which is reported on in Section four. Of the 29 Arts Officers who returned their questionnaire, 24 returned the profile. Where other omissions were known about they were included by the researcher and these profiles were continually updated throughout the research as further information was revealed. While every effort was made to obtain reliable and up to date information, the information within the profiles may continue to have some omissions. As a consequence, a decision was taken to present a summary of these music profiles as a representation of the range and scope of music initiatives undertaken by Local Authorities rather than present each profile (36) in detail.

1.2 Web-sites

The profiling of an organisation's work through websites is now a common tool of communication both within and outside the arts. This is often the first port of call for those seeking information. The inventory of website information on music initiatives within Local Authorities raised many issues for this research. The placement of the Arts Office webpage within the Local Authority Website was often quite hidden or hard to find. The Arts Section was usually placed under the banner of 'services' but could also be found under 'leisure', 'culture', 'recreation', or 'heritage'. Occasionally 'arts' was used alone or within a list of sections. Once the link to the Arts Office was found it emerged that the information was either limited to current news or in some cases outdated. While there were instances of good practice, on the whole it would have been difficult for a member of the public to obtain a clear idea of the work of Local Authority Arts Offices through the webpages/sites.

Part 2: Key Features of Local Authority Music Profiles

2.1 Types of Activities

The extent of Local Authorities work in music is revealed in the range and scope of the music activities undertaken by each Arts Office since their establishment. The wide variety of activities recorded in the profiles included:

- ⊙ residencies
- ⊙ festivals
- ⊙ workshops
- ⊙ bursaries
- ⊙ commissions
- ⊙ music concert series
- ⊙ awards
- ⊙ orchestras
- ⊙ professional development courses
- ⊙ bands
- ⊙ ensembles/groups
- ⊙ appreciation courses
- ⊙ instrument banks
- ⊙ competitions
- ⊙ conferences
- ⊙ choirs
- ⊙ education programmes
- ⊙ CD/DVD recordings
- ⊙ web-casts
- ⊙ health programmes
- ⊙ archives

2.2 Music Genres

The profiles reveal a wide range of music genres within initiatives. Of the 375 entries, 215 could be identified by genre. The most frequent genres engaged in were traditional Irish music (70 out of 215 genre entries) and classical music (51 entries). There was a very broad spread between the remaining genres which included world, pop, jazz, opera, samba, rock, electro acoustic, folk and bluegrass music.

Traditional Irish music was given particular focus by some Arts Offices as revealed in their profiles. A number of counties support music development through Irish Music Centres such as Glór in Clare, the Seamus Ennis Centre in Fingal, the Coleman Music Centre in Sligo and Brú Ború in South Tipperary. The Clare Arts Office, in addition to a strong music programme in other genres, supports numerous traditional music festivals around the county including, the Ennis Trad Festival and the widely known Willy Clancy Summer School. Clare Arts Office also supports a traditional Irish music series, residencies, youth projects, research, traditional DJ competitions as well as running the Cruinniú conference at Glór.

Classical music manifested itself strongly in a variety of contexts throughout the profiles. Initiatives such as residencies, festivals, commissions, bursaries, music series, awards, orchestras, appreciation courses and instrument banks all featured regularly throughout the profiles. While many classical music schools gain some funding support from the Arts Offices, the Laois Arts Office stands out as actually running a music school and many classical initiatives stem from the Laois School of Music (LSM) yearly programme. Contemporary classical music was very apparent in the Music in Public Art category where this is the most frequent musical genre involved in music *Per Cent for Art* initiatives.

World music initiatives also emerged in the profiles studied. Dún Laoghaire-Rathdown is an obvious example in this regard and now employs specific staff to run the Festival of World Cultures alone. Cavan County Council utilised *Per Cent for Art* funding for the 'Belturbet International Music Workshops' (2005-2007) which is also an example of a large scale Local

Authority world music initiative. However, support for world music was evident throughout the profiles in smaller scale projects too with many Arts Offices providing or supporting world music workshops and music groups (Kildare, Kilkenny, Limerick County, Meath, North Tipperary, Offaly, South Dublin, Cork City Council).

Choral music was also represented in the profiles (20 entries) in the form of support mainly for local choirs, county choirs, choral festivals, residencies and music education programmes. The Wexford Arts Office profile had a noticeably strong emphasis on choral music with initiatives ranging from children's choir projects, choral music commissions, and choral music publications to incorporating choral work into *Per Cent for Art* commissions.

Popular music emerged as often used for specific youth music initiatives. These were found in Cavan ('School of Rock' camp), Fingal ('Songschool' workshops), Limerick City ('Battle of the Bands', 'Get in Rehearsal Space' in Moyross), Offaly ('School of Pop and Rock') and South Dublin ('Noise' concerts'). One of the *Per Cent for Art* initiatives with a focus on popular music was 'Millfest' in Kerry. Monaghan, Kildare and Waterford County Councils were particularly noted as supporting a wide variety of popular music initiatives. For example, Monaghan Arts Office has been involved in many singer songwriter workshops and performances with musicians such as Juliet Turner and The Walls. In addition they provide a lot of popular music album support. Waterford City and County have been involved in target projects for youth bands such as 'Teenage Kicks' gigs, 'Sound 07', 'Summer Music Series' and 'Music in Motion'. Kildare County Council have also focused on young musicians and bands and, in partnership with the Library Service recently, set up a recording studio space.

Jazz was represented to a lesser degree than popular music in the profiles. Dún Laoghaire-Rathdown has set up the first Local Authority jazz ensemble in residence 'Metier' and also support jazz music as part of their 'Country House Concerts'. Other Local Authorities have supported jazz through jazz festivals, such as the 'Cork Jazz Festival', summer schools, jazz projects and clubs. **Opera, samba, folk, bluegrass and electro acoustic music**, although present, were not significantly represented in the profiles.

2.3 Multi-disciplinary Initiatives

Many of the Local Authority music projects occur within multidisciplinary arts initiatives (102 out of 375 entries). In these, music is presented alongside other artforms. This point manifested itself very clearly within the profiles. In particular, the use of music incorporated into an overall festival programme is noted within wider arts festivals, for example at the Earagail Arts Festival in Donegal, The Bealtaine Festival, celebrating creativity in old age and children's festivals such as Spréacha in Fingal. Local Authority funded/part-funded Arts Centres and Arts Venues around the country such as the Solstice Arts Centre in Navan and the Model:Niland Gallery in Sligo also support music as part of their overall arts development remit. Arts grants and bursaries offered by all of the Arts Offices countrywide include music as well as all other artforms. Such bursaries and grants are usually awarded for the development of new work, performances and recordings or professional development. They are awarded by open competition based on an artist's proposal and examples of their previous work. For example, Mayo County Council awarded a bursary to a pianist who sought a contribution to study at the Julliard School in New York.

2.4 Partnerships

In total there were almost 80 different partnerships recorded in the music profiles. This figure signifies the importance of these partnerships to the Local Authority Arts Offices in enabling both music and wider arts initiatives. These partnerships were broken down into four distinct categories following analysis:

- ⊙ local
- ⊙ regional
- ⊙ national
- ⊙ international

Local partnerships are formed between local organisations and the Arts Offices. The partners may involve local musicians, local choirs, bands, ensembles, festivals, local arts groups, schools, childcare centres, arts venues, community centres and music schools. Other stakeholders locally include VECs, Education Centres, County Development Boards, leader organisations, religious bodies, youth, community, social and health services.

Regional partnerships were partnerships between Local Authority Arts Offices in neighbouring regions. This echoes other research findings in this report that Arts Offices work on a collaborative basis. These partnerships sought to enhance aspects of arts development in a certain region. Formal examples are the Midlands Partnership for the Arts (Offaly, Laois, Longford, Westmeath) and ArtLinks (Carlow, Kilkenny, Waterford, Wexford and Wicklow). Partnerships such as these are supported through The Arts Councils' Local Partnership Scheme. This research project represents such a partnership.

National partnerships were quite common throughout the profiles. National Organisations such as Music Network, the VEC, Comhaltas Ceoltóirí Éireann, Education Centres and the HSE were all frequently involved as partners in Local Authority music initiatives throughout the country.

International partnerships were not very prevalent in the profiles. This finding corresponds directly to the questionnaire research (see Section four), which found only three Arts Offices engaging in such partnerships. The international partnerships recorded in the profiles were:

- ⊙ the European Regional Development Fund (ERDF) utilised by Clare County Council in support of Glór;
- ⊙ Sound People, a community music group from the United Kingdom who were involved in the South Dublin County Council Youth Music Week in 2002;
- ⊙ an arts in education partnership between Kerry County Council, Greece and Czech Republic as part of the Socrates II programme 'Grundtvig 2';
- ⊙ Boosey and Hawkes who were a partner to Wexford County Council in publishing a series of Irish language song books for schools entitled 'D'Aon Guth'.

2.5 Per Cent for Art Music Initiatives

Music commissions carried out under the *Per Cent for Art Scheme* are an emerging area for music. Eleven of these music initiatives have been completed to date within seven Local Authority Arts Offices. This is fully examined in Section six of the report.

Part 3: Examples of Music Initiatives

The eleven examples chosen are illustrative of a wide range of genres and types of initiatives undertaken by Arts Offices nationwide, or by Arts Offices in conjunction with partner organisations. They are included to provide a snapshot of a number of different significant undertakings which have benefited from strong Local Authority involvement. While not intended as a comprehensive picture, they serve to provide tangible examples of the broad range of Local Authorities' work. The examples include:

- ⊙ an arts resource service
- ⊙ a residency
- ⊙ music and healthcare
- ⊙ a recording space
- ⊙ a festival
- ⊙ a choral initiative
- ⊙ a traditional music recording
- ⊙ a publication
- ⊙ orchestra development
- ⊙ a contemporary music commission
- ⊙ a music school

3.1 Arts Resource Service

Example: Artlinks - Carlow, Kilkenny, Waterford, Wexford and Wicklow

This partnership is an arts resource for artists in all art forms who live in the Local Authority administrative areas of Co. Carlow, Co. Kilkenny, Co. Waterford, Co. Wexford and Co. Wicklow. ArtLinks is a partnership programme between the five Arts Offices of these Counties and is supported by the Arts Council. It aims to provide a range of professional services and networking opportunities to all resident artists, and highlight their creative work to wider audiences across arts disciplines within the five neighbouring counties. ArtLinks' activities include bursaries, exchange days, professional development courses and business courses as well as the website itself, www.artlinks.ie, acting as a major source of information and interaction between artists in the South East. Musicians in a range of music practices and genres benefit from this service alongside artists in other artforms. Artlinks' vision goes beyond building local achievements to pooling resources and enabling capacity across a five county region.

3.2 Residency

Example: Vogler Quartet - Sligo

The Vogler Quartet Residency in Sligo (1999-2004) provided the opportunity to harness the skills of an international string quartet to develop a long-term approach to music education as well as development in the areas of instrumental tuition and performance. The residency involved both local and national partnerships between the Arts Office, Music Network (and then sponsor ESB), local schools, a local community centre, local music promoter Con Brio, Sligo Early Music Ensemble and the Sligo Academy of Music. Through post residency evaluation, the music education programme inspired professional development workshops for local musicians to continue the music education work in schools throughout the county. The highly successful Vogler Spring Festival has continued annually as part of the programme of Sligo Arts Office, which also continues to provide grant aid to Con Brio's annual music series which was initiated during year one of the residency.

3.3 Music in Healthcare

Example: Music in Healthcare - Offaly, Westmeath, Laois and Longford

This was a midlands partnership initiative involving the Arts Offices of Offaly, Westmeath, Laois and Longford, Music Network and the HSE. It began as a pilot project between 2000 and 2004

and is still continuing on a smaller scale by the midlands Arts Offices. Older people in residential and day-care centres in the midlands engaged with professional classical, jazz and traditional musicians in long-term music participation workshops. The IRMA Trust provided a selection of tuned and untuned percussion instruments for the workshops. A Continuing Professional Development (CPD) training and support programme for the musicians involved was developed by Music Network to facilitate this initiative in its early stages.

3.4 Recording Space

Example: Platform 4 Music Suite - Kildare

Kildare Arts Office and Leixlip Library set up a recording studio space in summer 2008 within Leixlip Library. This partnership initiative is specifically aimed at young musicians and bands in the popular music genre. The suite was developed as a response to huge demands from young popular musicians in the county to develop and platform their music. Recording time, as well as leadership from mentors, is allocated by the Arts Office to selected local bands and musicians.

3.5 Festival

Example: Festival of World Cultures - Dún Laoghaire-Rathdown

The high profile Festival of World Cultures offers a wide range of world music concerts by international artists, mostly free of charge. The main focus of this event is a celebration of cultural diversity as well as developing new community audiences and providing public access to live world music performances. The festival was initiated by Dún Laoghaire-Rathdown County Council in 2001. The festival has its own staff and operates within the Department of Culture, Community, Development and Amenities (CCDA) of Dún Laoghaire-Rathdown County Council, alongside the Arts Office and DLR Events.

3.6 Choral Initiative

Example: Carlow Young Artists Choir - Carlow

Carlow Young Artists Choir is led by full time Artistic Director Mary Amond O'Brien. This choir was set up before the Arts Office existed in Carlow in 1997. The choir is now part of the Carlow arts plan and receives funding from revenue budgets. In 2002 the choir was involved with the Arts Office in creating a contemporary sound work with visual artist Finola Jones as part of its public art programme (although not funded through the *Per Cent for Art Scheme*). The choir has won first prize at many major Choral Festivals, Feis Ceoil, Arklow Music Festival, Sligo International and Cork International Choral Festivals. In addition it has been choir-in-residence for the Choral Music Experience (CME) Institute for Choral Teacher Education in NUI Maynooth in 2002 and in Toronto in 2005. For the choir's tenth Anniversary they commissioned and premiered two new works by Ian Wilson and Sue Furlong in June 2007.

3.7 Recording

Example: 'A Call from the Musical Heart of Cavan' – Cavan

This project involved a CD recording of 189 Cavan traditional musicians and singers. The aims of the project were to focus attention on the traditional musicians and singers in Cavan at a given point in time, to record these musicians for the public and for posterity, to identify a unique Cavan Style, and to highlight the range and vitality of traditional music and singing in County Cavan. The project came about through the work of Martin Donohoe, accordion player who produced the CD with assistance from the Cavan Arts Office, FÁS and the Millennium Committee. The CD was

launched in 2001 and the 4 CD box set in 2003. All schools in the county received the recording free of charge.

3.8 Publication

Example: D'Aon Guth - Wexford

'D'Aon Guth' is a publication of contemporary Irish language songs for the classroom created by composer Sue Furlong. There are now three publications in this songbook series. This initiative was a partnership project between the Wexford Arts Office, Boosey & Hawkes and Foras na Gaeilge. Each songbook contains words, music and a CD with sample performances from the Young Wexford Singers under the direction of Éanna Mc Kenna. This project was inspired by the County Wexford Children's Choir Project (CWCC).

3.9 Orchestra

Example: Roscommon County Youth Orchestra - Roscommon

Roscommon County Youth Orchestra (RCYO) is a partnership initiative between Roscommon Arts Office, Roscommon VEC and the Arts Council. The initial stage of this project was a pilot in primary schools where children developed an understanding of the workings of an orchestra together with recorder playing skills to form the basis for playing more instruments. The four sections of an orchestra, Woodwind, Brass, Strings and Percussion are being formed in four separate ensembles around the county. The aim is that they will meet regularly together to form the larger RCYO. This project continues to grow in phases as each section of the orchestra is provided with instrumental tuition. An instrument bank has also been established in order to allow members of the youth orchestra to borrow instruments. One central objective of the orchestra is to broaden equality of access to music and enhance social inclusion through the orchestra.

3.10 Commission

Example: Arvo Pärt Commission - Dundalk, Louth and Drogheda

The world premiere of *The Deer's Cry* by Arvo Pärt was a new piece of sacred choral music based on the text of *St. Patrick's Breastplate*. The piece was commissioned by the Louth Contemporary Music Society in association with Dundalk Arts Office, The Louth County Arts Office and Drogheda Arts Office. The commission was funded by The Arts Council under its one-off project scheme, through the three Louth Arts Offices and the Embassy of Latvia. In addition sponsorship was gained from The Irish Times, Fáilte Ireland and RTÉ Lyric FM. The piece was performed by the State Choir Latvija and conducted by Fergus Sheil in Drogheda and Dundalk in February 2008.

3.11 Music School

Example: The Laois School of Music - Laois

The central activity of the Laois School of Music is to provide instrumental tuition. Other initiatives of the school have been concerts, residencies, masterclasses, outreach work and orchestra trips. The school was set up in 2001 as a partnership initiative between the Laois Arts Office, the Arts Council and Laois VEC. It was a central objective of the 2001-2003 Laois Arts Plan in order to develop music and address music needs in the region. A full time school co-ordinator is employed directly by the Laois Arts Office and the school employs fourteen part-time instrumental teachers and five part-time outreach programme teachers. The co-ordinator directs and manages the school and administration work is assisted by the Arts Office and Laois VEC. The school now boasts of 350 pupils with a waiting list of over 200.

Conclusion

The profiles created a rich overview of what *has* happened and what *is* happening within music development through Local Authority Arts Office support. There are five main conclusions that can be drawn from the profile research:

(a) Range of Work:

The profiles revealed a wide variety of music happening in all Local Authorities, both those in existence for some time and those more recently established. Their work includes support and opportunities for established and emerging individual artists and artist groups in music. As well as this, many initiatives focus on public engagement with and participation in music in addition to a diverse range of initiatives to further particular aspects of music. This fits well with Local Authorities' remit under the *2003 Arts Act*.

(b) Access to Information:

Establishing accurate and complete music profiles proved challenging. The information available from Local Authority websites was limited and so the research had to draw on a number of other sources of information not available to the public in order to make these profiles as comprehensive as possible. This is a further contribution to the overall lack of public awareness of the existence of Arts Offices within Local Authorities as noted by the report on *The Public and the Arts* (Hibernian consulting et al, 2006).

(c) Information Management:


The need to archive information regarding not only music but all arts projects is a concern. With issues such as staff turnover, much information has already been hidden and potentially lost leaving no reliable record of past projects to inform future directions.

(d) Web-sites:

While some Arts Office websites were excellently laid out, clear and informative, these were in the minority. The vast majority of the websites examined did not reveal a true or accurate picture as to the ways in which Local Authorities contribute to music development. During the course of the research it emerged that these websites are perceived as a critical resource issue for Arts Offices, the solution to which lies in development work within the wider Local Authority to ensure an effective public interface. The lack of an effective web page/site could potentially hamper public and artist engagement with an Arts Office. This may limit audiences and potential collaborations.

(e) Music Genres:

While traditional music and classical music are most prevalent there is evidence of Local Authorities working with a broad range of musical genres. Often engagement with a genre was influenced by local factors. For example, the support of traditional Irish music in Clare seems to relate directly to the fact that there is a part-time specialist regional arts co-ordinator for the traditional arts employed by the Arts Office. In addition, traditional Irish music has a deep cultural heritage in Clare and so a wide audience for this genre already exists there. The promotion of jazz in Dún Laoghaire-Rathdown could be seen as a reflection of the existence of the Newpark Music Centre and the presence of established jazz musicians living in the area.



Section Three

Shadowing Arts Offices

Part 1: Introduction

1.1 Method

In order to develop an understanding of the scope of Arts Officers' day to day work, the research engaged in a shadowing exercise. This involved spending a full day with each Arts Officer accompanying them in their normal work. The day included attending internal staff meetings, planning meetings with local and national organisations, programmed events, artists' meetings, professional development workshops for artists, observing artists' residencies and visiting music services. This data gathering method ensured that the nature and environment of Arts Officers' work was fully understood. Its purpose was also to alert the research to important issues such as the various roles an Arts Officer undertakes, their methods of interaction with the public and artists, the range and scope of the Arts Office work and the types of music initiatives engaged in.

1.2 Sample

A total of eight Arts Officers (a 22% sample of all Local Authority Arts Officers) were shadowed from the southeast, east, midlands, southwest, northwest and border regions. There was a balance of urban and rural settings and the sampled group included both male and female Arts Officers. The group included both well-established Arts Offices and those recently formed. The sample deliberately included a combination of those areas which are publicly known to have a rich music provision and those who freely admit that other artforms are more developed in their services. The length of the shadowing day varied between the Arts Officers but it was observed that frequently Arts Officers are required to attend late evening events/workshops/meetings after a full working day. During the day, time was made to interview the Arts Officer and also to talk to other staff within the Arts Office. A draft of this section was sent to each participating Arts Officer for comment and amendments prior to publication. A decision was taken to present the findings as a representation of general Arts Office practice rather than instances of individual named Local Authorities.

