

Life Worth Living

*The Report of the
Arts and Culture
Recovery Taskforce*



October 2020

What can I wish for you but happier days
to make up for the crisis you came through
with such resilience?

Derek Mahon (1941 – 2020)

from the poem "A Birthday" published in "Against the Clock" (2018)

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Chairperson's Foreword

The arts, entertainment, cultural and live events sector in Ireland is large and recognised at home and abroad as a world-leader. It is central to Ireland's self-image and international profile. It is a sector that is distributed widely across the country, woven into the fabric of local, regional and national life. It means so much to so many people in so many different ways. The public's response to the shutdown of the sector has shown how essential music, drama, art and entertainment are to the wellbeing of this country, especially in these difficult times.

The sector's economic value is quantifiable and its importance to the economy is evidenced not least by the number of jobs which it supports.

- A recent EY report for The Arts Council¹ indicates that the wider *arts* sector (e.g. Arts, Entertainment and Recreation) directly supports almost 55,000 jobs.
- In 2018, the SPI/Olsberg Report concluded that there were 16,930 jobs in the whole of the *audiovisual* sector with a Gross Value Added of €1,049.9 million².
- The *events* industry, which overlaps with the arts sector but includes many non-arts activities, generates an estimated €3.5 billion for the economy annually, €850 million from the export market and supports 35,000 full-time equivalent employees³.

The impact of COVID-19 on the sector has been more detrimental, and will last longer, than in any other sector. Almost all activity has stopped. The survival, recovery and sustainability of this sector is dependent on economic policy and decision-making in the short and long-term. This is both urgent and important, especially in the context of the National Economic Plan.

The sector now faces two enormous challenges:

- how can people survive until the sector opens up again?
- how can the sector retain the artists and the wider creative, technical, production and support workforce, with their skills and talent, so that there are still arts, culture and entertainment events for Irish audiences and foreign visitors to enjoy in better times?

The Taskforce has addressed these challenges head on. Our recommendations propose actions in policy and planning across many public agendas: from health and safety to taxation and financial provision; education and training to technology supports; mental health

to social protection; community development to social inclusion. The recommendations of the Taskforce, most especially the early ones to do with income, taxation and copyright, reflect economic imperatives for those who work in this area of Irish life and whose work is critically aligned with other aspects of the Irish economy, especially tourism.

The National Economic Plan⁴ and this Taskforce Report both acknowledge the challenges that lie on the horizon – including the recovery post COVID-19 and also the necessity and determination to rebuild sectors so that they are more resilient than ever. It has never been more important than now to plan ahead and set out a roadmap for a robust and sustainable sector. With this in mind, the Arts & Culture Recovery Taskforce addresses a number of key elements of the forthcoming National Economic Plan.

I express my thanks to the members of the Taskforce for their commitment to its work and for harnessing their expertise in the spirit of a *meitheal*. The breadth of experience and depth of expertise represented on the Task Force was one of its great strengths. Continuing to harness that collective 'know-how' to the benefit of Ireland's cultural life recommends itself as one suggestion additional to our formal recommendations.

I wish to thank also the officials of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, and of other departments and agencies for their advice and assistance. I record the thanks of all involved to Minister Catherine Martin T.D. for her invitation to participate and her encouragement of our endeavours as we shaped this report and identified our deliberately selective recommendations.

Clare Duignan,
Chair of the Taskforce

Ireland has established a strong international reputation as an attractive location for Foreign Direct Investment (FDI) and an important element of our value proposition is our vibrant cultural, arts and entertainment offering. It is an intrinsic part of our identity, characterising and distinguishing us as a country and has a clear societal benefit. It is one of a myriad of reasons that make Ireland such an enticing place to live and work for multinational companies.

Martin Shanahan – CEO, IDA

Duffy's circus. Tom & Jamie Duffy – Wheel of Death



中国国际马戏节
CIRCUS FESTIVAL



The arts are
what makes life
worth living...
they aren't extras.

Barack Obama



Hansel & Gretel by Engelbert Humperdinck, An Irish National Opera, Theatre Lovett and Abbey Theatre co-production, photo Patrick Redmond

Introduction

Arts, culture and entertainment – all things that make life worth living – generate joy, excitement, debate, curiosity, fascination, pride, pleasure and well-being. As pillars of the creative, cultural, tourism and hospitality industries, they also generate significant benefits for the Irish economy.

Arts events and live entertainment happen when people are drawn together around the artist or performer. So COVID-19, with its wide-ranging restrictions on gatherings, has laid waste to almost all activity in the arts, culture and entertainment worlds. The performing arts and live events sectors shut down early, and will be amongst the last sectors to re-open fully.

Ireland's freelance theatre artists and musicians have lost nearly all income from their work for this year and face an uncertain future. Event workers have been laid off. Actors, dancers, performers and musicians are without that magical engagement with audiences that drives their creativity. Cinemas, galleries, museums and cultural spaces lie empty, having closed, then opened, then closed again. Visual artists have seen their exhibitions cancelled and sales of their work disappear. Writers have lost their income streams from literary festivals. Circus and street spectacle artists have no idea when they will work again. Live events businesses and all of their hundreds of suppliers and sub-contractors are unable to earn a living and pay their bills. Financial insecurity and an uncertain future are placing huge mental pressure on artists and event workers.

And we, the audience, are missing the delight and excitement that arts, culture and live events give us – we miss our gigs, our concerts, theatres, cinemas, dances, choirs, orchestras, festivals, operas, parades, Feiseanna, Halloween festivals and Santa's arrival in town.

