

National Campaign for the Arts:
Making the Case for the Arts in Ireland.

NCFA Colloquia on Research 2013 – 2014

Full Report



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Foreword

In 2009, Eleonora Belfiore, a UK cultural policy academic and cultural value researcher, wrote an article entitled, *'On bullshit in cultural policy practice and research: notes from the British case'*.¹ Taking the bestselling book, *On Bullshit* (1986) by Harry G. Frankfurt as the starting point, her aim was to understand contemporary rhetoric and practice in the cultural policy field. The concept of 'bullshit', she noted, has a particular resonance for those involved in the arts and cultural sector, particularly when considered within the frame of public policy and public subsidy. This is because it is easily associated with insincerity, 'humbug', 'mindlessness', 'hot air', 'clap-trap', 'balderdash' and 'mumbo-jumbo' and is distinctly 'unconnected to a concern with the truth' (Belfiore, 2009, pp.343-5). The essence of bullshit is therefore, not so much focused on deceitfulness or manipulation of the facts, but rather arises from a distinct disconnection, and poor relationship between what is said and the way things *actually* are.

The unconnected concern with the truth, with the way things *actually are* in the arts and cultural sector in Ireland, has become alarming. The arts in Ireland face crisis in 2014 and the growing prevalence of rhetoric, 'hot air' and 'mumbo-jumbo' is one outcome of an increasingly disconnected relationship between policy and practice. As resources continue to shrink, the sector is weakened by the lack of a coherent arts policy and limited resources are channelled into one-off initiatives driven by economic agendas. Civic boosters, politicians and policy makers continue to engage in extensive propagation of perceptions of Ireland as a cultural hotbed, relying on our reputational economy of creativity and authentic expression. While at the same time, the lack of sustenance and support for indigenous artistic and cultural practice in Ireland continues to decline. Many cultural practitioners and organisations - those dependent on public subsidies of the arts - have been eviscerated through catastrophic cuts of unprecedented proportions. This short-term thinking undermines Ireland's ability to sustain a vibrant, diverse, and rigorous cultural sector that is valued more for its contribution to Ireland's reputational economy and immediate economic needs. A continuation of this approach threatens to damage the arts sector irrevocably, as the cultural DNA of artistic and cultural practice in Ireland is withering and struggling to survive.

The perceived values of arts and culture have become manifold in their uses and there is definitely something new in how the sector has been latterly perceived. We now speak about arts and culture in many different ways: as a sector which contributes substantially to GDP; as an important part of health and well being; to quality of life; an essential facet of cultural tourism; the regeneration of places; a tool for building social capital in communities or among the disenfranchised, and much, much more. This emphasis on the importance of creativity in 21st century Ireland is, of course, welcomed. But the combined commercial and social turn of arts and cultural funding has led to an increasing instrumentalisation of artistic and cultural practice and production at the expense of other values. As a consequence, the arts are now very often viewed, by those who distribute funds and make policy as simply a means to an end.

Arts and culture negotiate a subtle and useful relationship between the individual and society, but what the nature of this relationship is- how it is created, and where it might lead- we do not know. In a recent HERA

¹ Belfiore, E. On bullshit in cultural policy practice and research: notes from the British case. *International Journal of Cultural Policy*, 15 (3), 343-359, 2009. To link to this article: <http://dx.doi.org/10.1080/10286630902806080>.

report, Hazelkorn, Ryan, Gibson and Ward (2013), note that the opportunities and environments for the Higher Education institutions to engage with cultural practitioners and producers on issues of common concern were scarce and that more opportunities of this nature were needed.² This lack of connection between researchers and practitioners was further noted in the HEA Creative Arts report, where ‘the research potential apparent from collaborations between cultural and educational institutions appears to be largely untapped as a research resource’ (Hazelkorn, Ryan, Gibson & Ward, 2013, p.4). Collaborative research across the academy, government and arts sector – work that brings together scholars, policy makers, cultural producers – is happening elsewhere but is a rare phenomenon in Ireland.

The Colloquia were intended as arts policy discussions that would surface possibilities of how connected and substantiated relationships between policy and practice could develop. They were intended as a series of dynamic conversations between a number of active and key arts policy stakeholders, and were devised and curated by Dr. Tara Byrne, as a direct response to the NCFA Strategy on Research (2013). This document outlines the NCFA approach to substantiating the arguments for the arts – both qualitatively and quantitatively. It’s about arts practitioners and cultural producers being able to make solid, substantial and evidence-based arguments about the value of arts and culture. This is because we believe that a good evidence base, founded on systematic and appropriate research, is the basis for a change in ways of thinking about the arts among policy makers. This also provides an informed and firm foundation on which to base policy.

The deliberative approach taken to the curation of the Colloquia was a carefully crafted one, intended to highlight the disparate voices of those drawn from higher education, government, institution, practice and production. We endeavoured to create openness and dialogue in order to facilitate deeper communication amongst those gathered, seeking to establish new avenues of communication between researchers and arts communities so as to better inform policy-making for the funded arts sector in Ireland. And those voices were clear in what they had to say: the value of arts and culture in Ireland needs to be secured through a connected and substantiated relationship of policy to practice through research. Evidence-based policy-making - as distinct from policy-based evidence making - needs to begin. Until that point, the artistic and cultural sectors will continue to suffer from the growing prevalence of empty rhetoric, ‘hot air’, ‘mumbo jumbo’ and ‘clap trap’.

We know we need to seek out innovative approaches that will yield better results and improve on traditional models for research, and for information capture, within the arts and cultural sector. Those who gathered at the Colloquia voiced ideas, suggested innovations, collaborations and possibilities in this regard. This document aims to capture the essence of what was said, what was heard, and provides robust confirmation of the need and appetite for research and for evidence-based policy making on arts and culture in Ireland.

I would like to take the opportunity to offer special thanks to all those who made the Colloquia possible – volunteers, constituency coordinators, NCFA members and helpers. Without your enthusiasm and support, the Colloquia would not have been possible. On behalf of the Research Committee, a sincere thank you for all of your support.

² Hazelkorn, E., Ryan, M., Gibson, A., Ward, E. Recognising the Value of the Arts and Humanities in a Time of Austerity: Report. HERA, 2013. To retrieve this report, please click [HERE](#):

And finally, our special thanks to Dr. Tara Byrne. Her dedication to realizing the ambitions of the Colloquia has been invaluable. Tara's knowledge of the research field and her commitment to furthering an arts and cultural policy agenda in Ireland, has been an enormous asset to the Campaign.