1.3 Themes and Issues

Data was gathered through interviews, observation and the collection of relevant documentation. Twenty initial themes were identified and grouped into seven broad issues including:

- ⊙ the role of the Arts Officer
- ⊙ public engagement with the Arts Office
- ⊙ interaction of musicians with Local Authorities
- ⊙ support structures
- ⊙ igniting spark
- ⊙ characteristics of successful initiatives
- ⊙ strategic planning

Part 2: Analysis

2.1 Role of the Arts Officer

Arts Officers understand and interpret their role in a number of ways. Overall the Arts Officers shadowed described their role in local arts as one of developing, supporting, encouraging and providing advice and information. Terms like manager, advocate and mediator were also referred to frequently. Evidence of this wide reaching work was very obvious in all offices visited. One Arts Officer more particularly saw their aim as sustaining a livelihood for artists to enable them to live and work in that local area.

The function of all Arts Offices visited mainly revolved around three areas, **funding**, **programming**, and **in-kind support**. However, the ways in which these roles were carried out amongst the eight departments varied, as did the ways they were used for different types of music initiatives.

Funding

Financial provision is to be found throughout all offices shadowed through grant aid programmes, bursaries, awards and commissions. In one Arts Office a lot of support for music already existed in the area before the Arts Officer was appointed. The Arts Officer subsequently ensured that this continued, primarily through funding initiatives, administration and accommodation supports such as rehearsal space. In other Arts Offices, some music initiatives that had initially engaged with the Local Authority for programming and funding support had now become too large for the Arts Office to continue to work with on a day to day basis and now only avail of financial support. In this way, these Arts Offices were then free to start up and support new music projects in the local area.

Programming Support

Most of the Arts Offices demonstrated wide-ranging music programming in areas such as festivals, concerts and workshops, education and to a lesser extent health. Some of these Arts Offices in particular devote a large portion of their time and resources to music education programming. Two Arts Officers expressed concerns over Local Authorities' strong commitment to education programmes. They felt that such initiatives should fall under the remit of the Department of Education and Science (DES) and were concerned about limited resources being used on education initiatives rather than other arts initiatives.

In-kind Support

In-kind supports are goods or services that are non monetary. All of the Arts Offices shadowed provide in-kind support such as advice, information, equipment loans and expertise.

Specialists

There is some indication of a move towards specialist roles in more established Arts Offices. One of the eight offices shadowed employed a full time music specialist to run a music school while two other offices are currently applying for full time music specialists. One Arts Officer shadowed is a music specialist, he/she emphasised the real need to increase long-term developmental work within music rather than short term, one off projects. The other Arts Offices utilise expertise available within the Arts Office staff itself but also partner with other Arts Offices and organisations in order to initiate meaningful music development in their local area. All Arts Officers did however refer to the need for more general and specialist staff within their departments in order to realise the potential for further development not just in music but all arts areas.

2.2 Public Engagement

Public access to the arts and public awareness of the arts emerged as a consistent issue in need of development. An increase in awareness and participation levels is a shared aim of most, if not all Arts Offices. Local audiences may be unaware that events in their area form part of a Local Authority strategic arts development plan. There can often be confusion in the public mind about

the role of the Local Authority and the Arts Council. Sources of information are often disparate and disjointed.

One Arts Officer cautioned that connections with a Local Authority may colour public assumptions and expectations of an event. There is a type of 'catch 22' situation here. Local Authorities wish to be strongly profiled and associated with nationally significant, high quality arts events. However, the fact that they are Local Authority initiated may lead some to believe that they are only of local significance. Some Arts Offices then may be working at a disadvantage in promoting arts events as Local Authority initiated.

Arts Offices frequently engage successfully with communities in their area through schools, community groups, health settings etc. Interacting with individuals outside of existing groups or contexts is preceived as more difficult.

Some Arts Offices have encountered difficulties engaging with musicians living in their areas. Some musicians may be unaware of the Arts Office, others may feel they have no need to become involved, while others may not fully understand the true nature of the Arts Offices' work. In a specific music initiative to build a musician database, only two musicians responded to the Arts Office when realistically there are hundreds of musicians in that Local Authority area. In this case the Arts Officer felt it was not a lack of awareness of the initiative that occurred but rather a sense of suspicion and perhaps apprehension of what such a database might be used for.

2.3 Interaction of Musicians with Local Authorities

Many of the Arts Officers commented on the small numbers of musicians who contact the Arts Office and difficulties in finding good, reliable musicians for particular music initiatives. Some of the Arts Offices found a reluctance from a small number of musicians to work with their Local Authority due to tax concerns or that many musicians are satisfied with their performing/teaching careers and do not require any further supports.

Where musicians do engage with these Arts Offices it is for direct funding through grants, commissions and bursaries for example, or to work within a particular music initiative. All Arts Offices shadowed had worked with musicians through musician residencies within schools and health settings. All of the Arts Officers were very satisfied with the success of such residencies overall and felt it had numerous positive outcomes for both the participants/audiences and the musicians themselves.

Some concerns were raised about the level of skills needed to carry out such residencies. For example, in one Arts Office a particular musician, while very talented musically, was ill equipped to deal with a primary classroom situation and the Arts Officer felt the project suffered because of this. Similar experiences were to be found in other offices also. Due to such experiences, these Arts Offices set up professional development workshops for musicians before entering into such music projects where the skills of the musician must surpass purely performance. In this way the Arts Offices feel high standards can be maintained while the musicians are also benefiting from further professional development and training.

2.4 Support Structures

Local Authority

The support of the Arts Offices within a Local Authority structure varied between the offices shadowed. The nature of the relationship between the Arts Officers and their Senior Executive Officer/Director of Services/County Librarian very much influenced the success and scope of music development for that Arts Office. Most of the Arts Officers visited were satisfied with the level of internal Local Authority support. Some Officers felt that a certain amount of this backing was due to the positive public profile the Arts Offices provide for the Local Authority. The most successful relationships were those in which the S.E.O/Director/Librarian had a special interest in the arts.

Arts Council

On the whole, all of the Arts Officers shadowed were satisfied with the Arts Council's support. The Arts Council aspires to a partnership relationship with Local Authorities however, it was felt that there was scope for development in actually achieving a transition from a client to this partner relationship. Some Arts Officers felt that the Arts Council could take more advantage of Arts Offices' local arts expertise when advising on national policy and when allocating Arts Council artist grants, bursaries and commissions to local artists.

2.5 Igniting Spark

While all of the Arts Offices were involved in strategic planning and development, the Arts Officers interviewed all referred to a type of 'spark' or 'driving force' behind Local Authority music initiatives. This is where one music initiative has a knock-on effect to inspire another music initiative. This is illustrated well through one Arts Offices' schools education programme. This was a musician residency which involved setting up music education workshops for teachers within those schools. Through post-residency evaluation this school education element of the residency inspired professional development workshops for local musicians to continue the music education programme work in schools around the county. One Arts Officer believed the 'spark' which ignited future development was lit from public mood and he/she aimed to capture this in the Arts Offices' programmes. Others spoke of the 'spark' originating from certain individuals who drive a project. In whatever manner this 'driving force' occurred it was clear that the Arts Officers felt it had a crucial function in the general success of a music initiative.

2.6 The Initiatives

The range of music initiatives in the Arts Offices shadowed include:

- ⊙ commissions
- ⊙ bursaries
- ⊙ grants
- ⊙ musician residencies in schools
- ⊙ health and early childhood settings
- ⊙ rehearsal and studio space
- ⊙ advice and information
- ⊙ festivals and events
- ⊙ professional development workshops
- ⊙ performance opportunities
- ⊙ recording

This varied list demonstrates the wide reaching work of an Arts Officer within only one artform.

Successful Initiatives

A number of factors were cited by the Arts Officers as influencing successful music initiatives.

These included most predominantly:

- ⊙ the influence of public trends
- ⊙ local 'buy-in'
- ⊙ solid partnerships
- ⊙ support for the musicians involved

Other factors given were strategic planning, funding, appropriateness of musicians involved, the expertise of the co-ordinator involved, overall vision and Local Authority support.

Public trends have meant in some Arts Offices that while a music project is highly successful one year, this might not be the case the following year. In this instance many Arts Offices feel they must be acutely tuned in to the public to satisfy demand. Other Arts Officers believe they should be going beyond 'satisfying demand' by focusing on strategic long-term development.

The importance of **local buy-in** was reflected in a number of successful projects and its value further exemplified where local musicians were involved in music initiatives. Where the musicians were not local, the significance of a **supportive environment**, **artistic challenge** and good partnerships were emphasised by the Arts Officers.

Solid partnerships strongly influenced the success of the music initiatives in these Arts Offices. The partnerships explored by these eight Arts Offices included:

- ⊙ statutory organisations (e.g. educational institutions)
- ⊙ community organisations (e.g. youth clubs)
- ⊙ private enterprise (e.g. music schools)
- ⊙ resource and other arts organisations (e.g. Music Network)
- ⊙ individuals themselves (e.g. musicians)
- ⊙ other Local Authority Arts Offices

Often without these partnerships certain music projects could not occur within the limitations of one Arts Office. A particular trend seems to include Local Arts Officers forming partnerships within their regions, as was the case in the midlands, south east and south west regions. For example, one Arts Office linked with the Arts Council, the V.E.C. and two other Local Authority Arts Offices in order to run a large-scale 'kinder-music' development project. This project would not have been feasible for one Arts Office to run or fund without the support of these partners.

It is the aim of Local Authorities to encourage high artistic standards within all arts initiatives. Many of the Arts Officers visited feel they have a supporting role for professional artists as part of this remit. The various ways these particular Local Authorities supported musicians were in the form of:

- | | |
|----------------------------|-----------------------------|
| ⊙ recording | ⊙ residencies |
| ⊙ professional development | ⊙ rehearsal space |
| ⊙ education | ⊙ travel grants |
| ⊙ commissions | ⊙ performance opportunities |
| ⊙ bursaries and awards | ⊙ advice and information |

Barriers to Successful Music Development

Certain barriers to successful music development were identified by the Arts Officers. Many Arts Officers believed **recruitment of suitable musicians** for music initiatives was a significant

challenge in their music development programmes. More specifically they referred to **lack of training and skills** among musicians to ensure successful music projects.

Funding was cited as a common barrier to successful music development, with **lack of political will** and support being an aspect of this. Some Arts Officers felt a **lack of innovation** also posed a challenge to the success of a music project. One Arts Officer commented that the arts in Ireland generally have become more conservative and that rigid structures limit creativity in programming. The **personalities** of personnel involved in music projects also sometimes posed problems. However, these personalities can also act as the ‘spark’ referred to earlier to ensure successful music initiatives.

2.7 Strategic Planning

Six of the eight Arts Offices visited had published current arts plans, one Arts Office had an unpublished arts plan and one was in the process of drawing up its first arts plan at the time of shadowing. One Arts Officer was not eager to publish the plan in a paper format, as it was available to the public through the offices’ web site and he/she felt that it could be a working document that could be amended there regularly.

There was strong evidence of long term strategic planning within all Arts Offices visited. Arts Officers were aware of the current strengths and weaknesses of their music initiatives. Some expressed the concern that projects which may have a high profile within the local area and within the Local Authority, sometimes have no actual music development underpinning these events. It was also found however that Arts Officers who perceived their department as weak in music as a consequence of lack of expertise, in reality were fulfilling a range of music initiatives and had made solid key partnerships locally, regionally and nationally in order to support music initiatives.

Conclusion

There are four conclusions which can be drawn from the shadowing research which have particular implications for Local Authorities’ contribution to music development.

3.1 Arts Officer Practice

Art Offices do not carry out their work in a uniform formalised way. The main ways that these Arts Offices carry out their work is through:

- ⊙ direct funding
- ⊙ leading and initiating projects
- ⊙ providing professional development opportunities for local artists
- ⊙ combining local programming with national and international programming
- ⊙ building audience and participant involvement with programmes
- ⊙ developing opportunities for artists to live and work in their local area

The great asset in the variety of ways that an Arts Office works is that it can take advantage of the specific strengths of the local area. This may be through the local artists, community, local arts organisations and local infrastructure available. This flexibility ensures that music development can occur in a myriad of approaches rather than trying to fit into a rigid framework or organisational structure that may not suit a particular Arts Office or indeed a particular local area.

Arts Officers too can use their own particular skills and expertise to complement initiatives given this level of flexibility.

3.2 Partnerships

Partnerships emerged as critical in enabling arts development. The increase in the range and scope of the work of the Arts Officers has led to the formation of partnerships and in particular partnerships between neighbouring Local Authorities. The types of partnerships observed in the Arts Offices naturally included the Arts Council, but also a variety of internal and external partnerships.

Internal partnerships (within the Local Authority) and external partnerships (international, national, regional and local partnerships) were highlighted as critical for successful music initiatives. Often projects would not be able to occur without the support of such partnerships due to financial, time, expertise or skill constraints. However, the supports from these partners were not only financial but also involved support in programming, in kind support, or a combination of all of these.

3.3 Stages of Development and Range of Music Initiatives

Despite differing stages of development, all Arts Offices shadowed had significant music programmes. Some of these offices have had stable development since their inception, while others are recent or have not had secure development to date. This is not surprising given the phased nature of the setting up of Arts Offices within each Local Authority. Even those Local Authorities who consider music as not as developed as it should be, actually had an extensive range of music initiatives in place. Similarly, where an Arts Office was perceived as having a high profile in music development it was often the case that the Arts Officer felt developmental problems existed and a lot of further work was needed.

It was very obvious from the Arts Offices shadowed that a broad range of music initiatives are ongoing, with the intention of raising the level of music engagement and practice in local areas. This work was often aimed at professional musicians, through such initiatives as commissioning, performance opportunities, extension of existing arts practice, festivals and recording. Other initiatives were aimed primarily at increasing local participation through projects such as 'kindermusic', musicians in schools, musicians in healthcare, festivals, concerts and workshops.

3.4. Arts Officer Vision


In all of the interviews with the Arts Officers visited there was a prevailing sense of an overall vision for local arts development. It was clear that the Arts Officers were working in that area out of a positive conviction about and commitment to the arts.

3.5 Challenges for the Future

The conclusions drawn from the shadowing research present some challenges for the future of music development within Local Authorities.

- ⊙ A meaningful way of demonstrating **value for money** in the arts needs to be developed. Currently Arts Officers consider the service indicators as an unsatisfactory method of assessing arts services. If such methods are required for Arts Office work, long term development projects and quality music initiatives need also to be recognised within such indicators.

- ⊙ There is an increased workload on Arts Officers due to the growing development of Arts Offices. There is a need to ensure **sustainability** of programmes in music development. Increasing the demands on an Arts Office working within existing staff limits will only serve to stretch resources leaving little room for substantial engagement in developmental projects.
- ⊙ A challenge for Local Authorities is to effectively **communicate** the work of an Arts Office and raise awareness of initiatives and achievements amongst the public and musicians, in order to encourage greater participation and raise artistic standards. A further challenge within this will be to find suitable approaches to satisfy demand.
- ⊙ Difficulties regarding **continuity** and effective 'hand-on' or succession planning, when internal positions change need to be addressed.
- ⊙ To match the increased workload of Arts Officers, greater **staff resources** were called for by the Arts Officers shadowed in order to continue effective music development.



Section Four

Questionnaire Findings

Part 1: Introduction

1.1 Context

In light of the information gap on the work of Local Authority Arts Offices during their 23 year development, this research sought to establish baseline information on this important service and particularly their work in music. The work is timely as there is now an Arts Officer in each Local Authority. Many anecdotally based perceptions of their work and organisation are prevalent. Often a single instance is taken as true of the group. Because of the continuously developing nature of this service, some aspects of the small amount of documented information in existence is no longer current. There is a need for an evidence base from which to assess past achievements and chart future developments. In order to achieve this a questionnaire was administered to all Local Authority Arts Officers during the spring and summer of 2007. The objective was to gather information about the workings of a Local Authority Arts Office in terms of structures, music initiatives, staffing profile, roles, relationships with musicians, partnerships, awareness, public art and supports. The questionnaire findings provide up to date reliable information. The questionnaire sought to ensure a formal coordinated national overview of the role Local Authorities play as partners in music development in Ireland and in doing so reflected the wealth and diversity of the contribution Local Authorities have made to music development in the country.

1.2 Questionnaire Design

The questionnaire reflected the themes and issues that arose in early stages of the research from the documentation, shadowing days and interviews. Taking these themes, the questionnaire was divided into nine sections to ensure ease of use:

- | | |
|--|--|
| Section A: The Arts Office | Section F: Relationship with Musicians |
| Section B: Music Initiatives | Section G: Public Awareness |
| Section C: The Role of an Arts Officer | Section H: Public Art |
| Section D: Infrastructure | Section I: Arts Officer Support |
| Section E: Partnerships | |

Each section had a variety of closed and open-ended questions and the questionnaire also made use of scales and rating tables (for the full questionnaire see appendix 3). The questionnaire was piloted with a small separate group and relevant amendments made before distribution.

1.3 Sample and Method

At the beginning of March 2007, when this questionnaire was undertaken, the target sample of all Local Authority Arts Officers in the Republic of Ireland consisted of 36 in total. Twelve males and 24 females made up this sample. The questionnaire was sent with covering letter, stamped addressed envelope for return and a copy of their individual Arts Office music profile for verification. Each questionnaire was coded for tracking purposes and responses were requested within a two week timeframe. Ten completed questionnaires were received by the end of March. In order for the findings to be valid and reliable, a high rate of response was needed. Reminder emails, telephone calls and reposting of the questionnaires followed for three months. Once the response rate reached 80% (29 out of 36 questionnaires) the data analysis procedure began. A statistical software package SPSS was used to analyse the data gathered from closed questions. Open-ended questions were analysed qualitatively.

1.4 Response Rate

The results of the questionnaire represent responses from 80% of Arts Officers nationwide. The geographical spread of these responses was assessed based on the eight regional divisions used in The *National Development Plan* (NDP) 2007-2013. Every region was represented in the questionnaire response as follows: Dublin (3 of 4); Mid-East (2 of 3); South-East (6 of 6); South-West (2 of 3); Mid-West (4 of 4); Midlands (4 of 4); West (3 of 4) and Border (5 of 8). Every region was therefore represented in the questionnaire response, representing a full nationwide sample for the research to be both valid and reliable.

Part 2: Results

2.1 The Arts Office

This section of the questionnaire sought information regarding the Arts Office itself. It included questions regarding the Local Authority Directorate to which the Arts Office is assigned, staffing within the Arts Office, the Arts Officer's position as well as opinions given in response to statements surrounding the Arts Office's function.

Directorate

Twelve different Directorate titles emerged as the location of Arts Offices within Local Authorities. The most frequent Directorate is 'Community and Enterprise' representing half (51%) of the Arts Offices (see Table 4.1). The remaining 49% is made up of eleven other Directorates. Within these 'Housing, Social, Environmental and Culture', 'Corporate Services' and 'Culture, Recreation and Amenities' are represented more than once. It is also worth noting that the term 'community' is represented a further three times outside of the 'Community and Enterprise' Directorate. The remaining directorates as shown in Table 4.1 are mostly a mixture of the functions of the above Directorates, for example 'Corporate, Housing and Cultural Affairs'. One Arts Office situated within a Town Council is within the management of 'Town Clerk'.

Table 4.1 Arts Office Placement within Local Authorities

Directorate	n=	%
Community and Enterprise	15	51
Corporate Services	2	7
Culture, Recreation and Amenities	2	7
Housing, Social, Environmental and Culture	2	7
Housing, Corporate and Cultural Affairs	1	3
Planning	1	3
Community Services	1	3
Corporate, Cultural and Environmental Affairs	1	3
Housing, Community and Culture	1	3
Culture and Corporate Affairs	1	3
Town Clerk	1	3
Culture, Community Development and Amenities	1	3

Over three-quarters (76%) of Arts Officers stated that they felt their current Directorate was the most appropriate Directorate for the Arts Office within their Local Authorities, while the remaining 24% believe they are not placed in the most appropriate Directorate. In the open-ended section, the Arts Officers who were happy within their Directorates cited integration with appropriate cultural services and good Director support as the main reasons for this. Those who did not think they were in the most appropriate Directorate felt that it was due to the level of support, interest and commitment to the arts.

Forty-five per cent of the respondents had been placed under a different Directorate prior to their current location. 'Community and Enterprise' and 'Corporate Affairs' accounted for half of these previous Directorates. Arts Offices previously placed within 'Libraries' made up for 17% of the sample.

