

Community Arts Partnership Further response to Delivery plan/PFG Consultation		22nd December, 2016	
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ARTS, CULTURE, LANGUAGES			
What?	Who?	When?	OUR RESPONSE
1. Develop an over-arching Culture and Arts strategy to include culture, arts, museums, libraries, creativity, built heritage and historic environment and opportunities for volunteering.	DfC, Arts and Culture stakeholders and organisations, Local Councils, relevant NI Departments	2016-2017	The sector, via a ministerial arts advisory group, offered a sectoral perspective on 10 years to 2015. Such an overarching ambition, should not be an outcome, but the mission upon which outcomes 1,3,4,5, 6,9,10 14 can be predicated.
2. Develop qualitative indicators to assess the impact of culture and arts participation across the main indicator and any additional measures that can support this Indicator and/ or the wider PFG	DfC, Arts Council, NISRA, ArtsNI, Community Evaluation NI, Arts and Business NI, Voluntary Arts Ireland, AudiencesNI, Theatre NI, Dance Resource Base, Building Change Trust	Ongoing throughout PFG	We feel that this mechanism needs to be in place and form a framework for the emergence of indicative performance datasets that must be readable against national and international targets. This framework should establish modes of evaluative mechanisms in advance of programme delivery and subsequent measurement. Such matrices exist locally, nationally and internationally. Other agencies, including Belfast City Council, operate such a framework.
3. Undertake a collaborative research project to gain a better understanding of how young people interpret and participate in cultural activity.	Arts Council NI, School of Sociology and School of Creative Arts, Queen's University	Commence 2016-2017	The sector has experience of working and CAP in particular, has experience in Participatory action research (PAR) as an approach to research in communities that emphasises participation and action. It seeks to understand the world by trying to change it, collaboratively and following reflection. PAR emphasizes collective inquiry and experimentation. Research needs to locate its work at community and participant level for true, transformative evidence to emerge.

<p>4. To raise awareness about careers in the creative sector, to inform, inspire and motivate young people to consider their future possibilities. This will provide opportunities for young people to interact with creative industry professionals through hands-on workshops where they can gain a genuine insight into different job roles.</p>	<p>DfC, Creative and Cultural Skills, DfE, SIB</p>	<p>Commence in 2016 and ongoing throughout PfG</p>	<p>Building careers presupposes a sustainable creative sector, which would therefore necessitate a key measure in order to see any subsequent career enhancement or future development.</p>
<p>5. Investigate ways to build capacity in the music sector through a range of genres to enable it to extend its impact further into communities and reach more young people and those under-represented in cultural engagement.</p>	<p>DfC, Arts Council NI, Ulster Orchestra, Confederation of Ulster Bands, Bands Forums, Ulster Scots Community Network, Ulster Scots Agency</p>	<p>Commence in 2016-2017</p>	<p>By singling out only music as an artform, the potential of the greater arts ecology, to nurture and develop cultural; participation, education, career advancement, wellbeing is lost. Music alone is no especially empowered to support such ambition.</p>
<p>6. Work to identify barriers to participation in arts and culture and co-design relevant actions and interventions to diversify cultural participation and improve engagement amongst those groups with lower levels of engagement. This will include developing potential early intervention measures to raise ambitions for a career in arts and culture.</p>	<p>DfC, DE, Arts Council, Libraries NI, National Museums NI, PRONI, Ulster Scots Agency, Foras Na Gaeilge, Arts Disability Forum, ArtsNI, Artseka, Verbal Arts, Local Councils, TBUC Strategic Delivery Partners, Cinemagic, Creative and Cultural Skills, AudiencesNI</p>	<p>Commence in 2016-2017</p>	<p>This one indicative performance area actually contains dozens of highly specialised discrete areas of art and cultural potential support. The vast majority of all community arts work in particular and the outreach work of all publically funded agencies, is diverse in population and approach. Exploring this proposed area can draw on local research and evaluation already in place, like CAP's "Exploring Change" assessing rural access to the arts, and "Mapping Interculturalism" and the annual Community Snapshot. There are a range of other agencies that have relevant research from which to formulate area of action. Then, there are a range of interventions, intersecting across need, and targeted groups that can be established before deciding on the specific depth and reach of interventions.</p>

