Cultural Diversity and the Arts Research Project: Where is Ireland a Decade Later?

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MA Arts Policy and Management: Dissertation

The work presented in this dissertation was carried out in the Department Of Film, Media, and Cultural Studies, Birkbeck, University of London, and is entirely my own except where other authors have been referred to and acknowledged in the text. It has not previously been submitted for a Degree in this or any other university. The views expressed in this Dissertation are my own, and not those of the University.

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Abstract

Cultural diversity policies are key for managing diversity within arts organisations. They provide awareness and understanding of the cultural differences among audiences, practitioners, and the general staff within these organisations. The topic of cultural diversity within the arts has been widely researched, however, a gap was identified when looking at this topic in relation to the Irish Arts sector. The Irish Arts Council has committed to making diversity a core organisational value, meaning that they will continue to monitor and engage with its cultural diversity work in the coming years. My study looks at the development of their cultural diversity policies with the use of critical theory and discourse analysis. Therefore, my research contributes to holding the council accountable in their commitment, as well as providing several findings and recommendations to help in the continuation of their diversity work. One of my key findings was that the Council had engaged with a wide range of insights and built its policies upon these insights whilst also drawing upon new data. Despite a decade of cultural diversity work, the Council have still struggled in finding an ethnically diverse team for formulating their policies.

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Acronyms

Irish Arts Council: IAC

The *Equality Human Rights and Diversity* Policy: EHRD

Introduction

This study investigates the development of cultural diversity policies within the Irish arts sector. The importance of this development cannot be understated, as the engagement and understanding of different cultures and communities within the arts is imperative for several moral, business, and creative reasons. (Fenn, et al., 2003). Ireland's cultural landscape has evolved greatly over the last decade, from a country of emigration to one of immigration. Cultural facilitators in Ireland (and elsewhere) need to respond to these changes by laying the foundations of understanding and education surrounding diversity to ensure that the engagement, participation, and access of the arts remain equal to all (Fenn, et al., 2003). My research aims to understand how the Irish Arts sector has responded to the changing cultural landscape of Ireland through its cultural diversity policies.

To investigate this topic, my focus will be on the Irish Arts Council (IAC), which is the 'Irish government agency for developing the arts' (The Arts Council of Ireland, n.d.). There have been three cultural diversity policy documents that have been published by the IAC over the last decade: in 2009, 2010, and 2019. In 2009, the *Cultural Diversity and the Arts Research Project* was published. The

report utilised its findings to make informed recommendations to the IAC in making cultural diversity a core quality and principle in the development, funding, and appraisal of the arts in Ireland (Jewesbury, et al., 2009). This was the first key document to come from the IAC in beginning the development of cultural diversity policies for Irish arts. Following the recommendations made in 2009, the *Cultural Diversity and the Arts Policy and Strategy* was published in 2010. The IAC developed this policy and strategy to inform its future work in its thinking and practice for cultural diversity in the Arts (Arts Council, 2010). Then, in 2019, an updated diversity policy was published called the *Equality, Human Rights and Diversity (*EHRD*)* Policy and Strategy. This document sought to build upon the existing policies whilst also drawing upon new insights to face the inequalities that were still existing within the arts in Ireland (Arts Council, 2019). By examining these three cultural diversity documents, I hope to gain a deeper understanding of the development of cultural diversity policies within Ireland's arts sector. My research will be guided by my research question and objectives.

- Research Question:

    · What impact did the 2009 *Cultural Diversity and the Arts Research Project* have on the development of cultural diversity policies for the Irish Arts Council?

- Objectives:

    · To understand the need for the Irish Arts Council to develop a cultural diversity policy.
    · To identify and analyse the cultural policies which followed the 2009 report in comparison with the 2009 report.

My research question provides the basis of my research. By analysing the initial recommendations with the two subsequent policies, an overview of the development of these policies occurs. My objectives will enable me to contextualise the policies concerning the literature on diversity and Ireland and allow for a deep analysis of their development. I will use a combination of primary and secondary data to achieve these aims. In understanding the development of cultural diversity policies within the IAC, my research will contribute to progressing and monitoring the diversity work within the Council. It will demonstrate how the IAC has progressed over ten years and offer an informed position in the continuing engagement with cultural diversity work within the sector.

Following this introductory chapter, this dissertation is divided into four main chapters: the methodology, the literature review, the data analysis, and the conclusion. There is also an appendix chapter that contains tables of all the policies from each document and the interview transcript. Within

the methodology chapter, I outline my research paradigm, methodology, methods for data collecting and the limitations of my research. The literature review provides a summary of the key texts relevant to the topics of cultural diversity and cultural diversity within the context of Ireland. The literature is also referred to in the analysis chapter to critically analyse the policies set out by the IAC. The data analysis chapter provides an overview of each policy document, analysing its overall themes and aims. The data analysis also includes insights provided by an interviewee. The dissertation ends with a conclusive chapter, summarising the findings of my research and outlining recommendations for future work.

The Methodology

Research Paradigm.

Several paradigms exist for research as it is argued that there are multiple conceptions of science coexisting simultaneously (Paquette & Redaelli, 2015, p.93). The underlying paradigm of my own research is critical theory, and it is also my own personal worldview. Critical Theory assumes the importance of the 'subjective dimension of human actions and human life' (2015, p. 102). Critical theory also assumes that a researcher needs to develop a project which aims to liberate individuals from social oppression (2015, p. 102). Paquette & Redaelli break the critical theory paradigm into three categories: ontological position, agency, and the purpose of knowledge. The ontological position of critical theory sees reality as a social phenomenon, produced through the interactions of social agents (2015, p. 95). The position takes the view that the world is 'traversed by power dynamics and social inequalities' (2015, p. 95). Concerning agency, critical theory takes the stance that people create their world and its meaning, 'but they are also bound by their social structures that can be oppressive' which can limit their capacity to change their world (2015, p. 95). The purpose of knowledge for critical theory is that knowledge needs to be produced to liberate people (2015. p. 95). It is necessary for knowledge to be communicated to aid people in uncovering and understanding the social structures that 'oppress them' (2015, p. 95).

Critical theory works for my research as a key element of this study is analysing laws and policies that concern diversity and equality for minority groups. These laws and policies are an important part of what ensures that minority groups do not experience discrimination and in the context of this study, any barriers to participation or engagement in the arts. The argument that peoples create their own world but are bound by oppressive social structures relates to this research, as while individuals from ethnic minorities create their own world, there is evidence that they face barriers in accessing and participating in the arts. My aim as a researcher is to see how policies are combating these barriers and to explore what can be done to further support and develop them to continue this diversity and

equality work within the Irish arts. A denial of 'participation, access and engagement in the arts, either through error of omission or commission is an act of exclusion' (Jewesbury et al., 2009, p. 8).

Choice of Methodology.

My chosen methodology is discourse analysis. Texts are almost immaterial if considered on their own (Bondarouk & Ruël, 2004, p. 6). Discourses need to be understood within the context of which they are set (2004, p. 6). Discourse analysis is built on the interconnection between discourse, text and context, therefore, 'we must observe selections of the texts that embody discourses' (2004, p. 6). In other words, discourse analysis requires an examination of the context in which the texts were found and the discourses which were produced (2004, p. 6).

Discourse analysis is appropriate for my study as I am analysing three of the IAC's diversity related policies in relation to each other, to the body of literature surrounding diversity and Ireland itself, as well as with the insights provided from an interview with one of the key policy writers. While the policies are the main source of analysis, they are being analysed in addition to understanding the context of which they were written.

Methods of data collection and for data analysis.

The data I have collected is a combination of existing literature, primary sources and insights provided by an interviewee. The literature review presents the existing literature on the topics of Ireland and Diversity. Examining this literature helped in understanding the topic of cultural diversity and the context of Ireland and the IAC. The literature review also identified a gap in the research, which was the analysis on the support and development of the IAC's cultural diversity policies. The primary data consists of three diversity policies published by the IAC; *The Cultural Diversity and the Arts Research Project*, 2. *The Cultural Diversity and the Arts Policy and Strategy*, and 3. The *Equality Human Rights and Diversity* Policy (EHRD) - all of which can be found on the IAC's site. These documents are central to understanding the development of the IAC's cultural diversity policies. These policies were analysed in relation to each other, with the literature found in the literature review, and with the insights provided by the interviewee, who was a key policy-writer for the EHRD policy. The interviewee, who works with the IAC, was found through my own personal connections. The interview took place on Microsoft Teams and was then personally transcribed. The participant is referred to as the *interviewee* throughout the research to protect their identity. The interviewee fully consented to participating in the research by signing a consent form, and by reading an information sheet about the research ahead of the scheduled interview. The full interview transcript as well as tables of all the policies are included in the appendix chapter.

Limitations of Research.

The first limitation of my research was my own initial biases and assumptions that I had prior to beginning this research. What sparked my interest in the topic of the Irish arts sector's cultural diversity, was my own involvement with several small Irish arts organisations. After three years of being involved with different aspects of these organisations, I had noticed that the majority of those involved were White. This is what started my assumption that the arts organisations within Ireland were not diverse. Carrying out this research has made me realise that perhaps I was unknowingly 'othering' or waiting for a 'racialised other' to arrive at these organisations. While it is important to question why an organisation may not be diverse, it did mean that this study began with an initial assumption that there was a diversity issue within Irish arts organisations.

The second limitation of this research was the way in which the data was analysed. The analysis examined policy themes that could be found in each policy document published over the ten-year period. However, it did not consider the policies which had been initially implemented and then ignored in the subsequent policies or equally, new themes which were implemented in the more recent documents but were not mentioned in the earlier documents. Again, this could be another area to research in future studies to achieve a full scope of the development of the IAC's cultural diversity policies.

The Literature Review

In trying to understand and support the development of cultural diversity policies within the IAC, this chapter will explore the body of literature relevant to this topic. The chapter uses three central questions to guide the examination of the literature, what is cultural diversity, what are cultural diversity policies, and what is the context of cultural diversity policies within Ireland?

Cultural Diversity.

Amaram (2007, p. 1) defines cultural diversity as "the representation, in one social system of people with distinctly different group affiliations of cultural significance". Bennett (2001, p. 11) argues that it is the result of the historical processes and patterns of migration across different states, as well as the existing diversity to be found within societies. Cultural diversity supports the rights of those who are outside of the dominant norm, such as disabled people, members of the Lesbian, Gay, Bisexual, Transgender + community, women, immigrant, and indigenous communities (Bennet, 2001, p. 17). For that reason, Blommaert and Verschueren argue that diversity is inevitable (1998, p. 15). Blommaert and Verschueren argue that the paradigm of diversity management ignores this simple fact

and turns diversity into a problem that needs to be managed (1998, p. 15). The powerful majority tend to take the role of the 'manager', while the 'managed' have little say (Blommaert & Verschueren, 1998, p. 15). These definitions and explanations of cultural diversity show how cultural diversity has always been within society, however, the way in which this diversity is managed is what can often create issues.

According to Bennett, diversity is important for publicly funded institutions as it symbolises the commitment to the right of all groups within societies to have their cultural interests and activities recognised and protected (2001, p. 56). It also provides members of immigrant communities a chance to develop a sense of "place, belonging, and recognition in their host societies" (Bennett, 2001, p. 56). However, Ahmed and Swan argue that diversity has become a performance indicator, and organisations only become diverse when racialised others, "arrive" (Ahmed & Swan, 2006, p. 98). They argue that diversity has become about adding faces to a board or "the inclusion of people who look different" (2006, p. 98). Ahmed and Swan explore how Black and Minority Ethnic staff feel 'hyper-visible and exposed in white organisations', discussing how one of the effects of diversity culture is how Black staff are made to be responsible for that diversity (2006, p. 98). When asked to be the caretaker for diversity, Black and Minority staff are in a way being held back in their career progression, as diversity work is not as valuable as other types of work (2006, p. 98). Those made responsible for taking care of diversity get stuck, doing "undervalued and under-resourced work" (2006, p. 98). The literature suggests that there is a fine line between institutions striving for diversity to either symbolise their commitment to the rights of all groups within societies or as just a pure performance indicator to improve the image of an organisation.

In a similar vein to Ahmed and Swan, Anamik Saha's article *The Politics of Race in Cultural Distribution* argues that diversity is the 'reproduction of negative, stereotypical, and reductive representations of minorities' (Saha, 2017, p. 303). According to Saha, racial inequality within the creative industries is attempted to be solved by increasing the number of minorities working in an organisation (2017, p. 302). Ultimately, Saha's article puts forward the idea that increasing minority representation within organisations, specifically the cultural industries, does not solve problems related to racial inequality (Saha, 2017). For Saha, representation alone is not the answer. Representation is important, but it must be ensured by management that the work does not stop there. To avoid Ahmed and Swan's "adding faces to a board", diversity policies should not just seek to increase minority representation within organisations, they should be engaged policies that allow for understanding and respect of differing diversities, to allow for an inclusive and culturally diverse environment.

The concept of waiting for 'racialised others to arrive', or 'adding faces to a board' leads to a discussion on *othering*. 'Otherness' is about how a person perceives another person and can open up

for the division of humanity into two groups (Staszak, 2008, p. 1). While one group consists of the valued norm, the other group is devalued and subject to discrimination (Staszak, 2008, p. 2). Otherness occurs when the dominant 'in-group' constructs an out-group by 'stigmatising a difference', a difference which is portrayed as a negation of identity, in turn potentially creating a motive for discrimination (Staszak, 2008, p. 2). Otherness is not the same as difference - differences are fact, otherness is part of discourse - for example, biological sex is a difference, but gender is otherness (Staszak, 2008). The concept of otherness relates to Ahmed and Swan's idea of organisations only becoming diverse when 'racialised others, "arrive" as it sees a dominant 'in-group' perceiving and awaiting individuals which fall outside of that group. Tobin argues that categorising an individual as 'other' can be stopped when individuals know each other on a human level (2016). For Tobin, work is an opportunity for this to happen as it allows for one's own biases to be broken down through working with someone who is either of a different gender, race, or sexual orientation (Tobin, 2016). Diversity initiatives within an organisation must include a culture change and the awareness that everyone must be included, whether they are of different genders, races, or sexual orientations (Tobin, 2016). This argument can be applied to an arts organisation setting, as this is also a place of work where biases can be broken down among managers and staff.

