Mapping the context: insights and issues from local government development of music communities

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Recent years have revealed local government to be a fundamental stakeholder in the development of arts and music communities. This article provides a context for an exploration and study of the issues, themes and dilemmas that surround local government and music communities. In particular the article provides this examination from an Irish perspective and focuses on recent research to provide insights from local government music practice. Key themes, questions and issues are raised concerning the impact of local government on the development of music communities, how arts agendas are integrated into local government, the tensions between artistic aims and political remits, as well as the ways local government is enhancing musical participation and development amongst communities.

Route planning: Introduction

There are many key players in the development of music communities such as formal educational institutions, private music schools, amateur or voluntary music collectives and social networks (Fiske, 1999; O'Neill *et al.*, 2001; Green, 2002; Lamont *et al.*, 2003; Pitts, 2005). However, local government too has a significant role to play in the development of these music communities. While local government is well known for work in areas such as housing, planning and roads, often little is known in relation to their role in the arts and more specifically music. This is particularly the case in the Republic of Ireland (hereafter Ireland) where incrementally and often quietly local government have been a key stakeholder in the development of music communities in the country.

Using a socio-cultural theoretical lens, particularly drawing on theories of collaborative knowledge building through musical participation, this article seeks to share knowledge, locate the topic, identify gaps in knowledge, and put forward the key issues within this research field using examples from Irish local government music initiative practice. Thematic issues within the area of Irish local government and the development of arts and music communities are discussed within an overarching theoretical framework that arises from the problematisation of the issues examined. Specific reference to Irish research in this area provides an examination of these issues within a particular context at local level.

Defining music communities

In the case of this article, where musical group practices such as choirs, orchestra, festivals, ensembles and bands will be investigated, the use of the terms 'music community' or

inverted 'community music' requires special attention. 'Community music' can hold several possible definitions (Blandford & Duarte, 2004; Veblen, 2004; Higgins, 2007). Veblen and Olsson describe community music as 'active participation in music making of all kinds' (2002, p. 730). Higgins focuses on 'community music' as encapsulating a 'participatory ethos', with a focus on group participation and further defines community music as 'an encounter of hospitality', emphasising here a preoccupation with equality and access to music experiences (2007, pp. 282–284). Ruth Finnegan in her seminal ethnography investigated local music in one English town, Milton Keynes in the 1980s. She puts forward the notion of 'musical worlds' or 'pathways' (2007) to describe the music communities she encountered. This idea of investigating 'musical worlds' and all of the complexities, intricacies and relationships that they entail will be taken up in this article.

Locating: the context

European influences: local government and the arts

As a member of the European Union (EU), Irish government arts policies are influenced and directed by overall EU cultural and arts policies. The current EU Culture programme (2007–2013) with a budget of €400 million reflects a growing European concern with cultural and arts development and this in turn impacts on local arts policy. The Irish Government Department of Tourism, Culture and Sport participate at EU and Council of Europe levels with regard to cultural matters amongst its many other functions. As well as this, since 1998, The Arts Council of Ireland has operated the European Cultural Contact Point Ireland (CCP).[1] Over the years, the EU has made some significant contributions to the development of the Irish cultural landscape, seen for example through infrastructural capital funding, project grants or through training programmes. But how and why did local government become involved in the arts in Ireland before joining the EU?

World War II had a very significant impact on cultural and arts policy agendas within Europe and beyond. Fascist policies were seen to have a negative and abusive effect on the use of culture and the arts. To counteract this misuse and reconstruct ways of peaceful systems of education, European countries convened the Conference of Allied Ministers of Education (CAME) in 1942. This project soon became universal and in 1945 the United Nations Educational, Scientific and Cultural Organization (UNESCO) was founded. This time marked a new beginning for political discourse on government involvement in the arts. An example of this can be seen in the UK. The Arts Council of Great Britain was established in 1946 as an arm's length agency which meant that government devolved responsibility to intermediary organisations and so allowed for relative independence from central government in decision-making. This arm's length policy is still in operation today, as it is in Ireland. The setting up of regional arts associations in 1966 signalled a shift of responsibility in local arts from direct Arts Council involvement to local arts organisations. Today, local government in the UK, alongside the Arts Councils, is the most significant revenue investor of the arts (www.artscouncil.org.uk, 2010).