<p>7. Explore the potential for collaborations and partnership working across the arts and culture sector and across government. This will include scoping a large scale collaborative arts/digital project to showcase Northern Ireland's wide ranging cultural activity and move us towards the goal of Northern Ireland being the Creative capital of Europe (NI2030)</p>	<p>Relevant Government Departments, NI Direct, Voluntary Arts Ireland, Creative and Cultural Skills, ArtsNI, Arts Council, Arts and Culture organisations</p>	<p>Commence in 2016</p>	<p>We welcome inclusion of digital arts but would suggest that a delivery commitment to inclusion through digital arts be asserted. We would also suggest unpicking this area to discretely support both attracting out of state visitors here and offering platform for collaborations, performance and development internationally too. We would also like to see continued delivery to promote all-island programming, learning, participation and support, across all art forms and practices.</p>
<p>8. Take forward the Gaeltacht Quarter Action Plan (GQAP) aimed at economic and social innovation and regeneration of the Belfast Gaeltacht Quarter (GQ).</p>	<p>DfC, Forbairt Feirste, Belfast City Council</p>		<p>With a high concentration of our arts organisations in creative clusters and regeneration quarters across many areas, we suggest that supporting arts-led, balanced regeneration in urban areas and extensions of access with specifics support for rural areas should be foregrounded within delivery commitments. CAP has research that would support more rural-specific support be promoted.</p>
<p>9. Develop the potential of Northern Ireland's Irish and Ulster Scots languages and cultures including establishing an Ulster – Scots Institute and Irish Language Academy</p>	<p>DfC, Ulster Scots Agency, Foras na Gaeilge, Forbairt Feirste</p>		<p>With emergence of such delivery commitment to facilities, the need for more dedicated arts and cultural space, wedded to regeneration, but also centres of excellences, should perhaps be tabled. Studio groups, artists in residence spaces, dedicated community arts provision and support for the replenishment of premises and facilities supporting visual arts, music, dance etc have all been priority areas.</p>

As one of the very few agencies to seek out the views of partner organisations and the wider arts sector, **Community Arts Partnership** held a focus group to look at not only the specific arrangements that had been identified in this iteration of the Delivery Plan, but also the reach and ambition of the arts within this PFG. We welcome references to the positive impact of cultural engagement on general wellbeing; benefits in learning and education; and creating a prosperous society that enjoys and supports creativity.

As a sector we are concerned about several areas, in particular:

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2. That “turning the curve” (against flat-line trajectories established with over 90% current ratings) by even 30,000 or 2% margin, relates only a quantum or output and does not necessarily see the impactful nature of the work nor recognise the change that has been brought through artistic interventions. For many organisations who target their work on extremely small participant cohorts, any increase in numbers will be difficult to achieve without increases in capacity and therefore resources. Opting to see participation numbers increase necessitates nuanced health and wellbeing outcomes and delivery commitments to be aligned. Participant numbers will not reflect the breadth and depth of facilitated and experienced arts development in community settings alone and not describe an outcome.
3. That the intrinsic power of the arts, upon which all applied artistic interventions are based, should be purposefully recognised and its sustainability enhanced, in order that a range of arts-derived interventions can have their fullest impact. We suggest that sustaining the ecology of our arts and cultural infrastructure be a delivery commitment.
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 - a. That the arm’s length principle via ALBs offers the mechanism to independently and statutorily identify and assess the arts organisations best placed to deliver interventions and to lead the development of design and implementation programmes collaboratively.
 - b. The sector is concerned to note that whilst some organisations have been identified as delivery partners, there has not been a process to govern such a relationship with the Department. There are 109 regularly funded arts organisations, all supporting a host of participant-based outcomes, but 7 have been identified as delivery partners and also, we recognise a non-constituted network has been noted against a number of actions, where in fact it does not have either capacity or indeed mission to do so. CAP is a member of that informal network grouping and would stress that its role is not to represent a sector. Perhaps ArtsMatterNI, a campaign group with over 85 arts organisations supporting, might be considered as a very useful reflective space for the sector to be consulted further on development.