The NCFA believes in a cultural ecosystem that is central to the vibrancy and prosperity of society at large. Its roots are vulnerable and delicate. The NCFA Research Committee is committed to advocating and lobbying for research that will substantiate, invigorate and embolden the arguments for the arts in Ireland – both qualitatively and quantitatively. The Colloquia have been an important milestone in this campaign. They are the realization of the first of our four research objectives and have taken time and energy to gestate. They have provided us with a clear mandate and path for the fulfillment of our three further objectives: to make more of existing data, to advocate for research into cultural participation and to lobby for longitudinal research on cultural participation in Ireland.³

Kerry McCall

Chair, NCFA Research Working Group

June 2014

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³ The executive summary of this report is available at www.ncfa.ie. Podcasts of the Colloquia speakers, introduced by a short written summary of proceedings, are available also. In addition, the Colloquia discussion paper can be downloaded as well as the NCFA Strategy on Research (2013) and NCFA Position on Research (2013). The NCFA Colloquia on Research were financially supported by Senator Fiach MacConghail, a member of Seanad Éireann.

Colloquia Overview

The Colloquia explored specific considerations of policy and practice in relation to arts and cultural research needs in Ireland. These considerations were selected by Dr. Tara Byrne and comprise four key concepts: *the public*, *evidence*, *cultural value* and *education*. Though these terms are not yet widely used in Irish arts policy discourses, they can be viewed as representing the building blocks and concerns of international cultural policy-making, with an implicit if not future impact on policy-making in Ireland. These concepts also embody key points of contention within the policy and practice community.

For the first time in Ireland, dedicated policy conversations were sustained over a period of time and involved a truly interdisciplinary and multi-sectoral group of practitioners. These practitioners included: researchers, academics, policy-makers, artists, arts managers, arts educators, funders, and data collection and civil society groups (Appendix 2). In targeting this group, the colloquia events aimed to pragmatically match-make members of potential research networks, and to deepen the conversation about arts research and the arts in wider society as way to influence policy. Though there were inevitably more practitioners than policy-makers and indeed academic researchers, the discussions side-stepped individual funding positions to make visible a palpable interest in longer-term and more informed arts policy in Ireland.

Each colloquy commenced with a provocation from an international cultural policy academic, followed by a situated response from an arts practitioner based in Ireland. These presentations were followed by two structured discussions in which the invited and gathered participants responded to two questions in a round table discussion. These questions had been posed in advance of the event and aimed to determine how the four key issues and concepts (*the public*, *evidence*, *cultural value* and *education*) were understood and related to research needs. Following these short table-based discussions, a plenary session was held where appointed rapporteurs gave feedback on the discussions at each table. The opening presentations were recorded in audio format and the individual discussions in written format.

The Four Colloquia

The first colloquy took place on 15th May 2013, in the National Concert Hall, Dublin, and addressed *the question of the public*. This opening session aimed to explore who and what is meant by the public as a fundamental policy term and how the public is used and misused. Whether the public is the motivation for arts policy or an awkward impediment? How and in what context, does the public engage with the arts from the outset? In order to investigate these issues, questions posed to the participants consisted of: what do we mean by public engagement in the funded arts sector? And whose responsibility is public engagement in the funded arts sector? This opening session was presented by Dr. Elizabeth Silva from the Faculty of Social Sciences at the Open University, Milton Keynes, who spoke about the various ways that communities and social groups engage with and encounter arts activities, and specifically, the concepts of taste, distinction and *cultural capital*. Dr. Silva's presentation specifically considered what it takes for individuals to engage with culture from a class, gender, ethnic and professional perspective, taking into account those who don't engage with

culture, and what it would take for this to change. In this sense, culture was posited as a form of education and a resource, in and of itself. These are key questions of *cultural capital*, a term that for some indicates a benign value system attached to an interest in the arts or culture, but, as Dr. Silva reminded us, equally represents the systems determining how culture and the arts get ‘handed down’ as a capitalisable resource to specific individuals. Cultural capital is essentially a question of who *gets to be* interested, and can afford to work in the arts, in the first place. In that sense, Dr Silva also underlined the relationship between social exclusion and social, economic and cultural capital, and detailed how social groups rationalise their engagement with the arts. Mr. Pat Cooke, Director of the MA in Cultural Policy and Management at UCD, responded to this presentation, picking up on the topic of taste and the enduring though increasingly meaningless divisions between ‘high’ and ‘low’ culture. Mr. Cooke also talked about the imbalance in policy thinking in relation to the supply (artists and arts practitioners) and demand (public) of arts provision and the need for longer-term thinking in arts policy contexts.

The second colloquy took place on 12th August 2013, in the Newpark Hotel, Kilkenny and considered *the question of evidence and evidence building*, aiming to address the concept of ‘evidence’ in an arts research context and the different kinds of evidences. Whether measurability is the sole indicator of evidence? And whether evidence has a discernible impact on policy? To further this agenda, the questions posed to the participants consisted of: what do we mean by the concepts of ‘evidence’ and ‘impact’ in relation to funded arts activity? And how can we collect *meaningful* evidence that satisfies government, public, and sectoral (or practitioners’) needs and values? This colloquy was presented by Dr. Dave O’Brien, from the School of Arts and Social Sciences, City University, London. Dr. O’Brien spoke about the UK’s New Labour-led politics of evidence and cultural value in the context of market logic and principles, the managerialist language of investment and return, and the policy expectations of ‘value for money’. He concluded by outlining the limits and realities of evidence-based policy and summed it up in a quote from policy analyst Alex Stevens (2011):

Policy-makers want to know what the costs and effects of a policy option will be, and on whom they will fall. It is rare for research to provide definitive answers to these questions – evidence was far more likely to be used if it fitted with the story that was already being told; a story that usually emerged from a complex interaction of the evidence with the interests of the politicians, special advisers and civil servants who were its joint authors.

Prof. John O Hagan, from the Department of Economics at TCD, responded to this theme, and discussed the need to use non-economic policy arguments, in light of the fact that cultural policies will never deliver sufficiently from an economic perspective (when compared with economic policies), even when aligned with the creative industries. In this respect, Prof. O’Hagan urged Irish policy makers to align their arguments with the social impact of the arts, which in his view, offers a much stronger case for the funded arts. Prof. O’Hagan also advocated that Ireland follow the policy models of similarly sized and resourced countries.