The details set out in **Appendix 5** show that, as the COVID-19 crisis deepened in 2020, Government provided significant additional supports and the Taskforce acknowledges that this funding has helped enormously in cushioning the sectors from the immediate impact of COVID-19. Among a range of such

measures, the significant increases in levels of support to key agencies like the Arts Council and Screen Ireland are especially important for sustained, strategic recovery in 2021 and beyond. These additional resources were further supplemented in Budget 2021 along with a significant allocation for live performance events.

The remit of this Taskforce extends across culture, the arts, the audiovisual industry, live performance and the events industry in the not-for-profit and commercial sectors⁵. It is now accepted that these sectors, like wider society, will be living with COVID-19 for some time to come, and that the impact of the pandemic will last longer in these sectors than in any other. This is why the Taskforce was asked to recommend on how best the arts and culture, the audiovisual industry and live performance and events sector '*can adapt and recover from the unprecedented damage arising from the COVID-19 pandemic*'⁶ and to do so '*through COVID-19 recovery and beyond*'.

It is hard for this Taskforce to over-emphasise the gravity of the situation facing the sector over the next few years. We had lengthy discussions about the pre-existing precarious nature of employment in the sector, the loss of income and livelihoods throughout 2020 and the inability to plan for the sector's return in any significant way until we are beyond the current five level framework.

The Taskforce identified a real risk that Ireland will emerge from COVID-19 to find its arts, culture and events sectors decimated, with some venues closed for good, many businesses folded, large numbers of skilled and talented performers and workers gone to other careers, and much of the experience and creativity of the sectors gone. It could take years to rebuild these essential sectors.

And so the Taskforce's recommendations are underpinned by the conviction that it is both urgent and important that Ireland's cultural life - subsidised and commercial - is protected and sustained so that it can survive and adapt to these changed circumstances, recover its equilibrium and contribute to the renewal of our collective sense of wellbeing and purpose. Ireland's creative and cultural industries⁷ are large and vital components of our economy and are critically dependent on the sustained recovery of our arts, culture and entertainment sector. Supporting this sector is both an economic priority and a social imperative.

Public investment to that end will return distinctive benefits for our lives as individuals, as social beings, and as communities. It will also generate significant dividends for our creative economy, our tourism industry and our international standing.

The Taskforce has made just 10 recommendations which are transformative, cross-sectoral and agreed unanimously by all members.

- It was quickly and unanimously agreed that establishment of a Pilot Universal Basic Income (UBI) scheme with a duration of three years was the central recommendation to be made by this Taskforce. Other financial supports are also recommended, including amendments to the Tax Code, supports for the Arts Budgets of our Local Authorities, the immediate transposition into Irish law of the European Union (EU) Directive on Copyright in the Digital Single Market, and particular supports for Live Event Small and Medium Enterprises (SME's) currently excluded from the COVID-19 Restrictions Support Scheme operated by the Department of Enterprise, Trade and Employment. But the UBI pilot scheme is the Taskforce's key recommendation.
- The Taskforce is also recommending that enhanced development and training supports are provided to artists and creative workers at this time when they

cannot work, allowing them to upskill and future-proof, and ensuring that the sector continues to be resilient-a key element in the National Economic Plan (NEP).

- The Taskforce is acutely aware of the stress, isolation, loss of purpose and mental turmoil felt by many in the creative industries, and so alongside our recommendation on professional development, we propose the creation of a well-funded programme of physical and mental wellbeing for the sectors. This proposal aligns with the new "Keep Well" campaign which aims to support well-being and resilience during the COVID-19 crisis

Getting back to work is what everyone we spoke to wants to do, yet the volatility and uncertainty of the current COVID-19 public health situation makes plotting a path towards that goal especially difficult. COVID-19 challenges us to re-imagine how we deliver and experience art and live performance, and to re-configure how we measure success. In considering the issue of a return to some kind of public engagement with arts and culture, audience numbers no longer equate to success and bigger is definitely not better in these times. However, The Taskforce strongly believes that there is a need to get even small arts, culture and entertainment events back up and running safely.

These thoughts informed our proposals around Health and Safety and on the restrictions on different types of gatherings under the different levels in *Resilience and Recovery 2020 - 2021: Plan for Living with COVID-19*⁸. Recognising that public health and safety must underpin all policy decisions at this time, the Taskforce spent much time considering how to ensure adherence to the public health restrictions currently in place while opening up a conversation about things we can actually do.

- The Taskforce strongly recommends that the current categorisation of arts and cultural events and venues within *Resilience and Recovery 2020 - 2021: Plan for Living with COVID-19* requires further examination in order to support the public's wellbeing and to enable at least part of the sector to return to work.

The immediate future for arts and culture may be smaller and more circumscribed, but people still need a safe place to escape to, somewhere other than home, somewhere else in their heads, where they can safely enjoy the magic of drama, music, or cinema.

Outdoor spaces offer the best hope of attracting audiences back to cultural events and live entertainment. COVID-19 offers great opportunities for broadening our thinking around the use of outdoor public spaces. At the recent National Economic Plan stakeholder engagement sessions, the position and future of towns and cities warranted much discussion as the economic landscape changes and remote working becomes more of a norm. The quality of life in our regional towns and villages will play a key role in delivering a balanced regional economy as envisaged in the National Economic Plan.

- The Taskforce believes that all across Ireland, there are spaces which can, with imagination and a well-funded capital improvement programme, be adapted to allow live performances in a safe environment, adhering to public health guidelines, and enriching life in our towns and villages and cities.

Transitioning to a sustainable low carbon economy is at the heart of the National Economic Plan.

- We have recommended the creation of a Creative Green programme, to provide practical advice and resources to reduce the carbon footprint and overall environmental impacts in the creative and events sectors. Recovery time for the creative sectors, as well as the reflective perspectives that COVID-19 urges upon us all, presents an opportunity to address climate and environmental issues *now* in order to contribute distinctively towards the building of a better – more sustainable – shared future.