5. That consideration of Northern Ireland's deeply ingrained societal and community challenges be explicitly recognised and that considerations such as Section 75 would mean that the target interventions must be explored beyond the (4) groups identified by the GHS in this iteration of the Delivery Plan. For all arts organisation, bar only a very few, offering access and participation to all is a key operational aspect.
6. That whilst there is mention of Green Book protocols, (albeit there are also Magenta Book protocols as well), through arm's length governance procedures, we suggest that producing outcomes based evaluative mechanisms, supporting a range of indicators, within formal application and implementation processes will need time to develop. Moving from economic determinants and cost/benefit analysis to OBA and aligning them with Green Book processes has proven problematic in the past. In 2011, the then minister asked CAP to facilitate a sectoral response to the increasingly problematic evaluative applications processes of ACNI and thereafter, new, less demanding but operationally more evaluative processes were seen to be more efficient and effective.
Therefore, we ask that identifying need, developing application and implementation criteria and processes, all within an underpinning evaluative framework, be co-developed between the department responsible, arm's length bodies, funders and sector leads in a timely process in order to maximise cultural engagement sustainability and viability, ultimately supporting capacity.
7. That a delivery commitment to enhance the ability of the ARTS to support practitioners and organisations from Northern Ireland in pursuing an international remit and audience and also to attract visitors and contemporaries here, we suggest should be recognised by any delivery plan, beyond any initiative for planning a European cultural celebration outside the life time of this plan. In so doing, we suggest benchmarking evaluative frameworks mentioned earlier against European-wide standards within OECD programmes or Council of Europe methodologies.
8. That any delivery commitment to extend research initiatives and impacts, support arts organisations and ALBs to enhance their own ability to increase their efficacy and impact through appropriate methodologies. Participatory action research (**PAR**) is an approach proven to enhance community-based collaborative outcomes development.

The sector is able and committed to supporting the fullest possible development of the arts and culture across the region and indeed, beyond. Offering meaningful, purposeful and sustainable arts opportunities and impacts from cradle to grave, across all areas and aspects of life, has been core to the connected ecology of the ARTS.

Given the regrettable reality that there are resource limitations in finance, people with the skills, time and assets that are available to make a difference, therefore activities and services should be identified against as fulsome a set of delivery commitments as possible, to maximise the transformative potential the arts can promote and deliver.

Specificity

We suggest a cascade of layers of strategic impacts and a more nuanced set of indicative performance areas to flow thereafter to allow for greater impact identification and more targeted implementation.

Leverage

Because so many areas of the arts have intrinsic attributes and impacts at their core, the co-design of criteria around indicative performance areas will be key to accessing the most impactful applied relationships and interventions. Whilst community arts or socially-tuned arts can thrive in an applied outcomes-based environment, it can only flourish in a more widely-supported and vibrant arts ecology.

Values

The arts and cultural sector is a key player in the Third Sector ie The Voluntary and Community Sector. As such, the values of collaboration, co-operation, voluntarism and sustainability are key to its operation. But the arts offer a community the ability to take imaginative and controlled risks as well, as an intrinsic mechanism for cultural exploration and intellect challenge and development. There are many actions that are specific and high leverage but not consistent with our values.

Reach

Targeting particular populations, extending access and participation beyond the physical or the sectoral and embracing delivery commitments to reach new audiences, groupings and technologically-enabled participants will help identify key priority commitments for PFG. The arts have a crucial support and delivery role in the animation of all aspects of such planning and process.

Sustainability

The capacity to offer on-going and excellent levels of support and activity is important and if short term funding is the initial resource, then consideration must be given to longer term funding for capital and revenue to ensure that projects are not short-lived and any improvements are not lost when the immediate funding horizon has been met. Policy impact assessments around the delivery commitments can offer a barometer and assist in forecasting desired outcomes.