In contrast to the arguments outlined by Saha and Ahmed and Swan, Mazur (2010) has a different take on diversity as a performance indicator within organisations. According to Mazur, the valuing and management of diversity is a necessary aspect for effective people management, if unmanaged, it could get in the way of achieving organisational goals (2010, p. 5). A diverse organisation is a symbol of equality, which Mazur argues is important for an organisation's reputation (2010, p. 5). Diversity brings high value to the organisation and respect for individual differences benefits the workplace by establishing a competitive edge (2010, p. 5). Through managing diversity in the workplace, Mazur argues that a fair and safe environment can be established in which everyone has access to equal opportunities and challenges (2010, p. 14). As most organisations consist of diverse cultures, management needs to learn how to adapt to find success (Mazur, 2010, p. 14). Mazur refers to research that suggests diversity's only advantage is a better image for a company, and a greater symbolic effect (2010, p. 14). Mazur's analysis of diversity for organisations is about what diversity can do for an organisation, seeing it to help the image and reputation of a company. It confirms Ahmed and Swan's argument that diversity is just a performance indicator, but for Mazur this is what makes diversity good for an organisation. Mazur's point is reminiscent of the business case for diversity.

There are three main cases for diversity: the business case, the creative case, and the moral/social justice case. These cases justify reasons for implementing diversity policymaking and management within an organisation. Organisations often align their diversity policies with one of these cases,

therefore, it is necessary to understand each case. The business case for diversity focuses on the interconnection of workforce diversity with a set of organisational outcomes (ACCA, 2014, p. 5). Organisations that are aligned with the business case 'typically measure the contribution of diversity to profitability, return on investment, effective management of budget and other resources at work' (ACCA, 2014, p. 5). The business case for diversity is typically used in larger 'business' corporations, rather than arts organisations. Arts organisations are usually aligned with either the creative case for diversity or the moral/social justice case. The creative case is the case proposed by the Arts Council England (ACE) They define the creative case for diversity as a way for the arts to release 'the true potential of our nation's artistic and cultural talent – from every background' (Creative Case for Diversity, 2021). ACE claims that their 'diverse nature offers unique opportunities for artistic and cultural collaborations and innovation' (Creative Case for Diversity, 2021). The Creative Case for diversity is a way for organisations to not only enrich their work but also to address challenges and opportunities that arise within diversity work (Creative Case for Diversity, 2021). The social justice case for diversity justifies diversity management and policymaking within organisations simply because 'it is the right thing to do' (CIPD, 2018, p. 2). The social justice case sees diversity and equality work to ensure that everyone is treated equally, with dignity and has equal opportunities and resources (CIPD, 2018, p. 2). As will be illustrated in the literature review, the IAC has subscribed to both the social justice and creative case for diversity over the ten-year period. The case for diversity with which an organisation aligns itself, can reveal a lot about the motivations and desires an organisation has regarding its diversity policies.

In examining the literature on cultural diversity, an array of relevant topics is raised within the discourse. Firstly, it shows that diversity is inevitable, and cultural diversity is the way in which this diversity is understood and respected. The issue that arises from diversity is the way in which it is managed, i.e., striving for diversity solely for symbolic reasons or holding those minority group members back by making them the 'caretaker' of diversity, as argued by Ahmed and Swan (2006). When organisations "manage" diversity, great care must be taken in developing policies to ensure the organisation is striving for diversity to ensure the wellbeing and inclusion of everyone, rather than to just make the organisation look good. How an organisation manages its diversity can be seen in its cultural diversity policies.

Cultural Diversity Policies.

An increasingly globalised society has meant that the arts and cultural sector of many countries have not evolved to reflect the realities of this changing social landscape (Bennett, 2001, p. 5). This is where cultural diversity *policies* come in - cultural diversity policies impact the development of

cultural diversity. The social norm has shifted from a culture of homogeneity to one of diversity, resulting in the requirement of a new way of thinking about the 'processes, mechanism, and relations' that are necessary for democratic policy development in diverse societies (Bennett, 2001, p. 6). Amaram (2007) discusses this new way of thinking in relation to managing diversity within organisations. Prior to the new way of thinking, cultural diversity was handled by minority group members having to adopt the cultural environment of the majority group (2007, p. 5). But according to Amaram, newfound moral, ethical, and social responsibilities towards minority groups members have provided the momentum for new and improved paradigms that will 'improve the lot of racio-ethnic and gender minorities' (2007, p.1). Amaram also recognises the legal obligations that have arisen from civil rights laws which have made it necessary for organisations to eliminate racial and gender discrimination from within (2007, p. 1). Perhaps without the ethical momentum, the laws would not have come into place.

Richard Hylton's *The Nature of the Beast* aims to investigate the impact of cultural diversity policies and initiatives on the arts sector in England, with a focus on black artists within the English gallery system (Hylton, 2007). Hylton addresses some of the key reports which have led to the Arts Council England's cultural diversity policies such as *Towards Cultural Diversity* and the 1999 *Macpherson Report (2007, p. 19)*. For Hylton, there is a need to address 'those who do the excluding' rather than just the excluded (Hylton, 2007, p. 7). The very 'nature of the beast', Hylton argues, is that the aim of promoting cultural diversity is a project that instantly comes with problems and contradictions. For Hylton, the promotion of cultural diversity is not helpful as it makes it out to be as it implies, 'normality is to be white and everything else to be 'diverse'' (2007, p. 7). While Hylton's analysis of cultural diversity policies is aimed at the English context; it can still be applied to the context of this study. An issue identified by Hylton when looking at the case of England is the concept of Othering. The IAC needs to ensure that it does not 'other' minority groups and that those managing the cultural diversity do not themselves become the 'nature of the beast'. The literature on cultural diversity policies show that they may have initially been required to understand the changing cultural landscapes but may have become an issue in themselves - seeing everything other than white, as 'diverse', linking to the previous discussion of 'othering'.

Ireland and Cultural Diversity.

The 1990s saw a boom in immigration in Ireland, before this, Ireland had been a country of emigration. This is evident when looking at events such as the Potato Famine of the 1840s, which saw a huge proportion of the Irish population emigrate from Ireland to the United States (Robinson, 1983). The Potato Famine saw Ireland's population cut in half - in 1841 the population was 8,175,124 and in 1911 it was 4,390,219 (King & Shuttleworth, 2009). This is significant as this impact can still be seen today, with Ireland's population standing at 4,761,865 in 2016 (Office, 2017). Emigration continued

over the years but the next major decline in the population occurred in the 1980s due to a huge economic downturn, a time which saw the population decline by 75,000 during the period 1981 to 1986 (King & Shuttleworth, 2009). As Ireland had historically been a country of emigration, with immigration only occurring significantly in the 1990s, Ireland was not seen to be massively diverse (Lentin & McVeigh, 2006). This discourse meant policies around diversity were not on the agenda, however, the idea that Ireland was not diverse until the 1990s is untrue.

Like the United Kingdom (UK), cultural diversity was not something new in Ireland. While the UK had always experienced waves of immigration, something new occurred during the 1960s and 1970s (Fernando, 2011, p. 44). Previously, people coming into the UK had been from Europe, but diversity started to become more 'visible' in the UK because of the large numbers of people whose 'cultural roots were from Asia, Africa, and the Caribbean' (Fernando, 2011, p. 44). In other words, awareness of diversity occurred because there were 'people who looked different mainly because of the colour of their skin' (Fernando, 2011, p. 44). In the context of Ireland, the diversity that had not been truly recognised before the new wave of immigration was its indigenous ethnic community - travellers.

Ireland was diverse in its population for centuries due to its indigenous traveller community. For years, Irish travellers had been fighting for the government to recognise the traveller community as its own ethnic group, something which was not achieved until 2017 (Kennedy & White, 2017). Irish travellers are traditionally a nomadic minority group indigenous to Ireland who are distinct from the majority Irish population (Joyce, 2018). Violent clashes between the settled and nomadic populations of Ireland have occurred since the 1500s when the British criminalised the nomadic lifestyle and presented it as rogue and criminal (Joyce, 2018). The tensions continued into the 20th century when after the establishment of the new Irish Free State, 'the government began focusing on State building' (Joyce, 2018). As land was required for building, the traditional camping grounds of the traveller community were often disrupted by the local police and council (Joyce, 2018). Circumstances continued to worsen for the traveller community when in 1960, former Taoiseach Charles Haughey stated that "there could be no 'final solution' until itinerant families were absorbed into the general community" (Joyce, 2018). The Irish Government's attitude was to 'rehabilitate' the community, with the hopes of eventually fully absorbing the community into Irish society (Joyce, 2018). In other words, the Irish Government wanted to assimilate the community, something which is 'an institutional response to ethnicity denial' (Joyce, 2018). In 2004 the Millward Brown IMS study showed that 72% of the Irish population were not willing to accept travellers into their society, with 13% agreeing that they should have no rights and 23% agreeing that traveller life and culture should be eliminated (Joyce, 2018).

This discourse suggests that policies for cultural diversity were not on Ireland's agenda until the population became more 'visible' in its diversity, despite there always being minority groups who

could have benefited from policies that would include and represent them. Another factor to consider when looking at the foundations for Ireland's cultural diversity policies is its EU membership and the laws surrounding diversity and equality.

EU Laws.

As acknowledged by Amaram, legal obligations made it necessary for organisations to eliminate racial and gender discrimination from within. As a member of the EU, Ireland incorporated *The Equality Act 2004* which prohibits "direct and indirect discrimination and harassment in employment, training and general public provision on nine grounds: gender, marital status, family status, age, disability, racial or ethnic origin, sexual orientation, religious belief and membership of the Traveller community". *The Employment Equality Act* of 1998 was tasked with monitoring the application of equality legislation in all areas of public service provision. One of the most regularly cited documents for anti-racist and diversity agendas is the *International Convention on the Elimination of All Forms of Racial Discrimination* (CERD), a United Nations treaty that was established in 1969 and which Ireland formalised in 2000. Another significant step for Ireland's development towards cultural diversity was The United Nations Educational, Scientific and Cultural Organization (UNESCO) *Universal Declaration on Cultural Diversity* (2002). Following the European Year against Racism in 1997, The National Consultative Committee on Racism and Interculturalism (NCCRI) was established in 1998. The committee was an independent coordinating body researching and advising the government, the public sector, and NGOs on anti-racism and interculturalism. It was announced in 2008 that as part of the budget, funding for the NCCRI would stop and some of its functions would move into the Office of the Minister for Integration. In terms of the Irish arts sector specifically, policymaking is done primarily through the Department of Arts, Sport and Tourism. The function of the arts sector within the department is to formulate, develop and evaluate policy and structures to promote and foster the practice and appreciation of the creative and interpretative arts (Jewesbury, et al., 2009, p. 18). The Department's aim for the arts is to provide 'an appropriate resource, policy and legislative framework to support the stimulation and development of the Arts in Ireland, such that economic returns and employment, and access to and participation in the arts by all sections of Irish society, are maximised' (Jewesbury, et al., 2009, p.18). The IAC was established in law as part of the *Arts Act*, 2003. In accordance with this act, the IAC is the national body responsible for 'promoting public knowledge and awareness of the arts, supporting materially and financially the development and production of the arts, and communicating to the government and public sector on matters concerning the arts' (Jewesbury, et al., 2009, p. 15). Under the Arts Act, local authorities are also required to support the development of the arts within their areas.

The Gap in Literature.

There is a vast body of literature on cultural diversity and cultural diversity policies. In Blommaert, J. & Verschueren's *Debating Diversity: Analysing the discourse of tolerance,* a discussion is held on the growing literature on diversity. But the discussion only refers to the developments mainly in Belgium and 'Austria, Britain, France, Germany, Italy, Spain, The Netherlands, the United States and Australia' (1998, p. 5) - not Ireland. In Bennett's (2001) *Differing Diversities: Transversal Study On The Theme of Cultural Policy and Cultural Diversity,* a discussion on cultural policy and cultural diversity is had in relation to Austria, Belgium, Bulgaria, Luxembourg, Switzerland, and the United Kingdom (2001, p. 5) - and again, not Ireland. Richard Hylton's *The Nature of the Beast* looks at cultural diversity policies but only in the United Kingdom. There is a gap in exploring cultural diversity policies within Ireland.

Conclusion.

In trying to understand and support the development of cultural diversity policies within the IAC, this chapter has explored the body of literature relevant to this topic. The chapter used three main questions to guide the examination of the literature; what is cultural diversity? What are cultural diversity policies? And what is the context of cultural diversity policies within Ireland?

In answering the question, what is cultural diversity, Amaram and Bennett's writings were referred to. Cultural diversity was defined in their terms as the representation in one social system of people with distinctly different group affiliations of cultural significance. The definition led to Blommaert and Verschueren's conclusion that diversity is inevitable, and that society is diverse by default. (1998, p. 15). But as seen in the literature, issues can arise around diversity in the way organisations manage it. 'Diversity' can often be tokenistic when organisations use it for purely symbolic reasons. Ahmed and Swan believe that diversity has become about adding faces to a board. Similarly, for Saha, the concept of increasing minority representation within organisations does not solve the problems related to racial inequality. While organisations are naturally going to be diverse, organisations that 'strive for diversity' should be careful in doing so, ensuring they are doing it for the good of their minority staff - rather than to make the organisation look good for its reputation. Both Swan and Saha argue that diversity has become about the image, and Mazur confirms this when stating 'a diverse organisation is a symbol of equality, which is important for the reputation of an organisation'.

In terms of cultural diversity policies, the literature explained how they help to manage certain issues surrounding diversity. In answering what cultural diversity policies are, Bennett's definition was referenced to explain; "society has changed massively through globalisation, and policies need to be made in order to reflect the new realities of the social landscape". Prior to policies that aim to provide

understanding in respecting differences within organisations, cultural diversity was handled by minority group members having to adopt the cultural environment of the majority group, according to Amaram. Amaram argued that newfound moral, ethical, and social responsibilities towards minority groups members have resulted in the need for these policies to ensure equality and diversity.

The final question asked was, what is the context of cultural diversity policies within Ireland? This is where a slight gap in the literature has been identified. The existing literature has helped to understand the context of Ireland in relation to cultural diversity policies, but there is a lack of literature in understanding the development of Ireland's policies. What the literature has shown is that Ireland had historically been a country of emigration. As Lentin & McVeigh noted, immigration only occurred significantly in the 1990s, and therefore, Ireland was not seen to be massively diverse. But the literature then showed how Ireland was diverse for centuries due to its indigenous traveller community. For years, Irish travellers had been fighting for the government to recognise the traveller community as its own ethnic group, something which was not achieved until 2017 (Kennedy & White, 2017). This discourse suggests that policies for cultural diversity were not on Ireland's agenda until the population became more 'visible' in its diversity, despite there always being minority groups who could have benefited from policies that would include and represent them. The literature showed how one of the main reasons for the IAC developing its own cultural diversity policies in 2009, was legal obligations from the EU. This literature would suggest that the IAC would need to recognise its pre-existing diversity, and the issues around othering those who do not align with the majority. From here, this study can now further explore the gap in the literature to understand and support the development of cultural diversity policies within the IAC.

