

**Submission to the Department of Arts,
Sport and Tourism**

**by the Council of National Cultural
Institutions**

**in the context of the preparation of a new
National Development Plan**

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1. Introduction

- 1 i The Council of National Cultural Institutions¹ makes this submission from a conviction that cultural development should form a key element of any National Development Plan. This conviction is strengthened by the knowledge that, as never before, Ireland has both the means and opportunity to address some long-standing deficits in cultural provision and to build on and fully realise the potential of the increased investment made in this sector since the mid-1990s. The underlying conviction derives also from the knowledge that investment by the State in arts and culture is intrinsically good public policy and is consistent with a number of other key public policy objectives.
- 1 ii The National Cultural Institutions are repositories and guardians of much of the accumulated cultural wealth of Ireland (and beyond). They have stewardship of resources that are the outcomes of, and the inspiration for, important human ideas, knowledge and experience. These resources are held in trust on behalf of Irish people and of civilization generally.
- 1 iii As 'keepers' of collections and repertoires which represent the cultural gene-pool of Ireland, as 'custodians' of the resources by which this tradition is renewed by current practitioners and by all manner of interaction with the cultural traditions of other peoples, and as 'guardians' of the infrastructure which facilitates public access, understanding, and enjoyment of these resources, we believe that CNCI is uniquely placed to speak authoritatively about cultural life in Ireland, and particularly about those aspects of cultural life supported by the State and funded through the public purse.

¹ The Arts Council; Chester Beatty Library; Heritage Council; Irish Museum of Modern Art; National Archives; National Concert Hall; National Gallery of Ireland; National Library of Ireland; National Museum of Ireland; National Theatre Society Ltd.

2. Defining Culture and Cultural Value

- 2 i Even as demarcated by the concerns and practices of the member institutions of CNCI, the term *culture* is wide in scope. It embraces a wide range of art forms, heritage resources, and cultural disciplines, ranging in time from pre-history to the contemporary.

- 2 ii By their nature, cultural resources can be at once visible and material (e.g. the Ardagh chalice, a Heaney poem, a Jack B. Yeats painting) and semiotic (the understandings, significances or meanings embedded in such 'objects').

- 2 iii CNCI's concerns do not lie exclusively with the outputs of formal culture, though these are of critical value, but with the wider sum of activities and resources involved in the cycle of conceiving, making, showing, understanding and preserving of cultural 'products' (widely understood).

- 2 iv The determination of cultural value is not easy. That is because it is diverse, relative and evolving. But the State places confidence in a range of agencies and institutions to advise and assist in that determination. CNCI, acting collectively or in terms of the expertise of its individual member institutions, is pleased to offer its assistance in this regard. At a time when the next National Development Plan is being framed, CNCI is taking the opportunity to clarify and articulate its own current understandings in this domain, followed by some specific observations about State support for arts and culture within the lifetime of the NDP.

3. Rationale for State Support of Arts and Culture

- 3 i There is wide consensus on the appropriateness of State support for arts and culture. That consensus derives from an acceptance that art, broadly defined, is a fundamental human enterprise: the making of meaning, individual and collective, through representation. Humans are the only species to engage in symbolisation, in the generation and communication of complex meanings in symbol systems like language, image, ritual, mark-making and sounds. In making art we make ourselves. In understanding art we understand ourselves.

- 3 ii The State, most especially in a democracy and a republic, interests itself in the totality of human endeavour and interests itself in the arts because the arts are one of the defining and fundamental features of human behaviour and society.

- 3 iii Since the beginning of time, human beings have made things and invested them with meaning so that they have become expressions of need, from the utilitarian to the reflective. The things made include vessels to travel in or drink from; garments to wear or to represent the character of another; images or objects to enhance the appearance of self, home, or community, or to honour an event, a person or an aspiration; stories told, written, or dramatised, to pass on knowledge, create a shared allegiance, or expiate a feeling.

- 3 iv The accumulation of all of these things and many more might be described as a society's cultural tradition. As outlined in 2 iii, tradition resides not simply in the objects or outcomes but also in the accretion of meaning and significance located there. Furthermore, tradition is embedded in the skills and practices of the making and the complementary process of learning and understanding. Tradition is a living thing. It faces in two directions, not simply backwards. If well nourished and well harvested, it is akin to a renewable energy source. We inherit tradition from our parents and we borrow it from our children.