Staffing

The majority of Arts Officers (76%, 22) examined were employed in permanent posts with 17% (5) in temporary positions and the remaining 7% (2) in acting roles. Figure 4.2 indicates that of the Arts Officers positions, 23 of the 29 (79%) Arts Officers were placed at Grade VII of the Local Authority scale. Four Arts Officers identified themselves at Grade VI, one Arts Officer at Grade VIII and one at Grade V.

The vast majority of Arts Officers recorded additional staff within their departments, with only two in the sample the sole employee. In total, 70 additional staff members were recorded by the questionnaire. The average number of staff within an Arts Office outside of the Arts Officer position itself emerged as an average of 2.4 (including the Arts Officer = 3.4). However the levels of staffing between Arts Offices varied greatly. One Arts Officer in the Dublin region had up to nine additional staff while ten Arts Officers noted one additional staff member within their Arts Office.

The types of additional staff also varied between the Arts Offices with 21 different roles recorded in total as outlined in Table 4.3. Clerical Officers emerged as the most frequent form of additional staffing, accounting for 24% of the overall number of additional staff recorded. Assistant Arts Officers were almost as frequent making up 23% of this sample. Ten Public Art staff were reported within the Arts Offices investigated, representing 14% of all additional staff. Two Arts Offices include a post with a music brief. This accounts for 3% of all additional staff recorded. Fifty out of 70 additional staff members were in full time employment; the remaining 20 staff in part-time positions.

Almost two-thirds (62%) of Arts Officers stated that there were not frequent changes to staff within their Office. Over one-third (38%) agreed that there were frequent changes. The main reasons for such changes were noted as largely due to transfers to other departments (21%) and parental leave (14%). Termination of temporary employment and other arts employment made up for 10% of the reasons respectively.

Figure 4.2 Grade Level of Arts Officers (%)

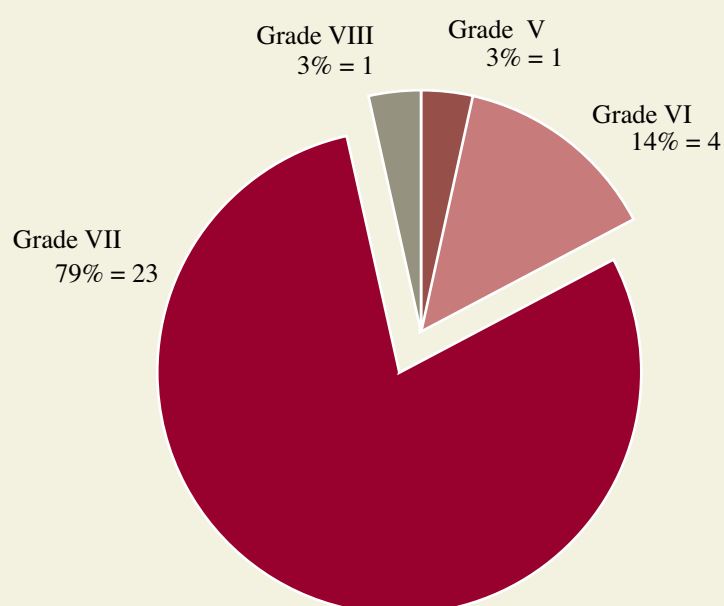


Table 4.3 Types of Additional Staff within Arts Offices

Additional Staff	Total No.	%
Clerical Officer	17	24
Assistant Arts Officer	16	23
Public Art Co-ordinator	10	14
Administration	5	7
Project Coordinator	3	4
Music Development	2	3
Community Arts Coordinator	2	3
Fás Worker	2	3
Festival Programme Manager	1	1
Festival Manager	1	1
Community/Visual Arts Officer	1	1
Film Development	1	1
Education and Community Coordinator	1	1
Arts Education Officer	1	1
Festival Artistic Director	1	1
Visual Arts Coordinator	1	1
Technical Officer	1	1
Box Office	1	1
Events Coordinator	1	1
Creative Writing Development Officer	1	1
Arts in Health Coordinator	1	1

Opinion

The last question in Section A required the Arts Officer to give their opinion on eight statements using a Likert Scale that measured 'strongly agree' to 'strongly disagree'. The strongest responses were as follows. The statement 'There is a strong public awareness of what an Arts Office does' revealed that nearly half of the respondents agreed (48%) with the statement, 31% were undecided with 17% disagreeing with this statement. The vast majority of Arts Officers disagreed (69%) or strongly disagreed (21%) that 'the Local Authority is concerned with large-scale projects only'. The last statement 'Local Authorities recognise the developmental work of an Arts Office' saw a clear agreement of opinion with 72% agreeing or strongly agreeing, 14% undecided and 14% in disagreement.

2.1.2 Analysis

The **variety** of Arts Office models of organisation and practice is clearly apparent in the research results. This was highlighted where the Arts Offices work under 12 different Directorates within Local Authorities. The **movement** within Directorates might be explained by Arts Office adjustment to general Local Authority structures. A certain finding of the 'best fit' appears to have occurred as Arts Offices became more integrated into Local Authorities. While 49% are placed in a wide variety of Directorates, it must be noted that many have similar functions though the title of the Directorate differs. The open-ended response revealed the importance of the **integration of the Arts Office** with wider cultural services rather than being viewed as a stand alone service. An understanding by management of the value and benefit of the arts within Local Authority services is evident in the majority of cases.

Over three-quarters of the Arts Officers are in **permanent positions** and almost 80% employed at Grade VII, reflecting an increasing commitment from the Local Authorities to the arts. As grade level affects an officer's ability to influence decisions within Local Authorities this is an important issue for the development of the Arts Service.

Inconsistency of overall Arts Office **staff levels** within Local Authorities was also evident. While most of the Arts Officers recorded one or three additional staff members in their offices, the number can vary from no additional staff to nine. While this usually reflects an urban/rural setting this is not always the case with some city councils retaining only one additional staff member outside of the Arts Officer position itself. This **wide range of staff positions** within an Arts Office demonstrate the diversity of ways in which Arts Offices focus and prioritise particular work sourcing **specialist staff** to enable this for example in public art, festivals or education. It is clear that rather than presenting the public with a streamlined common service designed centrally and uniformly applied, each arts office has evolved and developed **in response to local circumstances**.

Almost half of Arts Officers examined were in agreement with the statement 'there is a strong **public awareness** of what an Arts Office does'. Other research, however (2006, *The Public and the Arts*), showed a lack of public awareness of the Arts Office within Local Authorities, suggesting that although the public may be aware of the work that is undertaken, in many cases they may not attribute it to Local Authorities. The statement 'Local Authorities recognise the developmental work of an Arts Office' revealed a 72% agreement with the statement. This again reflects an increasing awareness and **confidence in Arts Office work within Local Authorities**

and coincides with the finding that 76% of Arts Officers are happy with their Directorate location. The **importance of the Director's role and arts interest** were particularly noted in this regard.

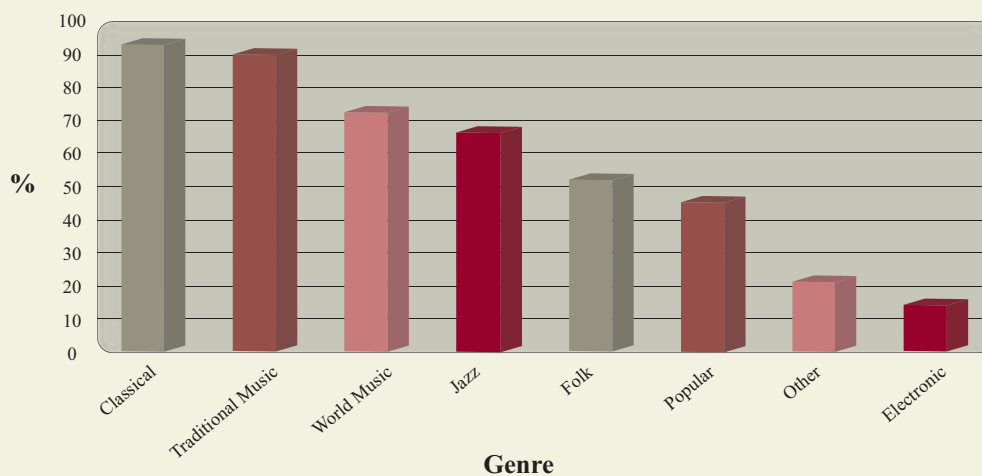
2.2 Music Initiatives

Section B sought more specific information regarding music initiatives. There is often confusion between the definitions of some musical genres. For the purposes of this research eight different genres were identified and listed while recognising that musical genre is not always tied to such rigid definitions.

Genre

The Arts Officers were requested to rank the five most frequent musical genres that their Arts Office engaged in. As figure 4.4 illustrates, classical (93%) and traditional Irish (90%) music were most frequently chosen within the top five. World music (72%) and jazz (66%) were also widely used by the Arts Offices. Fifty-two percent of the Arts Offices included folk music in their top five genres while under half included popular music (45%) within the top five. Electronic music was poorly represented with only 14% of Arts Offices rating it in their top five most frequently used genres.

Figure 4.4 Most Frequent Musical Genre

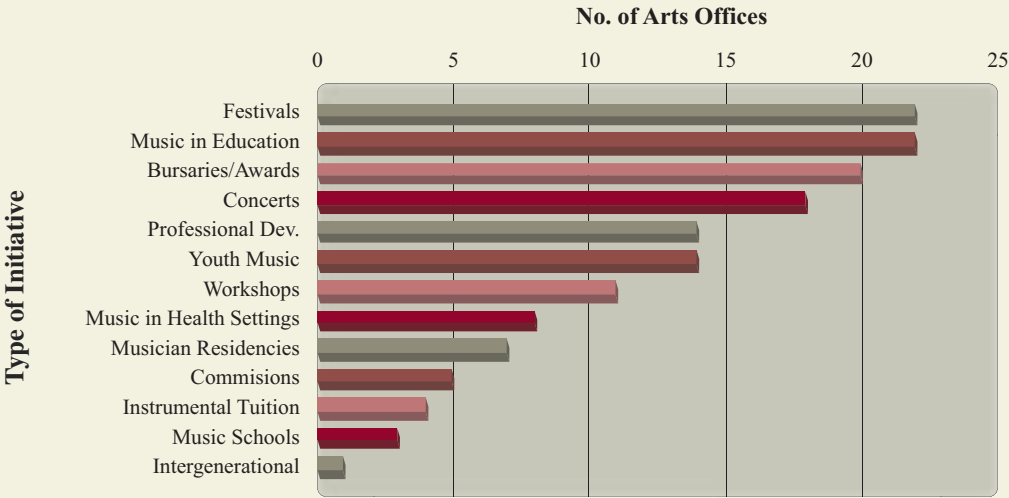


Although traditional Irish music was noted in most responses, classical music emerged as far more widely used. Nineteen Arts Offices (66%) ranked classical music as the number one most frequent genre as compared to nine (31%) who ranked traditional Irish music as number one of the five most frequently used genres. World music was rated three times as the most frequently utilised genre with jazz only once rated as the most frequently engaged in genre for music initiatives. Popular and electronic music were not rated number one by any Arts Officer. While these genres are occurring within Arts Office music programmes they are engaged in to a less frequent extent to other genres. The main reasons cited for underdevelopment in any genre were lack of public demand/interest, lack of practitioners in the genre and lack of funding.

Types

Thirteen types of music initiatives were listed in Section B for the Arts Officers to rank one to five in order of most frequently engaged in. Both music in education and festivals (76%) emerged as the most frequent types of music initiatives carried out by the Arts Offices as is evident in figure 4.5. Bursaries and awards (68%) rated just below this with 20 Arts Officers rating it in the top five most frequent types of music initiatives undertaken. Concerts were also a popular type with 18 Arts Officers citing it in their top five (62%). Professional development and youth music were rated amongst 14 of the questionnaire respondents. Intergenerational projects ranked as the lowest type of music initiative engaged in with only one Arts Officer recording it in the top five.

Figure 4.5 Frequency of Types of Music Initiatives



2.2.1 Analysis

Section B illustrates a very strong occurrence of **classical music** in the work of Local Authority Arts Offices. This may be due to location, skill development, Arts Office staff expertise/training, ease of access to classical musicians or greater interest from classical musicians in working with Local Authorities. **Traditional Irish music** is also well represented in Local Authority music projects and may be a result of similar factors. The finding that classical and traditional music are the most frequent genres represented is corroborated by the music profile research. However, in this case traditional music is slightly higher than classical.

The types of music initiatives Arts Offices engage in posed some interesting issues. **Music in education** ranked just as highly as **festivals**, highlighting Local Authorities' role as critical partners in music education in the country. **Music in healthcare** settings was ranked within the top five by eight Arts Officers overall. This is quite a positive reflection on the growth of Local Authorities contributing to the relatively new occurrence of arts in healthcare as opposed to a long tradition of arts in formal education settings. Stand-alone commissions do not feature strongly in the results of this research, however **bursaries and awards** which may include support for new compositions in some cases, appear quite strongly among the work of the Arts Offices studied.

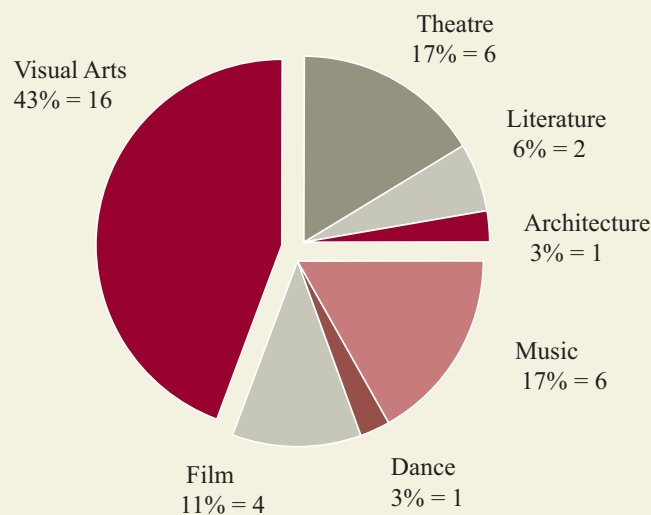
2.3 The Role of an Arts Officer

This part of the questionnaire examined Arts Officer background, training and function within an Arts Office.

Background/Expertise

The Arts Officers ranked their most confident arts areas. The largest group, almost half (43%), rated visual arts as the most confident arts areas as is clear from figure 4.6. Theatre and music both represented a relatively smaller sample with 17% identifying each as their most confident area. Eleven per cent of the Arts Officers noted film as their most confident arts area. Literature, architecture and dance were represented much less significantly as is demonstrated in figure 4.6. Sixty-five percent of the Arts Officers recorded that they had an arts background (19 out of 29). Over half of these (eleven) had a visual arts background which was predominantly a degree in fine art. Five of the Arts Officers recorded that they had a background in theatre, two in film and two in music. When asked if they had any specific music training or education six of the Arts Officers (20%) noted that they had. One of the six had music training to third level, with the remaining five, music education from private music lessons predominantly in childhood.

Figure 4.6 Arts Officers Most Confident Areas



Change in role

Almost 80% of the Arts Officers felt that their role had changed since taking up their position. The majority of these Arts Officers noted that there were now far greater demands and increased workload than when they first started the job. It was acknowledged that more money and staff was available than ever before. The consequence of these changes was the increased visibility of the Arts Offices both inside of the Local Authority itself and in the public eye. Due to these changes many of the Arts Officers noted that the position had become more concerned with strategic long term planning and was far more bureaucratic and hierarchical partly due to the recommendations of **Better Local Government** and service indicators within Local Authority structures.

2.3.1 Analysis

The dominance of Arts Officers from **visual arts backgrounds** with specific third level training in visual arts may be due to visual artist's awareness of arts opportunities, promotion of arts

management amongst art colleges or perhaps perceived suitability to an Arts Office position. Although music featured alongside theatre in terms of confidence ratings, the level of music training/education was lower than those with a theatre background. Most notably, only one of the Arts Officers had **music experience** to third level with all other music training being obtained through private tuition mostly in childhood.

2.4 Infrastructure

This section was concerned with arts venues. Ninety-three per cent of Arts Officers recorded the existence of a specific arts venue in their area with urban areas often having multiple arts venues. Of these arts venues, 65% of them were Local Authority initiated venues and almost 80% were noted to support music development in some way.

2.4.1 Analysis

Local Authorities have made a **significant contribution to arts venues** around the country. Issues exist from a music point of view around acoustics, a lack of specialist music expertise in arts venues and difficulties surrounding on-going revenue funding. However, if resourced sufficiently, these multi-disciplinary venues offer a significant **potential area** for development in music in the years ahead.

Table 4.7 Music Partnerships

Partnerships	No.
Music Network	17
Vocational Education Committee (VEC)	12
Other	10
Comhaltas Ceoltóirí Éireann	9
Education Centre	9
Health Service Executive (HSE)	9
IRMA Trust	8
Irish Chamber Orchestra (ICO)	8
Irish World Academy of Music and Dance	5
LEADER	5
Forum for Music in Ireland	4
Department of Education and Science (DES)	4
National Concert Hall (NCH)	4
Cumann Naisúnta na gCór	3
FÁS	1
Údaras na Gaeltachta	2
Culture Ireland	0

2.5 Partnerships

Section E was concerned with partnerships the Arts Offices had made in relation to music initiatives only. Table 4.7 outlines the frequency and types of partnerships the Arts Officers recorded. The term partnership is open to wide interpretation. Some partnerships require an intense and active partnership, others are simply a funding mechanism.

Music Network emerged as the most frequent music partnership that Local Authority Arts Offices engaged with. Overall a total of 17 partnerships were noted in the questionnaire. The VEC also were frequent partners with 12 partnerships recorded. Comhaltas Ceoltóirí Éireann, Education Centres and the HSE were noted as having nine different partnerships each. The ICO and IRMA Trust were relatively significant in the findings, with 8 partnerships recorded with Arts Offices respectively. Five different music partnerships were made with the Irish World Academy of Music and Dance and LEADER, four with the DES, Forum for Music in Ireland and the NCH. There were also less frequent partnerships as recorded on Table 4.7. No partnership was recorded with Culture Ireland. The 'other' category noted partnerships with the National Chamber Choir, Songschool, Léargas, Irish Baroque Orchestra, Irish Traditional Music Archive, Electricity Supply Board, Contemporary Music Centre, RTÉ National Symphony Orchestra of Ireland and the City of Dublin Youth Service Board.

Regional

Less than half (41%) of the Arts Officers examined had been involved in regional music partnerships. When details were given of these partnerships in an open-ended response, the midlands region emerged as the strongest area engaging in regional music partnerships with multiple regional partnerships occurring with music in health, music in childcare, music in schools and regional orchestras. The other regional partnerships involved music research projects, professional development for musicians and regional orchestra partnerships.

International

Three Local Authorities recorded involvement in international partnerships. Two of these offices were in the South-West region and one in the South-East. A South-East Arts Office had been involved in two international partnerships, comprising a choral and publishing initiative while the South-West region had been involved in a commission to an international composer and a traditional arts project.

Successful music partnerships

The Arts Officers were asked to list two factors that contributed to successful music partnerships. The main factors were not primarily linked to funding as might be expected. Cooperation and communication were most frequently referred to by the respondents. The skills, talents and expertise of the musicians themselves were also noted by many of the Arts Officers as one of the main factors in successful music partnerships. Commitment to the initiative, including financial commitment was recorded by many of the Officers as important. Other factors such as good planning and quality of an initiative were mentioned to a lesser extent as contributing factors.

Barriers to successful partnerships

Lack of funding, resources and time, in addition to lack of specialist staff to deal with music partnerships, were amongst the main barriers listed. Poor communication and lack of commitment were also frequently referred to by the Arts Officers involved. A difficulty with sourcing suitable musicians, particularly from the formal music sector was also mentioned.

2.5.1 Analysis

Music Network very clearly emerges as the largest music partner to Local Authority Arts Offices. The **VEC** is also quite a strong partner in music initiatives in Local Authorities. **Regional music partnerships** between Local Authorities are not very frequent amongst the Arts Offices examined, with less than half of the Arts Officers recording such a partnership. International music partnerships are not widely utilised amongst the Arts Office respondents with only three Arts Offices noting partnerships overseas. This may be due to high costs, extensive time-consuming application forms or lack of information regarding such partnership opportunities. **Lack of international music partnerships** was evident in the finding that no Arts Office recorded a partnership with Culture Ireland (see table 4.7).

2.6 Relationship With Musicians

This section deals with how Arts Offices interact with the musicians.