The *question of cultural value* was the topic of the third colloquy, which took place in Dublin on 7th October 2013 in Smock Alley Theatre and aimed to address the meaning of cultural value as a contested term; and the impact of those who determine cultural value on how it is understood outside of those circles. The questions posed to the participants, therefore, consisted of: how the *needs* of cultural/arts policy stakeholders can be balanced or reconciled via the concept of cultural value? And what research might help us to understand and deliver this concept? This session was presented by Dr. Jim McGuigan, Professor of Cultural Analysis at

Loughborough University, whose talk was entitled ‘Cultural Value Versus Neo-liberal Cultural Policy’. This presentation addressed the need to renew understandings of cultural value in terms of free and open debate through the ‘cultural public sphere’. This term Dr. McGuigan coined to describe the “articulation of politics, public and personal, as a contested terrain through affective – aesthetic and emotional – modes of communication” on the basis that “dispute itself is a cultural value” and that “it should be an unabashed duty of public cultural policy to resist commercialism and not to under-write it”. The term fundamentally responds to the increasing economic cultural instrumentalism in cultural policy and specifically, the “global hegemony of neo-liberalism”. Ms. Sinead O’Reilly, Local Authority Arts Officer for Offaly, followed this provocation by contextualising cultural value historically and contemporaneously within Ireland. She particularly spoke of the value systems attached to artists and activism in early 20th Century revolutionary Ireland, and how these were perceived at the time. She also discussed the pressures on arts and cultural policies in Ireland today.

The fourth and final colloquy took place in Galway on 12th February 2014, at the Radisson Hotel and looked at *the question of education*, a corollary to the opening session on *the public*. This session aimed to address the central role of education in both the child’s (and future adult’s) introduction to arts experiences and practices, and the wider educational responsibilities of social, cultural and educational policies. In that sense, this last colloquy reprised the question and issues of cultural capital and cultural value. Through the questions discussed at each table, this colloquy specifically considered: how education is understood vis-a-vis the formal and informal educational structures in place? And what structures are needed to advance equitable and systematic access to the arts for all. As a result, the questions posed to the participants comprised: what do we mean by education in an arts context and whose responsibility is it? And what research will help us to find out more about the impact (or contribution) of arts education on arts practices (including audiences)?

Dr. Julian Sefton-Green, an independent scholar working in education and the cultural and creative industries in the UK presented and discussed the “problems policymakers have had with the arts in contemporary educational discourses and the difficulties the arts has in staking a claim to be at the heart of contemporary visions of learning and knowledge”. Dr. Sefton-Green discussed how changing definitions of creativity may help secure temporary legitimacy (for the arts) as a touchstone (term) for economic growth, but that unless, and until, schools and teachers can own a common vision for a common culture, it may be difficult to avoid “shouting from the sidelines”.

As such, Dr. Sefton-Green articulated how the political discourse of *creativity* can inadvertently lead to the arts being *hoisted by its own petard* in the longer term. This situation arises as a result of how research doesn’t always align with the carefully constructed social and economic arguments made to support investment in the arts in education or in wider society in the first place, and thus how research can produce ‘unconvincing’ data. The presentation concluded with the assertion that education can reinforce elitism in the arts by focussing on narrow definitions of the arts. Also, that the wider availability of arts activities in middle class schools can act as a cultural reward system for particular classes, and that education needs to temper its increasing stratification and its contribution to cultural capital. On a final note, we were reminded that the language of policy can be constructive in giving politicians a *way into* talking about the arts, and thus how we speak and write about the arts matters in terms of how we understand those activities.

In contrast, Dr. Hannele Lehto, Director, Division for Art Policy, Ministry of Education and Culture, Finland, focused on the key premise of *cultural rights*, enshrined in her document, *Fair Culture* (2007). This concerns the “realisation of cultural rights and the inclusion of everyone in cultural signification, irrespective of their age, gender, disability, or ethnic, religious and cultural background” (access to humankind’s and one’s own cultural tradition; physical, regional and cultural accessibility and availability; diversity of cultural supply and its matching with demand; participation in cultural supply and cultural self-expression and signification). Dr. Lehto also spoke about the different ‘ethics’ or ways of valuing or judging culture in terms of cultural policy in Finland, comprising: the ‘virtue’ ethic (to describe what is often called the intrinsic value of culture, the independence of culture from political pressures, the autonomy of culture, the role of individual expression etc.); the ‘responsibility’ ethic (to describe the basis for cultural rights, or for culture to be accessible and inclusive to the public) and the ‘benefits’ ethic (to describe the various social and economic outcomes from culture). In conclusion, Dr. Lehto spoke about how the (Finnish) Culture Ministry is working hard to make culture an identifiable national development indicator of success, alongside the economy, ecology, the environment and social and well-being issues. She underlined the various research sources available in Finland that make the generation of statistics and data on culture, a key process and resource within the Ministry.

In a concluding response, Dr. Marian Fitzgibbon, Head of School of Humanities in Athlone Institute of Technology spoke about the broader context of arts policy in Ireland. Dr. Fitzgibbon invoked the TV series *Breaking Bad* as a metaphor for the various compromises and deals done within pragmatic arts policies and amongst the sector. She also emphasised the short-term nature of politics and the need for the quick hit versus the longer term needs and thinking of arts policy, the kinds of information to which politicians are most likely to respond, and questioned whether the Department with responsibility for the Arts in Ireland is ‘fit for purpose’, as well as asking what that purpose might be.

Broader Themes that Emerged

The purpose of these opening colloquia presentations and provocations was essentially to stimulate debate and generate wider deliberations on the contexts, positions, concerns and ideas of the sector. In respect of this, a number of observations can be made. On a broader level, there was an airing of views and understandings in relation to the *real politik* of policy-making in Ireland and the pressures on policymakers to be seen to *deliver quantitatively (economically and in terms of cultural tourism)* on the arts, in competition with other, perhaps more publically comprehensible, national agendas. There were suggestions that arts policy in Ireland could learn from other sectors (sports policy, education) and countries (avoiding their policy problems or mistakes), but that there was a need to consider the size, resources and contexts of those countries when comparing Ireland with their policy models.