The integration of an arts agenda in local government: the Irish context

Due to mounting pressure from Britain's lead on State patronage of the arts, the Irish Arts Council was established in 1951. While this was an important milestone for arts policy in

Ireland, it has been argued, that Ireland was simply reacting to international trends rather than establishing a firm commitment to arts development (Kennedy, 1990, p. 94). Quinn asserts (1998, p. 116):

> An Comhairle Ealaíon [Arts Council Ireland] like its British counterpart was not given a good start in life, beginning its existence with a plastic, rather than a silver spoon in its mouth.

Today, the Arts Council, set up as the government agency for the arts, comprises a voluntary body of 13 members and an executive made up of a Director and a staff of 48 full-time equivalents who carry out day-to-day duties of the Council. In addition, consultant arts advisers provide expertise and advice on different aspects of the arts. A Local Arts department within the Council specifically deals with support for local arts, though depending on the type of initiative, local authority arts officers often have further supports from the Heads of individual art forms such as Music or Visual Arts. The types of support typically include: annual revenue funding; individual funding schemes; advice and development within and across art forms; and in some cases, part funding of the arts officer post itself.

There are currently 29 county councils and five city councils which act as the primary units of local government in Ireland. Councillors are elected locally and they form the elected tier of a local authority. These councils exercise control over policy and financial decisions of a local authority with the day-to-day management carried out by the executive in a similar manner to the Arts Council. In their role to represent local communities and promote a 'common good' local authorities are multifunctional, delivering a range of services in such areas as housing, roads, transportation, water and planning. So where do the arts sit within such a structure?

Local government involvement in the arts formally began with the second *Arts Act* in 1973 where it stated that local authorities could provide support (monetary or non-monetary) for activities that local authorities deemed would: 'stimulate public interest in the arts, promote the knowledge, appreciation and practice of the arts, or assist in improving the standards of the arts' (Section 12, Government of Ireland, 1973). This signified the first legislative step to involving local government as partners alongside the Arts Council in arts development at local level. With this shift in legislation some local authorities began to respond through small-scale funding initiatives.[2] However, a more solid commitment from local government did not come until 12 years after the act when the first arts office was established, signifying a more integrated role for arts development within local government structures.

The involvement of local government in the arts in Ireland is therefore a very recent phenomenon, with the first Irish local government arts office to be established in 1985 and the last one in the country in 2007. A number of key changes occurred within Irish government and local government policy while Arts Offices were being established.[3] The need to improve the quality of life for local citizens was highlighted and so the arts were recognised as a positive investment which could enhance the cultural environment of the local community. This ensured that Arts Offices could now act in a strategic and integrated manner as part of the wider social and economic agenda of local government. The Arts Council (Ireland) has acknowledged: 'the arts have achieved a new prominence within the strategic planning of amenities and services in towns, cities and counties' (Hibernian

Consulting *et al.*, 2006, p. 112). However, there remains an overall lack of research in this field (Hibernian Consulting *et al.*, 2006; NESF, 2007; Lunn & Kelly, 2008) and in particular a gap in critical academic research on this work to date (Kenny, 2009).

Marking the boundaries: theoretical framework

Theories of knowledge, culture and environment have direct implications for further understanding issues raised concerning music participation, community music, differing educational contexts as well as musicians' involvement in the development of music communities. The construction of knowledge within a particular environment is a notion that was pioneered by John Dewey (1897, p. 79): 'I believe that the school must represent present life – life as real and vital to the child as that which he carries on in the home, in the neighbourhood, or on the playground'. With this view, learning is 'situated'; it does not occur in a vacuum but rather through one's environment and lived experiences. Local government is placed within this theory of knowledge, being 'situated' in specific contexts, environments and communities.

These ideas resonate with the concept of 'authentic learning' which is characterised by intrinsic motivation, active participation and learning in the 'real world' (Koopman, 2007, p. 157). 'Situated learning' specifically takes up the idea of the connection between the acquisition of knowledge within a specific cultural environment (Lave & Wenger, 1991; Koopman, 2007). Such a theory can be broadly defined as 'cultural ecology' which Dillon and Loi describe as 'reciprocal relationships between people and their environments' (2008, p. 3). This relationship with the cultural environment is one often promoted through local government and sometimes made explicit within certain policies and practices.