Data Analysis

An analysis on the development of cultural diversity policies within Ireland's arts sector was identified as the gap within the literature. In response to this, this chapter seeks to analyse the development by examining the three cultural diversity related documents which have been published by the IAC. The documents to be analysed are, 1. *The Cultural Diversity and the Arts Research Project*, 2. *The Cultural Diversity and the Arts Policy and Strategy*, and 3. The *Equality Human Rights and Diversity* Policy (EHRD). These policies will be analysed with the literature and with insights provided by one of the EHRD's key writers, who will be referred to as the interviewee. The list of all the policies can be found in the appendix chapter, but the ones that were relevant for this study will be found within this analysis. The chapter will begin with an overview of each document, analysing their overall themes and aims. The chapter will then be broken down into sections which explore prominent themes throughout each policy, to see how each theme has developed over the ten-year period. The themes are as follows:

1. The Image of Diversity.
2. Training Toolkits and Resources.
3. Recruitment Procedures.
4. Cultural Diversity Audits.
5. Training opportunities and Work Placements.
6. Advice from Minority Communities.

The Cultural Diversity and the Arts Research Project: An Overview.

This research report was published in 2009 and was a first step in the IAC's cultural diversity policy development. It sets out informed recommendations on how and why these policies should be developed. Prior to setting out its recommendations, the research report discusses its findings on demographic data, census data, Irish law, and international agreements to make informed recommendations to the IAC. The findings emphasise the need to consider not only policy formation but also practical solutions (Jewesbury, et al., 2009, P. 55). They show the need for an expanded range of opportunities for both artists and audiences in terms of both practical support and guidance to critical stimulation (2009, p. 55). The findings also point to the support required by artists and arts organisations working with cultural diversity (2009. p. 55). Another key finding was that a generalised approach with quotas would be undesirable and unworkable as arts organisations seek 'a cultural diversity policy in the arts that is developmental in approach' (2009, p.55). The findings suggested that it would be a concern if the IAC overemphasised showcases and product, resulting in the neglect of developmental art processes (2009, p.55). It was found that if excessive focus was to be put on pilot projects with minority communities, an unsustainable arts practice for cultural diversity could occur (p. 57). The report recommends a policy that would provide practical outcomes and not just surface level, symbolic results. These findings create a solid foundation for developing cultural diversity policies as they are informed, and clearly support cultural diversity from a long-term development position, rather than as an image-based act of symbolism. The informed recommendations allow the IAC to "sensitively respond to the needs of the arts sector and provide the appropriate conditions through which minority ethnic artists across all art forms, arts organisations, local arts officers and audiences may be better equipped to access, produce, participate and engage in the arts in Ireland." (p. 61). The recommendations are based on the idea of cultural diversity not only as a policy goal but also "as an organisational value and principle for the Arts Council" (p. 61).

The Cultural Diversity and the Arts Policy and Strategy: An Overview.

In 2010, th*e Cultural Diversity and the Arts Policy and Strategy* was published. This document was a direct result of the 2009 recommendations: 'the policy and strategy are underpinned by the research report *Cultural Diversity and the Arts'* (2010, p. 2). It is positive to see that the IAC utilised the research project that it had commissioned and began work straight away in implementing a cultural diversity policy. The 2009 recommendations were thorough and insightful, and to ignore them would have been a waste. To see them implemented so quickly is a good indication of the motivation the IAC had to develop a cultural diversity policy. The 2010 policy begins by laying out three actions which had already been implemented prior to the policy's publication. Following these three actions already implemented by the IAC, the 2010 Policy and Strategy document then continues with a background into cultural diversity and the arts, followed by its 'five-year strategy'. The background on the IAC's approach to cultural diversity discusses cultural diversity as an enrichment of the arts with an intercultural element to its approach:

"The Arts Council recognises the potential enrichment of the arts sector in Ireland through intercultural interaction, equality of opportunity, understanding, respect and integration (as opposed to assimilation). This is not to gloss over the potential for disagreement and debate, or the existence of individual and institutional racism but rather, to embrace the potential for re-invigorating arts practices and artform development…". "An intercultural approach... The Arts Council recognises the value of adopting an intercultural approach towards arts provision in Ireland, promoting inclusion and interaction between individuals and groups from different cultures and recognising the need for two-way negotiation and change. This is in keeping with the approach taken by the Office of the Minister for Integration" (2010, p. 6).

This approach is reminiscent of the Arts Council England's (ACE) approach to cultural diversity, which is referred to as the 'Creative Case for Diversity'. As mentioned in the literature review, ACE believes diversity is crucial to the arts as it releases 'the true potential of our nation's artistic and cultural talent – from every background...Our diverse nature offers unique opportunities for artistic and cultural collaborations and innovation (Creative Case for Diversity, 2021). The Creative Case for diversity is described by ACE as a way for arts organisations to not only enrich their work, but also 'address other challenges and opportunities in audience development, public engagement, workforce and leadership, and collections development in museums' (Creative Case for Diversity, 2021).

The 2009 research report did not use the creative case for diversity as a reason for developing cultural diversity policies and instead, the social justice argument was put forward. The 2009 research report sought to enable a full range of participation to the arts for artists, arts managers, and audiences of all backgrounds (2009, p. 9). The report's objective was to provide evidence-based recommendations which would enable the IAC to place cultural diversity as a key principle in the 'development and funding of the arts' in Ireland (2009, p. 9). The report takes the position that the denial of participation, access, and engagement in the arts, either covertly or overtly, is an act of exclusion (2009, p. 9). It is clear that the 2009 research report was guided by the moral and social justice argument for diversity. Each of the cases for diversity have merit in them, and it is a subjective debate on which case is the right one, however, what can be seen in this analysis is that the 2010 policy did not follow the same rationale for diversity as the 2009 report.

The Equality, Human Rights and Diversity Policy: An Overview.

The next diversity related policy from the IAC was published in 2019, this was the *Equality, Human Rights and Diversity* Policy (EHRD). In why this policy was formed, the interviewee said the following:

Interviewee: *"What we found was kind of compartmentalised work when we went about setting the Equality Human Rights and Diversity policy. You know, there was an arts and disability policy and an arts cultural diversity policy, but there was nothing that took in the nine grounds. Plus, we've included a 10th ground on socioeconomic status as well."*

According to the interviewee, the two previous documents had been considered when developing the EHRD policy, but they wanted to formulate a policy that took in the nine grounds of discrimination (age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, marriage and civil partnership, and pregnancy and maternity). In terms of whether the EHRD was influenced by the 2009 recommendations, the interviewee said the following:

"I think it would have done. I mean possibly by the time I had joined it had been factored into the thinking...there would have been a good bit of thinking brought to bear from existing policy including that particular one... obviously you know, we've moved on timeline wise a bit from then, but they're still hugely useful insights, we tried to as much as possible build on existing arts council policy, and particularly when it was, you know essentially connected to the EHRD policy, to ensure that you know we're building on existing insight, and also drawing on new insights as well."

Clearly a decade after the initial recommendations for developing cultural diversity policies were published, the insights from the 2009 research were still considered but were not a direct impact on the 2019 EHRD policy as almost ten years had passed. It makes sense that almost a decade later, new insights had been drawn upon in developing policies so that they could be relevant for the new decade. It is also worth noting that one of the key differences between the EHRD policy and the previous policies is the presentation of the policies. While the 2010 document lists out its policies within a five-year plan, the EHRD goes much more in depth. Each policy is divided into four headings: policy action, desired outcome, deliverables/ KPI's, and timeline. Throughout the analysis of the policies, it is clear that while the EHRD drew upon the previous policies, it became much more specific in its goals and by having a set of outcome targets, the policies became more accountable. Prior to analysing the set of policies presented within the EHRD policy, it is worth examining the fore note of the document in which the creative case for diversity is proposed.

"Harnessing diversity provides unparalleled opportunity for creative collaboration, innovation and learning. We also believe that through promoting equality, human rights and diversity in the arts in Ireland, we can benefit from rich artistic outcomes and contemporary practice that is challenging, relevant and more accurately reflective of our society today". (2019, p. 2).

This is the creative case for diversity, which was mentioned in the 2010 Cultural Diversity Policy, making this another example of how the EHRD policy has drawn insights from previous policies. The document also goes on to state its view that,

"a diverse organisation is a more dynamic and effective organisation and undertakes as a State Agency to become more representative of the population in Ireland today" .... "(The Arts Council) Is invested in the creative case for diversity, recognising that increased diversity and equality in the arts supports richer creativity in Ireland and impacts positively on arts development, as well as wider social, cultural and economic development." (2019, p. 5).

This opening to the EHRD policy clearly sets the IAC's case for diversity as a creative one, like the 2010 policy but unlike the 2009 recommendations which utilised the social justice case for diversity. During the interview, the interviewee was asked for their opinion on the cases for diversity.

Interviewee: *"Yeah, I mean it's an interesting one... like any of the corporate work I've done over the years, you know, the sales pitches are always around, you know, the business case for diversity. The moral social justice argument is for me, it's the right thing, but also like, the corporate case or the business case for diversity, there is merit and it's like there's no two ways about it, like a more diverse workforce is going to bring so much more creativity, innovation, better problem solving, stops groupthink all of that." ... "The creativity side of things. I actually find it's less problematic for me from that point of view because, artists or arts organisations out there, create work to be seen, you know, that's what it's about. And the more diverse your talent is, the more diverse the audiences are who are going to come and see your work and are going to engage with you as an organisation. so it's a win-win, you know, and so I am in short, I'm a big fan of the moral and social justice argument, I like that, that is really what drives me."..."I've seen it with some of the organisations I work with in the arts, who like those of them who get it, really, really get it, it's just in their DNA, you know, they know if they work with a traveller playwright, or migrant artist, or, you know, whomever, or if they're dealing with contemporary LGBTQ narratives, the audiences, they're going to get will be massively enriched as a result of that because they're going to tap into. First of all they're tapping into current narratives that are meaningful to a whole range of other people that they would have been if they were working with the same kind of artists all the time, but also they build loyalty with those audiences where they want to come back and see the other things or do so and yeah I mean I think primary my argument is always they social justice was born, but I do see from a, from a creative, the Creative Case for diversity".*

It is interesting to see how while this policy-writer's personal belief aligns with the social justice case for diversity, they still see the positive aspects to both the business and creative case for diversity. Equally, the policy-makers personal beliefs are not reflected in the policy, as while the interviewee believes in the social justice case, the policy clearly puts forward the creative case. It would be great to see a policy which can combine the aspects of the creative and social justice case for diversity, something which can be seen in the initial 2009 recommendations.

At the end of the EHRD policy the review section (before the official policies are presented), the following is stated: "*The EHRD Policy, and in particular, its first Action Plan will be monitored by an internal Working Group and progress reviewed at Arts Council board meetings on a quarterly basis.*" (2019, p. 16). The interviewee was asked about the progress of this.

Interviewee: *"It's actually surprising if you go through the 20 odd actions, the majority of them are either in train or some of them are complete, which is good. But yeah, that working group has continued throughout the lifetime of the policy to date, and it's actually chaired by the director of the Arts Council, which is, I think, in and of itself is a really important thing, because it really like it shows the level of priority that's put on that policy and its implementation. And, yeah, and you know the reports that go to council are normally published online anyway. So, Maureen as director the Arts Council would give an update on the EHRD periodically, absolutely. And there are council champions, so there are members of the board of the Arts Council who are actually champions for the policy. So, I mean in terms of best practice policy wise, and this is, I would say one of the best kind of examples of what, so you've got the director chairs the working group, you have champions on the board, and, and then you have a working group across organisational working groups, it just means is there, at every point decision making. And that is, I think that is crucial if you want to see real change happen, that's how it works, you know"*.

It is positive to see that the working group is in action, and that the director of the IAC is so heavily involved in monitoring the progress and implementation. This allows for continually engaged work that runs deeper than surface level symbolism. Now that each policy has been overviewed, this analysis will now delve deeper by examining prominent themes found within the documents and policies, comparing how each policy has attempted to tackle it.

1. **The Image of Diversity.**

This theme concerns how the IAC presents diversity within its policy strategy, what it means for them and how they want to portray this diversity. This is worth examining as over a ten-year period the discourse on cultural diversity evolves and new insights can be drawn upon, meaning how the IAC wants to present diversity within its organisation can change.

2009 recommendation: *"Rather than producing a simply 'celebratory' image of this diversity, the emphasis could be on Irish arts as intimately engaged over a long period with the transnational flows that characterise the contemporary era: Ireland as cosmopolitan, challenging, and comfortable with its own internal' 'difference"* (Jewesbury, et al., 2009, P. 65).

Many of the issues found within the literature regarding diversity is how it is used for symbolic reasons. According to Ahmed and Swan, diversity has become a performance indicator and for Mazur, diversity is a symbol of equality which is important for the reputation of an organisation. Having a policy which sets out not to have diversity as purely a celebratory image but instead, as a continually engaged aspect of the arts, dispels the fears found in the literature concerning diversity being purely used for symbolic effect, as this is the way in which diversity can become a 'celebratory' image. This policy clearly sets the position that diversity is not just about image or to make the council look good, it is about the long-term acceptance of diversity.

2010 Policy: "*Promote the diverse character of the arts in Ireland and complicate the simple, celebratory image of this diversity*" (The Arts Council, 2010, p.8)

This policy illustrates how the 2010 document drew insights from the 2009 recommendations. The 2010 policy continues to break down ideas of a simple or celebratory image of diversity within the arts. It is clear that the IAC did not want to use diversity within the organisation for symbolic or celebratory reasons, but as a way of understanding and promoting the already existing diversity within Ireland's arts sector.

There is no official EHRD policy concerning the image of diversity for the IAC. However, it comes across throughout the EHRD policy that it is very much about action-based policies, rather than image based. The EHRD policy is highly concerned about policies with achievable actions, and the progress of this is always monitored, as confirmed by the interviewee:

 "*It's not like, oh, let's talk about our diversity policies so how are we getting on with that? Oh great? Fine. It's actually your people who are interrogating the work all the time. So, that makes a big difference.*"

In other words, the interviewee explained that the EHRD policies are always under review, rather than just setting the policies out and leaving them. This insight recognises that diversity work should be continually engaged with and shouldn't be just for a once off image-based outcome. While the 2009

recommendation regarding not just promoting a celebratory image of diversity was not officially implemented into the EHRD policy, it can be found in the 2010 cultural diversity policy. And while there is not an official EHRD policy in this, the concept of a non-image-based view on diversity can be seen throughout the document through its actionable and accountable policies.