More philosophical issues raised included the dangers of adopting the language and values of unchecked capitalism while acknowledging political realities, the need for persuasion and the need for accountability. The recurring theme of the links between class structures, arts participation and consumption also arose and recalled the universal and fundamental difficulty of sustainability and making a living in the arts unless practitioners have access to familial or other resources. Apropos of this, it was uncomfortably acknowledged

that unless and until the arts can offer a sustainable and equitable means of making a living, it will remain a marginal, marginalised and exclusive/excluding sector (something addressed through the research proposals below). These issues had arisen in Dr. Silva's presentation on cultural capital and Dr. Sefton-Green's addressing of the association between the arts and social (class) issues in an educational context.

The role of policy as a language and a way to legitimate or make acceptable public discussions on the arts, giving politicians the mandate and ability to discuss issues that might otherwise be difficult to articulate, was another interesting point touched on in a number of different contexts (and again in Dr. Sefton-Green's presentation). This discussion emphasised the importance of policy as form of communication that shapes public and political thinking about the arts, a process that the meetings returned to in identifying the need for greater leadership and advocacy in the arts at the most public level. Specifically, the Colloquia identified the desire for more articulate, passionate and informed spokespeople who can lead debate on the arts and wider cultural issues within a public context, and who could respond to contemporary societal issues, not just in the context of austerity, but in the longer-term.

As introduced by Mr. Pat Cooke, the Colloquia also raised the short-term nature of policy in Ireland, and recognised the lack of policy more generally as implicit to ministerial preoccupations with commissioning events, programmes and buildings, rather than creating identifiable policies and policy documents embodying values and principles. These discussions underline the need for longer-term foundational arts policies that span different governments and which have the potential for incremental policy changes from administration to administration. This point also raised the question of which research was most likely to be accepted and adopted by arts policymakers, and the view that 'evidence' might not necessarily result in policy change. The need for different research approaches (more qualitative and longer term), more researchers and longer-term research (and policy impact) was also noted. As such, parameters of expectation around any research programme, regardless of where it may be commissioned or funded, need to be agreed. While these issues broadly covered the driving forces in and influences on policy making in Ireland, the Colloquia also resulted in more specific research proposals (Appendix 1).

The Colloquia platformed a number of key issues, therefore, but particularly highlighted the siloed nature of discussions in relation to research on the arts in Ireland, as well as difficulties with keeping policies up to date on current arts research and practices. At present, arts research in Ireland is typically generated in two ways: through the academic world via acutely competitive, short-term and uncoordinated national and international research grants, or indirectly and infrequently through the state via the Arts Council, the local authority system (usually by commissioning independent private consultancies) and data-based organisations dedicated to particular concerns (i.e. www.artsaudiences.ie). In addition, there is a critical lack of research or research strategy at Arts Department level (in contrast to other Departments). As a result, there is a lack of coordinated and systematic research on the arts, a lack of prioritising research at Government level and a relative lack of connect between the arts, arts policy and existing research. The reflections, contributions and discussions of those gathered at the Colloquia, therefore, reinforce the need identified by the NCFI in the Strategy on Research 2013 for a systematic and coordinated approach to research on the arts and cultural sector in Ireland. Captured below are some of the key themes that emerged from these arts policy discussions. A more substantial capture of the discussions is captured in Appendix 1.

- The need for increased dialogue and collaboration between the arts and its policymaking sector;
- The need for recognition of the link between political and public support for the arts;
- The need for regularly produced and up-to-date information on the arts;
- The need to acknowledge the links between class structures, arts participation and consumption;
- The role of policy as a useful language to promote public and political discussions on the arts;
- The need for greater leadership and advocacy in the arts at the most public level;
- The need to address the short-term nature of policy in Ireland;
- The need for various and multi-dimensional research approaches;
- The need for the arts to be more articulate about the values from which they operate and to which they contribute;
- The need for better understanding from the arts sector of the slow process of policy-making and better understanding from the policy-making sector of the long-term nature of arts impacts;
- The *real politik* of policy-making in Ireland and the pressures on policymakers to be seen to *deliver quantitatively (economically and in terms of cultural tourism)* on the arts, in competition with other more qualitative concerns;
- The suggestion that arts policy in Ireland can learn from other sectors (sports policy, education) and countries (avoiding their policy problems or mistakes), but that there is a need to consider the size, resources and contexts of those countries when comparing Ireland with their policy models;
- The need for the arts to avoid the language and values of capitalism while acknowledging current political realities (and persuasion tactics) and accountability (taking ownership of the sector).

AN AGENDA FOR RESEARCH

In addressing the dearth of research, research pathways and research resources in the arts, the Colloquia fundamentally speak to the lack of timely information on arts consumption and participation practices in Ireland, with a belief that this can greatly enhance policy-making. Specifically, they cite the need for long-term investigations into the consumption, engagement and presentation of the arts and the impact of the arts on individuals and communities in Ireland, as well as the wider societal, community and educational contexts (of the arts). The research proposals particularly identify a need for more information on the long-term impacts of the arts and arts education on individuals and society, greater information on the creative practices that are flourishing in Ireland, and the need to bring Irish research into line with existing international studies of arts impacts (well-being and happiness etc). The sessions also emphasised (to paraphrase the US's Donald Rumsfeld) the necessity to identify the research we know we have, the research we know we don't have and need, the research we don't know we need yet, as well as how to collect and use data in a sustainable way. As part of this, the Colloquia identified the practical need for a database or information point of access to existing research.

As has been hinted at, however, there is a small caveat to this call for research. Expectations around any research proposals need to be realistic in relation to what that research may yield, and acknowledge the difficulties of linking information to actual policy-creation, at least in the medium or short term. Research will not solve outstanding and intractable issues within arts policy, particularly that of the historical and ongoing links between the arts, class and social status, and the sustainability of arts careers. In addition, given the

many factors influencing policy, including what is politically and publically palatable, what is familiar (and therefore acceptable), various personal and Ministry values, in-house expertise, and wider government imperatives, research will not necessarily result in policy change. This situation hints at the manifesto for research *Catch 22*. That is, that the recognition of research as an important aspect of sectoral and policy development will only be achieved if politicians and governments change their views as to the value of the arts, and that these views may only change as a result of research. Nevertheless, in seeking to start somewhere, better information and interpretation is imperative if the arts are to be a reflexive and informed sector, and can be used as a benchmark for more informed public and political discussions on the arts. Research, therefore, is a good place to start in terms of changing minds.