- 3 v A market-driven economy does not function in a fashion that takes enough, or sometimes any, account of the values and understandings implied in this description of cultural tradition. So the State intervenes in a variety of ways to address failures in information or understanding, and market failures. The State's intervention is premised also on a recognition that there are collective benefits to participation in formal culture i.e. benefits beyond those accruing to the participating private individual. This idea is closely related to the principle of 'option demand' whereby account is taken of the value of certain public resources to current and future generations, even when not all citizens exercise their option to utilise such resources. In summary, the purpose of State intervention in the domain of culture is to ensure that tradition (as set out in 3 iv) is protected, that the collective benefits of culture are widely shared, and that they are held in trust for generations to come.

- 3 vi State intervention in this sphere has many applications. For example, planning legislation and processes are designed, in part, to protect the natural and built environment and to create the conditions within which sensitive urban design and architectural excellence are fostered. In this way the State accords value (and sometimes precedence) to the principles and disciplines of archaeology, the natural sciences, and design. Furthermore the State expends resources in so doing, recognising explicitly through such intervention and expenditure that an unregulated marketplace would produce certain outcomes deleterious to the common good that is located in cultural value.

4. Current Position and Future Prospects

- 4 i The implementation of the general principle of State support for the cultural sector is moderated by a range of factors. These include the State of the public finances; the competing claims of diverse sectors on those public finances; perceptions of public appetite for cultural expenditure; the existence (or not) of mature policies and infrastructure in the cultural sector that would guide public expenditure and maximise public benefit; and confidence that such expenditure would assist the realisation of other important public service objectives.
- 4 ii The cultural sector in Ireland ‘turned a corner’ in the past decade. Today the landscape of provision is richer and more varied than it was even as recently as the early 1990s. There was consensus that the effects of decades of relative neglect and long-standing under-investment, due in large measure to the pressing claims of other public service imperatives on scarce resources, needed to be redressed².

Now, mid-way through the first decade of the new century, it is possible to see the benefits of increased public expenditure and of the refurbishment of the legislative and organisational framework that supports such investment. The impetus of the past decade must be sustained. It is critical that our newfound self-confidence and self-reliance extends to the provision of cultural facilities (buildings, staff and programmes) that match our contemporary economic maturity and our ancient and long-standing disposition as a people with a gift for making art and an allegiance to sharing it. That proud tradition needs tending if it is to be secured into this and the following centuries. ‘Taking our place among the nations of the world’ has very precise connotations in an era when ease of travel confirms anecdotally and comparative international studies confirm indicatively, that we are well down the league table in terms of arts and cultural provision.

- 4 iii Fifteen years ahead of the centenary of the birth of modern, independent Ireland, there is a precise timeline within which to complete the task of establishing a cultural infrastructure (broadly defined) worthy of a confident C21st European nation. The next National Development Plan provides the context within which to achieve the first phase of that project of ‘Ireland 2020’. In this context, it is worth recording that 2020 is the end-date for the current National Spatial Strategy which is focussed on the delivery of *a better balance of activity and development* and the informing of *strategic investment, transport and other infrastructure policy decisions*.³

² Even yet, and allowing for interpretative variations from one jurisdiction to another, whether calculated as a percentage of GDP or on a per capita basis, public spending on the arts and culture sphere is well below average in OECD countries and almost at the bottom of the EU ‘league table’.

³ The National Spatial Strategy 2002-2020 (Department of the Environment and Local Government) p.12. ISBN 0-7557-1466-0

The concept of 'Gateways' is a governing one within the NSS. In the cultural field, CNCI submits that there is a need to augment the cultural infrastructure of Dublin as a European capital city and Ireland's gateway to the wider world, as well as providing for a broad programme of regional cultural investment, especially in the other designated gateway cities and towns.