A central figure propelling forward this notion of learning within a social environment is Vygotsky (Vygotsky, 1962; Vygotsky & Cole, 1978; Vygotsky *et al.*, 1993). Applying Vygotsky's socio-cultural theories, Wells questions the construction of 'knowledge' within communities, claiming that knowledge is, 'the intentional activity of individuals who, as members of a community, make use of and produce representations in the collaborative attempt to better understand and transform their shared world' (Wells, 1999, p. 76). Scardamalia and Bereiter (1991, 1996) share a similar view referring to 'collaborative knowledge building'. Music educationalist David Elliott's praxial philosophies assert that music is rooted in the concept of music as action or 'doing' in both listening and music-making (1995, 2005). 'Musical practice' is viewed as social practice that is context-bound in the praxial concept of music; 'musical action and musical context work together to co-produce musical understanding' (Elliott, 1995, p. 61).

Examples of this collaborative approach to knowledge are exemplified in numerous local government music initiatives. An example of this can be seen through a local government initiative in county Roscommon (population size *c.* 59 000), located in the west of Ireland. Here, the Roscommon local authority arts office in partnership with the Roscommon Vocational Education Committee (VEC) and the Arts Council (Ireland) have developed and continue to develop a Roscommon County Youth Orchestra (RCYO).[4] The initial stages of this project involved workshops in primary schools where children developed an understanding of an orchestra together with skills to form the basis for playing instruments. Since 2007, different sections of the orchestra are being formed in

four separate ensembles around the county. These sections meet regularly to form the larger RCYO. One of the main aims of this project is to broaden equality of access and inclusion through the orchestra.

'Music participation' has become a recurrent theme particularly in the field of the sociology and psychology of music (Bennett, 2000; DeNora, 2000; Duffy, 2000; Green, 2002; Pitts, 2005; Finnegan, 2007). The idea of musical participation being a link between one's self and the society in which one lives is taken up by Andy Bennett, who writes (2000, p. 195):

> On the one hand, music informs ways of *being* in particular spaces; on the other hand, music functions as a resource whereby individuals are able to actively *construct* those spaces in which they live.

Music participation in this way is viewed as being a means of understanding and making sense of the 'place' where one exists. This relationship between music and locality also bears huge significance within local government initiatives. This can be seen clearly in County Clare in Ireland where there is a strong culture of Irish traditional music communities. Due to this, the local government arts office utilises this strength and supports numerous music festivals, music series, residencies, youth projects and DJ competitions focusing on Irish traditional music. The cultural significance of music here is of particular interest. Taking the views of Finnegan (2007) and Bennett (2000), the construction of the self and the social world where one lives can be considerably enhanced through music participation within communities through local government.

Exploring the terrain: issues and debates

Artistic aims and social, economic and political remits

Who is it for? There is an important issue within local government development of arts and music communities of balancing artistic aims with social, cultural, economic or political remits or objectives. Clive Gray (2002, p. 86) points to the dangers of the arts within local government structures existing as a 'peripheral concern' and acting as an area of 'policy attachment' (2002, pp. 80–82) as opposed to being an integral part of local government agendas. Questions arise here around artistic excellence, multiple purposes of arts initiatives and varying local government policies and agendas in relation to community arts.

A fitting example of such tensions between arts and non-arts motivations is often apparent through the use of festivals. There has been criticism of policy makers and local government use of festivals for purely economic and public image reasons. Quinn argues that there is little understanding of the social or cultural value of festivals within communities. She claims (2005, p. 931):

> Their [festivals] growth represents cities' attempts to use consumer-orientated, cultural forms to differentiate themselves in a highly competitive, increasingly global marketplace . . .

One may also argue that this danger could spread to the sidelining of artistic aims and that the balance to be struck here is a difficult one. Tensions often exist between balancing the artistic objectives of a festival to the social or economic objectives. These tensions are not limited to festival initiatives but spread to all arts and music initiatives that must perform a wide number of remits.