Arts (and humanities) research in Ireland is both lacking in general, relatively homogenous, and under-resourced. It is also struggling for recognition and funding against more economically compelling science, technology, engineering and maths (STEM) research. Ireland's identification of research as a key contributor to enterprise, policy and knowledge (*Research Prioritisation Strategy 2012*), and as central to its national competitiveness strategy, having performed poorly in respect of 2014's international *Innovation Scoreboard* (based on assessments of various countries' research systems), underlines the general need for more research in Ireland. However, the singling out of the arts and humanities as a particular area of interest to European research agendas highlights the growing emphasis on the benefits of arts research in particular (*the Horizon 2020 EU Framework for Research and Innovation 2013*). More recently, the importance of informed arts and cultural policies has also been endorsed by the determination of Ireland's Constitutional Convention that economic, social and specifically *cultural* rights should be made part of the Constitution (22 February 2014).

Other countries demonstrate that there are many delivery mechanisms for arts research, including government-sponsored as well as private think-tanks and research foundations, the university, and as above, direct government commissioning (including local government, the Ministry and through the Arts Council model). In conclusion, this report suggests that more diverse arts research can help deepen understandings of the arts in Ireland, help relate and compare Ireland with international research, and help others, in particular politicians, to understand the value of the arts beyond Ireland's brand/reputation and cultural tourism. What research can offer policy, therefore, are concepts and information which can incrementally change thinking and policy-making, as long we understand that good policy-making is a marathon rather than a race.

Dr. Tara Byrne

May 2014

KEY RECOMMENDATIONS

The NCFA Colloquia on Research fundamentally demonstrated the need and desire for a more coherent and systematic basis and public (political) mandate for policy-making in Ireland. We have identified a series of recommendations⁴ that emerged and have distilled those into the following. They represent a public mandate to demand from Department of Arts, Heritage and the Gaeltacht action on the following recommendations:

- Conduct and publish an extensive and comprehensive literature review of arts research in Ireland, make more of existing and available data and sustain the commissioning of relevant up to date information on the arts regularly.
- Commission a wide variety of ‘multi-dimensional’ research as a priority that takes into consideration ‘everyday participation’ to assess the full extent of value in the arts, is not restricted to economic research, and shows the correlation between social class, gender, ethnicity and patterns of cultural consumption and participation in Ireland.
- Promote the broad dissemination of accessible research that demonstrates links between health, well-being and arts participation, impact and effect of arts in education and arts education on individuals, and the attitudes, behaviours, preferences and experiences of young people in relation to the arts in Ireland.
- Statistical opportunities exist to use the National Census of Ireland and the National Household Survey to gather data on arts professions and on cultural participation and consumption and this requires endorsement.
- Media impact on public debate and opinion on the arts in Ireland requires specific research.
- European opportunities exist to harness and cooperate on initiatives through the new European programme for research and innovation, Horizon 2020, and governmental and MEP participation in advancing the cultural agenda must be made a new priority.
- New research partnerships and communities must be supported to review current research funding structures to establish new research funding structures through governmental collaborations and synergies and create an arts research network involving universities and institutes of higher education, the Arts Council, the Department of Arts, Heritage and the Gaeltacht, Local Authorities, working with organisations and agencies such as the Economic, Social and Research Institute and the Irish Research Council to develop research initiatives, and utilise the potential of existing bodies and organisations (e.g. the Association of Local Authority Arts Officers, Visual Artists Ireland, Theatre Forum) to help pilot research.

APPENDIX 1

Colloquia emergent themes for research

The following proposals are an attempt to represent concrete ideas that emerged at the NCFAColloquia. The proposals are formulated in academic terms and individually posed as a *research question*, the conventional academic research format. Most of the proposals fit within a qualitative framework, though there are quantitative (measurable) aspects to some of the questions. Some research suggestions were felt to be shorter in term and more limited in scope, and these have been categorised as reports or projects rather than research proposals. While attempts have been made to faithfully accommodate all of the Colloquia suggestions, the proposals inevitably represent an amalgam of those felt to offer the most potential at this particular time to this researcher, and are inescapably shaped and interpreted from a particular perspective, rather than an exhaustive account of everything that was said.

Proposal	Key words	Areas of policy interest	Benefits of research to practitioners	Benefits of research to arts policymakers	Indicative comparable international research (not exhaustive)
<p>A) What are the social (class), gender, professional, ethnic etc. and demographic cultural consumption and participation patterns and tastes in Ireland? (Who is attending, participating in, and engaging in the arts?)</p> <p>B) Do these patterns differ from other countries and why?</p> <p>Focus/outputs:</p> <p>A comprehensive picture of who participates in the arts in Ireland, both making and engaging with the arts – attitudes, views etc. Culture and identity issues.</p> <p>Household surveys and the census could enhance this kind of study</p>	Cultural Capital	<p>Local policy:</p> <p>Demographics Links between place and economic status</p> <p>National policy:</p> <p>Social structures Education and class structures</p>	This could enable practitioners, both artists and organisations, to understand their audience, impacts and the greater context in which they work.	This could help policymakers to consider who benefits from and is impacted by arts policies and practices, what the gaps (socially, gender-related, professionally, ethnically, geographically) are in terms of non-engagement and why.	<p>There is a wide variety of international research on this topic. Examples include the UK Dept. for Culture, Media and Sport 's (DCMS):<i>Taking Part Survey</i>- a national survey of culture, leisure and sport</p> <p><u><i>Understanding the relationship between taste and value in culture and sport</i></u></p> <p><i>International comparisons of public engagement in culture and sport</i></p> <p><u><i>Culture on Demand</i></u> report, proposing practical ways to engage the broadest possible audience for culture by building on existing demand</p>
<p>What is the long-term impact/effect of:</p> <p>A) Arts in education</p> <p>B) Arts education on individuals?</p> <p>Focus / outputs:</p> <p>A survey on cultural, social, professional, educational, psychological, economic,</p>	Education	<p>Local policy:</p> <p>Demographics Local planning Schools</p> <p>National policy:</p> <p>Dept. of Education and Skills - could shape educational provision and curriculum and strengthen education advocacy</p>	This might help artist-educators and artists target particular aspects of their practice and or teaching	This might help arts policy prove its wider value in government in terms of the importance of the arts to the knowledge economy and society and could ensure better arts educational provision	<p>There is a wide variety of international research on this topic. Examples include the Finnish Ministry of Education and Culture (2010c) <i>At the forefront of education</i></p> <p>See the Finnish Ministry of</p>