The taskforce was also asked to consider the Audiovisual (AV) Sector. This sector represents a broad range of stakeholders with a workforce that includes thousands of freelance production crews throughout Ireland. When all production activity was halted due to the pandemic, numerous support measures were put in place to help ensure the sustainability of the sector and the industry is slowly emerging and adapting to living with COVID-19.

Providing such safe work spaces has come at significant financial cost to budgets in order to meet additional COVID-19 health and safety requirements. Further support measures, together with the July Jobs Stimulus package for TV drama and the Production Continuation Fund to help de-risk cessation costs, have assisted the AV sector to begin a recovery

process and to operate while living with COVID-19. The sector will need these measures to continue into 2021 to mitigate against the challenges of production during unprecedented levels of uncertainty. A significant increase in Screen Ireland funding has been provided through Budget 2021, in addition to the extension of the Section 481 Regional Uplift to help create and sustain more regional jobs in the sector. These provisions together with recommendations in this report including the timely transposition of the Audiovisual Media Services Directive, improvements related to the Section 481 tax credit and the ongoing support of Irish cinema, TV production and animation will play a significant role in the future sustainability of the AV Sector.

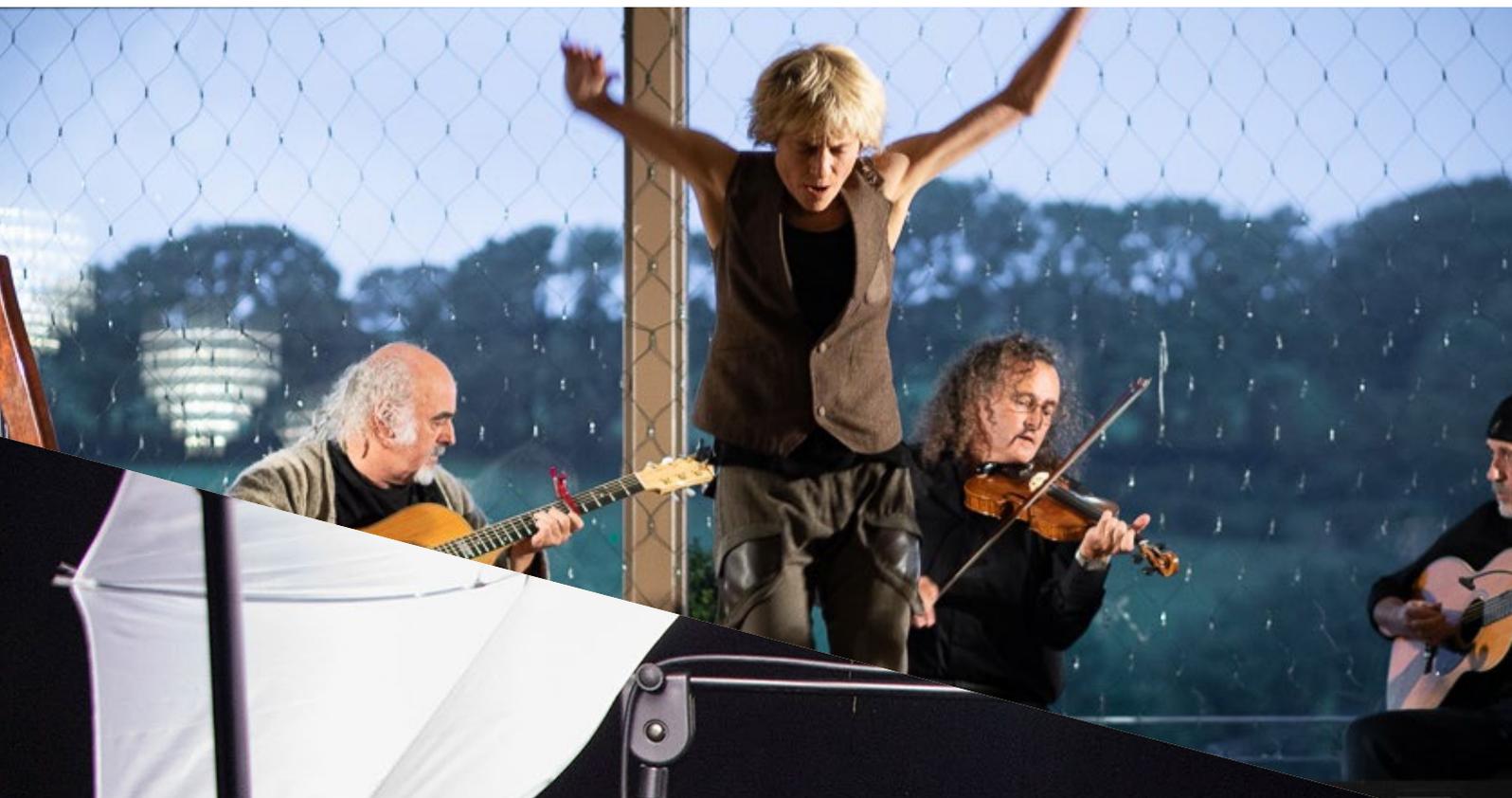
The issue of a well-supported public service media is outside of the scope of this Taskforce report and will be addressed as part of the Future of Media Commission.

The Taskforce believes that each of its 10 Recommendations can make a significant and lasting contribution to securing the future of these sectors, and we urge that they are implemented as soon as is feasible.

We also recommend the establishment of a cross sectoral implementation group to oversee and monitor the implementation of these recommendations.