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What?	Who?	When?	OUR RESPONSE
1. Develop an over-arching Culture and Arts strategy to include culture, arts, museums, libraries, creativity, built heritage and historic environment and opportunities for volunteering.	DfC, Arts and Culture stakeholders and organisations, Local Councils, relevant NI Departments	2016-2017	The sector, via a ministerial arts advisory group, offered a sectoral perspective on 10 years to 2015. Such an overarching ambition, should not be an outcome, but the mission upon which outcomes 1,3,4,5, 6,9,10 14 can be predicated.
2. Develop qualitative indicators to assess the impact of culture and arts participation across the main indicator and any additional measures that can support this Indicator and/ or the wider PFG	DfC, Arts Council, NISRA, ArtsNI, Community Evaluation NI, Arts and Business NI, Voluntary Arts Ireland, AudiencesNI, Theatre NI, Dance Resource Base, Building Change Trust	Ongoing throughout PFG	We feel that this mechanism needs to be in place and form a framework for the emergence of indicative performance datasets that must be readable against national and international targets. This framework should establish modes of evaluative mechanisms in advance of programme delivery and subsequent measurement. Such matrices exist locally, nationally and internationally. Other agencies, including Belfast City Council, operate such a framework.
3. Undertake a collaborative research project to gain a better understanding of how young people interpret and participate in cultural activity.	Arts Council NI, School of Sociology and School of Creative Arts, Queen's University	Commence 2016-2017	The sector has experience of working and CAP in particular, has experience in Participatory action research (PAR) as an approach to research in communities that emphasises participation and action. It seeks to understand the world by trying to change it, collaboratively and following reflection. PAR emphasizes collective inquiry and experimentation. Research needs to locate its work at community and participant level for true, transformative evidence to emerge.

<p>4. To raise awareness about careers in the creative sector, to inform, inspire and motivate young people to consider their future possibilities. This will provide opportunities for young people to interact with creative industry professionals through hands-on workshops where they can gain a genuine insight into different job roles.</p>	<p>DfC, Creative and Cultural Skills, DfE, SIB</p>	<p>Commence in 2016 and ongoing throughout PfG</p>	<p>Building careers presupposes a sustainable creative sector, which would therefore necessitate a key measure in order to see any subsequent career enhancement or future development.</p>
<p>5. Investigate ways to build capacity in the music sector through a range of genres to enable it to extend its impact further into communities and reach more young people and those under-represented in cultural engagement.</p>	<p>DfC, Arts Council NI, Ulster Orchestra, Confederation of Ulster Bands, Bands Forums, Ulster Scots Community Network, Ulster Scots Agency</p>	<p>Commence in 2016-2017</p>	<p>By singling out only music as an artform, the potential of the greater arts ecology, to nurture and develop cultural; participation, education, career advancement, wellbeing is lost. Music alone is no especially empowered to support such ambition.</p>
<p>6. Work to identify barriers to participation in arts and culture and co-design relevant actions and interventions to diversify cultural participation and improve engagement amongst those groups with lower levels of engagement. This will include developing potential early intervention measures to raise ambitions for a career in arts and culture.</p>	<p>DfC, DE, Arts Council, Libraries NI, National Museums NI, PRONI, Ulster Scots Agency, Foras Na Gaeilge, Arts Disability Forum, ArtsNI, Artseka, Verbal Arts, Local Councils, TBUC Strategic Delivery Partners, Cinemagic, Creative and Cultural Skills, AudiencesNI</p>	<p>Commence in 2016-2017</p>	<p>This one indicative performance area actually contains dozens of highly specialised discrete areas of art and cultural potential support. The vast majority of all community arts work in particular and the outreach work of all publically funded agencies, is diverse in population and approach. Exploring this proposed area can draw on local research and evaluation already in place, like CAP's "Exploring Change" assessing rural access to the arts, and "Mapping Interculturalism" and the annual Community Snapshot. There are a range of other agencies that have relevant research from which to formulate area of action. Then, there are a range of interventions, intersecting across need, and targeted groups that can be established before deciding on the specific depth and reach of interventions.</p>