personal etc. impacts		A national arts policy			Education (2008), <i>The future is in education and culture</i>
Proposal	Key words	Areas of policy interest	Benefits of research to practitioners	Benefits of research to arts policymakers	Indicative comparable international research (not exhaustive)
What are the attitudes and experiences of young people in relation to the arts in Ireland? Focus/outputs: A survey with interviews on how young people engage with and experience the arts, what they think of the arts, what it means to them etc.	Education (informal)	Local policy: Local arts provision, better linkup between schools, community groups and arts organisations National policy: Dept. of Children and Youth Affairs policy	This could help arts organisation target its programmes, its range and scope of arts events- strengthen alliances with after school programmes	This could pinpoint the future direction of the arts and the potential need for changes in supports – it could help evaluate arts provision in Ireland and what is excluded from arts supports	
A) What artistic and creative practices are taking place outside of formal education systems? B) What roles do these practices fulfil for those involved? Focus/outputs: This study might help establish what cultural capital systems- or the systems that determine how people engage or don't engage with the arts –exist outside of school and what is their impact. This study might also indicate those practices that particularly resonate with young people and why.	Education (informal)	As above	As above	As above	
What is the link between well-being and the arts? Focus/outputs: This could deliver data on whether arts consumption and participation patterns affect levels of happiness and well-being and why	Health/ Social impacts	Local policy: Identifying gaps in local arts provision National policy: Dept. of Health and healthcare providers- this could shape health provision in terms of facilities in hospitals etc. (and already does)	This could help the sector generally understand itself better	This could be a useful document in terms of arguing the importance of the arts and could also offer long-term economic savings for the state.	There is a wide variety of international research on this topic. Examples include the Finnish Ministry of Education and Culture (2010d), <i>Art and Culture for Well-being</i>
What is the link between health and arts participation and consumption?	Health impacts	As above.	As above.	As above.	As above

Proposal	Key words	Areas of policy interest	Benefits of research to practitioners	Benefits of research to arts policymakers	Indicative comparable international research (not exhaustive)
<p>What is the ecology of cultural, creative and arts practices in Ireland?</p> <p>Focus/outputs:</p> <p>The relationship of the arts to the creative industries, or the more commercial or industrial creative sectors. This could result in data on how the various artistic and cultural practices in Ireland are linked, where co-dependencies lie, and which sectors learn and depend most on other sectors</p>	<p>The Creative Industries</p>	<p>Local policy:</p> <p>Local planning- this might influence where enterprise centres etc were located in terms of local arts provision</p> <p>National policy:</p> <p>Dept. of Education and Skills: This could benefit the HEA's work on creating closer links and creative pathways between educational institutions – in terms of potential student pathways</p>	<p>This report is crucial to creating understandings of the relationship of the practitioner to other creative practices which could be strengthened to maximise artistic capacity or harnessed in some way to provide professional opportunities</p>	<p>This report is crucial to creating public and political understandings of the links between different cultural practices. This could help make the case at the government table for the importance of funding (though not exclusively) the arts – as part of the delicate ecosystem or well-spring of other creative practices. It might demonstrate the link between the arts and more politically (economically) 'persuasive' commercialised art and design forms- and show where supports are most needed.</p>	<p>There has been a growing range of reports and research interested in this topic. See KEA's key report, <i>The Impact of Culture on Creativity- 2009 and KEA's the Economy of Culture in Europe- 2006</i></p>
<p>What is the link between public/civic debate, the media and the arts in Ireland?</p> <p>Focus/outputs:</p> <p>This study could reveal the relationship of the arts to the quantity and quality of debate, exchange, communication and interaction within a public sphere</p>	<p>Media/ public sphere/ communication</p>	<p>National policy:</p> <p>Dept. of Communications, Energy and Natural Resources</p>	<p>This could broadly increase the practitioner's understanding of arts practices</p>	<p>This could contribute to the argument as to the democratic importance of the arts (and its broader ecology) at the government table.</p>	
<p>What is the impact of research on arts policy in Ireland, and what is the ratio of impact in relation to qualitative and quantitative research?</p> <p>Focus/outputs:</p> <p>This study could focus on links between research and policy and track the development of policy with research projects.</p>	<p>Research preferences in terms of policy influence</p>	<p>National policy:</p> <p>Dept. of Education and Skills: this could increase understandings of the relationship and dynamics of academia and policy.</p>	<p>This might help practitioners target research more effectively in terms of how it is received and perceived at government level.</p>	<p>This could determine whether arts policy was sufficiently and currently informed and strengthen the case for the arts at the government table. It could also help determine research strategies (in terms of impacts).</p>	

Proposal	Key words	Areas of policy interest	Benefits of research to practitioners	Benefits of research to arts policymakers	Indicative comparable international research (not exhaustive)
<p>Ireland and art philanthropy: can Ireland sustain a philanthropic funding system for the arts and what could this be?</p> <p>Focus/outputs:</p> <p>This study could consider the context for philanthropy in Ireland, the level of wealth and willingness to support the arts and future directions in this area.</p>	Philanthropy	<p>National policy:</p> <p>This could influence progressive tax regulation.</p>	This might allow practitioners to target particular philanthropic groups.	<p>Policymakers</p> <p>This could strengthen the case for sustained funding of the arts if it was demonstrated that there were insufficient grounds for arts philanthropy</p>	
<p>Does working within education impact on an artist's work and how?</p> <p>Focus / outputs</p> <p>This study could take a reflexive look at the arts in education, focussing on qualitative changes to the artist's practice over time.</p>	Education/ Artists' Practices	<p>National policy:</p> <p>Dept. Education and Skills- this could enhance the Professional development of the teacher and curriculum development and assessment</p>	This could give artists and educators a deeper understanding of the exchange that takes place between the artist and the student and those interested in working in education make the choice to do so		
<p>How can making art, or working in the arts be more sustainable?</p> <p>What is the career path of artists' who wish to work in education?</p> <p>Focus / outputs:</p> <p>These studies could consider the fundamental basis on which artists make a living, considering current models in Ireland and future labour models.</p>	Sustainability	<p>Local policy:</p> <p>Planning</p> <p>National policy:</p> <p>Dept. of Social Protection, welfare policies and supports</p>	This could offer insight on potential career paths or models	This could enhance the overall understanding of the sector vis a vis sustainable economic models and could influence more targeted professional supports for artists and art practice.	See the Finnish Ministry of Education and Culture (2010) <i>Creative growth and artists' income</i>
Proposal	Key words	Areas of policy interest	Benefits of research to practitioners	Benefits of research to arts policymakers	Indicative comparable international research (not exhaustive)
<p>What is the state of the arts in Ireland?</p> <p>Focus/outputs:</p> <p>This question could be interpreted in a number of ways and is thus inherently contentious: one interpretation is an assessment of the overall</p>	State of the arts	<p>Local policy</p> <p>This could help municipalities focus policies and direct supports to gaps in arts provision and low levels of support. It could also help them evaluate reasons for those gaps</p>	This could offer practitioners a sense of 'where they are' nationally, though this could not be a definitive statement on this.	This could greatly enhance arts policies by focussing attention on the impacts of those policies and future arts needs.	<p>Various international research on the <i>Vitality of the arts</i> (or Arts Indexes) address a similar question</p> <p>See Finnish Ministry of Education, Finland (2003),</p>