2. Training pamphlets and toolkits.

The theme of training toolkits looks at the type of resources the IAC provides in order to educate arts organisations around cultural diversity.

2009 recommendation: *"The Arts Council could develop a 'toolkit' for the arts sector that addresses expressed needs.... The 'toolkit' could be a practical 'how to' including guidance, case studies, advice and resources on terms and language, audience development, integrating diversity into local arts plans and programming"* (Jewesbury, et al., 2009, P. 63).

Having a guide that can inform arts organisations on how to approach diversity in terms of languages, audience development and integration is a great way to introduce and promote education and understanding around the topic of diversity. As stated in the literature, Ireland has historically been a country of emigration, and the recently increased diversity may be something that requires guidance for smaller organisations. What would be an important aspect of developing a toolkit, is the way in which it is distributed. Would the toolkit be a physical document that is sent to organisations, or an electronic document that would be emailed or posted on the IAC website? While a training toolkit is helpful, it also needs to be accessible. It is important to see how the subsequent policies deal with the accessibility of this potential toolkit.

2010 Policy: *"The publication of a pamphlet entitled Cultural Diversity and the Arts – Language and Meanings...This is intended as a resource for the arts sector and other relevant parties, and as a means of informing and enriching public discourse about culturally diverse interaction, collaboration and experimentation in the arts, based on shared understandings of relevant terms"* (The Arts Council, 2010, p. 2).

It is clear to see the correlation between the 2009 recommendation and the 2010 policy. There is also evidence which proves the IAC did carry this policy out as the 'toolkit'/pamphlet, is available online[1]. The *Language and Meanings* pamphlet provides definitions and explanations for various terms such as cultural diversity, multiculturalism, interculturalism, discrimination, racism, and minority ethnic. The pamphlet also uses case studies to help explain the terms, such as the *Macpherson report* in explaining institutional racism (2010, p. 14). While the pamphlet provides information on language and meanings, there isn't guidance on audience development or integrating diversity into arts plans and programming, as recommended in the 2009 report. The pamphlet is successful in its aims of providing guidance, however, more information is needed again on how this pamphlet was distributed. The policy states the pamphlet will be published and there is evidence of it published online, however, publishing it online means that it can only be found if it is sought out. It would be helpful if the document was physically or electronically distributed to arts organisations. As an important and useful pamphlet, it is only worthwhile if it is easily accessed. It would also be worth updating the pamphlet, as at the time of publication travellers had not been recognised as their own ethnic group, but since 2017, they have received official recognition.

2019 EHRD: *"Develop a practical Diversity and Inclusion toolkit and training resource for the Arts sector."* The desired outcome of this policy is that the Arts Sector is *"better equipped to plan and develop actions to address equality and diversity issues"* (The Arts Council, 2019, p. 14)

The theme of a training toolkit has been seen throughout each of the three documents. In fact, the 2019 EHRD policy refers back to the language of a 'toolkit' as seen in 2009, whereas 2010 uses the term 'pamphlet'. As mentioned above, the 2010 *Arts Policy and Strategy* document resulted in the publication of the *Language and Meanings* pamphlet. In searching for a more updated toolkit that would have come out of the EHRD policy, there is no toolkit seen to be published after 2019. This policy was meant to be available on the IAC website in 2020 - if it exists, it is hard to find. The theme for a training toolkit is central in all three documents and would allow for the further understanding and education around the topic of diversity. The 2019 policy is the most specific with its language by utilising terms of diversity and inclusion. However, none of the policies are very specific in how they would be distributed in a way that is accessible, and there is no evidence of an updated toolkit for 2019/2021.

3.   **Recruitment**

The theme of recruitment looks at the processes of recruitment within the IAC and how the processes could be improved and diversified.

2009 recommendation: "*Provide support on a collective basis to train staff in diversity promotion and consider the effectiveness of recruitment processes" (Jewesbury, et al., 2009, P. 64).*

This recommendation is quite vague. The use of the word 'considers' when talking about recruitment processes does not offer a lot of guidance on what an effective recruitment process would actually look like. As referenced in the literature review, Ahmed and Swan argued that diversity has become about adding faces to a board or "the inclusion of people who look different" (2006, p. 98). A policy on recruitment is an opportunity to avoid making diversity just about adding faces to a board. It is unclear what is meant by effective recruitment processes, could this be about finding ways to increase the number of ethnic minorities working within the Arts Sector, or could it be about finding long-term methods of diversifying the staff make-up? Subsequent policies would need to be more specific in what they seek to do in terms of recruitment processes.

2010 policy: *"Oversee the introduction of more comprehensive recruitment and selection policies and procedures in line with legislation and best practice, in order to facilitate the gradual diversification of staff members, advisers and assessment panels"* (The Arts Council, 2010, p. 7)

The 2010 point on recruitment has built upon the 2009 recommendation but has become much clearer in its aims. Rather than using a term like 'consider' as used in 2009, the point specifically aims to oversee the processes that will result in a more diversified staff make-up. It appears to recognise that diversification is a gradual progress rather than just 'adding faces to a board'.

2019 EHRD: "*Conduct Diversity and Equality audit of current HR practices, including recruitment, induction and advancement / promotion.*" The desired outcome is that *"the Arts Council proactively develops a new strategy to encourage diversity in its workforce (and) a change in the profile of Arts Council workforce*" (The Arts Council, 2019, p. 9)

Yet again, this EHRD policy has drawn upon the previous policies but became much more specific in its aims. The area of recruitment is also touched upon again with a position that is dedicated to equality and diversity is to be created: *"Create a dedicated full-time Equality, Diversity and Inclusion position within the Arts Council to implement and further develop the EHRD policy"* (The Arts Council, 2019, p. 9). This policy has been put into action as the job profile is available online[2]. The position is entitled *Head of Equality Diversity & Inclusion* and is a full-time role dedicated to leading the implementation of the EHRD policy across the organisation. It is positive to so easily find a policy put into action. Part of the EHRD's goals with recruitment was to see a change in the profile of IAC workforce, when asked about the future of the IAC's staff make-up, the interviewee said the following:

Interviewee: *"there's going to be new vacancies on the board of the Arts Council this year in the autumn winter time, and I'm hopeful that we will see the same kind of elevation of candidates from diverse backgrounds this time around because you know the last set of vacancies included two really important appointments, one being the first, to the best of my knowledge anyway, the first artist of colour who sat on the board of the Arts Council, also another appointee who is the Integration Manager for the Immigrant Council of Ireland is really passionate about the art so like you've got you've got real robust thinking there all the time."*

It is evident that the IAC wishes to diversify their workforce by reviewing their recruitment practices and creating positions that are dedicated to implementing the EHRD policy and strategy. It would be important to avoid an argument made by Ahmed and Swan found in the literature review. According to them, when Black and Minority staff are asked to be the caretaker for diversity, they are in a way being held back in their career progression, as diversity work is not as valuable as other types of work. Those made responsible for taking care of diversity get stuck, doing "undervalued and under-resourced work" (Ahmed & Swan, 2006, p. 98). The policy, however, does not specify that the IAC are specifically looking for Black and Minority staff to take on this role.

4. Audits

Auditing is defined as the on-site verification of an activity, such as an inspection or examination of a process or quality system, to ensure compliance to requirements (What is an Audit? - Types of Audits & Auditing Certification | ASQ, 2021). An audit can apply to an entire organisation or might be

specific to a function, process, or production step. (What is an Audit? - Types of Audits & Auditing Certification | ASQ, 2021). The concept of an audit of the IAC's cultural diversity policies is something which can be seen in all three of the policy documents. It would allow for the council to hold itself accountable in its diversity work.

2009 recommendation: *"The Arts Council could establish internal audit procedures to assess the success of a cultural diversity policy in terms of resource allocation and applications received."* Similarly, *"the Arts Council could develop resources to enable arts organisations to self-audit and develop action plans that address cultural diversity."* (Jewesbury, et al., 2009, P. 62).

This recommendation is very specific in its aims - establishing a procedure that would hold the IAC accountable for its policies and having methods that can measure this success. This would be a way for the IAC to continue to monitor and review the policies, and not just use the cultural diversity policies as a box-ticking procedure. This is a way in which the IAC can stay true to the previous policies surrounding the image of diversity - not just as a celebratory image, but as intimately engaged over a long period

2010 Policy: *"The piloting of a cultural diversity audit on selected Arts Council schemes including the Artist in the Community Scheme; Deis Scheme; Small Festivals Scheme; Young Ensembles Scheme and the Local Partnership Scheme"* (The Arts Council, 2010, p. 2). Similarly, *"Support the development of guidelines, case studies, advice and resources for the arts sector particularly in the area of self-auditing, strategic planning and intercultural exchange and experimentation in the arts"* (The Arts Council, 2010, p. 8).

The 2010 policy has continued to think about the area of auditing and has also used two points to discuss it. As found with the previous 2010 policies, it tends to draw upon the insights from 2009 but make the policy much more specific in its aim. The 2010 policy uses examples of IAC schemes that could be audited, and also looks at how organisations can be trained in self-auditing. This would allow for arts organisations across Ireland to become accountable for their cultural diversity practices.

2019 EHRD: *"Conduct Diversity and Equality audit of current HR practices, including recruitment, induction and advancement / promotion"* (The Arts Council, 2019, p. 9)

This policy was also analysed in relation to the theme of recruitment, but there are no other cultural diversity audit related policies found in the EHRD. However, it is still relevant as the EHRD policy specifies that it seeks to establish a cultural diversity audit in the area of HR practices.

5. Training opportunities and Work Placements.

Training opportunities and work placements are a way to make the arts a more accessible sector to work in. Tobin (2016) also discussed how work is an opportunity for biases to be broken down among staff. Training opportunities would also allow for an opportunity for diversifying the staff makeup of the IAC.

2009 recommendation: *"the Arts Council could work with its funded clients to create a national network of arts organisations to offer training opportunities and paid placements to minority ethnic arts managers and practitioners. This could be linked to existing networking initiatives within the Arts Council"* (Jewesbury, et al., 2009, P. 65).

The 2009 report also states the importance of training as a means of diversifying the arts and also as a route to support the intercultural competence of arts practitioners and arts managers (2009, p. 44). All in all, the 2009 recommendations see training opportunities as a way of diversifying the arts, however, it looks to provide training to existing minority ethnic arts managers. Perhaps it would also be worthwhile to provide new opportunities to up and coming arts managers from minority backgrounds - this seems like it would be a better way of diversifying the staff make up as well making the arts a more accessible career option. As mentioned in the findings of the 2009 research, the lack of opportunity for practitioners from minority backgrounds means that 'minority communities do not see themselves represented in the arts…The broader lack of participation leads to a perpetuated lack of representation' (2009, p. 58). The IAC should look towards establishing training opportunities and work placements for individuals who are not already involved in the IAC but may be seeking an entryway into an arts career.

2010 Policy: "*Extend existing training opportunities, placements, networking and mentoring programmes to assist arts managers and practitioners from minority ethnic communities to access professional opportunities and peer critique and identify additional capacity building initiatives required*" *(The Arts Council, 2010, p. 8).*

Yet again, the 2010 policy seems to be discussing work and training opportunities for existing arts managers from minority ethnic communities. While this is good, it would also be worthwhile to provide new opportunities to allow for access and diversification.

2019 EHRD: *"Develop a paid work placement scheme at the Arts Council to increase engagement and work opportunities for underrepresented communities"* (The Arts Council, 2019, p. 9).

The EHRD policy is the first time that the idea of training and work placements is designed for minority individuals who are not already involved in the arts sector. At the time of this research, however, there are no work placements to be found. This fact is found on the Council's FAQ page which states that there are no work placement programmes with the council. The page asks the question, "Do *you take interns/run a work experience programme in the Arts Council?"* with the answer being, "*we do not, at present, run an internship or work placement programme.*" (Opportunities, 2021). To find out more about why this policy had not been put into action, the question was put to the interviewee. They explained that the circumstances surrounding Covid made it difficult to put a work placement scheme in place.

Interviewee*: "Yeah, unfortunately it is one of the ones that we tried to see if we could make it work….in a virtual capacity, like if we were to work with either a representative organisation, or, you know, an advocacy group to, you know, attract candidates for that, we couldn't actually sit in a room with them and say, okay, so this is what we do and support them. It just felt like it was an anathema to what we're trying to do because you want, I mean we've actually gotten to the point of building an entire work plan for somebody; which art team they were going to be on, who was going to mentor and support them, because any research we'd all done as a working group around successful internships, particularly for underrepresented communities who maybe haven't had an opportunity,*

like, you know that this could be a very daunting experience for them, actually, and you really want to be able to ensure that you can do it meaningfully. And also, you know, the other side to it is some of the cohorts, we would like to invite for opportunities like that might be, you know, in a situation where they're suffering digital poverty, they might not have a laptop, they might not be able to engage. So, I think, to be fair, I think it's gonna be one of the things you'll see in the policy. The next action plan is going to come into effect next year..."

In other words, Covid prevented the work placement scheme from being implemented. This was because those implementing the programme could not fully support potential participants in a virtual capacity. The team running the programme also felt that those who could benefit from a work placement programme may be experiencing digital poverty, in which they don't have access to a computer or internet connection. This would result in unfair accessibility issues. It is positive to see that efforts have been made to roll out a placement programme, and that it is continued to be monitored for when Covid allows for easier access.

6.   Cultural Diversity Training.

Training around diversity is a prominent theme in all three of the policy documents. There are different methods of training mentioned throughout each policy, from training pamphlets to training opportunities within the context of work placements, and this third form of training concerns general cultural diversity training for arts organisation's workforce. Training allows for more awareness and understanding around equality and diversity issues.

2009 recommendation: "*The Arts Council could take the opportunity to diversify its own processes of internal capacity-building, so that staff training in issues arising from implementation of a diversity policy is delivered or facilitated, in full or in part, by practitioners from minority background*" (Jewesbury, et al., 2009, P. 62).

The point that should be focused on with this recommendation, is the idea of the facilitation of a diversity policy by practitioners from a minority background, which relates back to the Ahmed and Swan argument. This was concerning how Black staff are made to be responsible for diversity and when asked to be the caretaker for diversity, Black and Minority staff are in a way being held back in

their career progression, as diversity work is not as valuable as other types of work. Those made responsible for taking care of diversity get stuck, doing "undervalued and under-resourced work" (p. 98). That being said, the recommendation does refer to diversity work being facilitated by minority backgrounds, which is not just limited to ethnic minority communities. This can include travellers (in the case of the Irish context) or those with access needs - not just ethnic minorities. This policy on training, however, would allow for more understanding and awareness on the subject of diversity. The question of who provides this training is an important one that would need to be discussed further, to ensure that minority individuals have their voices heard but also, are not being held back because of their ethnicity.