<p>7. Explore the potential for collaborations and partnership working across the arts and culture sector and across government. This will include scoping a large scale collaborative arts/digital project to showcase Northern Ireland's wide ranging cultural activity and move us towards the goal of Northern Ireland being the Creative capital of Europe (NI2030)</p>	<p>Relevant Government Departments, NI Direct, Voluntary Arts Ireland, Creative and Cultural Skills, ArtsNI, Arts Council, Arts and Culture organisations</p>	<p>Commence in 2016</p>	<p>We welcome inclusion of digital arts but would suggest that a delivery commitment to inclusion through digital arts be asserted. We would also suggest unpicking this area to discretely support both attracting out of state visitors here and offering platform for collaborations, performance and development internationally too. We would also like to see continued delivery to promote all-island programming, learning, participation and support, across all art forms and practices.</p>
<p>8. Take forward the Gaeltacht Quarter Action Plan (GQAP) aimed at economic and social innovation and regeneration of the Belfast Gaeltacht Quarter (GQ).</p>	<p>DfC, Forbairt Feirste, Belfast City Council</p>		<p>With a high concentration of our arts organisations in creative clusters and regeneration quarters across many areas, we suggest that supporting arts-led, balanced regeneration in urban areas and extensions of access with specifics support for rural areas should be foregrounded within delivery commitments. CAP has research that would support more rural-specific support be promoted.</p>
<p>9. Develop the potential of Northern Ireland's Irish and Ulster Scots languages and cultures including establishing an Ulster – Scots Institute and Irish Language Academy</p>	<p>DfC, Ulster Scots Agency, Foras na Gaeilge, Forbairt Feirste</p>		<p>With emergence of such delivery commitment to facilities, the need for more dedicated arts and cultural space, wedded to regeneration, but also centres of excellences, should perhaps be tabled. Studio groups, artists in residence spaces, dedicated community arts provision and support for the replenishment of premises and facilities supporting visual arts, music, dance etc have all been priority areas.</p>

As one of the very few agencies to seek out the views of partner organisations and the wider arts sector, **Community Arts Partnership** held a focus group to look at not only the specific arrangements that had been identified in this iteration of the Delivery Plan, but also the reach and ambition of the arts within this PFG. We welcome references to the positive impact of cultural engagement on general wellbeing; benefits in learning and education; and creating a prosperous society that enjoys and supports creativity.

As a sector we are concerned about several areas, in particular:

1. That the ARTS ability to offer excellence in outcomes across the PFG should not only be recognised, but purposefully harnessed for greater economic benefit and societal wellbeing. That the transformative power of the arts is not adequately reflected in the delivery commitments and cannot be adequately described as a leisure pursuit. The arts deliver a huge range of other benefits and therefore potential impacts that can cut across a range of outcomes (and therefore departments), not just one outcome (5) with one indicator (27).
2. That “turning the curve” (against flat-line trajectories established with over 90% current ratings) by even 30,000 or 2% margin, relates only a quantum or output and does not necessarily see the impactful nature of the work nor recognise the change that has been brought through artistic interventions. For many organisations who target their work on extremely small participant cohorts, any increase in numbers will be difficult to achieve without increases in capacity and therefore resources. Opting to see participation numbers increase necessitates nuanced health and wellbeing outcomes and delivery commitments to be aligned. Participant numbers will not reflect the breadth and depth of facilitated and experienced arts development in community settings alone and not describe an outcome.
3. That the intrinsic power of the arts, upon which all applied artistic interventions are based, should be purposefully recognised and its sustainability enhanced, in order that a range of arts-derived interventions can have their fullest impact. We suggest that sustaining the ecology of our arts and cultural infrastructure be a delivery commitment.
4.
 - a. That the arm’s length principle via ALBs offers the mechanism to independently and statutorily identify and assess the arts organisations best placed to deliver interventions and to lead the development of design and implementation programmes collaboratively.
 - b. The sector is concerned to note that whilst some organisations have been identified as delivery partners, there has not been a process to govern such a relationship with the Department. There are 109 regularly funded arts organisations, all supporting a host of participant-based outcomes, but 7 have been identified as delivery partners and also, we recognise a non-constituted network has been noted against a number of actions, where in fact it does not have either capacity or indeed mission to do so. CAP is a member of that informal network grouping and would stress that its role is not to represent a sector. Perhaps ArtsMatterNI, a campaign group with over 85 arts organisations supporting, might be considered as a very useful reflective space for the sector to be consulted further on development.