A__ Art / Architecture / Animation / Arts
Centres / Albums / Archives / Aerial
Dance B__ Bands / Ballet / Biennales
/ Books, Bookshops & Book Clubs
/ Broadcasting C__ Culture Night
/ Craft / Choreography / Cinema /
Circus / Concerts / Comedy / Choirs /
Collections D__ Dance / Drama / Design
/ Documentaries / Digital Arts E__
Exhibitions / Exchanges / Ealaín na
Gaeltachta / Ensembles F__ Film / Fiction
/ Festivals / Feiseanna / Fleadhanna
G__ Gigs / Gaming / Galleries / Gaeilge
agus Gaeltacht / Graphic Novels /
Guided Tours H__ Harping / Hip-hop
/ Happenings / Hotel Entertainment /
Heritage I__ Illustrators / Indie Music /
Irish Language / Interpretative Centres
J__ Jazz / Journals L__ Libraries /

Lens-based Artists / Literary Tours /
Local Arts Offices M___Music / Museums
/ Magazines / Musicals / Media O___
Orchestras / Opera / Open Mics / One-man
Shows / Online Content P___Patrick's Day
/ Plays / Public Art / Poetry / Photography
/ Performances / Publishing / Puppetry
/ Pantomime R___Recording Studios /
Residencies / Rap Artists / Readings / Radio
/ Recitals / Retrospectives S___Street Art /
Stand-up / Spectacle / Songwriters / Screen
Dance / Sculpture Trails / Spoken Word /
Studios / Summer Schools / Storytelling
/ Soundtracks / Sessions / Symphonies
T___Touring / Traditional Music / Theatre /
Television V___Visual Art / Venues / Verbal
Arts / Verse / Videos W___Writing / Winter
Schools / Workshops / Websites Y___Youth
Arts / Young Ensembles



Now, more than ever, we need the moving image, we need vision, creativity, and storytelling, that take us on a journey, enlighten us, and opens our hearts and our minds. There's something about Ireland and Irish storytelling that is universal and connects with everyone in the world.

Martin Scorsese – IFTA Award Ceremony 2020



Ireland's successful campaign to win a seat on the UN Security was imbued with our distinctive cultural identity- it set us apart. We wove our literature, music, dance, art and sculpture into our narrative, bolstering our policy messages, illustrating who we are. Our history, our values and principles shone through- quite simply, the campaign for the Security Council was anchored by the best of Irish arts and culture.

Ambassador Geraldine Byrne Nason – Ambassador of Ireland to the UN.



New Valley Wolves perform live at the Sea Sessions Festival, June 25th 2016 in Bundoran. (Photo: Paul Keeling)

1

The Issue: Protecting Livelihoods and Careers

Measures taken to suppress COVID-19 have effectively shut down much of the creative sector⁹. Limitations on indoor and outdoor events, social distancing and travel restrictions have had a severe impact on the arts, culture, live entertainment and events, with grave consequences for those working in these sectors and for the public who enjoy and support that work. The livelihoods of many artists and creative workers are threatened. Careers that have taken decades to build, are in serious jeopardy.

- A recent EY report for The Arts Council^{9[i]} stated that at the end of August, 58% of workers in the sector were wholly reliant on the Pandemic Unemployment Payment (PUP) or the Temporary Wage Subsidy Scheme (TWSS).
- The EY report also stated that in 2020, the recession in the Arts sector will be around -55% compared with -11% in the Irish economy on a whole.
- In the live performance and events sector, there are 35,000 full time employees. Of 343 firms surveyed in June 2020 by Event Industry Ireland, 57% of companies have laid off staff on a temporary basis and a further 8% have let staff go permanently^{9[iii]}.

Many creative practitioners and allied workers are freelance, moving frequently between self-employment, PAYE employment and periods of no employment at all. This pattern of low-paid and insecure employment has been exacerbated by the inevitable changes and uncertainties arising from the implementation of the *Resilience and Recovery 2020-2021 Plan for Living with COVID-19*. This is consistent with the OECD finding in its report **Culture Shock: COVID-19 and the cultural and creative sectors**¹⁰ that *employment and income support measures are not always accessible or adapted to the new and non-standard forms of employment ... that tend to be more precarious and are more common in Culture and Creative Sector*.

Existing measures notwithstanding, workers in the cultural sector will need ongoing support if this sector is to avoid enormous long-term damage through a depletion of skills and talent caused by migration away from cultural work and towards more stable sources of income. Therefore continuous measures are needed to address income precariousness in the sector; to recognise the enduring disruptive effect of the pandemic on the ability of the sector to recover; and to recognise the wider benefits of the sector to society and the economy.

The Solution:

Recommendation 1

Pilot a universal basic income scheme for a three-year period in the arts, culture, audiovisual and live performance and events sectors.

The Programme for Government – Our Shared Future¹¹ commits to the introduction of a *universal basic income pilot in the lifetime of the Government*.

Universal basic income is defined as an unconditional state payment that each citizen receives. The payment is designed to provide enough to cover the basic cost of living and provide a modicum of financial security. All other income would then be earned separately and subject to taxation. The scheme should be ‘opt in’ and other workers from these sectors who do not opt in can be used as a control group against which to measure the pilot.

A detailed description of how the UBI pilot would work in these sectors is set out in Appendix 4 (page 42).