2010 policy: *"Organise and oversee the delivery of cultural diversity training to all staff at all levels" (The Arts Council, 2010, p. 7).*

The 2010 policy is simultaneously direct yet vague. It is clear that the policy seeks to train all staff on cultural diversity, but it is unclear how this will actually happen. It brings up questions such as, who would deliver the training? What is involved in cultural diversity training? Would this be a one-off training session or an annual event? Cultural diversity training is a good policy to implement as it educates and raises awareness, but the way in which this training would be delivered needs to be specified.

EHRD 2019: *"Provide training on unconscious bias, antiracism and diversity awareness for the staff and board of the Arts Council" (The Arts Council, 2019, p. 14).* The desired outcome of this policy is that *"decision makers and all staff that interact with Arts Council stakeholders have clear knowledge and understanding of the biases they may carry and the further training they may require in this area."* (2019, p. 14). Similarly, *"Equality, Intercultural and Diversity training for the Arts sector"* (2019, p. 14).

Yet again, the EHRD has built more specifically on the previous documents. Where the 2010 policy was vague, the EHRD policy very much became much more specific in what it set out to do. It uses specific diversity language such as *unconscious bias* and *antiracism*. While it doesn't specify who will deliver the training, perhaps this is an improvement from what the 2009 document recommended, as this avoids seeking out minority background individuals from being made to be the caretaker of

diversity. The EHRD policy is definitely a good policy to have regarding training as it is much more specific and accountable in its desirable outcomes.

7. Advice from Minority Communities.

The theme of seeking out advice from minority communities has been seen throughout this analysis and in the Ahmed and Swan literature. While a policy surrounding this theme is not specifically found in the 2010 document, it was recommended in 2009. Following that recommendation, the EHRD policy built upon the recommendation but worded it more eloquently and in a way that would not hold back minority background individuals, but instead give them a voice.

2009 recommendation: "*The Arts Council could actively solicit the input of minority organisations, and practitioners from minority backgrounds, using contacts established through this research project in the ongoing implementation and evaluation of its policy" (Jewesbury, et al., 2009, P. 62).*

As already mentioned throughout this analysis, Ahmed and Swan argued that an effect of diversity work in holding back minority staff by making them be the caretaker for diversity. By soliciting the input of minority organisations, the IAC could potentially be holding back these groups by making them be the caretaker for diversity. It also became apparent when speaking with the interviewee, that there was not much of an input from practitioners from minority backgrounds in implementing and evaluating the cultural diversity policy. When the interviewee was asked about how diverse the 2019 EHRD policy-writing team was, they responded: *"not diverse...the majority of the team was female*". The interviewee discussed how it was found to be quite infuriating that by and large it was *"mainly women in this space."* The interviewee continued, "*We do have probably, I think at least one or two folks on our team who were from the LGBT community, but ethnically we are very sort of mono-cultural".* A couple of points arise here when analysing both the literature and the interviewee's experience in relation to obtaining the input from minority groups. Firstly, it shows that the IAC did not 'solicit the input of minority organisations' in implementing and evaluating the policy as the interviewee stated that the 2019 EHRD team was not diverse, consisting of majority women that were not ethnically diverse. Secondly, this proves Ahmed and Swan's argument on how those who are made responsible for diversity, are in a way being held back. As a majority all female team, they had been made to be the caretakers for diversity.

EHRD 2019: *"Undertake a substantive consultative process with artists from diverse backgrounds to gain a more informed perspective on the issues they face in advancing their careers as artists."* The desired outcome of this policy is that *"Artists experiencing inequality or discrimination feel empowered to voice experiences and seek support in availing of the opportunities offered by the Arts Council and the organisations the Art Council supports. The Arts Council works with artists experiencing inequality or discrimination to develop appropriate developmental"* (The Arts Council, 2019, p. 11).

As usual what occurs with a particular theme throughout the policies, is that the EHRD policy becomes the more specific and accountable policy. This has happened again with the concept of soliciting advice from minority communities. While the 2009 recommendations sought the advice from minority communities in order to help with the development and implementation of a cultural diversity policy, the EHRD policy sees it as an opportunity to give a voice to those who may have previously not had one. This will ultimately help with policies, but more importantly, contribute to improving and engaging with the experiences of those who have previously and potentially presently, face underrepresentation, discrimination, or access issues.

Analysis Conclusion.

This chapter sought to respond to the gap in the literature concerning an analysis on the development of Ireland's cultural diversity policies. The three cultural diversity related documents which were published between the years 2009-2019 were analysed. Their overall themes and aims were explored and the central policy themes were compared by examining how they developed over the ten-year period. The policies were analysed in relation to each other, with the insights provided by one of the key EHRD policymakers as well as the relevant literature. The key policy themes which were analysed were, the image of diversity, training toolkits and resources, recruitment procedures, cultural diversity audits, training opportunities and work placements, and advice from minority communities. As each of the themes were central throughout the ten-year period of cultural diversity policies, this chapter easily presented how each policy developed from the initial recommendation in 2009, the first policy published in 2010, and then the most recent policy document from 2019. What was evident in each of these themes, was that the 2009 recommendations were able to build the foundations of important policies through thorough research and key findings. While these recommendations sometimes contradicted the literature, they created a good foundation for the subsequent policies which drew insight upon the recommendations. By 2019, each policy theme became much more

specific with its language and aims, and also were developed in a way which would keep the council accountable for putting the policies into action. This was done by breaking down each policy into four categories: policy action, desired outcome, deliverables, and timeline. While this analysis was able to showcase the present themes throughout the three documents, it did not highlight any initial recommendations which were ignored in the subsequent policies. For a full in-depth analysis, this could be worth doing for future research, however, the Council have clearly drawn upon the relevant recommendations, and continued to develop them and make them stronger and more up to date.

Conclusion and Discussion

The 2009 recommendations undoubtedly made a big impact on the development of cultural diversity policies for the IAC. Firstly, the recommendations resulted in the 2010 *Cultural Diversity policy,* a policy document that was a direct recommendation from the 2009 project. Additionally, the analysis chapter illustrated how policy themes and concepts found in the 2009 recommendations, were then implemented into the 2010 *Cultural Diversity Policy* and later in the 2019 *EHRD* policy. By exploring the impact of the 2009 research report on subsequent policies, this dissertation has provided an in-depth analysis on the development of cultural diversity policies for the IAC.

The first objective of my research sought to understand why the IAC needed to develop a cultural diversity policy. My research achieved this by examining the literature on the historical and socio-political context of Ireland, as well as by discussing the existing laws surrounding diversity and equality. According to the 2009 research report, the Irish arts sector needed to break down barriers that had been preventing access, participation, and engagement to the arts for ethnic minority individuals. Ireland had become an ethnically diverse nation due to increased immigration levels during the 1990s, as well as its existing diversity through the traveller community. Cultural diversity policies were recommended as a method for breaking down these barriers for a more diverse Irish arts sector. The second objective for this research was to identify and analyse the cultural diversity policies which followed the 2009 report. The identified cultural diversity policies were the 2010 *Cultural Diversity Policy* and the 2019 *EHRD* policy. By comparing these documents to each other, a truly in-depth comparison of the policies themselves and how they evolved for the better was shown.

Applying critical theory to this research was helpful as it illustrated how policies can either help to combat oppressive social structures or be the solution to these barrier-like structures. Over time, the IAC's policies contained more specific language, becoming a way to combat social structures which had created barriers for individuals from ethnic minorities in accessing the arts. The use of discourse analysis allowed me to understand the context of the policies as they were examined with the existing literature on diversity, with each other, and with the insights provided by the interviewee. The literature review itself was a chance to provide an in-depth overview of the topics on diversity, cultural diversity policies and the context of Ireland. To do this, the review was guided by three main questions - what is cultural diversity, what are cultural diversity policies, and what is the context of cultural diversity policies within Ireland? These questions enabled me to easily present the literature to contextualise the development of cultural diversity policies for the IAC. This was where the gap in the literature was identified. While there is a vast body of literature on cultural diversity policies in other countries such as Britain, France, and Germany (to name but a few), there is a gap in analysing the development of cultural diversity policies in Ireland. The analysis chapter responded to this gap by looking at the development of the cultural diversity policies published by the IAC. The main conclusions to be taken from the analysis are as follows:

- The image of diversity, training toolkits and resources, recruitment procedures, cultural diversity audits, training opportunities and work placements, and advice from minority communities were the central policy themes found in all three documents.
- Each theme found in the initial 2009 recommendations was then continually built upon in the subsequent policies.
- Each policy theme became much more specific in its language and aims over time, resulting in stronger, more accountable policies.
- While the 2009 recommendations utilised the social justice case for diversity, the subsequent policies made use of the creative case for diversity.
- The IAC's cultural diversity policies are well informed policies that allow for understanding and practical solutions, rather than just image-based symbolic policies.

The main conclusion to take from these findings is that the 2009 recommendations were well informed and insightful, and by 2019, those initial foundations combined with newer insights allowed for stronger policies with the use of specific and accountable language. What this shows is that the conversation around cultural diversity is always evolving, and therefore, the IAC need to keep up with these conversations in order to have policies that continue to educate and provide equal opportunities. My main recommendation for a future cultural diversity policy would be to have a more diverse team on the policy-writing team. The EHRD team was not ethnically diverse, which was confirmed by the interviewee. To not have an ethnically diverse team working on these policies after 10 years of

cultural diversity work, could be an indictment on the policies themselves. However, this research has shown that it is important to not hold back those working in the arts from minority backgrounds. In terms of further research, I would recommend looking at which themes were recommended in 2009 but were then ignored in the subsequent policies. The 2009 recommendations were well informed, so perhaps any that were forgotten about could be drawn upon again. While my research acknowledged what themes had remained in all three documents, a deeper analysis looking at what had been ignored, and for what reasons, would allow for a deeper and fuller review of how the cultural diversity policies have evolved. My research has shown that the recommendations made to the IAC in 2009 have had a lasting impact, and many of the ideas that came from the research report can be found in both of the diversity policies. In a changing world, continuing to adapt policy to suit the times will ultimately lead the IAC to their goals, and, whilst they still have a way to go, these steps in the right direction pave the way for future policy to improve not only the Arts, but society as a whole.

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Appendices

Interview with EHRD policy writer.

Researcher: I basically just have a few questions first about sort of your involvement [with the EHRD policy] and that sort of thing so yeah, I suppose my first question is just to tell me a little bit about what you do and how you ended up getting involved in that.

Interviewee: Yeah, no problem. And so, I suppose a lot of my activity in the arts was contextualised by, kind of, I would say, a kind of a catalytic movement in 2015, which was really it was, it happened

in the theatre sector actually, and you've probably come across all this already but just by way of a bit of context, I suppose, so in 2015 it was the Abbey's program for 2016 which was going to be the commemoration of the centenary of the Easter Rising and the program that came out that Autumn, the Autumn of 2015, ahead of the following year, and only one play written by a woman out of 13. And so, the program was called *Waking the Nation.* And what, what kind of was catalysed by Waking the Nation was *Waking the Feminists.* Yeah, so it was a number of really key art, you know arts professionals female arts professionals who just struck up a conversation online and was just like, this is crazy, you know, I mean the thing is is that, that while you know it's probably not the first time that kind of conversation has happened with this. It was a really key moment, yeah point by point in time. So, where that fits in my general career trajectory, so I've been self-employed for 11 years now. And the main focus of my work when I started was doing policy and strategy work. I did a lot of work around gender equality, but it was more in social and economic development. So, I would have worked with a lot of state agencies, and particularly, you know, the likes of enterprise Ireland's local authorities, looking at, you know, I suppose, best way to put it is projects that were really focused on increasing female participation and entrepreneurship, working with migrant women, and lots of different kinds of projects policy projects that were focused on that particular area. And then I would have just done a separate kind of more general kind of policy and strategy work. But in 2015, I had gone back actually to do a post grad, so I was doing a master's in public policy. And it was converted to qualification, so I had done a post grad diploma and then actually, this is where we confirm this convinced the whole conversation because, and I had decided when I was doing my thesis, I was going to look at social justice movements. And what we'd had in our previous year, funny enough was the marriage equality referendum, and then *Waking the Feminists* happened a couple of months later, so I was really interested in the work that the gay and lesbian equality network had done in establishing this momentum and campaign around the marriage equality referendum. But then I also felt it would be good to do something that really just sort of exploded and it was very recent, so they were my two case studies for my thesis, and really the focus was on how advocacy movements can shape public policy. Okay, so at that stage, you know obviously marriage equality had very successfully passed, but *Waking the Feminists* is really it was a work in progress, So there was a lot of, you know, different conversations going on around, so how are we actually going to achieve the change that they have campaigned for. And, and I, at that stage, so I was a board member for the National Women's Council, so I was very tuned in to national policy on gender issues as well. But I was really curious about how, like a cohort of like really brilliant women working in the arts were like, championing these issues, or getting through the doors of policymakers as much as you know the theatre community, so this is gonna be really interesting to see, you know where those ends. So, by the time I was really getting stuck into my thesis, they were coming, basically they did one year of sustained advocacy, and then because they're all doing them voluntarily, that was then there were you know, no it was like back over to the sector right at that point. So, I got to know several of the

activists involved and what that led to to fast forward quickly through was what led to basically a lot of understandable pressure on the sector but also on lots of other art forms where there were issues around both gender equality and diversity representation and access. And that's where I suppose you just saw, you know conversations around well what are the Arts Council you know they're the funding body for the entire sector, what are they doing. And I then worked as a result of that I worked on the National Library's diversity inclusion policy so the link here really being the institutions that really felt they were going to deal with this wanted to look at gender as part of a wider context, so this is to your point on cultural diversity. So, and, you know, in terms of equality legislation, race and ethnicity is one of the nine grounds that's included in the equality legislation. What we found was kind of compartmentalised work when we went about setting the Equality and Rights diversity policy. You know there was an arts and disability policy and a cultural diversity policy but there was nothing that took in the nine grounds, plus, we've included a 10th ground on socioeconomic status as well. And so that's really just to give you a little bit of a history so there was a lot of discussion and a long debate the minister was putting pressure on. And when it came to my getting involved. At that stage so I had posed my own thesis, I had started doing quite a bit of work with the art sector as a result. So, just by virtue of doing the research I was doing and working in the areas that have been at that point, I kind of came on the radar of a few individuals and organizations on the first piece of work that I would have done, funny enough, was for the Abbey Theatre. So, I worked with them on looking at a wider strategy around diversity and inclusion, which would take in gender obviously but looking at the wider. I suppose as I said the 9/10 grounds like how we do be as inclusive as we can in what we do. And it was from there then that I worked with the National Library, which did some work with screen Ireland as well. And with a range of other organizations, that was really what led to me working on the Arts Council EHRD policy. So that's a little bit of history.