This debate on marginalising artistic or creative aims to fulfil wider political remits is revealed in the ongoing discussions of the Creative Partnerships project in the UK.[5] The project is widely viewed as successful and benefits to the creative economy, artists, teachers and students have been reported within commissioned research reports (Burns Owen Partnership, 2006; Downing *et al.*, 2007). However, the balance between the multiple priorities of raising educational attainment, improving student confidence, stimulating creativity, improving the creative economy as well as retaining and recruiting teachers have been questioned within academic research (Hall & Thomson, 2007; Wyse & Spendlove, 2007).

Education, government and local government policies now often reflect a growing concern with social inclusion (Alexander, 2000; UNESCO, 2003; Creative Partnerships, 2007; Hall & Thomson, 2007). Social inclusion can be broadly viewed as participation despite possible barriers such as race, gender, language or religion. The role of music in creating and enhancing social inclusion has been cogently argued by many researchers (Bauer, 2005; Dillon, 2006; Bamford, 2006; Burnard *et al.*, 2008). Pitt's remarks (2007, p. 761):

> In an increasing individualized society, the cultural centres and partnerships that support community music-making have a vital role to play in sustaining the social and emotional health of those who participate in music.

From an Irish perspective, the National Economic and Social Forum (NESF) found significant advantages of arts participation in promoting 'social solidarity and social cohesion' amongst communities (2007, p. 8). This social inclusion aspect is often an important aim and outcome within national and local government arts and music policies in Ireland. For instance, the annual Festival of World Cultures in Dún Laoghaire,[6] Dublin, is a high-profile festival involving a wide range of world music concerts by international artists. The main focus and objective of this local government initiative is to highlight and celebrate cultural diversity both locally and nationally.

'Formal' and 'informal' music educational settings within music communities

In the development of music communities, local government is in a prime position to act as a valuable music resource within formal music educational settings. In Ireland, Arts Council Ireland (2006, p. 11) claim:

> Many children might never have the experience of attending a live arts event or engaging with artists or the arts in a direct fashion, were it not for the professional collaboration of schools and arts organisations.

Local government partnerships with schools have been a dominant area of arts development in Ireland through initiatives such as the Vogler Quartet Residency in Sligo, Ireland. This

five-year (1999–2004) residency involved an international string quartet in developing a long-term project in music education as well as developing the areas of instrumental tuition and performance locally. The residency involved a wide range of partners including both local and national partnerships between the local government arts office, Music Network (national music resource organisation), local schools, a local community centre, local music promoters, local ensembles and a local private music school.

Due to the long-term approach to this residency, an evaluation report of one aspect of the residency, the Vogler primary curriculum support programme, was commissioned to outside consultants. The research brief was to examine key aspects of the residency with particular reference to the primary school level strand. The methodology is briefly described within the report as involving an analysis of documentation, meetings, interviews and school visits. The report states (Sligo County Council, 2005, p. 67): 'the residency paved the way towards the integration of live music performance in the primary curriculum'.

Initiatives such as the Vogler Quartet Residency aim to develop creative approaches to learning through meaningful partnerships between teachers and artists as well as often establishing links with other relevant national and local stakeholders. With the ever-increasing demands on space and time in school curricula the position of local government as an arts resource for schools is at its most relevant. Furthermore, in utilising educational settings, local government can ensure that arts participation can occur in a democratic accessible way.

Music initiatives that occur outside schools are also a key aspect of local government's overall music community development. Leading music educationalist Keith Swanwick points out:

> For some the formal systems may be crucial points of access. For others though, the contribution of educational institutions to their personal music education will be negligible and could even be negative in effect (Heneghan, 2001, p. iv)

Music development does not only occur inside the walls of formal educational institutions and as Swanwick here warns, access to music outside of these settings is equally valid and necessary to provide positive music experiences.

A US arts education partnership report examining the impact of the arts on learning, entitled *The Champions of Change*, highlights the growing need to widen the contexts where learning can take place. It is argued (Fiske, 1999, p. 20):

> Traditional institutions of school, family, and church, assumed to take responsibility for the positive development of young people, can no longer meet the full needs of today's children and youth between the ages of 8 and 18. An 'institutional gap' exists, and it affects our youth.

Local government can act as a vehicle to help fill this 'institutional gap' and in doing so fulfil a social access and inclusion remit that is so prevalent in local government plans and policies. Within music communities then, local government are bridging the two worlds of formal and informal music settings.