The introduction of such a basic income pilot would create a more stable social protection mechanism to allow artists and events workers to sustain themselves during the pandemic and to take up work when it arises without losing existing social protection supports. It would keep the sector intact, minimising the loss of skills and contributing to its gradual regrowth, with ongoing benefits: social and economic, local and national. UBI encourages entrepreneurship, as people who are in receipt of it can take on work and earn additional taxable income on top of their UBI. Recent evidence from Finland¹² suggests that recipients of UBI were not deterred from seeking employment to further improve their circumstances. The arts sector represents a very appropriate area for a UBI pilot scheme for the following reasons:

- it is characterised by low and precarious income
- it involves significant positive externalities
- it includes a broad mix of employment types
- it has been chosen for UBI pilots in other jurisdictions allowing for international comparisons to be drawn.

The taskforce also recommends an extension of the professional artists on jobseeker’s allowance scheme to other art forms as recommended in the 2019 review.

The current scheme for Professional Artists on Jobseeker’s Allowance (JA) acknowledges the status of self-employed artists as professionals, giving them a twelve-month window to focus on building up their work before becoming subject to labour market activation. For a year they are exempted from the activation process, mandatory for most JA recipients.

A review in 2019 found that 87% of those who had availed of the scheme and subsequently closed their JA claim, signed off within the twelve-month period of the pilot. This compares favourably to 73% of the overall jobseeker cohort.

This scheme is an important support to professional artists who lose their employment. It serves a different purpose to a UBI. For that reason it should be retained and the Taskforce endorses the commitment in the 2019 review to extending the scheme to other professional art forms.

Primary responsibility for implementation of this recommendation:

- *Department of Enterprise, Trade and Employment*
- *Department of Social Protection*
- *Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media*

2

The Issue: **Mitigating Income Loss**

There are significant income challenges facing people who work in the arts, culture, live entertainment and events sector. For many businesses and workers in this sector, economic precariousness is an endemic issue, but it has been considerably exacerbated by the COVID-19 pandemic. The measures taken to suppress the virus by limiting social interaction have had an immediate and extreme effect on ticket sales, one of the primary revenue streams for this sector. That effect is likely to be long-lasting as recent research shows the public exhibiting significant caution about returning to attend arts and cultural events (particularly indoors) and requiring assurance about safety measures, especially reduced capacity in auditoria¹³.

To offset some of the worst effects of ongoing revenue losses and accompanying unemployment, adjustments in the Tax Code were examined and in particular the operation of the Value Added Tax (VAT) compensation scheme already in place for charities. An equivalent scheme could provide direct benefits to eligible artists, freelance arts, live entertainment and events workers and companies that cannot reclaim VAT on significant costs they incur.

Currently the income thresholds requiring VAT registration are €75,000 for goods and €37,500 for services. However the total income of many artists and freelance arts, live entertainment and events workers does not reach this amount.

The Solution:

Recommendation 2

Establish a new VAT Compensation Scheme for artists and for freelance arts, live entertainment and events workers and companies.

The Taskforce proposes that the VAT compensation scheme already in place for charities in Ireland be applied by Revenue to artists, freelance arts, live entertainment and events workers and companies where:

- a. the artist / worker/ tax-payer is not registered for VAT and therefore cannot reclaim VAT expenditure (e.g. where sales of their services are below the VAT threshold of €37,500 p.a.);
- b. the artist / worker/ tax-payer is unable to recover VAT expenditure because of exemption (e.g. companies that sell tickets that are VAT exempt such as live theatre and music events where no food or drink is available for consumption).

The proposed VAT compensation scheme could replicate most of the claims processes used by charities availing of Revenue's existing VAT Compensation Scheme for Charities.

Details of the proposed operation of the scheme are included in Appendix 4 (page 43) along with a number of other minor adjustments to the Tax Code which the Taskforce considers to be beneficial to the sectors.

Primary responsibility for implementation of this recommendation:

— *Department of Finance*

3

The Issue: Ensuring Fair Pay for the Makers of Creative Content

The prolonged cessation of all live cultural presentation and entertainment has led to significant growth in the generation and consumption of on-line creative content. An increased presence in the digital space should bring artists and creatives greater opportunity to earn income *via* copyright at a time when normal sources of income have dried up.

In fact the move online has crystallised inherent difficulties around copyright experienced by many artists living in the Republic of Ireland. The so-called “safe harbour” provisions of existing EU copyright law, contrary to its intended purpose, create an unfair advantage for online platform services when negotiating with copyright owners. These giant tech platforms either do not pay at all for creative content or pay much less than the market rate. Online content-sharing platforms obtain unreasonable value by enabling their users to share copyright content without ensuring that underlying rightsholders receive a fair share of the revenues. The reduced copyright payment caused by this uneven bargaining position is described by copyright owners as the “value gap” or “transfer of value”.

Increasing the capacity of rightsholders to generate revenue for the recording, streaming or broadcasting of their work is key to their having a sustainable economic model for their livelihoods and to changing attitudes and behaviours based on the presumption that online activity should be accessible for free.

Copyright law guarantees that writers, composers, musicians, actors, filmmakers and other creators are acknowledged, compensated and protected for their work. The EU **Directive on Copyright in the Digital Single Market**¹⁴ extends existing European copyright law with the aim of creating a well-functioning marketplace for copyright and fairer remuneration of authors and performers. A key goal of the Directive is reducing the “value gap” between the profits made by internet platforms and by content creators; encouraging collaboration between these two groups.

Artists’ earnings from digital performance would be maximised if Government fast-tracked the introduction of the Copyright Directive without adjustment or dilution. This would ensure for rightsholders a fair and proportionate income linked to the economic success of their work, providing them with alternative and badly-needed income streams.

The Solution:

Recommendation 3

Transpose the EU *Directive on Copyright in the Digital Single Market* into Irish Law without adjustment or dilution of the intention of the directive as it relates to rightsholders.