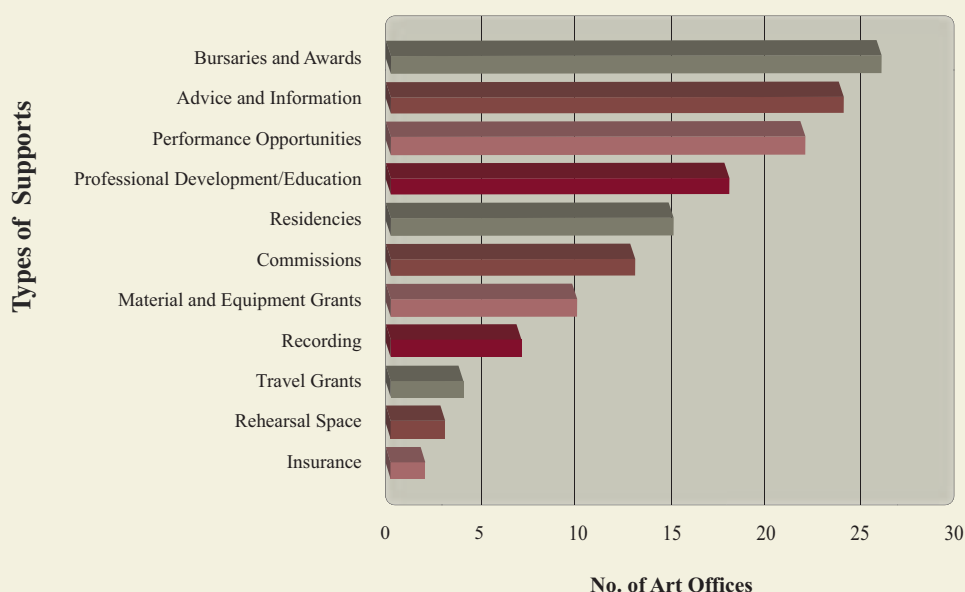
Sourcing musicians

The majority (69%) of Arts Officers studied did not perceive a problem in sourcing musicians. The remaining 24% who noted a difficulty believed that there was an absence of a culture among musicians of working with Local Authorities. This corresponds to the finding in the shadowing research (Section three) where it identified as a barrier to success. Many felt that the musicians often lacked the ‘in context’ skills to work within Local Authority programmes as it was not part of their training. Some Arts Officers drew attention to the fact that difficulties in sourcing musicians were genre-dependent, with traditional Irish musicians often the most accessible to the Arts Offices.

Support for musicians

Figure 4.8 illustrates the most frequent types and levels of supports an Arts Office provides for musicians. Bursaries and awards were ranked as the main support with 12 of the 29 (41%) respondents marking this as number one in their rankings. This was also the most frequently included within the top five supports with 26 out of 29 Arts Officers ranking it within the top five supports. The main type of supports ranked in the top five, outlined in figure 4.8, are through bursaries and awards (26), advice and information (24) and performance opportunities (22).

Figure 4.8 Support for Musicians



Professional development/education for musicians, musician residencies and commissions were also popular types of support. Insurance and rehearsal space did not emerge as significant supports amongst the Arts Offices examined.

2.6.1 Analysis

Although the majority of Arts Officers do not encounter difficulties **sourcing musicians**, a small number (24%) have encountered difficulties, and a number of respondents felt that musicians are not always fully equipped to deal with **‘in context’ work**. There remains an opportunity for musicians, music organisations and Local Authorities to bridge these remaining gaps. The **range of supports** offered to musicians by Local Authorities is quite wide, with the top four areas in Figure 4.8 relatively close in occurrence. This suggests that Local Authorities take a rounded and flexible approach to engaging with music practitioners.

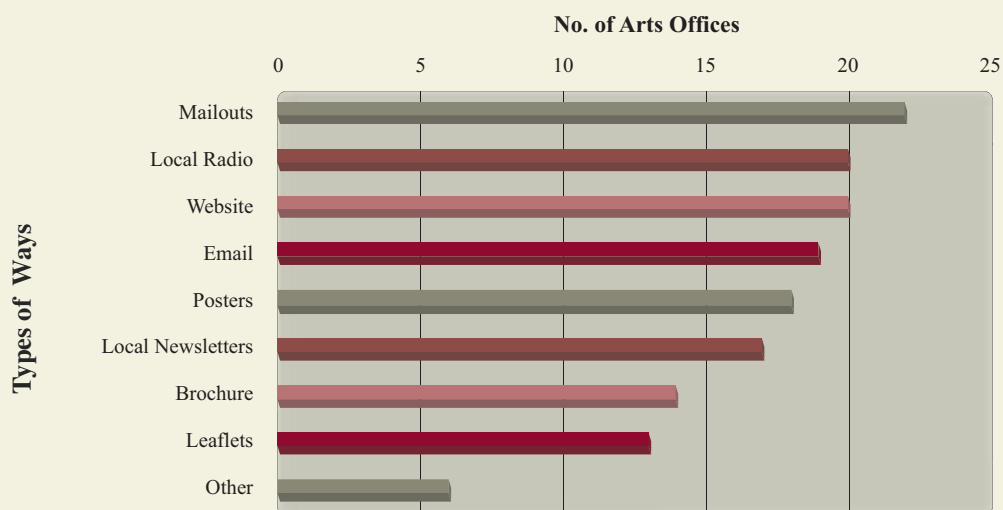
2.7 Public Awareness

This part of the questionnaire focused on how the public access information about the Arts Office and how the Arts Office itself accesses information from other Arts Offices.

Music initiative awareness

The Arts Officers were asked to rank the top five ways in which they publicise their music initiatives. Figure 4.9 identifies the most frequent methods employed. Overall there was a broad spread amongst most methods. Those most frequently rated within the top five were through mailouts (22 of 29). Local radio and website had similar ratings with 20 of the Arts Officers ranking these methods within the top five. Email and posters were rated in the top five by 19 and 18 of the Arts Officers respectively. Local newsletters were rated by 17, brochures by 14, leaflets by 13 and other by 6.

Figure 4.9 Ways of Publicising



When asked to comment on the most effective and least effective methods of publicising music initiatives, local press and mailouts emerged as the most effective and posters and website as the least effective.

Information from other Arts Officers

The ways in which Arts Officers access information regarding music development in other Arts Offices was also investigated. The most frequent method used by the Arts Officer is through email contact (23%) followed by personal contact (19%). Brochures and mailouts also emerged as popular ways of receiving information on other Arts Office music initiatives. National radio, posters and television were not methods frequently used by the Arts Officers.

2.7.1 Analysis

The most interesting theme to emerge from the results of this section is the perceived effectiveness of using **local media**. National coverage was not frequently used which is probably due to high costs and difficulty in accessing such a medium.

Due to the geographical spread of Arts Offices it seems fitting that **email contact** was the most frequent form of contact. **Personal contact** also featured as a means of accessing information from other Arts Offices. This may occur through the **Association of Local Authority Arts Officers** (ALAAO) or simply through the building of relationships through mutual work interests. While seen as an effective method, it relies on personality and opportunity to access information in this way.

2.8 Public Art

Seven out of the 29 Arts Officers (24%) recorded music initiatives under the *Per Cent for Art Scheme* (see Section seven). All but one of these initiatives were commissions and one was in the form of an international music workshop and showcase. One Arts Office had five music initiatives completed under the scheme.

2.9 Arts Officer Support

The last section of the questionnaire dealt with supports for the Arts Officer, the frequency of such supports and the ways in which the Arts Council support the Arts Officers.

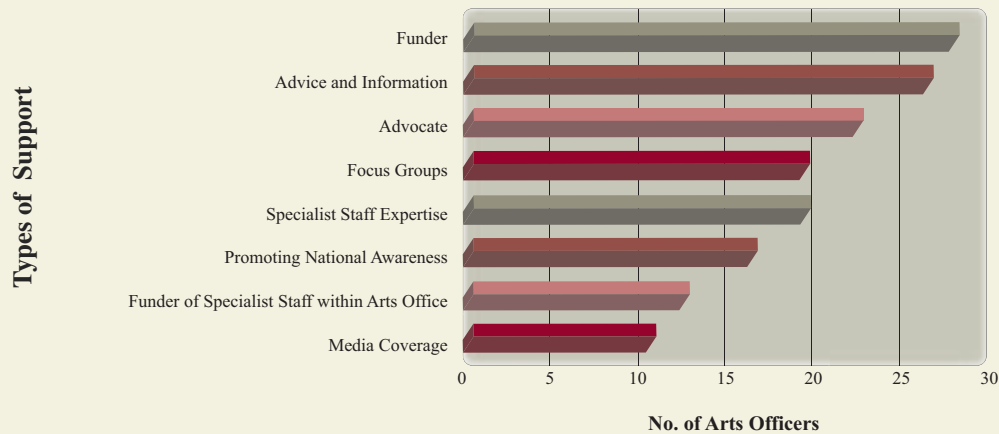
Professional Support

Twenty-eight out of 29 Arts Officers felt they required professional support in their role as Arts Officer. Other Arts Officers were cited as the resource most often called upon. The Association of Local Authority Arts Officers (ALAAO), music resource organisations and the Arts Council were also amongst the most frequent forms of backup availed of.

Arts Council

Seventy-six per cent of Arts Officers ranked funding (17 out of 29) as number one out of the top five methods of support from the Arts Council. Figure 4.10 illustrates the overall spread of ratings. Funding again appears on top, as 28 included it within the top five. Advice and information (27) emerged as the second strongest type of support provided by the Arts Council. The Arts Council as advocate, provider of focus groups and specialist staff expertise were also amongst the strongest methods of support for the Arts Offices.

Figure 4.10 Arts Council Support



2.9.1 Analysis

Formal training was not ranked highly (no Arts Officer recorded frequently engaging in formal training) which may be due to **lack of formal training** available to the Arts Officers or **lack of time** to carry out such training.

In addition to a funding relationship with the Arts Council, there is a high importance attached to the Council's role as an advocate and as a provider of focus groups, professional development support and expert advice.

Conclusion

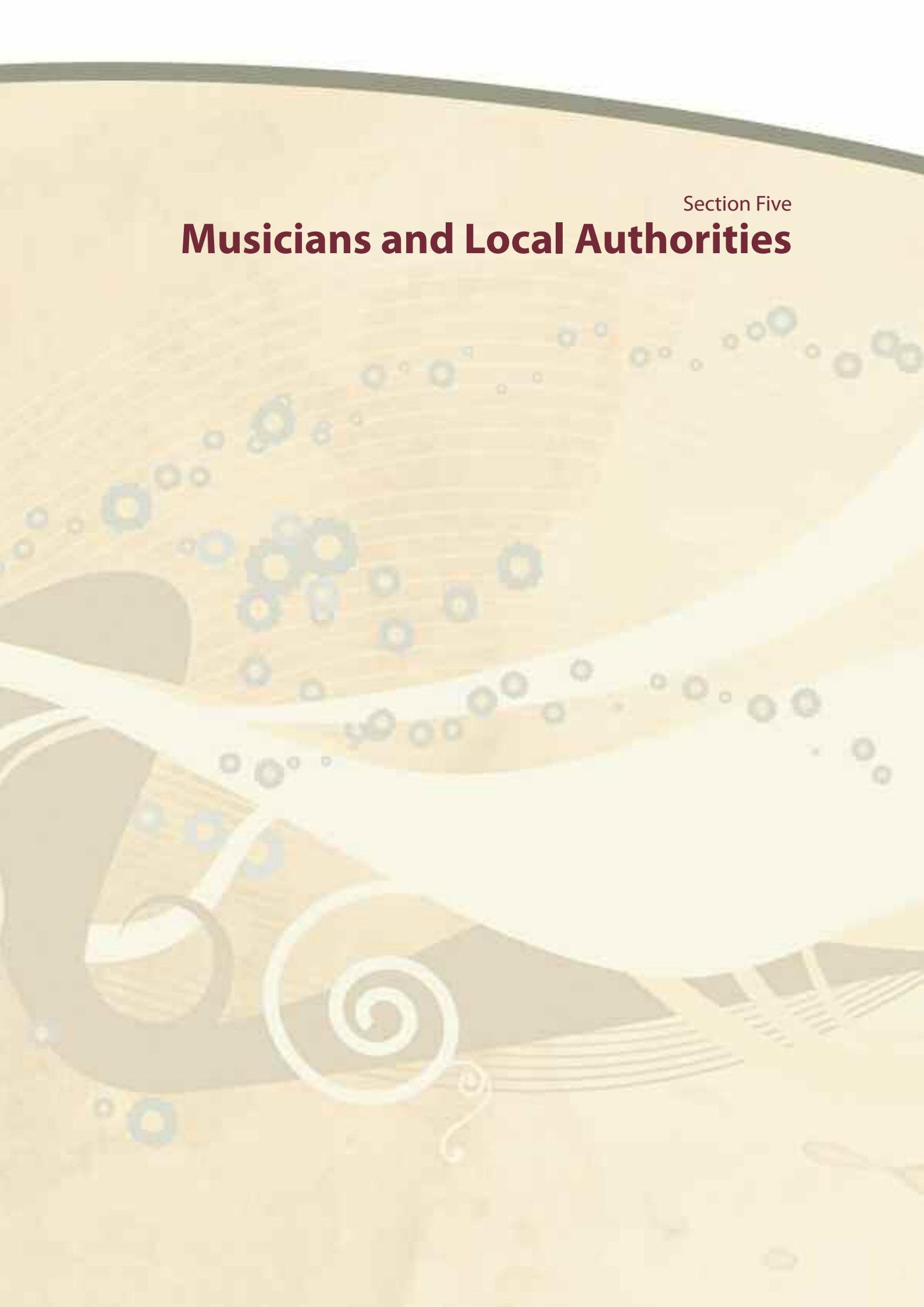
The questionnaire analysis has led to a number of findings that inform our understanding of Local Authorities' contribution to music development. The main findings were:

- ⊙ Arts Offices work in a **variety of ways**. This was highlighted under the variety of Directorates Arts Offices are placed within and the wide range of staff positions within an Arts Office.
- ⊙ The extensive **use of classical and traditional music** within Local Authority music initiatives became very apparent in the research findings when compared with other musical genres. While these were the most frequently used genres it should be noted that all Arts Offices took care to address a variety of genres in their programming.
- ⊙ Over half of Local Authority Arts Officers with arts backgrounds had visual art training or education. This linked directly with levels of confidence in arts areas, where 43% of the Arts Officers were most confident in dealing with the visual arts. This may have implications for music development where no specialist music staff member is present within an Arts Office.
- ⊙ The music partnerships made between Arts Offices and national organisations appear to be concentrated on a small number, most significantly with Music Network and the VEC. Regional and international partnerships also emerged as not significantly utilised by Local Authority Arts Offices. This may be due to lack of time and resources but also perhaps related to difficulties in accessing such partnerships formally. Lack of specialist music

staff within an Arts Office was cited as a main barrier to successful music partnerships in this section.

- ⊙ The needs of Arts Officers for **professional support** in their roles was heavily stressed in the findings. The most frequent type of support noted by the Arts Officers was through personal contact with other Arts Officers. This finding emphasises the need for more frequent exchanges between the Arts Officers and links back to the need for increased regional partnerships between Arts Offices.

Overall, the variety and range of music development initiatives recorded amongst the questionnaire findings were extremely affirmative and broad reaching. The infrastructural support for music development coupled with an increase in using music in the *Per Cent for Art Scheme* all emerged as positive steps for the future of music development within Local Authorities. The growing commitment from Local Authorities is evident in the level of Arts Officer permanency and grade levels. Furthermore, this reaffirms the recognition of the important work of Local Authority Arts Offices. It is time now to take advantage of these developments and this inspires confidence in future music directions for Local Authorities.

The background of the page features a large, stylized illustration of a bowl or gong. The bowl is filled with numerous small, blue, circular musical notes of varying sizes. A white, swirling line, resembling a musical staff or a decorative flourish, curves through the lower portion of the bowl. The overall color palette is warm, with shades of beige, cream, and light brown, accented by the blue of the musical notes.

Section Five

Musicians and Local Authorities

Part 1: Introduction

Since their inception, Local Authority Arts Offices have been involved with local, national and international musicians. An important part of investigating music development within Local Authorities was a perspective from a selection of musicians who have worked with Local Authority Arts Offices in a variety of roles and contexts.

1.1 The Sample

A sample of ten musicians were interviewed in a face to face or telephone interview from late October to early December 2007. These ten musicians were selected to represent the wide array of musical genres and varying types of music initiatives that Local Authorities are involved in. The range of initiatives spanned music education projects, ensembles in residence, musician residencies, commissions, music in health care projects, album support, performance opportunities, songwriting workshops, youth music projects and choir support. Overall, the musicians represent the musical genres of classical, choral, popular, jazz, blues, traditional Irish, and world music.

1.2 The Musicians

Classical:

Finghin Collins is a classical pianist and is the musician in residence for South Dublin since 2005. *Elaine Agnew* is a contemporary composer and music educationalist who has worked with a number of Local Authorities since 1999. Her work has included music education projects, *Per Cent for Art* commissions and music in healthcare programmes.

Choral:

Mary Amond O'Brien is full time Artistic Director of the Carlow Young Artists Choir. She has been involved with the Carlow Arts Office through the choir, a choral and music education project and a public art commission since it was set up in 2000.

Popular:

Joe Wall, singer/songwriter and band member of 'The Walls', has been involved in songwriting workshops and performance with Monaghan, Kildare and Mayo County Councils.

Brenden Keeley is a singer/songwriter who has enjoyed platinum album success. He set up the 'School of Rock and Pop' with the support of the Offaly Arts Office.

Jazz:

Ronan Guilfoyle is a jazz performer and composer who has been involved with the Dún Laoghaire/Rathdown County Council Arts Office for almost ten years. He has acted as composer in residence, where he was commissioned to write a jazz composition. Since June 2007, he has become the artistic director of a new jazz ensemble in residence 'Metier'. This represents the first local authority jazz quintet in the country.

Blues:

Ben Reel is the lead member of 'The Ben Reel Band' and has received Local Authority album and gig support from Monaghan County Council since 1999. The band represents a fusion of rhythm, roots, blues and rock music.

Traditional Irish:

Mary Nugent is a traditional flute player and music educationalist. Mary ran a professional development course for traditional Irish musicians working in classrooms with the Roscommon Arts Office.

World:

Brian Morrissey is a community musician who was commissioned as musician in residence in 2002/2004 in North Tipperary County Council. The residency involved traditional Irish music, composition, songwriting and drumming workshops.

Niwel Tsumbu is the lead member of 'The Clear Sky Ensemble'. This ensemble represents a world music fusion group (jazz, funk, latin, classical, tribal, reggae) funded by Cork City Council. The ensemble of ten musicians are all resident in Cork and represent the increasing multiculturalism in Cork through their wide international representation from all over the world.

1.3 The Interview

The interviews focussed on the specific issues of:

- ⊙ musicians' first engagement with Local Authorities
- ⊙ the relationship between the Arts Office and musician
- ⊙ enablers of and barriers to successful music initiatives
- ⊙ benefits of Local Authority initiatives to musicians, the local community and the artform of music
- ⊙ the musicians' perspective on future music development by the Local Authorities

To ensure the accurate interpretation of these interviews, a draft of this section was sent to each musician involved prior to publication.

Part 2: Analysis

2.1 First Engagement

There is no single route for musicians to begin an engagement with Arts Offices. Among the musicians interviewed, some approached the Arts Office directly with a proposal, some responded to media advertisements for opportunities such as residencies while others were approached directly by the Arts Office. The latter often occurred where the musician has a demonstrated track record in working in particular contexts relevant to the work of the Arts Office.

Many of the musicians interviewed believe there is a general lack of awareness amongst their colleagues about the supports and opportunities that are available through local government. Some felt that the logistical planning and paperwork involved in seeking support might deter other musicians. A common view was that musicians are unused to the format and structures that surround working with Local Authorities as they are a relatively new phenomenon.

2.2 Relationship with Arts Office

The working relationship between Arts Offices and musician can either be musician-led, or more commonly can be both musician and Arts Office led. Many of the musicians drew attention to the crucial importance of a cooperative relationship between musician and Arts Office. When commenting on the Donegal *Per Cent for Art* commission, Elaine Agnew related that the Arts Office support gave her; "the freedom to get on with it and then it was all about the music". This issue of artistic and management guidance also emerged as an enabler of successful music initiatives.

2.3 Enablers of and Barriers to Successful Music Initiatives

Enablers

All of the musicians interviewed drew attention to the value of **flexibility and trust** between the Arts Office and the musician as enabling a successful project. Some musicians commented that the success of their initiatives was due to clear **expectations** of all partners from the onset of a project. Mary Nugent commented; "communication is the key". Furthermore, they feel that **preparatory work** strongly benefited the projects overall.