<p>'health' of the sector (qualitatively and quantitatively). Academic Adrian Ellis has suggested the following as indicators of overall vitality or health of the arts: levels of capital investment; attendance figures; statistics on amateur participation; column inches on discussions of cultural policy and news about cultural issues and personalities; levels of public expenditure; levels of philanthropic support and sponsorship; numbers of registered charities with cultural purposes; and the extent of the potential contribution that policy-makers assert that cultural institutions can make to wider economic and social goals.</p>					<p><i>Means for Overall Assessment of Cultural Life and Measuring the Involvement of the Cultural Sector in the Information Society</i></p> <p>See the Scottish Government's (2009), <i>How Good is our Culture and Sport; a Quality Improvement Framework for culture and sport provision</i></p>
<p>What are opportunities offered by the recent changes in the school curriculum?</p> <p>Focus/outputs:</p> <p>This study could identify the potential to develop new strategies in schools vis-à-vis arts education</p>	Education				
<p>Has the entrepreneurial model of creativity witnessed in the UK impacted on the Irish educational model and how?</p> <p>Focus/outputs:</p> <p>This study could track policy expectations from education and their intersection with cultural and creative practices, considering how this is shaping teaching and the student experience</p>	Education	National policy Dept. Education and Skills	This could inform practitioners about the pressures, imperatives and expectations shaping their work practices in schools	This could inform discussions between arts and education policymakers	
<p>Proposal</p>	<p>Key words</p>	<p>Areas of policy interest</p>	<p>Benefits of research to practitioners</p>	<p>Benefits of research to arts policymakers</p>	<p>Indicative comparable international research (not exhaustive)</p>
<p>A literature review of existing arts research in Ireland</p> <p>Focus/outputs:</p>	Literature Review		This could be a general source of information to arts practitioners and could help avoid	This could be a general source of information for policy and help avoid the	<i>The Scottish Executive (2004b), 'A Literature Review of the Evidence Base for Culture, the Arts and</i>

<p>This study could be a comprehensive survey and catalogue of various (arts) research sources and research projects in Ireland and offer a historical and contemporary overview.</p>			<p>duplication and unnecessary new research proposals</p>	<p>duplication of research</p>	<p><i>Sport policy', Scottish Executive Education Department, Edinburgh</i></p> <p><i>Scottish Arts Council (2008), 'The Evidence base for arts and culture policy, a brief review of selected recent literature', Scottish Arts Council, Edinburgh.</i></p>
<p>What is cultural value in Ireland?</p> <p>Focus/outputs:</p> <p>This study could offer a view of how value is understood from policy-makers point of view and the practitioners' point of view. It could offer a new definition of cultural value for Irish policy purposes.</p>	<p>Terminology: Cultural Value</p>	<p>Local policy This could help local authorities develop more transparent and agreed criteria for funding</p>	<p>This could increase understanding of value systems and decision making processes at government level, align expectations and increase trust between the arts sector and policy sector.</p>	<p>As with the local authorities develop, this could help develop more transparent and agreed criteria for funding. This could contribute to a memorandum of understandings between policymakers and funders, and the rest of the sector, increasing trust, shared expectations, and reporting requirements.</p>	<p>The Finnish Ministry of Education (2008), 'The Value of Culture?'</p> <p>DCMS Measuring the value of culture: a report to the Department for Culture Media and Sport</p>
<p>Reports/Definitions /Projects</p>					
<p>What is arts engagement in Ireland and what (qualitatively) happens to us (psychologically, physically) when we engage/pay attention?</p> <p>Focus/outputs:</p> <p>This study could bring together evaluations of the term engagement, exploring commonalities and agreements, as well as divergences. It could offer a new definition of engagement for Irish policy purposes.</p>	<p>Engagement</p>	<p>As above</p>	<p>As above</p>	<p>As above</p>	
<p>What is quality? In terms of:</p> <p>A) The arts in Ireland</p> <p>B) Education and how can it be measured</p>	<p>Quality</p>	<p>As above</p>	<p>As above</p>	<p>As above</p>	

Reports/Definitions /Projects					
<p>How can existing models of research and infrastructures be used to gather data on the arts?</p> <p>Focus/outputs:</p> <p>This study could catalogue and categorise existing information sources and portals with a view to a new consideration of the arts within that data.</p>	Data	<p>Local policy Local policymakers could help generate local sources of arts information and use that to inform their policies.</p> <p>Could be aligned with the Census, TILDA and CSO</p>	This could generate valuable information on general areas of the arts, livelihoods, practices, geographical spread etc.	This could offer quick and easy access to a range of information (livelihoods, practices, geographical spread etc.) and promote visibility of the arts. It could also help policymakers to argue for sustained funding in government.	
<p>How does funding impact on artists practice over time?</p> <p>Focus/outputs:</p> <p>This study could track a selected group of artists over time, from early to later in their careers, considering their access to arts funding over that time and changes to their practices.</p>	Policy impacts	This could help policymakers to evaluate the impact of their policies and to argue for sustained funding in government.	This could help practitioners evaluate arts policies	This could help policymakers to evaluate the impact of their policies and to argue for sustained funding in government.	
<p>How will future arts audiences differ from current audiences?</p> <p>Focus/outputs:</p> <p>This study could look at current audiences and deduce from these emerging trends.</p> <p>(Note the work of Audience Ireland)</p>	Audiences	<p>Local policies This could help local policymakers to understand changes in tastes and consumption patterns and the potential need for new policies</p>	This could help practitioners understand the impact of their practices and to better understand audiences' needs.	As left, this could help policymakers to understand changes in tastes and consumption patterns and the potential need for new policies	Finnish Ministry of Education (2010a), 'Report on the futures of culture'
<p>How is data currently collected by the arts in Ireland, what other models are there?</p> <p>Focus / outputs This study could consider the various ways that:</p> <p>A) Data is gathered in Ireland.</p> <p>B) Research is conducted to suggest more sustainable and accessible models.</p>	Data collection	<p>Local policies This could greatly enhance access to information on the arts sector and could help avoid duplication in research projects</p>	As left	As left	