(For immediate action / final deadline: 07 June 2021¹⁵)

The EU Copyright Directive

- addresses the ‘value gap’ described above and would allow authors and rightsholders receive a fair share of the value generated by use of their works
- imposes additional transparency obligations on online platforms in licensing negotiations with rightsholders
- provides for a contract adjustment mechanism when the remuneration originally agreed is disproportionately low compared to the actual revenues generated, it in effect allows renegotiation of contracts
- introduces a mechanism giving authors/performers the right to revoke the license related to their works should these not be exploited in a reasonable timeframe.
- tasks service providers that host user-generated content to employ “effective and proportionate” measures to prevent users from violating copyright

The Taskforce submits strongly that the Audiovisual Media Service Directive (AVMSD)¹⁶ should be transposed into Irish Law immediately, because of its importance to the Audiovisual and Creative Screen sectors.

The AVMSD provides for a quota requirement, where on-demand services are required to secure at least a 30% share of European works in their catalogues and ensure a certain level of prominence, providing an opportunity for original Irish content and for ensuring cultural diversity. The directive also allows an EU Member State to require that media service providers targeting a national audience pay a levy or financial contribution towards production of European works by way of direct investment in local screen content or contribution to national funds. This presents a significant opportunity for Ireland to require that such providers contribute to the production of original Irish content. Implementing these provisions without delay will create new funding streams for the creation of original Irish content at a time when the global market for content is growing rapidly.

Primary responsibility for implementation of this recommendation:

- **Department of Enterprise, Trade and Employment (Copyright)**
- **Department of Tourism, Culture, Arts Gaeltacht, Sports and Media (AVMSD)**

4

The Issue: Securing the Viability of the Live Events Industry

The Events sector – comprising multiple successful and fundamentally viable SMEs – has been completely shut down by COVID-19. Across the country, indoors and out, in all seasons and weathers, and from small-size to international-scale, it produces and presents exhibitions, trade shows, sporting and cultural occasions, conferences, festivals, promotions and a myriad of events. These are the heartbeat of community life, corporate identity and the national calendar and generate significant benefits, both social and economic. The Events industry supports c. 35,000 FTE jobs, many of a highly-skilled, specialist nature. It generates €3.5 billion p.a. for the economy and a further €850 million from the export market¹⁷.

Live Events SMEs have not traded since March 2020 but are excluded from Budget 2021 supports. Businesses qualifying for the *COVID-19 Restrictions Support Scheme (CRSS)* must be operating from a premises located in a region subject to restrictions under the *Resilience and Recovery 2020-2021 Plan for Living with COVID-19* as well as finding themselves obliged, under prevailing restrictions, to prohibit/restrict the public from accessing their premises. As Live Events SMEs do not have public facing premises, they are therefore ineligible for the CRSS.

The recently-announced €50m support fund for the live events industry is welcome but likely to be of benefit to companies only when large-scale shows, most likely outdoors, are staged. As these are unlikely before May/June 2021, many businesses will be without income for fifteen months, while incurring a wide range of costs. The survival of many is in doubt. While VAT, other Revenue liabilities and Local Authority Rates are currently being warehoused or waived under other Government schemes, these businesses still face other sizeable financial demands which threaten to overwhelm many of them as individual businesses, and to decimate the sector as a whole.

The Solution:

Recommendation 4

Introduce a Business Supports Grant Scheme for SMEs in the events industry that are excluded from the COVID-19 restrictions support scheme (CRSS).

The proposed scheme would provide grants to address these four urgent issues:

1. Bank Loans and lease payments: This is critical as often banks now refuse to extend payment holidays, and sometimes demand increased payments to clear payments “missed” during earlier such holidays.
2. Insurance costs: It is not possible to trade or to retain staff without cover in place.
3. Warehouse and office rents: Most Event SMEs have large quantities of equipment in storage.
4. Cash flow to pay wages as part of the EWSS system: an increasing number of Event SMEs cannot pay wages and then reclaim those wages from Revenue, as their cash flow has run completely dry.

The Taskforce proposes that the implementation of this recommendation could be by way of a business support grants scheme for this sector’s SMEs, with support conditional on a proven substantial reduction in turnover from 2019 levels and evidence that the SME’s chief income is from live events or entertainment. Grants could be paid by Revenue in a manner similar to CRSS.

A proposed operational model for the Scheme is included in Appendix 4 (page 44).

Primary responsibility for implementation of this recommendation:

- *Department of Enterprise, Trade and Employment*

5

The Issue: Sustaining Local Authority Capacity to Support Arts, Culture, Live Entertainment and Events

For more than forty years local authorities have supported the arts in all parts of Ireland. Through capital investment, designated staff, and annual programme budgets, local government has become central to the provision countrywide of venues, festivals, events, public art, artists' studios, programmes for young people, socially engaged arts practice, bursaries, commissions, exhibitions and collections. This provision complements local authority library services and heritage programmes.

This approach is underpinned by legislation in the Arts Act 2003 as well as by government policy (Pillar 2 of Creative Ireland Programme, Culture 2025) and by *A Framework for Collaboration* – the long-standing strategic partnership between the Arts Council and the County and City Management Association.

This investment by local government supports local economies, creative places, place-making, tourism, indigenous creative industry and innovation at local level. It is rooted too in a conviction that the arts *contribute directly to building cohesive communities and to enhancing quality of life*¹⁸. It is fully consistent with the Programme for Government's aim to see *all parts of Ireland ... thrive if we are to prosper as a country* and its commitment to *ensure that all parts of our country are prosperous, sustainable and resilient*. The move to remote working which COVID-19 has accelerated, is one of a number of pointers to current opportunities for balanced regional development and to re-imagining life beyond the large urban centres.