Arts Office **support and encouragement** also arose as a frequent enabler in making a project successful. For example, Ronan Guilfoyle attributes much of the success of the jazz ensemble to the openness of the Dún Laoghaire/Rathdown Arts Office. He believes that even though a

precedent existed in ensemble in residence work, the Arts Office has been quite **visionary** in setting up the first local government jazz ensemble and in moving away from “the safe prospect of a string quartet”.

Barriers

Very few difficulties were identified by the musicians interviewed. Of those who commented, **travelling** difficulties, lack of adequate **funding** and lack of **institution** support for projects in education (specifically inadequate rehearsal time and lack of commitment) were raised as barriers to successful initiatives. The value of sustained **long-term** music development initiatives was highlighted rather than short-term once-off style music initiatives. The musicians consider their work with Local Authorities as a bonus, allowing them to work in a way they are interested in, rather than a source of dependable steady income.

2.4 Benefits to Musicians

The musicians interviewed felt that working with Local Authorities in all of their varying capacities provided them with:

- ⊙ new ways of working as a musician
- ⊙ a broader perspective on their own work
- ⊙ financial assistance
- ⊙ development for further work opportunities
- ⊙ recognition and status for their work
- ⊙ new audiences
- ⊙ opportunities to up-skill

Ronan Guilfoyle believes the Local Authorities are ideally placed to provide a support system for new music in Ireland as it is “relieved from normal commercial pressures”. He further comments that **paying musicians to rehearse** is of huge benefit to musicians financially but also to ensure that musicians can dedicate time to develop something new and creative. Similarly, Niwel Tsumbu commented that without Local Authority funding he would not have had an opportunity to engage in the Clear Sky Ensemble and that in this way the Cork City Arts Office were **supporting creativity**.

2.5 Benefits to Community

Access was cited as the main benefit of music initiatives to a local community by many of the musicians. They feel that through Local Authority support, access to high quality music initiatives are provided in local areas for free or at affordable prices. This they believe also improves the **image** of the County Council at local level. Elaine Agnew commented that providing local music opportunities and particularly participatory musical activities is vitally important to promote **community involvement** and increase individual confidence. From a traditional Irish music perspective Mary Nugent expressed that Local Authorities are enabling “a passing on of tradition” and fostering a **sense of place** and identity amongst communities.

Some of the musicians felt that the initiatives they were involved in also built a lot of **confidence** locally in both a collective and individual manner. Brenden Keeley felt that through the youth project the participants’ interest in popular music was taken seriously by the community. The Clear Sky Ensemble’s manager Nicki Ffrench Davis remarked that the local community now viewed Niwel Tsumbu as their ‘local boy’ as all of the musicians live in Cork and there is a feeling

of **community ownership** surrounding the group.

2.6 Benefits to Music Development Nationally

Joe Wall feels that all bands and musicians start from “the seed” or “humble beginnings”. He stressed that Irish bands that have achieved both national and international acclaim such as U2, BellX1 and The Walls all began making music locally. He believes that by providing support to musicians and opportunities for music making activities Local Authorities are not just contributing to music development at a **local** level but also at **national** and sometimes **international** level.

From a **music education** perspective Elaine Agnew believes the Local Authorities provide a really good model of how music education can occur in the most rural and disadvantaged communities to a very high standard. She comments that this needs to be more nationally recognised. Mary Nugent similarly commented on the important role of Local Authorities linking the **community to the classroom** and more specifically local musicians to the classroom. She believes that many Local Authorities are doing a great service in providing the opportunities to engage with live music locally.

2.7 Future of Music Development

Many of the musicians had concerns regarding the future of funding from Local Authorities. They also felt the need for increased **long term** sustained projects in the future and worry that in an economic downturn music will lose funding from the Local Authorities. Ronan Guilfoyle feels the level of local government music support in the rest of Europe is way ahead of the Irish model. He comments: “We (in Ireland) still have the idea that art is an optional extra, there is still an elitist tag”.

Elaine Agnew strongly advocates the need for a **specific music coordinator** within Local Authorities or on a national level to coordinate, support musicians, assess and provide **feedback** on initiatives. Some of the musicians believe that feedback on initiatives is often missing at present and this often isolates musicians. They feel that by providing feedback on the initiatives they are involved in, musicians can then up-skill and develop in appropriate ways. It was also pointed out by some of the musicians that often large-scale Local Authority music commissions are performed once and never again. They would like to see these commissions **performed widely** both on a national and international platform.

Some of the musicians feel that **arts centres** around the country are often perceived as elitist and associated with the visual arts only. They believe if more music occurred in these centres that it would serve to break down these perceptions and open doors to wider and more diverse audiences. The musicians also feel that the visual arts receive greater Local Authority support than music and would like to see this support broadened out further.

Conclusion

The findings of these interviews provide an important perspective on Arts Office music initiatives in relation to some musicians who have been directly involved with Local Authorities in varying contexts. While it must be noted that musicians who have worked with Local Authorities are naturally positive about their own work, the first-hand understanding they have gained of the work of the Arts Offices and the potential they have observed for music development should not be discounted. All ten musicians proved not only to have interesting insights about their individual projects and particular musical genre but a regular feature of these interviews was the musicians' conviction concerning the importance of local government involvement in music development generally, across musical genres and sometimes across arts disciplines.

Musicians' first contact with Local Authorities was a function of the musicians knowing about the Arts Office or the Arts Office knowing about them. Only two of the ten musicians sampled responded through public advertisement. The other eight became involved either through direct invitation or by deciding to approach the Arts Offices themselves. If these are the ways musicians engage with the Arts Office further work might be worthwhile in developing a higher awareness among musicians of the potential within Arts Offices for music projects. There would also be some merit in trying to broaden these access points.


The relationship between the Arts Office and the musicians emerged as an important one. The musicians always felt this relationship was best when it was one of enabling and facilitating the musician in their work. They felt that the Arts Office by affording them openness, flexibility and space ensured positive successful initiatives. Other enablers of successful initiatives were cited as the musician's input, interest, skills and networks. This coupled with the Arts Office drive and expertise, the musicians felt provided for successful music development initiatives.

Is the Arts Office contributing to the livelihood and practice of the musician or is the musician contributing to the Arts Office's achievement of its objectives for the musical life of the local community? The answer can often depend on who is asking the question. A partnership rather than client relationship would see each party as both contributing and receiving, based on complimentary areas of expertise and need. One of the most significant findings from these interviews were the numerous benefits the musicians believed Local Authority music initiatives could provide for musicians, local communities and music development on a national level. The role of Local Authorities in music education within educational settings was also strongly highlighted within some of the interviews.

With regard to the future of Local Authority involvement in music development, the overriding concern with continued funding is worrying. It points to a lack of confidence in continued government and local government backing from the musicians interviewed. The musicians were often frustrated that some of these very successful initiatives were not repeated or sustained due to lack of funding or the need to spread Arts Office resources to other genres or artforms. It was evident that it was as difficult for musicians to take the risk of reducing other work to work with Local Authorities.

It emerged as important that there should be a national coordinator to support Local Authority music initiatives as well as a broadening of the use of arts centres. It appears from these concerns

and recommendations that there is a need to secure and make concrete government and local government commitment to music development in Ireland.

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Section Six

Music and Public Art

The Per Cent for Art Scheme

Part 1 - Introduction

Public art is typically an artwork in any artform, permanent or temporary that represents a particular artist-led working practice, whereby a new work of contemporary art is created which generates opportunities for community involvement and collaboration on many different levels. The function of public art in an Irish context has been described as ‘an object of civic pride or a cause of stimulating debate’ (Department of the Environment, 2004, p. 9). A considerable amount of public art is made possible by the *Per Cent for Art Scheme*. The *Per Cent for Art Scheme* is a government initiated scheme which makes available one per cent of all public funds used to build national or local infrastructure for the creation of an artwork. The *Per Cent for Art Scheme* was in existence even before the first Arts Officer was appointed but its use in music is a recent development. This scheme was originally established as the Artistic Embellishment Scheme (later called the *Per Cent for Art Scheme*) in 1986 by The Department of the Environment and Local Government. A major review of the scheme from The Office of Public Works led to the setting up of the Public Art Research Team (PART) who called for a common national approach towards the *Per Cent for Art Scheme* (1996, p. 13). This led to the publication of the national guidelines in 2004.

Due to the unprecedented growth in the construction sector in Ireland over the last ten years or so, public art too enjoyed extensive development within Local Authorities. Many Arts Offices now employ or are in the process of employing dedicated public art staff as the *Per Cent for Art Scheme* has become a significant element of the Arts Offices overall programming. Originally, these art projects had mainly taken place in the form of permanent visual art installations. The scope of the scheme however is open to all art forms, permanent or temporary.

The national publication, *Public Art: Per Cent for Art Scheme Guidelines* (2004), laid emphasis on the wide scope of the scheme pointing out:

Public art can be of any form and can work within or across many artforms...[It] can be of any duration, temporary or permanent, and can be centred in an urban or rural context (Department of the Environment, 2004, p. 16).

Commissioning bodies have considerable flexibility to commission work from local, national or international artists and artist groups, either through direct invitation, limited competition or open competition (2004, p. 28). In this way they develop a ‘best fit’ with the needs of the project. The substantial funds available through this scheme allow large-scale innovative and often experimental commissions to be undertaken in music beyond what is routinely available within an Arts Office budget.

This part of the document considers the recent development of music within the *Per Cent for Art Scheme* as used by Local Authorities. At the time of writing, seven Local Authority Arts Offices had completed eleven music commissions funded through this scheme. These were: Cavan, Donegal, Kerry, Louth, Sligo, South Dublin and Wexford County Councils. Wexford County Council accounts for five of these commissions and the remaining Arts Offices initiated one music public art commission each. This is a growing area for music development and during the period of research many music projects were also in the planning stages.

Part two of this section provides a descriptive profile of each of the eleven completed music commissions. These are:

- ⊙ Cavan: *A Sense of Place*
- ⊙ Donegal: *One Less Petal, One Less Flame*
- ⊙ Kerry: *MillFest*
- ⊙ Louth: *Ardee Dances*
- ⊙ Sligo: *Pieces of Elsewhere*
- ⊙ South Dublin: *Tallaght [Chiaroscuro]*
- ⊙ Wexford:
 - *The Whisper of Ghosts*
 - *The Hook – A Place and A People*
 - *Four Aislings*
 - *The Sea*
 - *Harbouring*

In order to investigate the complexities of managing such initiatives within a Local Authority context, the Arts Officer, public art staff or other relevant personnel involved with these eleven projects were interviewed. Together with the profiles this revealed further insights into the variety and type of initiative undertaken by these Arts Offices. This included how the challenges surrounding such large scale commissions are met, the variety of funding and commissioning structures in use for public art programmes, the perceived benefits to those involved i.e. the community, musicians and music development in general. It also sought to identify specific factors that contribute to their overall success or factors that limit such commissions. The data was collected through face to face interviews, telephone interviews as well as email contact. A draft of this section was shown to the public art staff or Arts Officers involved for comment prior to publication to ensure accuracy.

Part 2 - Commissions

Arts Office: Cavan County Council

Name of Commission: *A Sense of Place* - Phil Bergan and Kevin McCann

Arts Officer/Public Art Staff: Rhonda Tidy (Arts Coordinator)

Timeframe: March 2005-April 2007

Genre(s): World Music/Oral Traditions/Film

Type: Commission by direct invitation

Description: The aim of this multi-genre commission was to explore music, film and oral traditions as mediums for artistic expression and cultural exchange. A facet of the project was to build the capacity and scope of the cultural life of the Belturbet area through professional development for local musicians, filmmakers and storytellers as well as through forging links with key stakeholders both inside and outside the county.

The commission involved a series of storytelling workshops for young people, masterclasses for professional musicians and collaborations between musicians and filmmakers. Professional storytellers Niall De Búrca and Anne Smith visited schools in the area to inspire the work of the musicians and film artists involved. The music brief was to explore music as an intrinsic facet of local contemporary tradition and cultural expression, whilst creating professional development opportunities for local musicians. Professional local musicians collaborated with Columbian and Congolese musicians under the supervision of music curator Phil Bergan within a series of workshops, masterclasses and events.

This project resulted in a festival of world music celebrating a fusion of traditional/indigenous music and world sounds. An original arthouse film created by local film artist Kevin McCann was also produced which premiered at the Ramor Film Festival 2007, Virginia, Co. Cavan.

Musicians/Artists/Consultants Involved: *Lead Artists:* Phil Bergan (producer), Rory McGovern (musicologist), Cormac McCann, Peter Sheridan, Daragh Slacke (Belturbet musicians), Kevin McCann (Belturbet film), Niall De Búrca and Anne Smith (Belturbet storytelling)

Cultural Advisor: Dr. Freda Donohoe, Centre for Non-profit Management, TCD: Consultancy (in kind). Prof. Máiréad NicGrath, UU Academy for Irish Cultural Heritages: Consultancy (in kind)

Scheme: Main Drainage

Partnerships/Participants: The project took place across a number of venues: Convent of Mercy, Fairgreen National School, Milltown National School, Scoil Naomh Mhuire, Belturbet Vocational School, Belturbet Railway Station, Slieve Russell Hotel, Ramor Theatre, Virginia, Co. Cavan

Interview with: Rhonda Tidy

Arts Office: Donegal County Council

Name of Commission: *One Less Petal, One Less Flame* - Elaine Agnew

Arts Officer/Public Art Staff: Terre Duffy (Public Art Manager)

Timeframe: December 2006-September 2007

Genre(s): Contemporary Classical/Traditional Irish / Literature

Type: Commission by direct invitation

Description: This *Per Cent for Art* commission enabled a major arts and community project in the Fanad peninsula in Donegal which resulted in the performance and recording of a new work by Elaine Agnew entitled *One Less Petal, One Less Flame* with a prologue by traditional musician Tommy Peoples and an epilogue by the Italian musician Gabriele Mirabassi. This project was one of many celebrating the 400th anniversary of the Flight of The Earls. The music drew on texts written by children who explored the Flight of the Earls in creative writing and music workshops led by the Donegal poet Cathal Ó Searcaigh, the writer Kate Newman and the composer Elaine Agnew. The Donegal Public Art Programme partnered with the Belfast based arts organisation Moving On Music to achieve this project.

This outreach project culminated in the premiere of a newly created piece involving a diverse range of musicians including traditional musicians, the Irish Chamber Orchestra, a 120 participant children's choir and the Italian group, the Gabriele Mirabassi Trio. The work was premiered in September 2007 in St. Peter's Church Milford. This piece was in three parts of approximately one hours total duration: a prologue composed by Donegal Fiddler Tommy Peoples; the main body of the work composed by Elaine Agnew drawing on music and words created in the schools workshops; the final epilogue by Gabriele Mirabassi inspired by the journey across Europe of the old Gaelic chieftains with their families. A book of writings by the pupils of the Fanad schools was also published as part of this project.

Musicians/Artists Involved: Elaine Agnew (composer), Tommy Peoples and musicians (fiddles, vocals, accordion, bodhrán & dance), Irish Chamber Orchestra (conductor Brian MacKay), Gabriele Mirabassi Trio (clarinet, guitar and bass), Kate Newmann and Cathal Ó Searcaigh (writers/poets)

Scheme: Pooled funds

Partnerships/Participants: Children's choir drawn from: Scoil Mhuire National School, Ayr Hill National School, Brownknowne National School, Kerrykeel National School, Drumfad National School, Caiseal National School, St. Joseph's National School, Rathmullen, St. Garvan's National School, Drumhalla

Interview With: Terre Duffy

Arts Office: Kerry County Council

Name of Commission: *MillFest* - Ruairí Ó Cuiv and Angela Dorgan

Arts Officer/Public Art Staff: Kate Kenelley (Arts Officer), Ruairí Ó Cuiv (Public Art Consultant)

Timeframe: May 2005 (8 days)

Genre(s): Popular/Rock

Type: Commission by direct invitation

Description: *MillFest* was a youth community project which included songwriting workshops, a performance and CD recording. Ruairí Ó Cuiv, an independent arts consultant, and Angela Dorgan, director of the Federation of Music Collectives coordinated the initiative. This project involved 27 students from the town of Milltown, Kerry ranging in age from 12 to 17 years and three professional musicians. The musicians included Peter Baxter and Chris Teusner, who are specialist music facilitators with 'Songschool' (a songwriting in schools initiative) and Iain Archer; solo artist formerly with the band Snow Patrol. These musicians facilitated songwriting workshops in Milltown Presentation Secondary School and offered technical resources and mobile recording equipment to the school. These workshops culminated in a CD recording and a performance for the Milltown Community. It was recorded that approximately 350 of the 450 residents of Milltown attended this concert.

Musicians/Artists Involved: Songschool (Peter Baxter and Chris Teusner) Iain Archer (popular musician)

Scheme: Housing

Partnerships/Participants: Ruairí Ó Cuiv (arts consultant), Angela Dorgan (director FMC), Milltown Arts Committee, Milltown Presentation Secondary School

Interview With: Kate Kenelley

Arts Office: Louth County Council

Name of Commission: *Ardee Dances* - Rachel Holstead

Arts Officer/Public Art Staff: Brian Harten (Arts Officer), Vincent O'Shea (Consultant)

Timeframe: April 2005-November 2005

Genre(s): Contemporary Classical/Traditional Irish

Type: Commission by competition

Description: *Ardee Dances*, a five movement suite for fiddle and baroque strings, was commissioned from the Irish composer Rachel Holstead for the Ardee Baroque 2005 festival. It was performed by the Irish Baroque Orchestra, with the traditional musician Gerry O'Connor (fiddle) and guest director Elizabeth Wallfisch (baroque violin). Masterclasses, workshops and education projects were also part of the overall commission. The commission focused on the relationship between baroque performing practice and Irish traditional music. The five movements of *Ardee Dances* followed the flow of the Ardee landscape through the cycle of ice age, thaw and re-growth. The piece drew on two contrasting styles of fiddling to move from stillness to wild dances.

Musicians/Artists Involved: Rachel Holstead (composer), Irish Baroque Orchestra (IBO), Gerry O'Connor (traditional musician) Elizabeth Wallfisch (classical musician)

Scheme: Housing Scheme in Seán O' Carroll Street, Ardee

Partnerships/Participants: Ardee Baroque, IBO, adjudication panel/consultants (Mark Duley, Dermot McLaughlin, Fergus Sheil)

Interview With: Brian Harten

Arts Office: Sligo County Council

Name of Commission: *Pieces of Elsewhere* - Ian Wilson

Arts Officer/Public Art Staff: Mary McDonagh (Public Art Officer) and Joe Lee (Curator)

Timeframe: 2004-2005

Genre: Contemporary Classical

Type: Commission by public art panel

Description: This music commission for soprano and percussion ensemble was one of ten projects within *Unravelling Developments 2004-2006*, a series of public art projects curated by Joe Lee. Composer, Ian Wilson was invited from the public art panel to develop a new work that would be accessible in the public realm. Ian responded to the brief by proposing to write a piece of music using 17 classical Japanese haiku. The work was recorded on CD at the Royal Irish Academy of Music (RIAM) with soprano, Natalie Raybould and the RIAM Percussion Ensemble. Ian also collaborated with the Course Director and 2nd year students of Industrial Design in Sligo Institute of Technology who designed and made three listening posts which were sited in public areas of the Quayside Shopping Centre, Sligo Train Station and the Sligo Institute of Technology. When these listening posts were activated by a member of the public, they played the 17 short pieces. The proposal was to write music that would be contemplative and atmospheric in mood and so allow the listener to step outside of their immediate urban surroundings for a brief moment. The listeners could then enjoy as much or as little as they liked of these musical pieces. The listening posts were installed from October to December of 2005. Copies of the CD were distributed by the Arts Office at various events and functions.

Musicians/Artists Involved: Ian Wilson (composer), Natalie Raybould (soprano), Royal Irish Academy of Music (RIAM) percussion ensemble

Scheme: Water Services

Partnerships/Participants: RIAM, Sligo Institute of Technology, Quayside Shopping Centre, Sligo Train Station

Interview With: Mary McDonagh

Arts Office: South Dublin County Council

Name of Commission: *Tallaght [Chiaroscuro]* - Stephen Gardner

Arts Officer/Public Art Staff: Orla Scannell (Arts Officer)

Timeframe: 1999-2001

Genre(s): Contemporary classical

Type: Commission by public art panel

Description: This music commission for string quartet was the first Local Authority music initiative commissioned as part of the *Per Cent for Art* programme. It was part of the *In Context 2* public art programme in South Dublin County Council that was coordinated by the consultancy company 'Artworking'. Stephen Gardner travelled around the peripheries of Tallaght to capture the atmospheric moods and impressions of the place to influence his musical composition. Simultaneously as part of the same *In Context 2* programme, visual artist Paul Seawright was undertaking a photography commission, *The Map*. There was no initial planned partnership between these two projects but the two artists began collaborating on their commissions after meeting. The project culminated in a live performance in the Tallaght civic offices alongside the photography exhibition in November 2000. A CD recording was also made and almost 3,000 copies were distributed through the public libraries of South Dublin. Raymond Deane commented; "Such an exposure for a fairly uncompromising piece within an environment so drastically divorced from the usual contemporary music 'scene' was unprecedented" (p. 49, 2002, *In Context*, South Dublin County Council).