Researcher: So, you were working on your thesis, and you said, you were sort of on the radar then, but is there sort of like a hiring process into sort of working on policies do you apply or how does that work?

Interviewee: Well, it was, in my case because I've been self-employed, I was kind of used to, you know just contacting and saying I'm working on this, would you like, well actually it's interesting with the Arts Council. The reason why I ended up doing that work for them was very simple. It was like a simple but random situation. so, I was actually going to do a guest lecture panel for UCD for their MA and arts management and cultural policy on related issues, that was more to do with *Me Too*, and the issues that have come up in late 2017, around harassment and bullying. And I was involved with a

voluntary group who, you know, basically wrote, like, a toolkit and a guide for anybody who was in that situation. So, it was myself and a few others who spoke at that, but I contacted the Arts Council because I just said you know actually, I wouldn't mind knowing where they're at with their equality work. Yeah, and their employees were like so you might come in and have a chat.

Researcher: Wow yeah

Interviewee: So, I went through and then I had the chat with them[...]And, and so one of the things, one piece of legislation that I was very mindful at the time which has been in place since 2014 but is really only being kind of monitored is the public sector duty which is a piece of legislation that the Irish human rights and equality commission, had set in train. It's also sometimes referred to as section 42. And basically, it kind of builds on the equal status and employment equality act I thought it means that there's actually a positive duty on any state body or any institution that is under the ages of a department so funded publicly to take steps to promote equality, and to avoid discrimination in either provision of services or employment. So, and that then also fell into the remit of the Arts Council at that stage when they were looking at this piece of work they really needed to think about. Okay, so we've had this catalytic event, which has made us stand back and realise we need to look at this more deeply. But we also need to be mindful of the responsibilities of panels as a state agency under current legislation. So that's a little bit of the framing for you anyway, I don't know, is there anything specific, there you want to kind of run through the last topic.

Researcher: No, that was good it was good to get that sort of general context. And then so did you sort of end up like spearheading writing the EHRD, or how did that work with your sort of level of involvement.

Interviewee: Yes, so there was an internal working group in the Arts Council, and this included a number of staff members from different areas of the Arts Council. And so, you know, everything from, you know people from operations from different art forms, HR, you know, it was really it was to try and get a cross section of the organisation as possible. And so basically, I was the external person on the working group, and devised the plan for how we were going to create the policy. So, the first thing we did was actually do a pretty robust piece of internal analysis to look at, you know, all the funding schemes, and all the relevant programs that we had over a period of time, and the makeup of

boards of funded organizations like we really did a big data analysis job. And just to see you know working from a baseline, what are we dealing with here? So, you know, the main thing was we didn't have an awful lot of information so like we weren't asking, we probably had, we had gender, very in a binary sense male or female, we didn't. There were a lot there were loads of loads of pieces of information we didn't have boards that have just kind of designed right well we know what we know what we know we know what we don't know. And, but then we also did a consultative process so we ran a consultative process with I suppose a number of key organizations in the sector that would represent different art forms, but also represent different cohorts so we would have had quite a lot of engagement with organizations like Pavi point, the Traveller Roman Centre, and also with the, the advocacy groups that had set up like *Waking the Feminists*, we would have met with them as well, *arts and disability* Ireland, you know we tried to be as inclusive as possible to ensure that the interests of different cohorts within the 10 grounds were really built into our thinking around the policy, but we, what we tried to do was, like, make sure that it tied back to the areas of weakness we identified so, you know, there were things we really need to look internally at , like for example, you know, simple things like the board of the Arts Council have been quite homogenous and a structure for a long time, so like, you know, they were kind of key things with me to just go into the policy, but as you'll see it's pretty all-encompassing like 28 actions in it, and they're all tied back to the Arts Council's current strategy to thinking being there that's, you know, the more closely aligned it was with that, the more implementable it is, you know, and the more strategic, it is in its focus, and so yeah I was, I suppose I was I would categorise myself as an advisor and facilitator and I mean I would have written some of the first drafts and then worked with the internal team to kind of finalize You know what became the actual policy itself, and it also I mean, it went to the Council of the Arts Council, a number of times so the board, signed it off really sorry. Yeah, it was a pretty thorough process.

Researcher: I have to say, it sounds like a really interesting process to be a part of as well to work with so many people across the, across the sector.

Interviewee: I mean we built in, there's one thing which we which we did the first of last year, and was slightly derailed by COVID, but one of the things we built into the policy was like a pretty substantial artists consultation so we knew when we were writing the policy we probably didn't have time to do that consultation at that stage because we really wanted to get the policy written for that, in using the consultative mechanism we did need a good handle on the kind of key issues, what we needed to then test them on the policy was live so that's been really helpful it's helped us helped us

evolve. You know our thinking In the first sort of 18 months of the policies kind of life if you like, yeah, one of the main issues that you know we found increasingly is like we're a mirror of societal, you know, norms, which is, unfortunately, it can feel sort of depressing but it does also make you feel like you're empowered to do something about it so you know, things like changing the makeup of the board, the Arts Council. And, you know, looking at ways in which to diversify our peer panels, which is another decision-making structure, those sorts of things might feel small, but they're important, you know.

Researcher: So yeah, I mean, a main thing that I've been looking at is the 2009 research report. I don't know if you know a lot about that, which sets the context of cultural diversity in Ireland and sets out recommendations for the Arts Council in developing their policies. So, I was just wondering how much that played a role when it came to writing the 2019 policy. Was that sort of looked back on, did it have any influence?

Interviewee: I think, I think it would have done I mean it possibly by the time I had joined that had been factored into the thinking so I know there was certainly like one of the key working group members would be their head of arts participation and that would be a particular interest for her. And so, you know there would have been a good bit of thinking brought to bear from existing policy including that particular one. Okay, and any reporting that was in place that you know the important thing being that, obviously we've, you know, we've moved on timeline wise a bit from then, but they're still you know they're still hugely useful insights in it and also in the *arts and disability policy* and the thinking that will inform that so yeah we tried to as much as possible build on existing arts council policy, and particularly when it was, you know essentially connected to the EHRD policy.

Researcher: Yeah, obviously you know that's nearly a decade later so things change so much but reading those recommendations I thought they were really useful insightful and, you know, good but yeah, tight times change.

Interviewee: I think the other thing is it's funny just going back to the *Waking the Feminists* issue as well like they, at the time of, you know, their advocacy really kind of moving towards the Arts Council, and they were able to tell me, you know that the National Strategy The National Strategy for women and girls of 2007 had specific actions around gender equality in the arts. But of course, as we

know the following year, a massive recession started to show its face and all of those things fell off the agenda. And I think sometimes what tends to happen in policy terms, you know, weird kind of manifestations of, you know, sort of societal issues, major political crises, just send things off in a different direction, so I suppose the thing that I think is, is, is particularly good about the EHRD policy is that instead of kind of trying to recalibrate everything that went before it's sort of trying to fold it in. And, you know, ensure that you know we're building on existing, you know, insight, and also drawing on new insights as well. And to try and embed that as much as possible into the day to day of the organisation so that even if some major political crisis happens, you know EHRD is still part of everything we do Anyway, it's not like, oh there's a policy we just park because yeah, there's a crisis, you know.

Researcher: Yeah, that was one of the questions I had. One of the points (in EHRD) said, the action plan will be monitored by an internal working group, and progress we've reviewed at our Art Council board meetings on a quarterly basis, so I was just going to ask if you have any involvement at that in that working group, if there's been a review.

Interviewee: It's actually, it's surprising if you go through the 20 odd actions, the majority of them are either in train or some of them are complete, um, which is good but yeah that doesn't have that working group has continued throws throughout the lifetime of the policy today's, and it's actually chaired by the director of the Arts Council, which is, I think, in and of itself is a really important thing. Um, because it really shows the level of priority that's put on that policy and its implementation. And, yeah, and you know the reports that go to council, they should be I don't have the link handy or not, but I should be able to find it like so reports that go to council are normally published online anyway. So, Maureen is director the art centre would give an update on the EHRD periodically, absolutely. So, and there are kinds of champions, so there are members of the board of the Arts Council who champion who are actually champions for the policy. So, I mean in terms of best practice policy wise, and this is, I would say one of the best kind of examples of what, so you've got the director chairs the working group, you have champions on the board, and, and then you have a working group across organisational working groups, it just means is there, at every point yeah decision making. And that is, I think that is crucial if you want to see real change happen that's how, that's how it works, you know,

Researcher: I mean yeah, a lot of what we've looked at in my course around diversity is that you know these organisations can come out with these set of policies or these sort of, we are diverse, or, you know, sort of buzzwords and these sorts of things, and then nothing

Interviewee: Shiny policy yeah

Researcher: But then there's no actual change it's sort of just words so it's really great to hear that.

Interviewee: Like you know just going to be a whole there's going to be new vacancies on the board of the Arts Council this year in the autumn wintertime. And I'm hopeful that we will see the same kind of elevation of candidates from diverse backgrounds, this time around again because you know the last the last set of vacancies included two really important appointments, one being the first to the best of my knowledge, anyway the first artist of colour to who sat on the board of the Arts Council on also another appointee who is the Integration Manager for the Immigrant Council of Ireland is really passionate about the art so like you've got you've got real, like a really robust thinking there all the time it's not like, oh, let's talk about our diversity policies so how are we getting on with that oh great, fine. Exactly. Yeah, it's actually your people who are interrogating the work all the time. So, that makes a big difference. But yeah, and I mean, like, it might sound like a simple process, but even the peer panel diversification process. Like, it's just because of you know, These are students and state agency you know there's so much involved in doing that one thing, because you've got to go through the process for reorganising the process, doing a call out, all that type of stuff, but we're really confident that actually this time around is the first time we have, you know, we'd have had the chance to do this process, but we should see like a fairly substantial change in the makeup of our peer panels as well which is brilliant because that again is another way of looking at decision making and diversifying decision making. And there was another thing I was gonna say there: Oh yeah. So, we've run our first, pilot program which looks specifically [...} we've, we've run a new, a new award which really is trying to speak to underrepresented communities within our funding structures. So, and it's called the *agility award* so we're hoping again we'll see you know some positivity in terms of the changes there. I'm just wanting you if you want to take a look at my views for reference, but one of the key actions in the policy was actually for us to start collecting diversity data and publishing us. So, we've done our first full year of diversity data. And, as I think we were going to release it in March but, and it's up on the website as well so like, again they might feel like small enough things but actually.

Researcher: What does that mean? What does that mean, sort of what that entails diversity data?

Interviewee: So, the first port of call for us the most straightforward way was actually just looking at individual applications so any individual application that comes to us know we asked, and we followed Arts Council England's approach here as well. So currently, we ask for demographic data in terms of gender, disability, and ethnicity. And, I mean the thing the reason we're doing that is we want to make sure that, actually we're making progress, number one, number two, if we identify gaps, which we have done.um, you know, in terms of participation and engagement that we can take an approach to ameliorate that, you know, for instance, we know we have very low engagement from the traveller community, so we're actively looking at a way to improve that.

Researcher: So, it's a way to see if there is an increase in more participation and engagement from various communities?

Interviewee: Exactly, if you like it's keeping our focus live on, you know who's applying to us, who isn't applying to us, and then we can shift our focus, you know, to ensure like do we need to undertake a project a pilot project specifically looking at traveller participation, because we're not seeing, you know any engagement from that community. And so, yeah, I mean it's it's that, that, as I said, my thing again like a small thing but actually it took a while to get it up and running.

Researcher: That's great because I actually remember when I sort of started my research, I was finding that sort of data for England and I wasn't finding it for Ireland as much and I was like, it obviously just wasn't there but it's, you know, great to see.

Interviewee: Yeah, and I mean we've followed because it's actually interesting, just as a little side note there so we followed, and the CSO (central statistics office) terminology in the questions we asked so, and particularly like the gender one is relatively straightforward but with ethnicity we wanted to keep it consistent with the CSO, and increasingly I'm hearing through different channels of communication that people completing actually aren't terribly happy with the classifications included. So, and so

we've been able to kind of, we have not flagged it to the CSO but in our other conversations with, you know, stakeholders in that particular area, who can influence that, you know, it's amazing. Well actually, should you maybe consult people in those different ethnicities, you know, who really don't feel comfortable with being identified and A, B, C or D right yeah it is a totally evolving conversation as well. No, you're right, I mean, one of the things we discovered when we started to look at writing the policy was just how little data, we had ourselves. You know, So this has been an important step.

Researcher: that's quite interesting you say that as well because I've done a lot of research obviously now on diversity, and a lot of the literature sort of says, you know, is it okay to sort of ask people from, you know, minority groups for that input or their opinion, because it's sort of, you know, you're asking them where I don't know I don't know how to explain it but it's that sort of that. The line of wanting to learn but not also, you know

Interviewee: Well I can tell you, like it's funny because just in this last week I was part of a forum an online forum that's run by the Lir Academy in Dublin, and it's their current past and present students and have established Black Lives Matter forum basically and and so they invite different people in and they interviewed them by different things so I was in for policy related conversation, and, and it was just fascinating. I mean when I was, when I was being asked a number of questions, you know, particularly around language, and I had to just keep referring to where that language is coming from and saying, you know, to be honest, it wouldn't necessarily be my choice, but we have to go with what the Central Statistics Office is recommending because they're kind of like our guide. And the students were saying we're like we don't identify with BME. And then you get on that I had one, you know I listened to one student when I finished my piece. I listened to one student saying well I'm you know I'm a black actor, and then another student saying well I don't really you know, I prefer global majority. So it is, it is. You know, honestly, It's just such an evolving space. And always, always learning. And yeah, you know, it's interesting, in like through other avenues of work over the last few years I've noticed, even the term person of colour has become perhaps not, not necessarily a desirable term to use either because of othering. So, yeah, it's funny. It's funny, and then at the same time, only two weeks ago, an amazing Irish language activist, Nigerian Irish language activist who's on the board added to the dictionary as a person of colour. So, I just, you just kind of, I mean you just have to be open

Researcher: That's all you can do is being open I just have like two more questions that I've got written I'd like to ask first, just sort of, I suppose like how diverse the team was working on the EHRD policy like was that a conversation that was had because like this conversation I've had with myself, I suppose, sort of, you know, as a white woman...