Cultural provision locally and regionally depends on three main sources: national funding; local authority support; and earned income from ticket sales principally. COVID-19 has removed the third leg of this three-legged stool. Budget 2021 announced welcome increases for the arts and live entertainment, but any re-balancing achieved by augmented national investment will quickly collapse if local government support reduces as a result of depleted local authority income. The COVID-19 pandemic has had serious negative impact on local authorities' income streams, whilst the cost of delivering Local Authority services in a COVID-19 environment and the demand for Local Authority services has in general increased.

In 2020, the Government approved a package of supports to reimburse local authorities for loss of rates incomes from businesses impacted by Covid restrictions for a 9 month period. This support was critical in enabling local authorities to continue to provide local services in 2020, including in arts and culture. It is clear that the impact of the pandemic will continue into 2021 and that local authority income streams will most likely be impacted for 2021 and beyond, but the scale of same is uncertain and dependent on many factors outside the control of local authorities.

Should local authority capacity to continue their support for the arts, culture, entertainment and live events be undermined, there is a real danger that venues will close, festivals and events do not happen for a second year, a wide range of supports for artists and practitioners are suspended, and youth and community projects are stood down. It is important to underline that many venues and arts centres countrywide, whether owned or financially supported by local authorities, are key to the national network of public spaces where concerts, comedy, drama and other live entertainment events are presented. They are also the home of amateur drama, musical and pantomime groups.

The Solution:

Recommendation 5

Government should commit to continue its provision of financial support to local authorities to offset any loss of income they experience in 2021 so as to enable them to maintain their investment in arts, culture and events at 2020 levels.

Such a commitment would provide certainty to the sector and allow it to maintain employment and develop COVID-19 business and strategic response plans. Artists and creatives would continue to be supported in the communities in which they live, and their output and activities will contribute to local identity, pride of place, and community wellbeing. The local arts, culture and events activities so supported have a significant local economic impact, and supporting them aligns with the recovery interventions proposed by the Tourism Taskforce and Fáilte Ireland.

In the meantime, possible modifications to Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media funding arrangements for local authorities are discussed in Appendix 4 (page 44).

Primary responsibility for implementation of this recommendation:

- *Department of Housing, Local Government and Heritage*
- *Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media*

6

The Issue: Ensuring the Wellbeing of Ireland’s Creative and Cultural Community

The Government’s *Resilience and Recovery 2020 – 2021 Plan for Living with COVID-19* states that the pandemic and its consequences have created significant challenges for everyone, generating an ongoing level of stress and worry. The Plan places a focus on supporting physical and mental wellbeing which aligns closely with other Government priorities such as the recently launched *Keep Well*¹⁹ campaign which places emphasis on empowering people and communities to keep physically and mentally well.

Culture 2025²⁰ is the Policy Framework that *sets the direction for Government policy in the whole cultural field*. Launched in January 2020, it makes clear that *artists and other creative workers need to be properly supported ... beyond financial support to include other supports which recognise the particular challenges which face creative workers who often operate in a precarious environment*²¹.

It is widely acknowledged that the cultural, creative and live entertainment sector has been hugely affected by the pandemic and by the restrictions imposed in the interests of public health. Workers in those fields have lost their income, their creative outlet, their connection with the collegiality of fellow-practitioners. Critically, they have lost the sense of purpose and of connection with audiences and the wider public that energises them as makers, interpreters and facilitators of the arts and of live entertainment. Economic needs shade into the existential, especially when this sector will be among the last to open up post-pandemic, as acknowledged by Government in the official announcement of this Taskforce: *the impact on the arts and culture sector has been more detrimental and will undoubtedly last longer than that of any other sector*.

All these factors are having a damaging effect on the mental health and wellbeing of people working in these sectors. In June 2019 – long before the pandemic – First Fortnight²² conducted a survey amongst the music and creative community in relation to mental health. The responses were stark and concerning and they aligned with worldwide research. Over 90% of respondents stated that they had experienced anxiety and/or depression and/or mental ill health. Professional resource organisations in various art forms in Ireland and equivalent bodies in the events sector believe that the situation is now even more urgent.

Until recently there was no dedicated support programme for workers in these creative sectors, such as those available through Employee Assistance Programmes in other areas or such as the Gaelic Athletic Association (GAA) provides through the Gaelic Players’ Association. The creative sector, with its very high number of self-employed workers, needs its own Freelancers’ Assistance Programme. COVID-19 has revealed that need to be critical and urgent.

The Solution:

Recommendation 6

Establish a programme that provides wellbeing supports to the creative sector.

Allocate funding in 2021 for the provision of wellbeing supports to artists, creative practitioners and event workers, addressing their common and distinctive needs.

The supports can be delivered by resourcing existing providers such as Minding Creative Minds²³ to extend the range of their current services, and by funding established cultural resource organisations to contract the provision of specialised wellbeing services for practitioners whom they serve and support.

The initial programme should be established, funded and monitored for the three-year period 2021-2023 leading to the establishment of a Freelancer Assistance Programme in the arts, culture, events and live entertainment sectors. This will ensure that, in line with their counterparts in the public and private sectors in Ireland, the wellbeing of this workforce is valued and supported to ensure creativity and cultural production thrive.

Details of the proposed operation of the scheme are included in Appendix 4 (page 45).

Primary responsibility for implementation of this recommendation:

- *Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media*

7

The Issue: **Building sectoral capacity through upskilling and professional development**

The immediate effect of COVID-19 on the sectors has been devastating. *First to shut and last to open* is the common mantra. The challenge now is to ensure that impact is neither long-term nor defining. Measures taken already and further ones recommended in this report will aid survival. But survival must grow into recovery and that recovery must be sustained. Central to realising that objective is the provision of support to the sector's large workforce with its wide range of skills and unique experience. Retaining that (mostly freelance) workforce in the sector and retaining too the attractiveness of the sector for the next generation of talent depends in great measure on the provision of platforms and opportunities for upskilling and professional development.