Musicians and local government

In discussing local governments' influence on music communities, the role of artists within these communities must also be examined. Due to the nature of diversity between local governments, numerous opportunities to work with musicians in local communities have emerged such as residencies, bursaries, commissions, grants, specific projects, partnership schemes as well as presentations and performances of their work.

Working on local government projects or residences has the potential to provide many benefits for musicians outside of a performing role. 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 Vogler Quartet Residency aforementioned, the musicians involved claimed: 'being used to concert audiences, who betray no obvious response during performances, it caused them to feel the freshness of the magic again' (2005, p. 47). The musicians themselves then are also part of the development of music communities in their participation in local government music initiatives.

Tensions may arise for an artist, due to the often demanding nature of these local government projects or residencies. This issue was raised in a report on a local government visual art programme in County Wexford, Ireland stating, '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). In addition, there is often a difficulty with the perceptions musicians have around working in community settings. 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:

> 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).

The relationship between musicians and local government is a multifaceted one therefore and successful music initiatives for both the community as well as the musician/s involved depend upon meaningful engagement.

Situating the practice: an Irish research study

A recent report *Knowing the Score: Local Authorities and Music* (Kenny, 2009) marks the first extensive music research study involving all local government arts offices in Ireland. This partnership commissioned research[7] set out to identify and set in context local authorities' contribution to music development in Ireland. The research sought to compile a national picture of the work local authorities carry out in music, profile the role of arts offices in music development as well as examine the enablers and constraints of successful initiatives. A mixed methods approach was used in the study over a two-year period (2006–2008) making use of both quantitative and qualitative research methods in

the form of questionnaires, direct observation, interviews, literature surveys and meetings. Research participants included local authority arts officers, arts office personnel, musicians and Arts Council personnel.

Overall, one of the key findings of this report highlighted the broad range of music activities happening within local government structures in Ireland. These included activities such as festivals, education projects, concerts and concert series, musician/ensemble residencies and music in healthcare projects. These initiatives were also found to engage in a wide spread of musical genres with classical and traditional Irish music being the most frequently engaged in.

An interesting finding within this study was that each local government arts office has developed on an individual basis and there is no one uniform model of arts office practice. Due to this, each arts office responds to local needs and strengths to tailor initiatives as required. As local music initiatives occur within particular social geographies and music practices, the impact these contexts have upon the musical practices within communities is substantial. In addition, the questionnaire research revealed that over half (65%) of local authority arts officers' background and expertise was in the visual arts (Kenny, 2009, p. 49). The influence of this finding was evident in arts office focus particularly where music specialist staff within the office was absent.

One key issue concerning local government arts policies and initiatives highlighted through this study was that recognition of local government involvement in the arts in Ireland remains very low, a finding that corresponds with previous Irish research (Hibernian Consulting *et al.*, 2006; NESF, 2007; Lunn & Kelly, 2008). The *Knowing the Score* report found (Kenny, 2009):

> 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.

In addition, it was found that there is a lack of research and evaluation in relation to the arts and more specifically music in Ireland resulting in placing arts and music policy at a considerable disadvantage in the country. Where such research and evaluation does occur it is often in-house and goes unpublished (Kenny, 2009, p. 91).

A further issue emerged relating to local government involvement in educational settings. Much of the work that Irish local government arts initiatives engage in is through education initiatives with schools, for example through residencies, workshops or professional development. Lack of a coherent system of music education in schools coupled with predominantly elitism of access to instrumental tuition are constant sources of debate in Ireland and this has been well documented (Herron, 1985; Kennedy, 1990; Heneghan, 2001; NAPD, 2001; Music Network, 2003). Local arts offices therefore use opportunities to work with schools in an effort to bolster music education provision and act as a resource to schools in this manner. Tensions surrounding local government involvement in educational projects arise as there is no legal requirement for local government to engage in this way and no formal relationship with the Department of Education and Skills. However, despite this, the research found that local government often acts as a key music educational resource in providing access to live music and with some acting as a direct link between educational institutions, the wider community and musicians.