- 4 iv There is no doubt that the economic conditions are favourable, even taking account of the fact that there will be no ERDF and other EU Operational Programmes to support the growth of the cultural sector as there were in the 1990s. We underline this point as a measure of our realism and as a signal that we understand that the investment required must be sought and realised from domestic sources only. The term 'investment' is used advisedly, for we are confident that, given an appropriately wide definition of social and economic benefit, it will be clear that cultural investment pays dividends. Such dividends are complementary to the primary rationale for such support which derives from a sophisticated modern State acknowledging the primacy of art and culture, as outlined in Section 3 above.
- 4 v In addition to the health of the public purse, public attitudes to exchequer spending in arts and culture are positive. The last national survey addressing this issue (1994) was conducted by UCD Graduate School of Business and demonstrated very positive findings: *The fact that half of the population believes that the arts confer collective benefit, and that even more believe that public expenditure should be maintained, even in times of recession, is evidence of a climate of public receptivity to investment in the arts.*⁴ The 2004 National Survey of public attitudes to and awareness of heritage shows that nine in ten members of the public agree that it is important to protect our heritage and the percentage agreeing that it is *very important* was 55% (up from 46% in 1999)⁵.
- 4 vi By its nature the NDP places emphasis on capital expenditure and there is certainly need for investment in new cultural buildings and in a programme of extensions and refurbishments. In addition to the need for 'catch-up' (2 iv) and for resourcing new and existing buildings so that they can realise their potential for social and cultural benefit, may be added some demographic considerations. The population of Ireland is increasing, reversing a trend of decades. Families are generally smaller and forty years of 'free education' have raised expectations around 'quality of life' and cultural access. These factors, along with the increased racial and ethnic diversity of the population, the increasing size of the cohort of older and retired people, and the wider social profile of cultural attenders in the framework of particular programmes especially, all combine to create a set of demands that need to be met when planning cultural development in both physical and operational terms.

⁴ The Public and the Arts: A Survey of Behaviour and Attitudes in Ireland. (The Arts Council, 1994) ISBN 0 906627 57 5. An equivalent study will be undertaken in 2006.

⁵ Attitudes to Heritage in Ireland (The Heritage Council, 2005).

- 4 vii Most social analysis, cultural commentary and political discourse acknowledge that the very rapidity of the economic growth achieved since the 1990s has caused or exacerbated some important social problems. There is consensus among most policy-makers and social partners that there are significant challenges to be faced in ensuring that the new Ireland is not characterised at once by a healthy economy and by a significant series of social problems, bound up with issues of dislocation and disaffection, caused by a combination of practical realities such as distance between home and work and more 'felt realities' such as an absence of 'belonging'.
- 4 viii There is no possibility of 'turning back the clock'. The reality is that the new and prosperous Ireland is premised on a largely post-agricultural and post-traditional manufacturing economy. Knowledge-based industries, financial services, high-tech manufacturing and tourism are among the key building blocks of that economy.
- 4 ix We submit that the cultural sector is also an important building block of Irish society and of the Irish economy and that, in constructing Ireland 2020, arts and culture have an important and distinctive role based on:
- their intrinsic value as fundamental human pursuits
 - their relationship to the wider intellectual life of the country, augmented in Ireland by the historic symbiosis between culture and the making of the nation
 - their particular contribution to the twin notions of identity and community realised through the core competency of people, services, organisations and institutions in the cultural sphere, dedicated to the making and mediating of identity and to constructing and de-constructing the narratives of 'belonging'⁶
 - their (disproportionate) contribution to Irish self-image and pride among both the native population and the diaspora, and to Ireland's image and prestige abroad
 - their role in supporting the wider economy and especially the tourism sector
 - their role within the spheres of spatial planning and inward investment whereby a better life/work, regional/urban, and society/economy balance is being designed
 - their contribution to the attainment of wider social and public service objectives such as social inclusion, urban renewal, and active citizenship.

⁶ In a national survey conducted in 2004 by Lansdowne Market Research, 49% of people (rising from 28% in the equivalent 1999 survey), when offered options as to how best to define the benefits of protecting our heritage, chose the option: *Keeping in touch with the past for future generations / learning from the past* or the option *knowing the past / where we come from*. 37% chose the option: *Keeping our own identity/tradition and passing it out the next generation*. (Attitudes to Heritage in Ireland (The Heritage Council, 2005)).

5. NDP Investment in Arts and Culture

5 i The broad case for State investment in the arts rests primarily on the arguments set out in Section 3 above. The principles outlined there are universal, though their application in a particular time and place may well alter to take account of changing circumstances.

5 ii In addressing the application of those arguments to the changing Ireland for which a new National Development Plan is being prepared, CNCI wishes to underline a number of key features of contemporary cultural practice. The past fifty years, accelerated in the past twenty, have seen enormous changes in the domains of both the making and receiving of formal cultural experiences. Attention is drawn especially to the responsibilities now attaching to cultural institutions deriving from new understandings of how meaning and experience are 'transacted' when the public engages with cultural objects or events.