Reports/Definitions /Projects					
<p>What models of creative marketing exist?</p> <p>Focus/outputs:</p> <p>This study could gather a number of interesting arts marketing models and evaluate these with a view to understanding the components of effective arts marketing campaigns.</p>	Marketing	<p>Local policies</p> <p>This could help local arts organisations choose better marketing models</p>	As left	As left	

APPENDIX 2

List of Colloquia attendees in alphabetical order: A to L

A	C	Eve Anne Cullinan	Marie Farrell	Tessa Giblin	Eleanor Hough	Ailbhe Kenny
Jim Aherne	Michelle Carew	Michaele Cutaya	Pauline Farrelly	Andrew Gibson	Barry Houlihan	Maria Kiernan
	Nicholas Carolan		Tony Fegan	Katriona Gillespie	Aideen Howard	Timothy King
B	Seamus Cashman	D	Yvonne Ferguson	Sarah Glennie	Kate Howard	Will Kingston
Miriam Barry	Rosemary Collier	Jenny Dagg	Martina Finn	Roise Goan	Gerard Howlin	Maureen Kennelly
Rebecca Bartlett	Patrick Collins	Mitzi D'Alton	Michael Finneran	Gerry Godley		Cormac Kinsella
Nathalie Bauer	Liz Coman	Jane Daly	Lisa Fitzgerald		J	
Sarah Beirne	Maeve Connolly	Sheila De Courcy	Noel Fitzpatrick	H	Paul Johnson	L
Shauna Blanchfield	Sinead Connolly	Sheila Deegan	Marian Fitzgibbon	Anu Halonen		Eve Lalor
Fiona Booth	Valerie Connor	Mary Dempsey	Mike Fitzpatrick	Birch Hamilton	K	Fion Lau
Ayoma Bowe	Prof. John Coolahan	Vincent Dempsey	Rebecca Fitzpatrick	Brian Hand	Noeline Kavanagh	Hannele Lehto
Simon Bowman Conboy	Pat Cooke	Toby Dennett	Brian Fleming	Philip Hardy	Ross Keane	Sarah Lincoln
Madeline Boughton	Monica Corcoran	Annie Doona	Joan Fowler	James Harrold	Fiona Kearney	Pippa Little
Marie Bourke	Kate Costello	Angela Dorgan	Patrick Fox	Jenny Haughton	Hollie Kearns	Howard Linnane
Cyril Briscoe	Alan Counihan	Fergus Doyle		Margaret Hayes	Alison Keegan	Kevin Lonergan
Ramona Burke	Craig Cox	Martin Drury	G	Karen Hennessy	Claire Keegan	Rosie Lynch
Jo Anne Butler	Tom Creed	Victoria Durrer	Luke Gibbons	Hazel Hodgkins	Josephine Kelliher	Ann Lyons
Mary Butler	Sheila Creevy		Ruth Gordon	Eileen Hogan	Jessica Kennedy	Jacinta Lynch
Tara Byrne	Fergus Cronin	F	Jenny Guy	Ulla Hokkanen	Megan Kennedy	

List of Colloquia attendees in alphabetical order: M to Z

M	Charlotte McIvor	Niamh nic Gabhann	Louise O'Reilly	Lucina Russell	W
Rachel Macree	Tom McMahon	Sinead Ni Ghuidhhir	Sinead O'Reilly	Annette Ryan	Lorraine Wall
Anita MacGabhann	Andrew McNulty	Muireann Ni Rahglaigh	Anna O'Sullivan	Elaina Ryan	Anna Walsh
Alice Maher	Sile McNulty Goodwin	Philip Nolan	Martin O'Sullivan	Jim Ryan	Mags Walsh
Marie Mahon	Mary McPartlan		Sean O'Sullivan		Elaine Warde
Mark McLoughlin	Paraic McQuaid	O	Shane O'Toole		Nathalie Weadick
Fiach MacConghail	Rosaleen Molloy	Jason Oakley		S	Robert Wehrle-Einhorn
Rachel Macree	Marie Moran	Cian O'Brien	P	Jan Schneider	Juanita Wehrle-Einhorn
Louise Maguire	Sarah Morey	Dave O'Brien	Chris Palmer	Sarah Searson	Willie White
Mairead Manifold	Megs Morley	Ruari O Cuiv	Andrew Power	Julian Sefton-Green	Debbie Wright
Emily Mark Fitzgerald	Lali Morris	Bernie O'Donnell	Claire Power	Clíodhna Shaffrey	
Pat Marnane	Siobhan Mulcahy	Helen O'Donoghue	Tanya Power	Fergus Sheils	Y
Orla Martin	Maeve Mulrennan	David O'Donovan		Elizabeth Silva	Ray Yeates
Martin McCabe	Miriam Mulrennan	Anne O'Gorman	Q	Marie Silverman	Paul Young
Kerry McCall	Heather Mulvaney	Margaret O'Gorman	Jane Queally	Bob & Roberta Smith	Loretta Yurick
Aoibheann McCarthy	Ailbhe Murphy	Sharon O'Grady		Monica Spencer	
Shelley McDonnell	Alexandra Murphy	John O'Hagan	R	Roisin Stack	Z (none)
Fergal McGrath	Ciaran Murphy	Jane O'Hanlon	Marie Redmond	Rod Stoneman	
Maeve Mc Grath	Brendan Murray	Angela O'Kelly	Elodie Rein		
Jim McGuigan		Eve O'Kelly	Peter Robertson	T	
Eina Mc Hugh	N	Gina O'Kelly	Nuala Roche	Gianna Tasha Tomasso	
Sally McHugh	Patrick Neeson	Deirdre O'Mahony	Marisa Ronan	Sinead Troy	

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This report was prepared by Kerry McCall and Tara Byrne, July 2014.

An executive summary of **NCFa Colloquia on Research** and the **NCFa Strategy on Research** and the **NCFa Position on Research** are available on our website.
Short reports and podcasts of Colloquia also at www.ncfa.ie.

The NCFa Colloquia on Research were financially supported by Senator Fiach MacConghail, a member of Seanad Éireann.

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