Musicians/Artists Involved: Stephen Gardner (composer), Brona Cahill (violin), Joachim Roewer (violin), William Butt (cello), Micheal D'Arcy (violin)

Scheme: Pooled Funds

Partnerships/Participants: Artworking (consultants) Paul Seawright (artist)

Interview With: Rachel McAree (Public Art Project Manager)

Arts Office: Wexford County Council

Name of Commission: *The Whisper of Ghosts* - Elaine Agnew

Arts Officer/Public Art Staff: Rosaleen Molloy (Arts Officer), Mary Phelan (Public Art Programme Co-ordinator)

Timeframe: October 2003-May 2004

Genre: Contemporary Classical/Literature

Type: Commission by direct invitation

Description: This largescale orchestral and choral work was a collaborative composition between composer Elaine Agnew, writer Kate Newman and the pupils of Piercestown, Mayglass and Murrintown Primary Schools in addition to the Piercestown Active Retirement Group. This was the first *Per Cent for Art* music commission in Wexford. This initiative focused on a community participatory element where Elaine and Kate worked collaboratively for six months facilitating a series of improvisational workshops involving creative writing and music making with the pupils and teachers from these schools as well as with members of the active retirement group. The poems written from the creative writing workshops served as the basis for Elaine's composition. The resulting new work was performed by the pupils of the primary schools alongside the Irish Chamber Orchestra. The work was premiered in the Theatre Royal, Wexford in May 2004. A live recording was made and a book published of the writings of the participants in the project. Councillor Larry O'Brien, the then Chairman of Wexford County Council commented; "The commission has interrogated the meaning of public art on every front and in the process it has built community, stimulated artistic excellence and innovation and raised standards that have exceeded all expectations" (Wexford County Council, 2004, p. 6).

Musicians/Artists Involved: Elaine Agnew (composer), Kate Newman (writer), The Irish Chamber Orchestra (conductor David Brophy), Children's choir (from schools)

Scheme: Fardystown Regional Water Supply Scheme

Partnerships/Participants: Irish Chamber Orchestra (ICO), Piercestown National School, Mayglass National School, Murrintown National School, Piercestown Active Retirement Group

Interview With: Rosaleen Molloy

Name of Commission: *The Hook – A Place and A People* - Vincent Kennedy

Arts Officer/Public Art Staff: Rosaleen Molloy (Arts Officer), Stephanie Black, James Moran (Public Art Coordinator)

Timeframe: October 2004-September 2005

Genre(s): Contemporary Classical

Type: Commission by public art panel

Description: This nine movement work for pipe and brass band was commissioned by Wexford Arts Office in 2004. The Irish composer and wind band conductor Vincent Kennedy was selected from a multidisciplinary panel of artists for public art projects as part of the Wexford's 2004 round of *Per Cent for Art* commissions. Vincent responded to an open brief and proposed a new piece of music which would reflect life in south-west Wexford and more specifically tell the story of the Hook peninsula. Vincent Kennedy wrote of his commission; "It will convey my impressions of landscape, people, times, events, emotions and celebrate the life I have witnessed here" (Kennedy, 2005, CD liner notes). The composition involved a large amount of community engagement by involving local brass and pipe bands. It received three performances at Fethard Community Hall, The Hook Lighthouse and Campile Community Hall. A CD recording of the work was also made. There were subsequent performances of the piece, including a performance in the National Concert Hall in 2008 and a performance of part of the work was recorded by CMC. The local musicians now use it as part of their repertoire, it has been used as competition syllabi and has been performed internationally in Wales.

Musicians/Artists Involved: Vincent Kennedy (composer), The New Ross and District Pipe Band, The New Ross Holy Family Confraternity Band, Members of the Rathfarnham Concert Band

Scheme: Campile and Fethard-on-Sea Housing Scheme

Partnerships/Participants: Local bands, Rathfarnham Concert Band

Interview With: Rosaleen Molloy

Name of Commission: *Four Aislings* - Rob Canning

Arts Officer/Public Art Staff: Rosaleen Molloy (Arts Officer), James Moran, Mary Phelan, Sinéad Redmond (Public Art Administration Staff)

Timeframe: 2005-2007

Genre(s): Contemporary Classical/ Electro Acoustic

Type: Commission by public art panel

Description: This was an electro-acoustic commission by Wexford-born composer Rob Canning documenting the local area of Bannow, Co. Wexford visually and aurally. The initiative resulted in the production of CD, DVD and internet site www.forthandbargy.org in collaboration with photographer Dominic Turner.

This composition is based on manipulations of environmental and audio recordings encountered locally, including sound recordings, stories, folklore recordings, songs and tunes. The composer collaborated with many members of the local community in developing this work.

Musicians/Artists involved: Rob Canning (composer), Dominic Turner (photographer)

Scheme: Caisleán an Dinigh Housing Scheme

Partnerships/Participants: artists, local community

Interview with: Rosaleen Molloy

Name of Commission: *The Sea* - Stephen Gardner and Gary Coyle

Arts Officer/Public Art Staff: Rosaleen Molloy (Arts Officer), Clíodhna Shaffrey (Curator), James Moran (Public Art Programme Coordinator)

Timeframe: October 2005-November 2006

Genre(s): Contemporary music and multimedia artwork

Type: Commission by competition

Description: This multimedia music and film commission explored the seascapes surrounding the 200 kilometres of Wexford Coastline. The visual artist Gary Coyle swam through several locations along the coastline, during all seasons, varying weather conditions and differing times of the day. Gary videoed the seascapes using a special camera filter from various perspectives within the water. Stephen Gardner then composed a piece of music to accompany the edited images. The process resulted in *The Sea*, a multimedia DVD featuring a visual presentation and a newly composed piece of music. The work was screened continuously for four days within the Christ Church Old School in Gorey in November 2006 and the DVD was widely distributed.

Musicians/Artists Involved: Stephen Gardner (composer), Gary Coyle (visual artist)

Scheme: Ballowen Housing Scheme, Gorey

Partnerships/Participants: Artists, Christ Church Old School, Gorey

Interview With: Rosaleen Molloy

Name of Commission: *Harbouring* - Ian Wilson

Arts Officer/Public Art Staff: Rosaleen Molloy, (Arts Officer), Sinéad Redmond (Public Art Administrator)

Timeframe: January 2006-June 2008

Genre(s): Contemporary Classical

Type: Commission by competition

Description: This commission was a large scale choral and orchestral work, written for orchestra, solo accordion, choirs and traditional Irish singers. The brief set for this commission was the composition of a 50 minute choral and instrumental work with a distinctive Irish choral sound which would bridge singing and choral traditions, celebrate choral music in Co. Wexford and mark the achievements of ten years of choral development arising out of the County Wexford Children's Choirs (CWCC) Project. The work was premiered during June 2008 involving over 150 performers including three local choirs, a traditional music singing group, a solo accordion player and the Irish Chamber Orchestra.

Ian Wilson was awarded the commission based on his proposal to set a selection of nine poems based on the theme of harbours. *Harbouring* represents the largest music commission undertaken by Wexford County Council to date.

Musicians/Artists Involved: Ian Wilson (composer), Fergus Sheil (conductor) Wexford Festival Singers, Enniscorthy Choral Society, Gorey Choral Group, WHISHT! Traditional Singers, Dermot Dunne (accordion) and the Irish Chamber Orchestra (ICO)

Scheme: Rosslare and Carcur Main Drainage scheme

Partnerships/Participants: Performance groups involved

Interview With: Rosaleen Molloy

Part 3 - Analysis

The Local Authority *Per Cent for Art* music commissions that have taken place to date are few in number when compared to the use of visual arts for this scheme. It is evident however that the commissioning of music within this scheme is growing. The description of these eleven *Per Cent for Art* projects illustrates the varied ways in which music can be used within public art. The example of these eleven successful initiatives serve as a model for other Local Authorities wishing to include music within public art.

The 2006 *Sounds New* report found in relation to contemporary music that “the level of funding and size of awards is generally felt to be insufficient, particularly to cover the cost of commissioning and producing” and called for “increased opportunities for performance of commissioned and other work” (2006, p. 20). Through the funds available within the *Per Cent of Art Scheme*, Local Authorities have emerged as a potentially significant leader in addressing this need for commissioning large-scale contemporary music.

Through an analysis of these eleven commissions, significant issues emerged. Many Local Authorities have appointed full-time public art staff to develop and manage the implementation of the *Per Cent for Art Scheme* across all artforms. In Local Authorities without public art staff, projects are organised by the Arts Officer or an outside public art consultant. However, public art consultants were also utilised where public art staff were in existence. This staff/expertise issue and other issues were discussed in interviews with public art staff or other personnel involved with each commission. Their responses are discussed below grouped under a number of themes.

3.1 Overview

It can be seen that the use of the *Per Cent for Art Scheme* to date has resulted in:

- ⊙ new music works
- ⊙ public performances
- ⊙ CD/DVD recordings
- ⊙ multimedia publications
- ⊙ workshops
- ⊙ festivals/anniversary celebrations
- ⊙ installations

The most frequent musical genre involved is contemporary classical music. Many of the commissions also provided the opportunity for cross genre collaboration, usually with some aspect of traditional music. However, the making of electro-acoustic sound works in conjunction with film is found in two of the commissions. Three particular composers feature regularly within these eleven initiatives. Elaine Agnew, Ian Wilson and Stephen Gardner each feature in a least two of the commissions. This may reflect the context of the artworks or the suitability of certain composers’ skills to such projects.

Most projects focus on commissioning a new music work (ten out of the eleven initiatives) but also include a strong local community engagement. There are of course different levels of participation involved, including:

- ⊙ participating in workshops
- ⊙ participating as performers
- ⊙ contributing to the new work in workshops

- ⊙ following the progress of the composition in process
- ⊙ hosting performances in the local area
- ⊙ influencing the brief of the commission

The particular musical genre involved may influence the type of local participation, for example popular music was used for a youth initiative in Kerry.

A notable feature of these commissions is the characteristics of musicians commissioned. Many of the musicians (in the genres of pop/rock, traditional, contemporary classical, electro-acoustic) have a national or international standing and it is clear that the *Per Cent for Art Scheme* has the capacity to bring a high level of expertise and excellence to local communities. There is increased use of local musicians as performers often in conjunction with established professional performers or performance groups. The commissions also provide an opportunity for local and national musicians to build new audiences at local level. Most commissions have to date primarily commissioned composers from the Republic and Northern Ireland. With the further development of the scheme, proposals may be received from international composers and at the time of writing there was at least one project in planning that was awarded to a composer from another country.

3.2 Objectives

The public art staff and Arts Officers interviewed gave a number of similar reasons for the decision to undertake music within their *Per Cent for Art* programmes. Often this was a policy decision to expand the scope and breadth of artforms included in the programme. For example, Donegal has a strong tradition of public art with over forty commissions completed since 1990, mostly in visual arts. As part of their most recent public art policy, there was a specific emphasis placed on encouraging all art forms, and so a music project *One Less Petal, One Less Flame* was commissioned in 2007. Louth, Sligo, South Dublin and Wexford also identified a need to embark on new artforms within public art programming. This broadening out of public art policy was also influenced by experiences of successful projects in other artforms. The Kerry Arts Office discussed the success of a playwriting *Per Cent for Art* initiative which provided the Arts Office with the confidence to branch into other artforms beyond visual arts within public art schemes. Interestingly, the success of one Wexford commission is what inspired Donegal to take on a similar initiative using the same model as *The Whisper of Ghosts*.

A local event or festival often became the instigator for a music commission. This was particularly notable within three of the Local Authorities interviewed. The Ardee Baroque Festival in Louth, was ideally placed to commission new music within public art that would also involve the Irish Baroque Orchestra.

Commemorations typically occur in the form of a monument or sculpture. It is interesting to note that Local Authorities have used music in the *Per Cent for Art Scheme* for this commemorative purpose. *The Flight of the Earls* commemoration in Donegal acted as a suitable event to include a music in public art project. Wexford too utilised the tenth anniversary of the CWCC to commission new choral music within the *Per Cent for Art Scheme*.

Meeting an identified local need was the starting point for many of the commissions. For example the Belturbet International Music Workshops set the overall aim in the artists brief as, developing an understanding and awareness of local music, film and cultural traditions. Contrastingly, the Millfest project in Kerry was carried out in a local area with strong traditional Irish music roots

and this became the reason not to embark on an initiative in this musical genre. Rather the local community felt that the youth interest in garage bands needed to be supported as traditional music already benefited from huge local backing.

3.3 Commissioning Methods

Since there are a wide variety of commissioning methods open to Local Authorities, as set out in the Public Art Guidelines (2004), there is often a challenge to be considered in deciding between prescriptive or open-ended commissioning briefs and direct invitation and open competition. Cavan, Kerry, Donegal, and Wexford (in two projects) used direct invitation. For example, Elaine Agnew was invited directly by the Donegal Arts Office to carry out the *One Less Petal, One Less Flame* commission as it was based on *The Whisper of Ghosts* model previously carried out in Wexford. Louth made use of both direct invitation and public advertisement in the *Ardee Dances* commission. With this initiative, the contemporary composer element was advertised nationally and assessed by a specialist selection panel in response to a detailed brief. The traditional musician lived locally and was directly invited by the Arts Officer to be a part of the work. The Arts Officer commented; “you must go with the context of the musicians” (Brian Harten, 2007). He believes that traditional musicians work in a less formal way than classical musicians and direct invitation was considered a more appropriate approach on this occasion.

Public advertisement was also used by Sligo and South Dublin. Here, these Arts Offices used national advertisements for a multi-disciplinary panel rather than a particular initiative or artform. In Sligo, *Pieces of Elsewhere* was part of ten overall projects within a series of public art projects. As funding became available through various Local Authority schemes an artist from the panel was selected to respond to a particular brief. A series of meetings occurred then between the public art coordinator, curator and composer in order to develop the project. The South Dublin Commission *Tallaght [Chiaroscuro]* was part of the *In Context 2* programme. Unlike Sligo, this programme pooled all *Per Cent for Art* funding and commissioning briefs were deliberately left open ended so as to allow for greater artist/composer flexibility. This process allows the artist to explore the local environment and respond creatively (South Dublin County Council, 2002, p. 80):

There were no prescribed sites, budgets, or materials, no fixed timescales, nor particular communities or residents’ associations with whom artists had to work. This approach was to facilitate the aspiration that artists would:

- 1) self select
- 2) consider context over site
- 3) carry out research subsequent to being appointed rather than prior to selection.

As Wexford has completed five music commissions within the *Per Cent for Art Scheme* they have adapted their commissioning methods over time. The first music commission in 2003 used direct invitation. The subsequent phase of commissioning involved a multi-disciplinary panel of artists similar to the Sligo structure. The commissioning brief in this case was open-ended and non-prescriptive. One of the findings of this commissioning method was the challenges that arose in matching artists to specific capital projects. Based on this experience, the next phase of commissioning adopted a more directed approach. In this case the commission is sometimes but not always genre specific. Its most recent music commission was by open competition with a specific brief in terms of length, music forces and inclusion of choral and traditional singing. This Local Authority is continuing to revise its commissioning structures at present as are many Local Authorities.

3.4 Permanency

As public art practices shift there can be an issue regarding the non-permanency of music in public art projects. This stems from the tradition of sculptural art works usually being placed on the site of a Local Authority scheme (e.g. new roads, housing, etc.) All of the Arts Offices examined however, found that they had the full support of their Local Authorities when they introduced the music initiatives outlined. Donegal and Sligo commented on the value of advocacy work being done within the Local Authority prior to setting up the music initiatives that ensured an understanding of the role of public art within the organisation. South Dublin felt that once the project was recorded there was no issue as the piece was then permanent. An interesting point was raised with the Kerry Arts Officer when she explained that certain funds influence the artwork and artform that the *Per Cent for Art Scheme* is used for. For example, if the funding is part of a roads scheme in Kerry, the policy in that council is that the one per cent funding is to be spent on a permanent sculpture sited on the new road. Other funding schemes were identified as being more flexible. For example in Wexford, water schemes were seen as quite open as they deal with broad regions rather than a particular local area.

3.5 Partnerships

Partnerships emerged as a strong feature of the *Per Cent for Art* initiatives. These partnerships manifested themselves in a myriad of ways. Firstly, there were partnerships between musicians and ensembles themselves, which often crossed musical genres. Partnerships across artforms were also evident in many of the Local Authority projects. Additional partnerships were formed amongst communities also. These most often occurred between community groups, schools and local music groups. Professional partnerships with consultants, curators, music resource organisations and professional musicians/ensembles were also prevalent in the initiatives examined. These partnerships serve to highlight the huge range of possibilities and opportunities that can be explored through music and public art schemes. Furthermore, it is very apparent from these projects that such partnerships enable successful projects due to varying expertise, skills, contacts and creative inputs.

3.6 Expertise

The expertise of the people involved in the commissions also emerged as a crucial success factor of these music initiatives. The skills of the musicians were obviously important here but also six out of the seven Local Authorities acquired consultancy assistance to aid their projects. This type of expertise also can act as a means of information sharing and promoting models of best practice amongst Local Authority Arts Offices. This consultancy was crucial to the Louth initiative where there is no public art staff within the Arts Office. Here, the Arts Officer explained that *Ardee Dances* would not have been possible without the personnel to dedicate their time to the commission. Similarly, the Kerry Arts Officer commented that by hiring an outside arts consultant she felt *Millfest* was “in safe hands”.

The Sea commission in Wexford developed out of a joint application from a curator and two artists. The Arts Officer believes that this curator input gave added value to the development of the commission and allowed for smooth running of this initiative. Sligo employed a consultant to curate their overall *Unravelling Developments 2004-2006* programme. Here the Public Art Officer felt the involvement of the curator with a practitioner background increased confidence amongst the artists involved in the ten projects within the programme.

Donegal had similar outside expertise in the partnership with Moving on Music. Here, the partnership involved Moving On Music assigning a project manager to oversee the Flight of the Earls music commission. The project manager liaised with all of the musicians involved as well as dealing with the project's finances. The Donegal Public Art Manager commented that as well as bringing a lot of expertise to the project, from a time management perspective, they were hugely beneficial partners. Due to this partnership the Public Art Manager had time to deal with other Per Cent for Art projects during the same time period. Cavan used 'in kind' consultancy support through partnerships between Trinity College Dublin and the University of Ulster.

The use of consultancy was raised by a number of Arts Officers, as adding significantly to the quality and success of a project but that the cost was often a further consideration to be addressed. The consultant's fee in this regard is a percentage of the total *Per Cent for Art* commission fund, as allowed by the national guidelines, but this reduces the amount of funding available for the artwork itself.

3.7 Community

The Wexford Arts Officer specifically spoke about the importance of community involvement and ownership in order to maximise the impact of a commission. Often this local participation element is written into the artist's brief and sometimes it occurs organically when the artist builds up relationships in a locality. All of the music *Per Cent for Art* commissions had a community ownership element whether directly involved in the performance, attending an event or receiving a CD/DVD, or the locality being reflected in the commissions. Four of the five initiatives in Wexford had direct community participation. In *The Whisper of Ghosts* the Arts Officer felt that due to the participation from the local schools and active retirement group, people felt a return from the *Per Cent of Art Scheme*, it was "not imposed on the community but for them, by them and with them" (Rosaleen Molloy, 2007).

The use of local musicians was very much a feature of the *Per Cent for Art* commissions. The *Hook – A Place and A People* in Wexford involved local pipe and brass bands. The Arts Officer felt there were "local links for local audiences" which contributed significantly to the success of the commission. The merging of local traditional musicians with classical musicians was utilised in Donegal, Louth and Wexford (*Harbouring*). This idea was used by all three initiatives to ensure that there was a local link as part of the overall commission. The Cavan *Belturbert International Music Workshops* similarly engaged local traditional musicians in an effort to explore local traditions in the project. This particular initiative was specifically aimed at community involvement and involved community consultation from the outset. Kerry's *Millfest* was for and about the community also. Here, a local community arts committee had direct input in a similar way at the beginning of the project. The Arts Officer commented on the feeling of community engagement and ownership on performance night and described it as "electric" (Kate Kenelley, 2007).