The era of the learning society⁷, of life-long learning, of public access, of social inclusion, and of cultural diversity, brings with it profound challenges for Irish cultural institutions and organisations. The diversity and relativity of meaning, the creation of a continuum of experience and not merely a limited 'receipt' function, the appreciation of there being many 'publics' (generating many 'meanings') and not a homogenised 'general public' – these and a host of other understandings are at the heart of new and exciting definitions of what constitutes the 'work' of museums, galleries and cultural institutions.

Also noteworthy, especially in the larger museums and galleries, is a greater fluidity between 'heritage' and 'the contemporary'. A freer and richer dialogue between contemporary art and artists and work from the past is being conducted. Nor are cultural institutions any longer exclusively 'showing' spaces, for they often interest themselves, when opportunity and resources permit, in revealing or facilitating the 'making' phase of the cycle of tradition defined in 2 iii and 3 iv.

5 iii The new understandings, described above, and others wherein cultural institutions behave as 'learning sites' and 'social spaces' need to be reflected in their resource allocations (space, staff, programming, and mediation / promotion materials) if the existing investment is to be realised and if their potential to address cultural, educational and social agendas is to be secured. The 'learning site' agenda, properly addressed, will release the potential of cultural institutions to address wider public goals in the areas of education, social inclusion and inter-cultural actions.

⁷ The 1999 Report Adult Education and the Museum states: "By a learning society is meant the adoption and promotion of a holistic approach to education and training for change and for learning how to live with such change in all its many forms. A learning society will see education and training increasingly become vehicles for self-awareness, belonging, advancement and self-fulfilment, and increasingly providing a key to controlling one's future and one's personal development." (Adult Education and the Museum: Final Report on the Socrates Project TM-AE-1-1995-DE-1 (Bonn, IIZ / DW, 1999) – p.15.)

The 'social space' agenda will contribute especially to the 'active citizenship' and 'social cohesion' objectives of public policy and act as a countervailing force to the retreat into the private world that characterises so much current, commercial, and passive 'cultural consumption'.

- 5 iv CNCI has developed a shared policy framework in the domain of 'Education, Community and Outreach'⁸, launched by the current Minister for the Arts in 2004. This is seen as a key document for this area of practice, not alone within CNCI but within the wider cultural sphere. One of its key tenets is resisting the tendency to pigeonhole ECO work as an 'add-on' service and instead conceiving of it as *an institution-wide value*. This is in line with current international thinking and best practice, but its resource implications have not been adequately addressed to date in Ireland. The NDP provides an opportunity to redress this and in so doing to unlock the potential of many cultural institutions to give full social effect to the significant capital investment made in recent years and planned into the future.
- 5 v The wider point needs emphasis. Notwithstanding the NDP's focus on physical development and the undoubted need for more and better cultural facilities in Dublin and in the regions, the provision of cultural infrastructure cannot be simply about capital development. Only when operational budgets are adequate can the critical mass of potential created by new investment be released in operational terms, especially in the field of programming, supported appropriately by mediation, marketing and customer service. The Arts Council is especially conscious of the unrealised potential that results from the recently developed national network of arts centres and venues being under-provided for in terms of programme content⁹. A better alignment of capital and current expenditure should be a goal of the NDP. The fact that all capital expenditure will have to come now from domestic sources may assist the planning of that alignment.

⁸ Policy Framework for Education, Community, Outreach (ECO) (CNCI, Dublin, 2004)
ISBN 0-9547621-0-3

⁹ The Arts Council currently calculates that, within its sphere of work, each unit of €1m invested in capital development will require further public investment of €300,000 annually for operational purposes. This is notionally subdivided as €100,000 each from the Arts Council and the relevant local authority, and a further €100,000 investment in the general national programme environment so that the venues and centres created can fulfil their mission of offering high-quality cultural programming to their catchment population and to visitors.