Interviewee: I have it all the time. The answer is not diverse. Yeah, so, I mean, we had, I think probably one team member we, I mean the irony being the majority of the team was female. Yeah, um, which I tend to find that infuriatingly enough I tend to find that this case we did we do, we do the work around this you know we're not on our own all the time, but I do find by and large is mainly women in this space. We do have probably; I think at least one or two folks on our team who were from the LGBT community. But, ethnic ethnically we are a very, very okay sort of mono cultural. Yeah but it is, I mean it's a very live topic at the moment because actually we are so the Arts Council, one of the actions in the policy is to have a full time post which we didn't get sanctioned to get that full time post was advertised recently, and yeah I think I am very hopeful I mean, I said to the director like I read, I really want to see somebody who doesn't look like me coming into that. So I'm hopeful and I you know when I, when I was sharing it when we got the post sanction I was sharing, sharing it online, without trying to sound, you know, to cheesy was like, I really want somebody to come into this post, who isn't currently, you know, this sort of profile of a person in the arts council right now because we're not potentially I think in our staff, we would have some team members from the LGBTQ plus community. Some folks with disabilities but ethnically we're, we're very monocultural, and that really has to change. But it does take time and we, the thing is that, you know, there aren't always pilots of vacancies either I mean we have definitely had, you know, some new roles arise as a result of, you know this chaos of the last year, you know, with new funding schemes put in place, we didn't need the new team members but I don't think, I mean again, because we're all working remotely I'm not sure if I've met everybody new, and I'm still I mean I'm not staff I'm, I'm self-employed so you know, virtually connected on email and stuff but I don't know everybody so but I you know you really would like to see that's one shift, I'd love to see in the organisation itself, as well as the makeup of the staff. So, yeah, but not to answer your question on diversity, and I, you know it's funny I have done over the years I've done a little bit of work in corporate plans, like not one of my favourites, just you know pays the bills. Thankfully I don't have to do it all the time, because I just know your point about pretty policies, it's a lot of that. Yeah, a lot of us remember doing some work with an insurance, one of the big insurance firms, and they basically wanted a tester thinking around their strategy, and I had two focus groups, and I'd say this organisation employs 1000s of people so how did they thought two focus groups is going to be a representative sample I don't know but anyway that's neither here nor there. But I remember in only one of them did I have a staff member who was not white. Okay, yeah.

And I remember her saying like, I am just sick of being the token black girl and I said I'm so embarrassed about this I said I'm not this was not my thinking around this you know I want us to be, you know, able to say that it was representative, but I said, you know, you're the fact that you are that voice is really important.

Researcher: Yeah, this is sort of on a separate note. I suppose it's good to get your opinion. There's also a lot of literature on what diversity can do for organisations themselves, like, you know, in terms of having a wider talent pool, or more ideas, more creativity, things like that. I just want, just in your opinion, like, do you think, is that a good conversation to have, or, you know, should diversity really be more for diversity and inclusion, for the people that need equal opportunities and aren't getting that representation? I feel like it's trying to convince sort of companies to be like well it's good for you to do I don't know, like what do you think

Interviewee: yeah, I mean it's an interesting one as I said like any of the corporate work I've done over the years, you know, the sales pitches always around you know the business case for diversity and]I find, like I started off life before I was self-employed in for very short periods of time, in, in the business world, and, and specifically in HR actually so you know I, I kind of feel like it just goes against the grain of everything I sort of feel is the right, the you know the moral social justice argument for me, as always, it's the right thing, but I also like, for I smart at the notion of, you know, the corporate case or the business case for diversity, there is merit and it's like there's no two ways about it like a more diverse workforce is going to bring so much more creativity, innovation, better problem solving, all of that. And, you know when its on-board level, problem solving stops. Group think gets, you know, it like, I could go on and the creativity side of things. I actually find it, it's less problematic for me from that point of view because actually everything girl artists or arts organizations out there, creates work to be seen, you know, that's what it's about. And the more diverse your talent is, the more diverse the audiences are who are going to come and see your work and are going to engage with you as an organization. so, it's a win win, you know, and so I am in short, I'm a big fan of the moral and social justice argument, I like that, that is really what drives me. Yeah, but, but I do think, you know when it comes down to it, like, you know, and you can see it I mean I've seen it with some of the organisations I work with in the arts, who, who are so a lot arts council funded, like those of them who get it, really, really get it it's just in their DNA, you know, they know if they work with a traveller playwright, or migrant artist, or, you know, whomever, or if they're dealing with contemporary LGBTQ narratives, the audiences, they're going to get will be massively enriched as a result of that because they're going to tap into, first of all they're tapping into current

narratives that are meaningful to a whole range of other people that they would have been if they were working with the same kind of artists all the time, but also they build loyalty with those audiences where they want to come back and see the other things they're doing so and yeah I mean I think primarily my argument is always they social justice was born, but I do see from a, from a creative, the Creative Case for diversity obviously you'll have heard the ins and outs about from Arts Council England. It's funny because I think those who are involved in making the Creative Case for diversity themselves take exception to what's happened. Have you had any interaction with [inaudible] at all?

Researcher: No

Interviewee: I think he's brilliant. I mean I've heard him speak at different things he was involved in, that, I think there was a task force that came together to write that creative case. And much like my own experience although Ireland's on a far smaller scale, you probably had a good deal of tokenism going on, and I think, you know, that's where the real problem lies and people aren't actually seeing this for what it is like this is an opportunity to really enrich everything you do, work with exciting you are so, like, why would you not want to do. So, I mean anything else I was I've been rambling on

Researcher: no, it's been so great it's been so interesting to, to speak with you. I had one last question that was quite specific about one of the points. So, I think, yeah, point 1.6 I have it written down. And so, it was about looking to develop a paid work placement scheme at the council to increase work opportunities for underrepresented communities by 2021. So obviously, 2021, we're still getting through it. But so, I was trying to find out if there was a work placement scheme. And so, I found a page and just said no we're not doing any internships or work placements at the moment. So yeah, just wondering

Interviewee: Yeah, unfortunately it is one of the ones that I mean we tried to see could we make it work, but the problem is, it's not a problem but I suppose, actually, the exception we took to trying to go ahead and go in a virtual capacity like if we were to work with either a representative organisation, or, you know, an advocacy group to, you know, attract candidates for that and then we couldn't actually sit in a room with them and say, Okay, so this is what we do and support them. It was just, it just felt like it was an anathema to what we're trying to do because you want, I mean we've, we've actually been we've gotten to the point of building an entire work plan for somebody, you know earlier

which were. Yeah, which, which art team they were going to be on who was going to mentor and support them, because we really like any research we we'd all don't have a working group, And around successful internships, particularly for underrepresented communities who maybe haven't had an opportunity, like, you know that this could be a very daunting experience for them, actually, and you really want to be able to ensure that you can do it meaningfully. And also, you know, the other side to it is some of the cohorts, we would like to invite for opportunities like that might be, you know, in a situation where they're suffering digital poverty, they might not have a laptop, they might not be able to engage with. So, I think, to be fair, one of the things you'll see in the policy in the next action plan, is going to come into effect next year so I think when our new person joins as head of VDI. And my feeling is, I'm staying on until the end of the year just to support them into the transition and my feeling is, what we'll do is extend the current policy action plan into Q1 of next year just because the policy launched in March 2019 So to give it the full three years. Yeah. And then there'll be a new action plan created. I think a number of actions that may need to be ongoing like we're not just gonna say oh well we did that last month love that. Yeah, you can keep them live keep them in the policy. I would say the internship will be one of them because we still don't know, like, I mean, at this stage, none of us really if we'll be back in the building, regularity, between the end of the year so it still, but it, but it will happen. That's the one thing I would say it's done,

Researcher: but it was, it was COVID that sort of got it

Interviewee: Like many things. Is there anything else at all you want to ask?

Researcher: It's been great to hear from you, yeah, I think I've asked everything I wanted to ask so thank you so much, I really appreciate it.

Figure 1: A table of the recommendations made in the *Cultural Diversity and the Arts Research Project.*

Source:

https://www.artscouncil.ie/uploadedFiles/Main_Site/Content/Artforms_and_Practices/Arts_Participation_pages/CULTURAL_DIVERSITY_AND_THE_ARTS_RESEARCH_REPORT.pdf

1. *Arts council policies and practices* - immediate measures (p.62).

1.1 The Arts Council could develop a cultural diversity policy and strategy arising from the findings and recommendations from this research project.
1.2 The Arts Council could actively solicit the input of minority organisations, and practitioners from minority backgrounds, using contacts established through this research project in the ongoing implementation and evaluation of its policy.
1.3 Within the Arts Council, a Working Party on Cultural Diversity can be established to champion the issue within the organisation. This could include Council members, the senior executive, and general staff in order to ensure engagement throughout the various departments and teams of the organisation.
1.4 The Arts Council could take the opportunity to diversify its own processes of internal capacity-building, so that staff training in issues arising from implementation of a diversity policy is delivered or facilitated, in full or in part, by practitioners from minority backgrounds.
1.5 The Arts Council could work towards the appointment of practitioners from minority backgrounds as advisers and panel members.
1.6 The Arts Council could establish internal audit procedures to assess the success of a cultural diversity policy in terms of resource allocation and applications received.
1.7 The Arts Council could recognise innovation, institutional or attitudinal change and sustainability as criteria for evaluation of culturally diverse arts practice and programming.

1. *Arts council policies and practices* - medium- and long-term measures (p. 63).

1.8 Arts Council vacancies could be advertised in a broader range of media to encourage more applications from persons from a minority background.

1.9 The Arts Council could further develop and share flexible evaluation techniques for the arts sector describing methods, quality criteria and indicators to evaluate the impact of culturally diverse arts practice and programmes.

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2. *Funding and Supports* - immediate measures (p. 63).

2.1 The Arts Council could develop a 'toolkit' for the arts sector that addresses expressed needs, similar to the Arts Council's The Artists Schools Guidelines, Towards Best Practice in Ireland and the imminent public art website. The 'toolkit' could be a practical 'how to' including guidance, case studies, advice and resources on terms and language, audience development, integrating diversity into local arts plans and programming.

2.2 All existing schemes and awards can be assessed for their accessibility to groups and individuals of minority backgrounds. Schemes that focus on youth and are administered by the National Youth Council of Ireland, are significant to assess in the context of the increased numbers of dual heritage young people in Ireland. In the context of building capacity at a local level the Artist in the Community scheme, managed by Create, could be assessed to ensure it is equally accessible to communities of interest who may not be legally incorporated and identify possible partnership approaches with intermediary minority groups and NGOs.

2.3 The Arts Council could distribute information on available funding schemes and awards more widely, for example through use of the library services.

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2. *Funding and Supports* - medium- and long-term measures (p. 63).

2.4 The Arts Council could develop resources to enable arts organisations to self-audit and develop action plans that address cultural diversity.

2.5 The Arts Council could work to simplify application processes in the interests of increasing accessibility.

2.6 The Arts Council could consider whether some schemes and awards can usefully be amalgamated or streamlined.

2.7 The Arts Council could revisit the Local Arts Partnership Scheme with seed funding for individual arts practitioners and arts organisations to develop projects with an intercultural element.

2.8 The Arts Council could look to expand the definitions of 'traditional arts' as it relates to other cultures through consultation with and participation of minority ethnic communities. The inclusion of other traditions within the provision currently made for traditional arts (e.g., Deis Projects and Awards) would have many benefits.

2.9 A new, non-artform-specific fund, for a residency or fellowship in Latin America, Africa, Asia, or the Middle East could be established to promote greater awareness and understanding of contemporary professional contexts beyond Western Europe and North America.

2.10 The Arts Council could offer support to arts organisations to pool resources and share space for the incubation of new works, for experimentation and the development of professional skills in the area of culturally diverse arts

3.   *Partnerships* - Immediate measures (p. 64).

3.1 The Arts Council could work with funded arts organisations to help them implement longer-term partnerships with practitioners from minority backgrounds.

3.2 The Arts Council could work in partnership with local arts officers to link with regional and local resources to devise clear, simple publicity information for funding schemes and awards and for projects and events that offer multiple means of contact and participation, including by text message.

3.3. The Arts Council could work with arts venues, galleries, and production companies to test out new ideas and develop strategies for diversifying audiences and widening public engagement which could form part of the proposed Arts Audiences Project. This would need to be underpinned by research that indicated cultural tastes and interests that would encourage attendance.

3. *Partnerships* - medium- and long-term measures (p. 64).

3.4 The Arts Council could establish Regional Audience Development Initiatives in partnership with arts venues, galleries, production companies and local arts officers.

3.5 The Arts Council could work with arts organisations to share learning and best practice on culturally diverse arts practice and audience development initiatives.

3.6 The Arts Council as a member of the Council for National Cultural Institutions could work with its partner organisations to find ways to disseminate research, generate discussion and debate and provide support on a collective basis to train staff in diversity promotion and consider the effectiveness of recruitment processes.

4.   *Continuing Professional Development* - Immediate measures (p. 65).

4.1 The Arts Council could work with its funded clients to create a national network of arts organisations to offer training opportunities and paid placements to minority ethnic arts managers and practitioners. This could be linked to existing networking initiatives within the Arts Council.

4.2 A mentoring system offering peer support could be put in place, to assist artists from minority backgrounds to access professional opportunities and peer critique.

4. *Continuing Professional Development* - medium- and long-term measures.

4.3 The Arts Council could develop a mentoring scheme to support individuals with minority ethnic backgrounds into management jobs in funded arts organisations and national cultural institutions.

4.4 The Arts Council could encourage peer-networking and continuous learning by means of national and regional forums, distance seminars and interactive web discussions.

4.5 The Arts Council could develop skills-based training for artists working in youth contexts to develop intercultural competence in partnership with the National Youth Council of Ireland.

5.   *International Arts* - Immediate measures (p. 65).

5.1 In the short term, an international communications strategy could be developed in partnership with Culture Ireland, aimed at stressing the diverse character of the arts in Ireland. Rather than producing a simply 'celebratory' image of this diversity, the emphasis could be on Irish arts as intimately engaged over a long period with the transnational flows that characterise the contemporary era: Ireland as cosmopolitan, challenging, and comfortable with its own internal 'difference'.

5. *International Arts* - medium- and long-term measures (p. 65).

5.2 The Arts Council could work with Culture Ireland, where appropriate, to support and incentivise programmers, curators, and directors to access and programme work that builds a network of cultural cooperation and exchanges internationally with particular emphasis on professional arts practices from Africa, Asia, the Middle East, Latin America, and Eastern Europe.