A sense of place was a predominant preoccupation with all of the eleven initiatives. The Louth Arts Officer commented, "the place defines the music" (Brian Harten, 2007). This was very apparent in *Ardee Dances* where the Ardee landscape and history of glaciation in the area was reflected in the new commission. Even in commissions that did not directly involve the community in music making, the reflection of place was still much in evidence. For instance,

Tallaght [Chiaroscuro] involved the composer travelling around the borders of Tallaght in order to capture the atmosphere of the local environment to influence his composition. The unplanned photography exhibition alongside served to highlight this connection further. *The Sea* commission in a similar manner explores the Wexford coastline. Using the swimmers videoed seascapes the composer was able to compose new music in response to the visual images.

Controversy may exist around the issue of community ownership and the *Per Cent for Art Scheme*. The Local Authority serves the public but there is also a responsibility to serve the artist. The question of ‘who is it for?’ arose amongst some of the Arts Officers interviewed. Often what is considered artistically successful may not be accepted within the public eye and vice versa. This is particularly the case with contemporary music. Louth and Wexford in particular came across public debate regarding some of the contemporary music commissioned. In addition, Cavan and Louth experienced some public dissatisfaction over the fact that a number of the musicians involved were not from their local areas or not from Ireland. However, the Louth Arts Officer felt that this is exactly what art should be striving to achieve – debate. The Wexford Arts Officer similarly felt that debate surrounding contemporary music is a healthy development in the country.

Community involvement, while usually highly successful, also posed challenges to successful initiatives. The Sligo commissioned *Pieces of Elsewhere* depended on the public to engage with the new music through listening posts in public areas. The composer in an interview expressed that, “Ultimately, on reflection that was probably the weakness of the project, that it did take someone to be either brave enough, or interested enough or just curious enough to actually go and press a button and stand in front of a strange looking artefact” (Ian Wilson interview with Eve O’ Kelly, recorded 12th May, 2006, in CMC). The initial proposal for the Wexford commission *Four Aislings* was modified by the artist to ensure community participation and meet the interests of a community with a strong Irish music tradition. However, it is in meeting such challenges and overcoming limits that artwork is often made.

3.8 Music Development

Many of the Arts Offices felt that the music initiatives supported living, practising musicians and composers by providing opportunities to showcase their work, gain exposure and develop their own practise at the same time. The commissions also afforded possibilities for the musicians/composers to engage in different ways of working in varying situations. Opportunities to fuse and experiment with musical genres and arts disciplines were also evident in many of the commissions examined.

The music initiatives also acted as a means of raising the profile and creating an awareness of contemporary music in particular as well as of living musicians/composers. With the South Dublin commission the Arts Office felt that contemporary music was underexposed in the Tallaght area. The objectives of the commission was to break down assumptions that certain musical genres are suitable for a certain social class of people only and open up contemporary music to all of society. Similarly, the Donegal Arts Office felt that there is little or no contemporary classical music ever performed in the rural isolated areas in Donegal. *One Less Petal, One Less Flame* aimed at making contemporary music accessible to the rural community on the Fanad Peninsula. Sligo, Louth and Wexford Arts Offices further referred to the issue of making music locally accessible. Among the comments was the view that by providing access to such musical experiences it in turn has the potential to build audiences for new music.

Many lasting partnerships were also created by each of the music with *Per Cent for Art* initiatives. An example of this can be seen in Louth, with musicians Gerry O'Connor and Elizabeth Wallfisch, involved in the *Ardee Dances* commission. They have gone on to perform traditional Louth repertoire together nationally and internationally, in venues such as Wigmore Hall in London and the Early Music Festival in Cork. Some of the children involved in Kerry's *Millfest* have gone on to form bands and perform locally. The Arts Officer commented that the legacy *Millfest* left with the community made a far greater impact than any permanent piece of sculpture. There have been subsequent performances of the *The Hook A Place and A People (Wexford)*, including performances in the National Concert Hall and a part of the commission was recorded by CMC. The musicians involved now use it as part of their repertoire which has been performed internationally. In Cavan, the *Belturbet International Music Workshops* resulted in a new samba band 'Cavasamba' in the area. New work was produced for this band arising out of the project. The Arts Office further commented that the exchange of musical and cultural traditions meant that local musicians tapped into a much larger national and international network of professional musicians and through this several musicians/ensembles have since toured as a result.

3.9 Critical Review

Considered public reception and evaluation as well as professional critical review is as vital to the artist as to the local community. Lack of professional criticism was very apparent in researching music within the *Per Cent for Art Scheme*. National arts criticism can serve to provide recognition for the artist, informed interpretation for the public and through critical commentary shape and influence future work in public art. This is lacking at present.

Conclusion

From an analysis of these *Per Cent for Art* music commissions it is possible to observe the scheme's potential to contribute to music development in Ireland. This includes:

- ⊙ enriching the musical life of local communities
- ⊙ providing opportunities for international, national and locally recognised composers and performers within all music genres to make significant new music artworks
- ⊙ contributing to a musician's professional living in this country
- ⊙ expanding the horizons of the artform (for example through commissioning artworks that connect various music genres or the generation of a work that engages diverse arts practices)
- ⊙ engaging local communities with music at the highest artistic level
- ⊙ bringing national and international music expertise to a local community
- ⊙ engendering a sense of local ownership of works of wider significance

The Sounds New report points out that "contemporary music has lagged behind other artforms in securing a valued position in the Irish arts world" (2006, p. 20). The Local Authority *Per Cent for Art* music initiatives have the potential to help to address this gap. In addition, it provides contemporary composers with greater opportunities for commissioned work as well as finding new ways of working.

The programming of music within the *Per Cent for Art Scheme* and the role of Local Authorities as music commissioners is relatively new in Ireland. There is consequently an element of finding

‘the right fit’ or best approach for how each Arts Office will initiate and engage with music *Per Cent for Art* commissions. The research has identified two distinct commissioning models from the music initiatives carried out to date. These are defined brief and open-ended commissions. The artists are selected through public advertisement, direct invitation or an artists panel is created. There are many variables to consider regarding all of these approaches. As each Local Authority further expands the scope of *Per Cent for Art* artforms there is a need for an evaluation of these structures both individually in the Arts Offices themselves and nationally between all of the Local Authorities. In this way, *Per Cent for Art* initiatives can benefit from models of best practise and further develop approaches to engage high quality artists.

The question for whom public art initiatives are intended is an ongoing one. There is an issue here between artist and public perceptions of public art as well as an issue with the engagement of musicians from outside local areas securing local funds. This highlights the need for and importance of mediation and preparatory work in music initiatives particularly involving new work and non-local musicians. As Local Authorities are using public funds and serve the public, the ‘who is it for question’ arises frequently. It became very clear that music in the *Per Cent for Art Scheme* benefited not only the musicians/ensembles/composers involved but also the communities where they took place, and music development on a regional, national and sometimes international level. This in itself perhaps begins to answer the ‘who is it for question’. The answer is that the effects of these initiatives appear to be broad reaching and accumulative. Many of the results are tangible as was evident in new music partnerships, festival expansion and actual new music produced. Other intangible outcomes must also be taken note of however, such as creative influences, musical exchanges, social connections and participation, musical access and awareness, to name but a few.

By introducing music into *Per Cent for Art* programmes, all of the Arts Offices felt their *Per Cent for Art Schemes* benefited from a broadening out and an expansion of possibilities. These benefits did not just impact on music but all arts disciplines. In fact, due to the success of the music projects executed, several of the interviewees commented on the effect they have had on initiating ideas and instilling confidence for subsequent music initiatives and for the use of other artforms within the scheme. This confidence building through experience has not just had an effect on individual Local Authorities but has had a much broader effect on other Local Authorities who are now looking to include music in their *Per Cent For Art Schemes* for the first time. For example in Wicklow, Clare, Dún Laoghaire/Rathdown, Dublin City and Galway County. The Arts Council reaffirm the lead Local Authorities have taken in the Per for Art Scheme and state (Arts Council, 2005, p. 2):

Local Authorities have set important precedents for policy-driven, ground-breaking public art programmes. More than a third of Local Authorities have expert public art staff, a shift which is fundamentally changing policy and practice.

Section Seven

Conclusions and Recommendations



Table 7.1 Summary of Issues, Findings and Recommendations

Issue	Finding	Recommendation
1. Staff supports	Need for: <ul style="list-style-type: none"> National advice and co-ordination of local music policies Availability of music expertise within Arts Offices Professional support for Arts Office staff 	<ul style="list-style-type: none"> Work to establish national music coordinator for Local Authorities Develop specialist music posts or wider availability of music consultants Increase targeted use by Arts Office staff of existing Local Authority support for professional development Liaise with higher education and other course providers to meet the professional development needs of Arts Office staff
2. Public profile and awareness	<ul style="list-style-type: none"> Diverse and increasing range of Arts Office work largely hidden Need to strengthen effectiveness of public interface Need to maintain a record of ephemeral projects by enabling professional critical reception and published evaluation Differing artist/public perceptions of successful artworks 	<ul style="list-style-type: none"> Consider strategies including those below to develop wider awareness of the range and diversity of the work of Local Authority Arts Offices Seek support from Local Authorities to develop and maintain an effective, arts appropriate, web interface Explore possibility of a common Local Authority Arts web platform Explore possibility of conserving information on arts projects through a common Local Authority digital archive Enable critical reception through increased engagement with professional evaluations, strengthening relationships with existing professional music criticism and supporting and enabling new forms of professional critical review of music at a national, regional and local level Continue to enable informed discussion between artist and the public around successful artworks
3. Music education partnerships	<ul style="list-style-type: none"> Local Authorities are critical partners in both formal and in-formal music education They have potential within educational contexts to: <ul style="list-style-type: none"> - enhance practice - provide access to live music - link educational institutions with wider community - support the provision of music tuition 	<ul style="list-style-type: none"> Enable Local Authorities continue to use their position to enhance music experience in education and promote best practice in the provision of live music and music projects within educational contexts Work in co-ordination with local and national organisations to realise the aims of the Music Network Feasibility Study in particular providing wider access to local instrumental tuition of a high standard according to local needs and strengths
4. Commissioning	<ul style="list-style-type: none"> Local Authorities have the potential to be significant national and local commissioners of new music works especially within the scope available in the <i>Per Cent for Art Scheme</i> 	<ul style="list-style-type: none"> Draw on and extend models of good practice to increase music commissioning in public art Be part of building an increased awareness of commissioning opportunities for composers and performers
5. Musicians professional development	<ul style="list-style-type: none"> Targeted specialised continued professional development (CPD) for musicians a priority area Need to raise awareness among musicians of CPD opportunities 	<ul style="list-style-type: none"> Work with providers to develop targeted 'in context' skills development for musicians Develop a regional approach to share resources and develop regional pool of experienced musicians Local Authorities, national resource organisations and higher education could develop greater musician professional development opportunities and awareness of opportunities countrywide
6. Partnerships	<ul style="list-style-type: none"> Growth in number and range of partnerships enables wider work with a range of positive outcomes Currently there is/are: <ul style="list-style-type: none"> - a reliance on a concentrated small number of national organisations - growth in regional partnerships between Local Authority Arts Offices - few International Partnerships 	<ul style="list-style-type: none"> Further develop regional partnerships for greater delivery of large-scale projects on a regional basis Develop structured formal links with national music resource organisations to contribute to co-ordinated national music policy Expand pool of national partners Seek support to develop and manage international partnerships through Culture Ireland where appropriate

This section of the report draws together the findings from all stages of the research to present recommendations and conclusions. It is in two parts. In the first, six issues for further development are identified, findings related to these are examined and targeted recommendations proposed. The second part provides an overview of the research findings and considers their significance for the future of music and arts development.

Issues and Recommendations

The common threads evident in the data gathered in this report lead to six concluding issues for future development. These are:

- ⊙ staff supports
- ⊙ public profile and awareness
- ⊙ music education partnerships
- ⊙ commissioning
- ⊙ musicians' professional development
- ⊙ partnerships

A summary of these issues and the findings on which they are based are presented with corresponding recommendations in Table 7.1. A comprehensive list of the most significant enablers and barriers to successful music development within Local Authorities as found from the overall research is presented in appendix 3.

7.1 Staff Supports

7.1.1 Policy Coordination

Currently no avenue exists for national advice and coordination of local music policies specifically for Local Authorities. There are very few formal structured links between Local Authorities and national resource organisations in order to ensure coordinated national music policy. National coordination between music resource organisations to share resources, expertise and information can often be haphazard.

7.1.2 Staff Expertise

The background, training and expertise of the Arts Officers included a strong representation of the visual arts and a corresponding low level of music and other artforms. When asked, almost half of the Arts Officers claimed to be most confident in dealing with the visual arts. While the range of Local Authority Arts Officers with a music background is small, this research suggests that there is likely to be a link between music expertise within the Arts Office and strategic development for music within that local authority area. Correspondingly it could be argued that the lack of such expertise in the majority of areas may affect the potential of strategic music development.

7.1.3 Arts Officers' Professional Development

The need for Arts Officer professional support was found to be of critical importance. The questionnaire revealed that other Arts Officers were most frequently called upon for professional support, with the ALAAO, music resource organisations and the Arts Council also amongst the most frequent means accessed. There is currently a lack of formal training opportunities for Arts Officers in Ireland. Local Authorities have structures already developed to support professional development of staff and ways in which these could be used to specifically support Arts Office staff might be explored.

Recommendations

National Music Coordinator:

The establishment of a national music coordinator for Local Authorities would:

- ⊙ promote a strategic approach to music development nationwide
- ⊙ establish meaningful networks and partnerships
- ⊙ provide specialist advice, expertise and training
- ⊙ focus the role of Local Authorities on music development

Possibilities for the provision of such a shared specialist resource could be explored by the Arts Council, Local Authorities, national resource organisations, educational organisations or relevant government departments.

Music Expertise:

Specialist music staff or music consultants are required in Arts Offices to ensure that music initiatives are given adequate attention, support excellence of music practice and to allow for optimum music development to occur. A music specialist would also take on the important role of mediation in music projects particularly involving new work and non-local musicians as well as creating new partnerships and fostering existing ones.

Professional Development:

Formalised continued professional development for Arts Officers is required. In addition, the supports provided by Local Authorities for professional development opportunities needs to be availed of to a greater extent by Arts Office staff. There may be a role for the Local Authorities or ALAAO to develop awareness among members of the potential of Local Authority professional development structures and to liaise with higher education and other course providers to meet the professional development needs of Arts Office staff.

7.2 Public Profile and Awareness**7.2.1 Public Awareness**

There is a diverse and continuously increasing range of work happening in music development since the inception of Local Arts Offices, yet this remains largely hidden. Recent research pointed to a lack of public awareness of the work (Hibernian Consulting et al, 2006; NESF, 2007; Lunn & Kelly, 2008). This research also found that it is difficult for the general public to access accurate or comprehensive information on Arts Office initiatives. Such information is important for public awareness of this work. As well as this, a clear understanding of what has been achieved and the context within which it has taken place, is vital to inform and chart future directions.

7.2.2 Websites

Many of the Arts Offices' web presence on Local Authority websites were hard to find, navigate, outdated or provided little or insufficient information. In an era when for most people the first step in finding out information is to search the web, this interface with the public is crucially important. This is often a wider institutional matter and is not always fully under Arts Office control. Clear communication of current work however is essential. In order to maintain an effective and arts appropriate web interface, wider institutional work which focuses on maintenance, time and expertise in this area needs to be carried out. Time is required in the planning and implementation of projects to address effective communication of that work beyond the immediate needs of the project itself. Greater communication of Arts Office work would lead to a wider knowledge and appreciation by both the public and policy makers and also lead to greater dissemination of good arts/music practice.

7.2.3 Documentation and Criticism

Publicly available documentation is as important as communication. Much of the work carried out by Arts Offices is ephemeral in nature. Due to changing leadership in organisations and staff turnover, often information once available is subsequently limited or lost altogether. There is also a lack of critical review of Local Authority arts work. Where it does occur it is often Dublin centered or limited to festival coverage. Much of the evaluation of projects occurs in-house, unpublished and unavailable to the public eye.

7.2.4 Who is it For?

A conflict often exists in Arts Office efforts to balance artistic and social aims, ensure high artistic standards as well as trying to serve both the community and the musician. Artistic success is quite subjective and difficult to evaluate. Perceptions of what is successful can also be viewed in different ways according to the public eye and the artist's eye. This is a consistent difficulty for Arts Offices. While such conflict can be disappointing for the artist/Arts Office/public it can also be considered as positive in that it stimulates discussion and debate. Such debate contributes to

Local Authorities' remit under the Arts Act to stimulate public interest in the arts, promote knowledge, appreciation and practise of the arts and improve standards within the arts.

Recommendations

Websites:

Local Authority Arts Department web pages and web sites would greatly benefit from increased I.T. support from within Local Authorities to ensure they are up to date, easily accessible, and user friendly. Possibilities of developing one Local Authority national arts website platform could be explored as a potential method of raising public and artist awareness/engagement with the Arts Offices as well as providing a verifiable record of how public money is being spent. A new Public Art website is currently being developed in this way by the Arts Council and may serve as a good model for such an initiative. It is now an industry norm to engage outside web designers for web development and this may also be a way forward for Local Authorities.

Documentation:

There is a necessity for increased documentation in Local Authority arts initiatives in order to:

- ⊙ provide reliable records
- ⊙ influence/inspire other projects
- ⊙ promote best practice
- ⊙ highlight gaps in provision

An effective system of organising and managing Arts Office information is required so that it is available to all Arts Offices and to the public. A national digital archive of work may serve as an effective mechanism in this regard.

Arts Office Evaluation:

An increased engagement with professional evaluations of Arts Office music initiatives would be beneficial to ensure effective and valid evaluation. These should be publicly available.

National Professional Criticism:

The wider media have a vital role to play in communicating Local Authority music work to the public and assessing the initiatives on a critical artistic level. This needs to happen more frequently and throughout the country. Local Authorities could also consider ways of supporting and enabling new forms of professional critical review of music at a national, regional and local level.

7.3 Music Education Partnerships

This research identified Local Authorities as critical partners in both formal and informal music education in Ireland. However, there is no shared understanding of this role between Local Authorities. Many Arts Offices have demonstrated a keen interest in the quality and provision of music education. Some Local Authorities in particular act as a key music educational resource in providing access to live music for all ages. Some act as a direct link between educational institutions, the wider community and musicians and one Local Authority runs a music school. It must also be noted that while many Arts Offices may not have a specific formal educational aim within projects, music education can become a noteworthy outcome of initiatives.

Recommendations

Best Practice:

Potential exists for Local Authorities to play a crucial role in promoting best practice in music

education initiatives and act as critical partners in music education in Ireland. Further opportunities to become involved in music education projects that particularly promote live music opportunities could be explored throughout the country.

Music Network Feasibility Study:

The Music Network report (2003) *A National System of Local Music Education Services: Report of a Feasibility Study* envisages a central role for Local Authority Arts Offices in the promotion and development of local music education service. Different Local Authorities have responded in different ways to this and strong potential exists at local level to develop and foster partnerships with local organisations such as the schools, VEC's and education centres to bring about a coordinated approach to such a service.

7.4 Commissioning

Each Local Authority has approached the commissioning of music initiatives in different ways. In particular music within the *Per Cent for Art Scheme* has enjoyed some growth in recent years. The increase in specialist staff and use of outside expertise for public art has aided the widening of the *Per Cent for Art Scheme* in breadth and scope. This has resulted in highly successful large-scale music commissions in a number of Local Authorities.

Recommendations

Music Commissioning:

Greater engagement with music commissioning, especially under the auspices of the *Per Cent for Art Scheme* would be a welcome development in providing unique opportunities for musicians to engage with the public in new ways and to mount large scale and ambitious projects.

Commission Awareness:

Arts Offices, musicians themselves, higher education and music resource organisations have a role to play in building an increased awareness of commissioning opportunities for composers and performers.

7.5 Musicians' Professional Development

Professional development for musicians was identified as a priority area from this research. There have been welcome developments in providing opportunities for training of musicians to work with Local Authorities' for example, the Music Network Continuing Professional Development (CPD) programme, the Irish World Academy of Music and Dance courses, Local Authority partnerships such as ArtLinks and Arts Office initiatives such as in Sligo and Roscommon. Greater professional development opportunities countrywide both from Local Authorities, national resource organisations and third level institutions would serve to build capacity to work with Local Authorities, ensure greater engagement from musicians and serve to provide networking and partnership opportunities between those musicians involved.