5. That consideration of Northern Ireland's deeply ingrained societal and community challenges be explicitly recognised and that considerations such as Section 75 would mean that the target interventions must be explored beyond the (4) groups identified by the GHS in this iteration of the Delivery Plan. For all arts organisation, bar only a very few, offering access and participation to all is a key operational aspect.
6. That whilst there is mention of Green Book protocols, (albeit there are also Magenta Book protocols as well), through arm's length governance procedures, we suggest that producing outcomes based evaluative mechanisms, supporting a range of indicators, within formal application and implementation processes will need time to develop. Moving from economic determinants and cost/benefit analysis to OBA and aligning them with Green Book processes has proven problematic in the past. In 2011, the then minister asked CAP to facilitate a sectoral response to the increasingly problematic evaluative applications processes of ACNI and thereafter, new, less demanding but operationally more evaluative processes were seen to be more efficient and effective.
Therefore, we ask that identifying need, developing application and implementation criteria and processes, all within an underpinning evaluative framework, be co-developed between the department responsible, arm's length bodies, funders and sector leads in a timely process in order to maximise cultural engagement sustainability and viability, ultimately supporting capacity.
7. That a delivery commitment to enhance the ability of the ARTS to support practitioners and organisations from Northern Ireland in pursuing an international remit and audience and also to attract visitors and contemporaries here, we suggest should be recognised by any delivery plan, beyond any initiative for planning a European cultural celebration outside the life time of this plan. In so doing, we suggest benchmarking evaluative frameworks mentioned earlier against European-wide standards within OECD programmes or Council of Europe methodologies.
8. That any delivery commitment to extend research initiatives and impacts, support arts organisations and ALBs to enhance their own ability to increase their efficacy and impact through appropriate methodologies. Participatory action research (**PAR**) is an approach proven to enhance community-based collaborative outcomes development.

The sector is able and committed to supporting the fullest possible development of the arts and culture across the region and indeed, beyond. Offering meaningful, purposeful and sustainable arts opportunities and impacts from cradle to grave, across all areas and aspects of life, has been core to the connected ecology of the ARTS.

Given the regrettable reality that there are resource limitations in finance, people with the skills, time and assets that are available to make a difference, therefore activities and services should be identified against as fulsome a set of delivery commitments as possible, to maximise the transformative potential the arts can promote and deliver.

Specificity

We suggest a cascade of layers of strategic impacts and a more nuanced set of indicative performance areas to flow thereafter to allow for greater impact identification and more targeted implementation.

Leverage

Because so many areas of the arts have intrinsic attributes and impacts at their core, the co-design of criteria around indicative performance areas will be key to accessing the most impactful applied relationships and interventions. Whilst community arts or socially-tuned arts can thrive in an applied outcomes-based environment, it can only flourish in a more widely-supported and vibrant arts ecology.

Values

The arts and cultural sector is a key player in the Third Sector ie The Voluntary and Community Sector. As such, the values of collaboration, co-operation, voluntarism and sustainability are key to its operation. But the arts offer a community the ability to take imaginative and controlled risks as well, as an intrinsic mechanism for cultural exploration and intellect challenge and development. There are many actions that are specific and high leverage but not consistent with our values.

Reach

Targeting particular populations, extending access and participation beyond the physical or the sectoral and embracing delivery commitments to reach new audiences, groupings and technologically-enabled participants will help identify key priority commitments for PFG. The arts have a crucial support and delivery role in the animation of all aspects of such planning and process.

Sustainability

The capacity to offer on-going and excellent levels of support and activity is important and if short term funding is the initial resource, then consideration must be given to longer term funding for capital and revenue to ensure that projects are not short-lived and any improvements are not lost when the immediate funding horizon has been met. Policy impact assessments around the delivery commitments can offer a barometer and assist in forecasting desired outcomes.