The influential role of arts offices in local communities was frequently revealed in the research through their work in such areas as youth provision, music education, audience development, local employment and social inclusion. This was particularly highlighted where music initiatives were participatory in nature. Many of the initiatives had a local participation element with some relying on community engagement from local musicians, local organisations, youth groups and school groups as an integral part of an initiative. It was found that such local involvement strongly impacted on the success of a project and also on the public's perception of the success of such activities.

The arts offices' role in benefiting the social capital, local economy and cultural identity of an area was often revealed throughout the research report. 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 substantial. In addition, it was found that arts offices also play an important part in supporting marginalised communities such as immigrants, the rurally isolated and low socio-economic groups. This can be seen through the example of a project 'One Less Petal, One Less Flame' carried out by the Donegal arts office.[8] This community arts project took place on the Fanad peninsula with a composer, writers and musicians from both classical and traditional Irish genres in conjunction with eight local schools. The initiative resulted in a large-scale new contemporary classical piece of music that was performed and recorded. The use of a residency-based model with schools represented a ground-up approach to this project while also making live contemporary classical music accessible to the people on Fanad where there is no tradition of classical music largely due to its geographical location.

The research also revealed a conflict in local government music initiatives balancing political and social aims as well as ensuring high artistic standards. It was found that sometimes public resentment existed to 'outside' musicians who were not local to an area becoming involved in initiatives. As well as this, perceptions of what is artistically successful frequently came under debate for many local government arts offices and this is undoubtedly linked to the gap in effective evaluation. There are no specific indicators for the arts and local government arts initiatives are expected to use the same measurement tools that are utilised for other local government areas such as roads and housing. The current indicators rely on showing 'value for money' and product as opposed to process. This appears to be quite a crude mechanism of evaluation and significant outcomes such as the raising of artistic and educational standards, social inclusion, identity and participation are ignored under such indicators.

Conclusion: Journey's end?

Several themes and issues arise from the cumulative effect of both the literature and research drawn on in this article. The theories of knowledge, culture and environment emerge are inherent in the development of music communities. Taking the view that leaning is 'situated' (Lave & Wenger, 1991; Koopman, 2007), occurring within communities, within social environments and particular cultural contexts, it is imperative that local government's role to supporting and enhancing these learning environments is considered carefully in the development and approaches to music and all arts initiatives.

It is evident that global and national trends such as social, cultural and economic concerns, together with changing legislative environments, governmental structures and policies, such as the EU cultural programme, all bear huge relevance to the place and value of arts within government. In addition, local government arts policy in Ireland has developed incrementally (Kenny, 2009, pp. 6–10). Due to this incremental development, an information gap exists regarding music development and indeed overall arts development in Ireland. The most recent National Economic and Social Forum (NESF) report 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).

As research into local government involvement in the arts has been limited particularly within Ireland, this article intends to make a contribution to this conversation to reveal the often 'hidden work' of local government arts and particularly music initiatives. Continued research in this field will ensure that local governments' development of music communities is well placed within broader music education research and practice.

Notes

1   There are European Cultural Contact Points (CCPs) in over 30 European countries which provide advice, information and technical support to those interested in EU funding for culture and those interested in working in this field throughout Europe. The primary CCPs focus is on contemporary arts and cultural heritage fields.
2   Cork Corporation in 1975 allocated £6000 to the arts, Dundalk Urban District Council in the same year provided £2000 for the arts. Dublin Corporation compiled the first Local Authority policy document on a culture programme in May 1975 and also financially supported the Dublin Theatre Festival, Dublin Arts Festival and the restoration of the Olympia Theatre.
3   1993 marked the establishment of the Department of Arts, Culture and the Gaeltacht in Ireland. Local government went through major reform with the publication of Better Local Government – A Programme for Change (1996) and the 2001 Local Government Act.
4   See webpage at www.roscommonarts.com/artsoffice/programmes/rcyo.htm
5   The Creative Partnerships project was developed by the Arts Council of England in 2002 to develop partnerships between artists and schools through collaborative creative projects in the most disadvantaged areas of England. See www.creative-partnerships.com
6   See http://www.festivalofworldcultures.com/
7   The research partnership was commissioned through the Arts Council Local Partnership Scheme 2006–2008. The partnership was directed by Dr Patricia Flynn and involved St. Patrick's College, Dublin, Wexford County Council and Sligo County Council.
8   See http://www.donegalpublicart.ie/42-publicart.htm

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