Recommendations

'In Context' Skills:

Specific training involving 'in context' skills often associated with Local Authority work such as workshop skills, classroom skills or working in healthcare settings would be highly beneficial for musicians who wish to work in this way. A regional approach between Local Authorities could serve to utilise resources for training and result in a regional pool of musicians.

Awareness:

Third level institutions, music colleges, schools as well as music resource organisations can contribute to building awareness among musicians of the opportunities available within Local Authorities for work within their artistic practice, access to bursaries, awards and grants and support for artistic development.

7.6 Partnerships

7.6.1 Types

Partnerships, whether local, regional, national or international, were revealed as one of the most significant aspects of Local Authority Arts Departments' work. Due to the growth and development of the Arts Offices there has also been a significantly noticeable increase in the range of partnerships formed. This corresponds with the Arts Council's Partnership for the Arts (2005) strategy document along with the Local Partnership Scheme which encourages partnerships with and between Local Authorities.

7.6.2 Range

The music profiles revealed a total of almost 80 different partnerships among all of the Arts Offices, highlighting the frequency of partnership engagement in Arts Office work. National partnerships, in particular with Music Network, the VECs, Comhaltas Ceoltóirí Éireann, Education Centres and the HSE were found to be the most frequent partners to Local Authorities nationwide. While these organisations should be acknowledged for their ongoing commitment to arts development alongside the Arts Offices, this finding also points to a reliance on a concentrated small number of national organisations in the country.

Regional partnerships between Local Authority Arts Offices in neighbouring regions whether formal or informal were also found to be growing in importance. Successful formal examples of this can be seen in the Midlands Partnership for the Arts (Offaly, Laois, Longford, Westmeath) and ArtLinks (Carlow, Kilkenny, Waterford, Wexford and Wicklow). Local partnerships with the Arts Offices typically involved local musicians, local choirs, local arts groups, schools, childcare centres, arts venues, community centres and music schools. Local and national partnerships often occur together. International partnerships did not emerge as frequently used by Local Authority Arts Offices. Reasons may be attributed to high costs involved, a lack of information, complexity of application procedures and the fact that a formal link with Culture Ireland has yet to be developed.

7.6.3 Positive Outcomes

The vital importance of these partnerships for Arts Departments was continually reinforced throughout the research. Positive outcomes of such partnerships included:

- ⊙ a contribution to high artistic standards
- ⊙ increased finances
- ⊙ long term development
- ⊙ strengthened status
- ⊙ access to expertise
- ⊙ increased commitment

In fact, certain projects would not have happened at all without the input of such partnerships. The main factors contributing to successful music partnerships, apart from funding appeared to be

linked to good communication and cooperation. Barriers to successful music partnerships emerged as poor communication, lack of commitment and lack of a music specialist staff member to create, foster and maintain such partnerships.

Recommendations

Regional Partners:

An increased number of regional partnerships between Arts Offices would be a positive development allowing for greater delivery of large-scale programmes on a regional basis. Such partnerships can access support from the Arts Council Local Partnership Scheme to encourage and enable such partnerships.

National Partners:

Structured formal links between Local Authorities and national music resource organisations would ensure coordinated national music policy and promote the sharing of resources, expertise and information. An expansion of a pool of national partners would be beneficial in this regard, for example with RTÉ, NCH CMC, IMC, and IRMA.

International Partners:

Specific supports to encourage and manage international partnerships with the Local Authority Arts Departments is required to learn from international experiences, inform best practise and share expertise. A link with Culture Ireland to support and investigate potential for such partnerships would be beneficial.

Conclusion

The presence of an Arts Office in every Local Authority has led to a flourishing of local, regional and national arts activity. There is a **wide and diverse range of music activities** that Local Authorities engage in and this was revealed across all Local Authorities. These activities included:

- ⊙ festivals
- ⊙ education projects (*formal and informal*)
- ⊙ bursaries and awards
- ⊙ concerts and concert series
- ⊙ musician/ensemble residencies
- ⊙ intergenerational music projects
- ⊙ music within multidisciplinary projects
- ⊙ commissions (including within *Per Cent for Art*)
- ⊙ orchestras
- ⊙ choirs
- ⊙ instrument banks
- ⊙ workshops
- ⊙ music tuition
- ⊙ professional development
- ⊙ recordings
- ⊙ music in healthcare projects

It became clear that festivals and music in education projects are the most frequent types of music initiatives carried out by the Arts Offices. The music activities spanned **many music genres**, with classical and traditional music occurring most frequently.

There is **no single uniform model of Arts Office practice**. Arts Offices carry out their work in a variety of ways in response to local circumstances. In this way the Arts Offices can capitalise on local strengths, identify needs where they exist and so vary their approaches as required.

Arts Offices play an influential role in **local communities**. The Arts Offices' role in benefiting the social capital, local economy and cultural identity of an area was often evident throughout the research process. Through the setting up and support of festivals, music schools, orchestras, music groups as well as developmental music programmes, the knock-on effect of such structures on a community in attracting musicians, artists, businesses, tourists and entrepreneurs is significant.

Supporting musicians, including local, national and sometimes international was identified as an important function of Local Authority Arts Offices. As well as the obvious benefits of financial assistance, working with a Local Authority can diversify musicians skills, offer potential to work in new ways, provide status and validation, and often lead to further opportunities such as additional school projects, professional development, further financial assistance, and access to new and wider audiences.

The Arts Offices also emerged as an important stakeholder in developing the art-form of music. While much of this is achieved through supporting musician's artistic practice, Arts Offices play a key role in promoting music nationwide and have shown strengths in exposing and platforming under-represented musical genres and new music to all facets of society.

The work of Local Authority Arts Offices is now an integral rather than an extraordinary part of local government services. Their position within the structure of Local Authorities, with a remit statutorily underpinned by the 2003 Arts Act, places them in a stable and strong position. This enables them to make strategic medium and long-term plans for arts development, including music, for their local area. In light of this and their capacity to work at local level while linked with national policy and resources, they are potentially a powerful force for future country-wide music development.

From the evidence of this research, much has already been accomplished within a 23 year period. Local Authorities' core values of access, participation and social inclusion have significantly shaped the work of Arts Officers, together with their aim of supporting and strengthening excellence in local arts practice. In music, this is reflected in their engagement with a diversity of music practice, a range of music participation contexts and the breadth of music projects and programmes. Not all Arts Offices however are at the same level of development in music. This may be a consequence of the length of time they are in existence, the funding available to them, access to local musicians or the level of staffing and specialist expertise within Arts Offices. Despite this, music is present in every Arts Office programme and this research reveals many instances of imaginative and innovative practice to inspire wider future music developments. These strengths should be harnessed and built upon to shape a much needed comprehensive, interlinked and effective structure that has the capacity to facilitate future country-wide music development. With such a structure, music within local arts will be strengthened, enabling achievements that are recognised as locally significant but nationally relevant, and as a consequence placing this area on a strong footing with international equivalents.

Much has been said about the role of partnership in achieving this. One vital partnership in music development is that between musicians and Local Authorities; their skills and capacities are essential to Local Authorities' work in music and they have much to both contribute and gain from engagement with Local Arts Offices. Another important partnership is with national stakeholders. In the development of major future initiatives and overall planning for the arts, Local Authorities have the potential to be important agents of positive nationwide change for the future.

One of the barriers to realising this has been a lack of awareness of the current work and future potential of Local Authority Arts Offices, both among musicians and wider stakeholders. This report is one step in creating this knowledge and awareness. The significant level of detail provided for just one artform is testament to the complexity and range of Arts Officers' work.

The stage is now set for Local Authorities, Local Arts Offices, musicians and national agencies to continue to develop best practice in local, regional and national music development and in doing so guide future decisions and directions for music initiatives and arts practise in Ireland.

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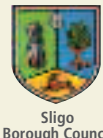
Appendices

Appendix 1 - Timeline of the establishment of Arts Offices to Local Authorities

	Local Authority	Appointed
1	Clare County Council	1985
2	Kerry County Council	1987
3	Limerick County Council	1987
4	Donegal County Council	1988
5	Cavan County Council	1989
6	Dundalk Town Council	1989
7	Kilkenny County Council	1989
8	Laois County Council	1989
9	Limerick City Council	1989
10	Mayo County Council	1989
11	Galway City Council	1990
12	Monaghan County Council	1990
13	Kildare County Council	1991
14	Dublin City Council	1993
15	Dun Laoghaire-Rathdown Co. Council	1993
16	Fingal County Council	1993
17	South Dublin County Council	1993
18	Wexford County Council	1993
19	Roscommon County Council	1994
20	Meath County Council	1995
21	Waterford City Council	1995
22	Cork County Council	1996
23	Offaly County Council	1996
24	Waterford County Council	1996

25	Cork City Council	1997
26	Leitrim County Council	1997
27	Longford County Council	1997
28	Sligo County Council	1997
29	Wicklow County Council	1997
30	North Tipperary County Council	1999
31	Carlow County Council	2000
32	Galway County Council	2000
33	Drogheda Borough Council	2002
34	Louth County Council	2002
35	Westmeath County Council	2002
36	South Tipperary County Council	2007

Appendix 2 - Questionnaire



Local Authorities and Music Development

This questionnaire seeks to identify the contribution Local Authorities have made to music development in Ireland. The questionnaire hopes to gather this information through the following sections:

Section A: The Arts Office

Section B: Music Initiatives

Section C: The Role of an Arts Officer

Section D: Infrastructure

Section E: Partnerships

Section F: Relationship with Musicians

Section G: Public Awareness

Section H: Public Art

Section I: Arts Officer Support

Return in stamped address envelope provided no later than the 26th of March.

This questionnaire is carried out as part of a music development research partnership project supported by Wexford County Council, Sligo County Council, St. Patrick's College, Drumcondra and The Arts Council. Your assistance is much appreciated. The data gathered from the questionnaire will not be identified to any particular individual but will be gathered on an Arts Office by Arts Office basis. The findings will be used as part of the overall findings of the research project.

Thank you for your time.

Note: All questions are specifically aimed at acquiring information about the Arts Office and Local Authority you work with at present only.

Section A: The Arts Office

1. What Directorate of the Local Authority is your Arts Office within?

2. In your opinion is this the best Directorate for an Arts Office to be within? **Yes/No**

Why/Why Not?

3. Has the Arts Office ever been within a different Directorate? **Yes/No**

4. If so, what Directorate was the office previously with?

5. Is your post: **(Please circle)**

Permanent

Temporary

Acting

Other _____

6. What grade is your position within the Local Authority? **(Please circle)**

Grade 6

Grade 7

Grade 8

Other _____

7. Please give details of additional staff employed in the Arts Office below and tick whether the position is full time or part time:

Job Title/Description	Full Time	Part Time
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

- 8. (a)** Are there frequent changes of staff within your Arts Office? **Yes/No**
(b) If so, tick the relevant reasons for the turnover within your Arts Office?

Transfers to other departments	
Parental Leave	
Termination of temporary position	
Other arts employment	
Other employment (not in the arts)	
Travel	
Other: _____	

- 9. Read the statements below. Circle the number that best describes your opinion.**

		Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
(a)	There is a strong public awareness of what the Arts Office does	1	2	3	4	5
(b)	The Local Authority is concerned with large-scale projects only	1	2	3	4	5
(c)	The chain of communication within my Local Authority is strong	1	2	3	4	5
(d)	The Local Authority has a keen interest and wide knowledge of the arts	1	2	3	4	5
(e)	The Arts Office serves the public and then the artist	1	2	3	4	5
(f)	The Arts Office serves the artist and then the public	1	2	3	4	5
(g)	Local authorities support the arts because of the positive publicity it brings.	1	2	3	4	5
(h)	Local authorities recognise the developmental work of an Arts Office	1	2	3	4	5

Section B: Music Initiatives

1. Rate the **5 most frequent genres** of music initiatives the Arts Office has engaged in since its establishment? (where 1= most frequent):

Traditional Irish	
Jazz	
Classical	
Electronic	
Popular	
Folk	
World Music	
Other_____	

2. What (if any) genres do you feel have been **underdeveloped** in your Local Authority?

Genre	Reasons for this

3. Rate the **5 most frequent types of music initiatives** that the Arts Office engages (where 1= most frequent):

Music in education	
Musicians in health settings	
Festivals	
Youth music	
Musician residencies	
Professional development	
Intergenerational music projects	
Bursaries/Awards	
Music Schools	
Commissions	
Concerts	
Workshops	
Instrumental tuition	

Section C: The Role of an Arts Officer

1. Rate in order of strongest to weakest (**1 = strongest and 7 = weakest**) the arts areas you feel most confident in:

Theatre	
Literature	
Architecture	
Music	
Dance	
Film	
Visual Arts	

2. Do you have an arts practice background? **Yes/No**

If yes, please give brief details:_____

3. Have you had any specific training/education in music specifically? **Yes/No**

If yes, please give brief details:_____

4. Has the environment in which you carry out your role changed since you first took up the position? **Yes/No**

If yes, in what ways?

Section D: Infrastructure

1. Is there a specific arts venue in your area? **Yes/No**

2. Is this venue a Local Authority initiated arts venue? **Yes/No**

3. Does the venue support music development? **Yes/No**

Section E: Partnerships

1. Has the Arts Office had partnerships with any of the listed in relation to **music initiatives only**? (Please tick all that apply)

Comhaltas	
Culture Ireland	
Cumann Naisiúnta na gCór	
Department of Education and Science	
Education Centre	
FÁS	
Forum for Music in Ireland	
HSE	
Irish Chamber orchestra	
Irish World Music Centre	
IRMA Trust	
LEADER	
Music Network	
National Concert Hall	
Údarás na Gaeltachta	
VEC	
Other	

2. Is your Arts Office involved in any **regional** music partnerships? **Yes/No**

3. Is your Arts Office engaged in any **international** music partnerships? **Yes/No**

4. If yes, please give details below of these partnerships referred to in questions 2 & 3.

5. List two factors that you believe contribute to **successful** music partnerships from your experience.

(1) _____ (2) _____

6. List two factors that were barriers to successful music partnerships from your experience.

(1) _____ (2) _____

Section F: Relationship with Musicians

1. Is it difficult to **source musicians** who are willing to work with your Arts Office? **Yes/No**

If yes, can you indicate why you think this is difficult?

2. Rate the **top 5** ways in which the Arts Office **supports** the musician (**mark 1 to 5, where 1= strongest**):

Advice and information	
Bursaries and awards	
Commissions	
Insurance	
Material & Equipment grants	
Performance Opportunities	
Professional Development/Education	
Recording	
Rehearsal space	
Residencies	
Travel Grants	

Section G: Public Awareness

1. Rate the **top 5** ways in which the Arts Office publicise musical initiatives (**mark 1 to 5, where 1= strongest**):

Brochure	
Email	
Leaflets	
Local Newsletters	
Local Radio	
Mailouts	
National Radio	
Posters	
Television	
Website	
Other	

2. Which method do you find **most** effective?

3. Which method do you find **least** effective?

4. How do you access information about music development from other Arts Offices (please tick all that apply)?

Brochure	
Email	
Leaflets	
Mailouts	
National Radio	
Posters	
Personal contact	
Television	
Website	
Other	

Section H: Public Art

1. Has the Arts Office ever used the *per cent for art scheme* for any music initiative? Yes/No

If yes, please give brief details below.

Section I: Arts Officer Support

1. Do you require **professional support** in your role as Arts Officer? Yes/No

2. Indicate (please tick) how often you engage with the following types of support.

	V. Frequently	Frequently	Sometimes	Rarely	Never
Advisory groups					
Arts Council					
Formal training					
Other Arts Officers					
Music resource organisation					
Local Arts Organisation					
Association of Local Authority Arts Officers (ALAAO)					
Other					

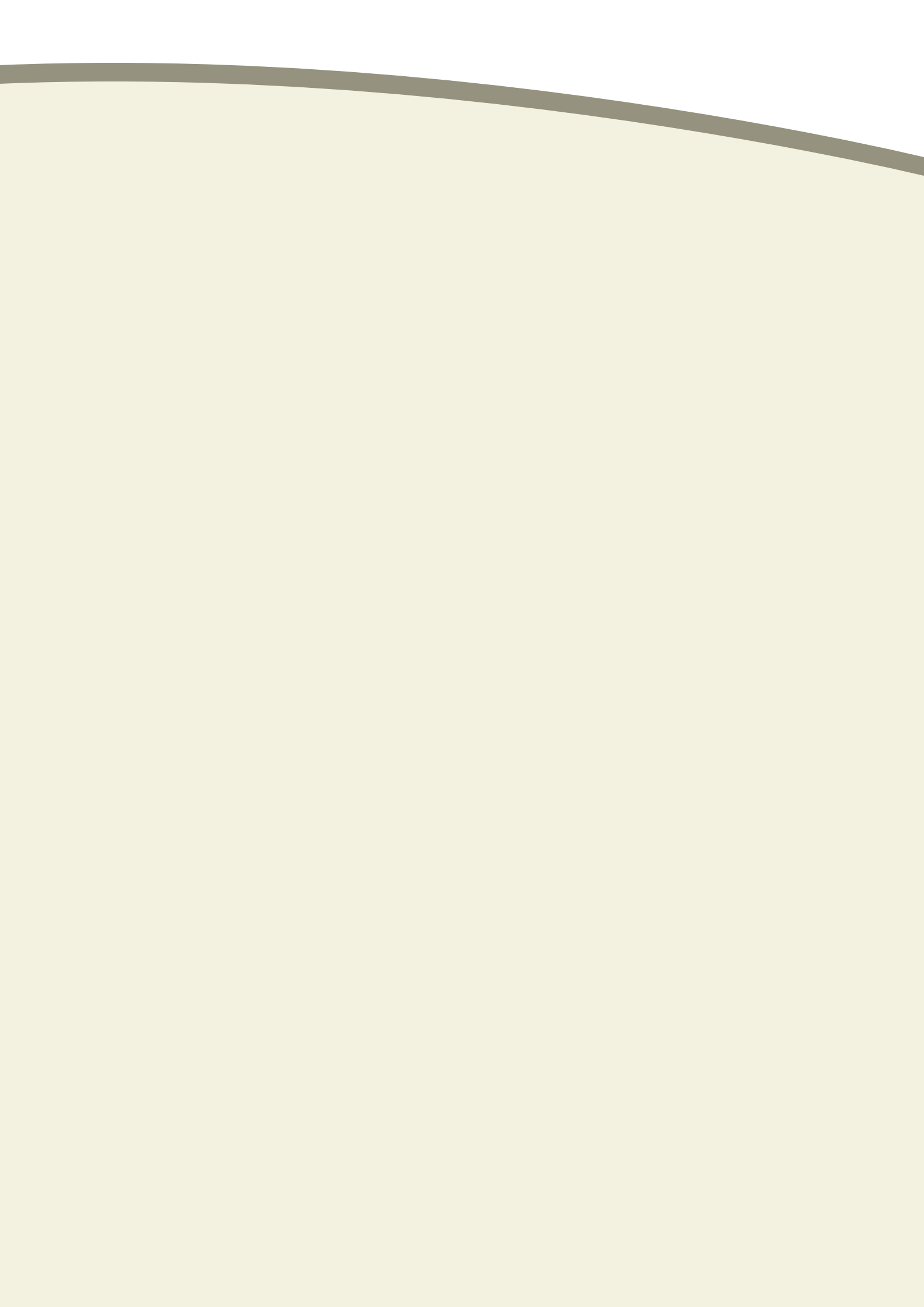
3. How does the **Arts Council** support the Arts Office? Rate in order of strongest to weakest
(1 = strongest and 9 = weakest)

Advice and Information	
Advocate	
Funder	
Funder of specialist staff within Arts Office	
Focus groups	
Media Coverage	
Promoting national awareness	
Specialist staff expertise	
Other	

Appendix 3 - Enablers and Barriers to Successful Music Development

Enablers
• Arts Office music specialist staff /consultancy/expertise
• Solid partnerships
• Appropriate skills of musicians
• Strategic planning and preparatory work
• Artistic vision
• Long term budgets
• Adequate funding
• Local Authority support
• Increase in physical infrastructure
• Clear expectations
• Use of local musicians
• Good communication
• Public trends at the time
• Local buy in/community participation
Barriers
• Lack of music specialist staff /consultancy/expertise
• High dependency on small number of partner organisations
• Difficult to recruit suitable musicians
• Short term projects
• Lack of professional development opportunities for Arts Office staff
• Short term budgets/ limited to annual budgets
• Inadequate funding
• Insufficient Local Authority support
• Venue restrictions
• Bureaucratic restrictions within a Local Authority
• Lack of staff resources
• Unsuitability of service indicators
• Lack of political will





Local Authorities & Music

KNOWING THE SCORE