- 5 vi The important matter of cultural tourism is not altogether unrelated to the twin conceptions of the cultural institution as 'learning site' and 'social space'. There are many factors at work in considering cultural tourism. Among them are practical ones like our climate and the growth in year-round tourism, both of which underline the need for 'wet weather' facilities with benefits for native and visitor alike. Other considerations would include information from sources like official Visitor Surveys, which reveal the importance of cultural attractions in terms of visitor choice and experience¹⁰. Allied to this is the important matter of visitor expectation based on experience of equivalent facilities in their home country and their preconceptions of Ireland as a 'cultural destination'. To this must be added visitor desire for distinctive experiences, differentiated from those available in their own or other countries¹¹, and visitor behaviour trends like the current preference for more and shorter holidays, including 'city breaks'. This last applies almost exclusively to the main urban centres - Dublin especially - but the counterweight to this trend i.e. the acknowledged need to 'incentivise' tourists to visit local and regional towns and cities requires support in terms of cultural infrastructure. The conference market with its requirement for high-quality social programmes is both a market in itself and an important catalyst for return visits in a private capacity and for 'word-of-mouth' promotion to family, friends and colleagues when delegates return home. Lastly, there is the matter of special interest tourism.
- 5 vii It is appropriate, at this point, to underline the special role of festivals in the Irish social and cultural environment. With the exception of a small number (Wexford Festival Opera being perhaps the prime example) it is not submitted that there is a significant, discrete visitor cohort that comes to Ireland expressly to attend these festivals. But they are features of the social landscape every bit as varied and attractive as the physical landscape and are important elements within the tourism infrastructure and calendar. The number and range of cultural festivals is remarkable; they are powerful engines for the local economy and for focussing community pride, identity and enterprise; they are key to cultural dialogue with the wider world for it is primarily in the context of festivals that Irish audiences – and indeed Irish artists - see the work of international artists; they have a critical function in achieving the goal of increased public access to the arts and culture as they provide optimum conditions for initiation and informal contact and often include free events and programming in the public realm; increasingly they provide a forum for multi-cultural programming and in this way, and by other means, they help to promote social inclusion.

¹⁰ Based on CSO surveys of 'Purpose of Visit', the criterion of 'Historical / Cultural Activities Engaged In' scores consistently highly in the three-year period 2001-2003. The percentage of Dutch tourists scoring that criterion in that period range from 50% to 64%; French visitors 43% to 50%; visitors from the Nordic countries 41% to 53%; German visitors 47% to 51%; British visitors 31% to 39%; and Americans 62% to 77%. (Source: Failte Ireland website).

¹¹ A noticeable trend in visitor response in recent years has been the articulation of disappointment that increasingly our streets and the public realm generally have become less and less 'differentiated' as retail multiples and hotel chains take more and more ownership of the streetscape of contemporary Ireland. Cultural facilities provide a clear opportunity to counter such homogenising and to provide visitors to Ireland with experiences that are distinctive and memorable.

- 5 viii Many of the considerations applying in the domain of cultural tourism have a bearing also in the matter of spatial planning and of inward investment. For example, the tourism counterweight described in paragraph 5 vi above, finds an echo in the National Spatial Strategy's explicit reference to the need generally *to offer a counterweight to the pull eastwards on the island*.¹²
- 5 ix The NSS builds on and frames the previous NDP (2000-2006) as it undoubtedly will frame the proposed new NDP. The governing aim of the NSS is to secure *the continuing prosperity of the country* and there is early and explicit reference to the need to ensure more balanced and sustainable regional development *with full regard to quality of life, social cohesion, and conservation of the environment and the natural and cultural heritage*.
- 5 x CNCI submits that Dublin's permanent status as a 'European Capital of Culture' will require significant infrastructural investment in the decade ahead. CNCI welcomes clear signals of this being the intention of government. That goal of developing Dublin is not in opposition to the NSS focus on balanced development. Indeed there resides in the cultural sector an exceptional engine for assisting in the realisation of some key NSS goals. There are many models of this engine and there is both Irish and international experience to draw on, in the matter of conceiving and implementing these aspects of the next NDP. Some models place emphasis on investment in single institutions, annual events or festivals that raise the profile and confidence of an area or town or assist in 'branding' an area in a positive fashion; others conceive of cultural clusters or quarters, creating a critical mass and a synergy; others make partnerships between national cultural institutions and regional towns and cities, achieving the multiplier effect of allowing the national institution address its commitment to outreach and the regional town or city to exploit resources beyond its independent capacity.

There are also models (with Irish exemplars) of more organic relationships between cultural organisations and specific communities or indeed, in the absence of a specific cultural institution, models wherein collaborative projects are created through negotiated partnerships between communities and cultural organisations. These more organic models are especially effective at realising projects to do with community regeneration (sometimes inclusive of physical refurbishment), and projects directed at developing social inclusion. For their underlying purpose is to resource the power of the arts as primary human languages and to harness those languages to offer new creative opportunities to those who, for whatever reason, have felt disenfranchised or excluded from mainstream cultural discourse. Sustainability is a key challenge in this area of work, which too often occurs in short-term timeframes and in the mode of pilot projects.