6. *Criticism* - Immediate measures (p. 66).

6.1 The opportunity exists for the Arts Council to facilitate the growth of new, diverse voices in Irish criticism. This could draw on a broad range of interdisciplinary expertise at the edges of fields such as visual culture, musicology, dramaturgy, critical anthropology, media studies and social geography. A bursary scheme supporting interdisciplinary, intercultural criticism could support and encourage new voices in this exciting area within Irish arts criticism.

6. *Criticism* - medium- and long-term measures (p. 66).

6.2 The Arts Council could reintroduce a 'Critical Voices' strand, partnering with arts organisations to encourage critical debate on diversity across all art forms and all stages of arts production, distribution and participation.

Figure 2: A Table of the Policies and Strategies in the *Cultural Diversity and the Arts Policy and Strategy.*

Source:

"The Arts Council has already begun to implement the policy by undertaking the following actions in 2010" (p.2):

1.1 The publication of a pamphlet entitled Cultural Diversity and the Arts – Language and Meanings. This is intended as a resource for the arts sector and other relevant parties, and as a means of informing and enriching public discourse about culturally diverse interaction, collaboration, and experimentation in the arts, based on shared understandings of relevant terms.
1.2 The introduction of a specific cultural diversity strand to the Local Partnership Scheme in order to foster intercultural capacity at local and national level through strategic collaboration among local authorities and with arts and non-arts organisations.
1.3 The piloting of a cultural diversity audit on selected Arts Council schemes including the Artist in the Community Scheme; Deis Scheme; Small Festivals Scheme; Young Ensembles Scheme and the Local Partnership Scheme.

1. *Structures and Operations* (p. 7).

1.1 Implement and evaluate the Arts Council's cultural diversity policy, across all areas of the Arts Council's work.

1.2 Initiate a rolling advisory panel to ensure the inclusion of minority organisations and practitioners in the implementation and evaluation process.

1.3 Organise and oversee the delivery of cultural diversity training to all staff at all levels.

1.4 Oversee the introduction of more comprehensive recruitment and selection policies and procedures in line with legislation and best practice, in order to facilitate the gradual diversification of staff members, advisers and assessment panels.

2. *Resources and Supports* - during 2010 - 2011, the Arts Council will (p. 7):

2.1 Publish the final research report, Cultural Diversity, and the Arts on its website alongside the subsequent policy and strategy document.

2.2 Publish and launch a pamphlet entitled Cultural Diversity and the Arts.

2.3 Language and Meanings, as a resource for the arts sector and diverse publics, and to inform and enrich public discourse about culturally diverse interaction, collaboration, and experimentation, based on shared understandings of relevant terms.

2.4 Begin a two-year pilot programme, which audits specific elements of cultural diversity in selected Arts Council schemes as a means of informing good practice across all grants and awards in the future. Introduce a two-year cultural diversity strand to the Local Partnership Scheme in order to foster intercultural capacity at local and national level through strategic collaboration among local authorities and with arts and non-arts organisations.

2. *Resources and Supports*: In 2012 - 2014, the Arts Council will (p.8):

2.5 Initiate a review of all grants and awards as a follow-up to the cultural diversity audit of selected schemes in 2010-2011.

2.6 Organise a national conference or forum on Cultural Diversity and the Arts in order to review developments, disseminate learning, promote good practice, and showcase work.

2.7 Support the development of guidelines, case studies, advice, and resources for the arts sector particularly in the area of self-auditing, strategic planning and intercultural exchange and experimentation in the arts.

3. *Partnerships* (p. 8).

3.1 During the period 2010 – 2014, the Arts Council will identify and pursue opportunities to work in partnership with specific local authority arts officers, client organisations and other key organisations and agencies (such as Culture Ireland and the Council for National Cultural Institutions) in order to share research, information, guidelines, and case studies in the area of cultural diversity.

3.2 Devise supports for effective communications as a means of enhancing access and participation of minority cultural and ethnic communities in all aspects of the arts.

3.3 Promote the diverse character of the arts in Ireland and complicate the simple, celebratory image of this diversity.

3.4 Explore existing mechanisms such as magazines, festival programmes, and other critical forums for diversifying and enriching critical discourse around the arts in Ireland.

3.5 Extend existing training opportunities, placements, networking, and mentoring programmes to assist arts managers and practitioners from minority ethnic communities to access professional opportunities and peer critique and identify additional capacity building initiatives required.

3.6 Extend networks of cultural co-operation and exchange that will raise awareness and understanding of contemporary professional arts practices from Africa, Asia, Latin America, the Middle East, and Eastern Europe.

Figure 3: A Table of the Policies in the Equality, Human Rights and Diversity Policy.

Source:

https://www.artscouncil.ie/uploadedFiles/EHRD%20Policy%20English%20version%20Final.pdf

Corporate Actions (p. 9)

POLICY ACTION	DESIRED OUTCOME	DELIVERABLES/ KPI'S	TIMELINE
1.1 Review, update and actively implement the recommendations of the Arts Council Access Audit with priority given to making our building accessible.	The Arts Council visibly demonstrates its commitment to addressing accessibility.	Arts Council building made more accessible by end 2021, An updated and comprehensive plan for increasing accessibility in place by end of 2019, New audit completed by 2020	2019-2021
1.2 Conduct Diversity and Equality audit of current HR practices, including recruitment, induction, and advancement / promotion.	Arts Council proactively develops a new strategy to encourage diversity in its workforce. A change in the profile of Arts Council workforce.	Audit completed 2019, New policy and plan developed in 2020	2019-2020

1.3 Liaise with Public Appointments Service towards ensuring greater diversity on board of Arts Council.	Arts Council shows leadership to arts sector by becoming a more representative and diverse board	Meeting held with Diversity and Inclusion lead at PAS and realistic targets identified	2019
1.4 Develop an effective means of ensuring wider and more diverse representation on Arts Council peer panels.	Arts Council shows leadership and inspires further confidence in the equity of its processes around funding.	Mechanism in place to ensure inclusion of representatives from different groups in peer panels list.	2019-2020
1.5 Create a dedicated full-time Equality, Diversity, and Inclusion position within the Arts Council to implement and further develop the EHRD policy	A full-time dedicated member of staff is working internally and externally to deliver a living and embedded EHRD policy.	Interim Project Lead appointed. Case made in workforce plan for dedicated full-time post within Arts Council staff within three years	2019 - 2021
1.6 Develop a paid work placement scheme at the Arts Council to increase engagement and work opportunities for underrepresented communities.	Arts Council shows leadership in offering meaningful growth and development opportunities for Individuals that experience barriers to developing careers in arts administration.	Two new paid work schemes in place by 2021. External support secured from relevant department	2019-2021

1.7 Create a formal process for EHRD proofing of future policy and strategy development.	Arts Council EHRD policy is embedded effectively into all aspects of policy and strategy development.	Formal system for proofing is approved and adopted by Council	2019-2020
1.8 Reconfigure Working Group to oversee implementation of the policy.	Effective corporate ownership and oversight of a living EHRD policy.	Revised terms of reference for internal Working Group, Good senior and cross organisational representation on Working Group, Bi-monthly meetings held.	2019-2021
1.9 Organise further language accessible/ graphic versions of this policy and Implementation plan.	Arts Council's commitment to accessibility and equity is demonstrated.	Different iterations of Policy and Action plan produced and disseminated.	2019

2. Artistic Actions (p. 11).

| POLICY ACTION | DESIRED OUTCOME | DELIVERABLES/ KPI'S | TIMELINE |

2.1 Collect and analyse data to better understand the 10 protected characteristics as they pertain to artists that apply for Arts Council funding.	Arts Council has a broader and more accurate dataset about the characteristics of artists currently applying for and receiving Arts Council support. The evidence provided gives a clear picture of gaps we are not addressing and informs new actions to address those gaps.	New fields added to CRM system. Application forms modified to include voluntary questionnaire for applicant. Reports provided to Policy & Strategy Committee of Arts Council on statistical data collected bi-annually. Report on statistics published on Arts Council website annually.	2019-2021
2.2 Publish aggregate information on award applicants and recipients with an immediate focus on gender and in the long-term further fields as appropriate.	Arts Council stakeholders have accurate information on gender (and other characteristics) in the numbers of applicants to and recipients of the awards offered by the Arts Council. Artists encountering barriers to support, and opportunities gain confidence in the Arts Council to address issues identified.	Annual reports on gender statistics published on website from 2020 on. Positive feedback from stakeholders on transparency and the usefulness of information provided.	2019-2021

2.3 Undertake a substantive consultative process with artists from diverse backgrounds to gain a more informed perspective on the issues they face in advancing their careers as artists.	Artists experiencing inequality or discrimination feel empowered to voice experiences and seek support in availing of the opportunities offered by the Arts Council and the organisations the Art Council supports. The Arts Council works with artists experiencing inequality or discrimination to develop appropriate developmental supports and opportunities.	A set of facilitated meetings held with artists from diverse backgrounds. Survey devised, in partnership with relevant stakeholders, for needs assessment in relation to professional development and career progression. Process documented and reported on. Appropriate new supports developed.	2019-2020
2.4 Work with relevant agencies to develop appropriate means of recompensing artists who are part of the application for international protection process.	Artists seeking asylum, or living in direct provision, who participate in any relevant Arts Council activity will be treated equitably, in line with standard payment practices for artists.	Protocol and mechanism for paying artists who do not have bank accounts in place.	2019-2021.

2.5 Work with funded organisations to establish a valid means of collecting information about the artists and groups they work with.	The Arts Council has more accurate and comprehensive data about the artists our funding is reaching. Organisational competency in equality and diversity improves.	New system in place by end 2020.	2019-2020
2.6 Based on findings from the above actions, and in consultation with relevant agencies, set realistic targets for the representational change the Arts Council wants to achieve.	In five years', time the Arts Council sees progressive change in the profile of the artists it is supporting and in the make-up of its peer panels that assess awards.	Publish a set of medium and long-term targets by the end of 2020.	2020
2.7 Ensure all awards for artists explicitly invite diversity and take positive actions to address identified imbalances in any areas.	A more diverse range of artists apply for and receive Arts Council awards.	Language on all award notifications changed to be proactively inclusive • New measures developed to further support marginalised artists in applying for funding.	2019-2020

3. Public Engagement Action (p. 12).

POLICY ACTION	DESIRED OUTCOME	DELIVERABLES/ KPI'S	TIMELINE
3.1 Work with relevant funded organisations (prioritising Strategically Funded organisations) to establish baseline information about the different publics they engage with as audiences, participants, and collaborators.	The Arts Council and its organisations awarded Strategic Funding have a deeper knowledge and understanding of the publics we are reaching and those we are not reaching.	System for gathering reliable public engagement data, as it pertains to the ten outlined characteristics, devised, and tested.	2019-2021
3.2 Establish an Advisory Forum for continued conversation with relevant representative groups and bodies for those at risk of discrimination and/or exclusion	An effective mechanism for continuing dialogue is put in place.	Facilitated Forum meetings held to clarify issues. Bi-lateral meeting between Forum and Arts Council held twice a year.	2019- 2021
3.3 Develop working partnerships with relevant representative organisations, in order to create increased opportunities and equitable support for long-term engagement in the arts by individuals and groups experiencing disadvantage and marginalisation.	Self-identified excluded groups determine the actions required to address barriers to participation. Meaningful working relationships are established with representative organisations to work collaboratively in addressing inequity.	New partnerships formed between the Arts Council and civil society bodies.	2019-2021

4. Investment Action (p. 13).

POLICY ACTION	DESIRED OUTCOME	DELIVERABLES/ KPI'S	TIMELINE
4.1 Develop and incorporate specific criteria regarding equality and diversity into the next annual investment plan and all subsequent investment strategies.	Arts Council offers clarity on the equality and diversity principles and criteria that will underpin future investment strategies.	Relevant criteria incorporated into the 2020 Annual Investment plan.	2019.
4.2 Require Strategically Funded organisations to ensure their boards are gender balanced.	Organisations awarded Strategic Funding demonstrate best practice in having balanced governance structures.	Clear guidelines around gender equality issues are incorporated into Arts Council governance guidelines.	2019-2021

5. Spatial and Demographic Actions (p. 14).

POLICY ACTION	DESIRED OUTCOME	DELIVERABLES/ KPI'S	TIMELINE

5.1 Make equality and diversity a key focal point of the Arts Council's strategic partnership with Local Government.	The Arts Council Local Government partnership generates exemplary models of practice in ensuring inclusion and diversity in the arts. .	Places Matter conference 2019 themed on Cultural diversity and the arts. Case studies of good practice produced	2019-2021
5.2 Drawing on Census 2016 data and other relevant sources, select and develop realistic targets for reflecting demographic realities to apply to future work programmes.	That the Arts Council is informed and setting realistic targets in terms of forward planning.	Future developmental programmes (e.g., Creative Places) have clear criteria around equality and diversity in place.	2019-2021

6. Developing Capacity Actions (p. 14).

POLICY ACTION	DESIRED OUTCOME	DELIVERABLES/ KPI'S	TIMELINE
6.1 Provide training on unconscious bias, antiracism and diversity awareness for the staff and board of the Arts Council.	Decision makers and all staff that interact with Arts Council stakeholders have clear knowledge and understanding of the biases they may carry and the further training they may require in this area.	Training course delivered 2019. Further training needs identified	2019-2021

6.2 Develop relevant Equality, Intercultural and Diversity training for the Arts sector.	Increased awareness and understanding in the arts sector about Equality, Human Rights and Diversity issues and interculturalism as a keyway of working.	Training modules developed and delivered in three regions.	2021
6.3 Develop a practical Diversity and Inclusion toolkit and training resource for the Arts sector.	Arts Sector is better equipped to plan and develop actions to address equality and diversity issues.	Practical toolkit is made available on AC Website in 2020.	2020
6.4 Provide regular updates to all Arts Council stakeholders on our progress in respect of addressing access, human rights, and equality issues.	The Arts Council shows leadership in foregrounding our work in this area and the progress we are making on it on a continual basis.	Regular updates provided through website, social media, and e-newsletter. Subscription to newsletter widened and diversified.	2019-2021
6.5 Review and development of new EHRD action plan.	A progressive new EHRD plan is put in place.	Published review and new plan.	2021

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[1]
https://www.artscouncil.ie/uploadedFiles/Main_Site/Content/Research_and_Publications/Arts_Participation/Cultural%20Diversity%20pamphlet.pdf

[2]
https://www.artscouncil.ie/uploadedFiles/Main_Site/Content/About_Us/HeadEqualityDiversity Inclusion_RoleProfile_EN.pdf