¹² The National Spatial Strategy 2002-2020 (Department of the Environment and Local Government)
ISBN 0-7557-1466-0

Just as CNCI members are *public trustees of collections and repertoires* (1 iii), there exists also within many CNCI institutions (and elsewhere) a significant body of knowledge around cultural work in the contexts of community development, urban renewal and social inclusion, widely defined.

- 5 xi The NSS identifies (p.35) fifteen specific elements *whose assembly at strategic locations in a targeted way is vital to foster a wide range of enterprise activity and employment creation*. The tenth element identified is *regional cultural venues such as theatres / galleries / arts and sports centres* and the final element is *the vision and enthusiasm of the key bodies and interest groups locally to move forward together*.

CNCI appreciates that many local authorities have developed arts plans, set within the wider context of County Development Board plans that address a wide range of social and cultural issues. The opportunity exists therefore for partnerships to be facilitated between CNCI members and individual local authorities, especially in the designated regional gateway towns and cities. The creation of such partnerships would help to maximise efficiencies between national and local cultural planning and allow for the former to be delivered in a fashion that is informed by local knowledge and by the detail of local circumstance, inclusive of the kinds of actions (organisational and programmatic) most likely to achieve identified social goals.

- 5 xii As already noted, the planning framework of a NSS or a NDP inevitably emphasises matters of infrastructure. Nevertheless, even within the language of those documents, there are reminders of the underpinning purpose, encapsulated well in the NSS' sub-title: People, Places and Potential. In the light of such values, it is appropriate that CNCI underlines the important issue of the living and working conditions of artists of all disciplines and other cultural workers whose abilities and commitment are the *sine qua non* of so much of what has been defined and described to date in this document.
- 5 xiii The most recent study in this area Socio-Economic Conditions of Theatre Practitioners in Ireland (2005)¹³ bears out the contention by international expert Anthony Everitt in his important report The Creative Imperative (2000) that *most artists live perilously on the edge of insolvency. The opportunity for them, even for those [whose] work is in demand, to make a reasonable living simply does not exist*.¹⁴ It is not appropriate, in this submission, to elaborate on this point, but nor would it be reasonable, in setting out the possibilities and challenges for State-supported cultural provision in the NDP, to omit to State CNCI's conviction that the State of affairs obtaining generally in relation to remuneration levels for artists and cultural practitioners, represents a severe obstacle to cultural development.

¹³ Socio-Economic Conditions of Theatre Practitioners in Ireland (Arts Council, 2005).

¹⁴ The Creative Imperative: A Report on Support for the Individual Artists in Ireland by Anthony Everitt (Arts Council / Arts Council of Northern Ireland, 2000) p.34.
ISBN 0-906627-93-1

Furthermore the development of cultural infrastructure, while correctly emphasising those institutions where the public interact with arts and culture and with cultural practitioners, both past and present, needs to take account also of 'working spaces', especially studios and rehearsal rooms where (generally impoverished) artists can make work with little or no rental costs but also, within the new dispensation of a more engaged public, spaces where members of the public can participate actively.

A notable trend in the past decade is that many artists have moved away from urban centres because of high rents. This is not a social good and should be addressed in the cultural strategy that forms part of the wider NDP.

- 5 xiv Consideration of the economic realities of being an artist in contemporary Ireland serves to introduce the issue of the symbiotic relationship between living arts practice and the wider world of entertainment, broadcasting, advertising, and the cultural industries, especially those of music and film. The point is often made, but is no less true for that, that living arts practice is very often the R & D department of the entertainment and cultural industries, i.e. that it is the not-for-profit sector that underpins an increasingly important element within the Irish economy, both domestic and international. The interdependence of the relationship is acknowledged, and indeed it might be argued that the actor doing a voice-over or the lighting designer working on a fashion show are having their theatre work subsidised. But while the money may be travelling more in one direction, it is almost incontestable that the creative benefit is travelling more in the other, for it is in the subsidised arts that the experience and on-the-job training is acquired and that the talent is forged and it is for such work that the artist lives, though grateful to the other for the means to exist.
- 5 xv Thus State subsidy of the arts is not only an intrinsic public good, with attendant social benefits, but it is also an investment in the wider cultural industries that contribute directly to the exchequer and indirectly to some fundamentals of the Irish economy such as our international image and tourism.

Ends.