Living with and beyond COVID-19 means moving from crisis management to strategic management, from threat to opportunity. If planning begins immediately, then 2021 can signal renewal: structured and well-resourced opportunities for workers in this sector to connect and learn, to share knowledge and best practice, to mentor and nurture new talent and build for a future that includes sustained professional development *via* access routes, progression pathways and lifelong learning.

The Programme for Government - Our Shared Future²⁴ underlines the centrality to the National Economic Plan of life-long learning and of education, training and reskilling. It references use of 'the surplus from the National Training Fund to implement an upskilling and reskilling programme'. The Arts Council's current strategy²⁵ names Developing Capacity as one of five identified priority areas and with a specific objective: "Ensure the arts sector is skilled, resourceful and committed to its own renewal". There are additional references to creating a professional development framework and to increasing digital knowledge and skills. Both these policy documents offer encouragement that there will be a fair wind for the recommendation that follows.

The Solution:

Recommendation 7

Establish a capacity building and upskilling scheme for artists and creative workers aimed at recovery and renewal through professional development.

The aim is to provide development and training supports to artists and creative workers at a time when they cannot work, allowing them to upskill in a number of ways. The scheme should be as 'light touch' as possible: a relatively simple application process including quick decision-making. Equality of access to the opportunities available under this scheme should be paramount: no formal qualification should be mandatory for applicants; demonstrable track-record and experience are the critical criteria.

The capacity scheme could include:-

- Support for professional artists and creative workers to upskill while they cannot work;
- Support for artists and creative workers transitioning some or much of their work online;
- Support for new COVID-19-specific safety & compliance training and specific event site 'Safe Pass training' in preparation for the return to producing and presenting events in the new context;
- 'Train the Trainer' courses to equip expert practitioners in training and mentoring roles;
- High-level online programmes with international mentors available to Irish practitioners;

- Support for dance, physical theatre, aerial artists and others who, like elite sportspeople, must maintain high levels of physical fitness and skill;
- A Small Capital Fund to support equipment and IT purchases required for altered practices that derive from remote working, digital creation and presentation, and other changes required as a result of training and upskilling;
- Creation of an online directory of relevant and available courses and resources.

This new recommended Capacity Building and Upskilling Scheme should provide additional resources for bespoke sectoral training and not displace existing ones such as those provided by Screen Skills Ireland. Its funding and that of other existing designated art form training providers needs to be confirmed at a level appropriate to anticipated demand for 2021 and 2022. The new scheme proposed in this recommendation complements the proposed Wellbeing supports (see Recommendation 6) so that both personal and professional development of the workforce are provided for.

Appendix 4 (page 45) offers further detail on the implementation of this scheme.

Primary responsibility for implementation of this recommendation:

- *Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media*
- *The Arts Council*

8

The Issue: **Making Space for Arts & Live Entertainment to Contribute to National Recovery**

Arts and live entertainment events of all kinds are critical to Ireland's recovery from COVID-19 and its many negative consequences for the fabric of our lives as individuals, families, communities. As a people, we have an inherent love of socialisation in cultural settings, formal and informal. For our broken cultural life to mend, it must be allowed to make its distinctive contribution to the wider national recovery: psychic, social and economic. Regrettably, key instruments of that recovery: the creative workers, the work itself and, most pertinently, the spaces and places where that work is shared with audiences and participants, are currently set aside to be found only online.

The current categorisation of arts and cultural venues and events within government's *Resilience and Recovery 2020 – 2021 Plan for Living with COVID-19* requires further examination in order to support the public's wellbeing and enable at least part of the sector return to work. Many cultural centres, venues, galleries and cinemas offer large areas with ample circulation and controlled auditoria and spaces capable of facilitating large numbers of people in accordance with public health guidelines. Typically these environments are carefully overseen and managed by front-of-house staff, by ushers, stewards and volunteers to a much greater extent than those in the public realm and more than in many other public-facing businesses. In particular, our national cultural institutions are exceptionally well positioned to provide safe spaces.

The Solution: Recommendation 8

The treatment of cultural activities and venues under the various levels of the *Resilience and Recovery 2020-2021 Plan for Living With COVID-19* requires urgent review to better reflect actual circumstances and the particular behaviours of artists, audiences and venue staffs in this area of Irish life.

The complexity of this issue is understood. It is accepted that a simple, uniform solution cannot reasonably be designed within the timeframe of this report. It is therefore recommended that an issue of such import and urgency for the cultural life of the country is best addressed by a process of consultation and engagement with appropriate stakeholders and decision-makers. This would allow for both venues and event activities to be assessed and monitored appropriately, with all due regard to the health and safety of all concerned, and taking account of the distinctive nature of different cultural experiences. The wide compass of relevant events includes everything from dance classes for children to exhibitions, live music gigs, film screenings, street spectacle and circus. Such an approach would represent a practical and solution-focussed reassessment of the current positioning of arts, culture and live events activity within the Government's "Living with COVID-19" plan.

A representative stakeholder group should be established so that cultural providers can engage with public health experts and other stakeholders to design guidance and support mechanisms, for the re-introduction of safe public engagement in cultural activity.

Venue managers, event organisers, and industry experts, such as safety consultants, have world-class expertise in risk management, crowd safety, control of access and egress, and other disciplines critical to public health and safety in cultural contexts. That experience and expertise should be harnessed to inform consultation and engagement between the cultural sector and a range of stakeholders and so enrich the application of the guidelines being developed by the Arts Council and Fáilte Ireland which themselves draw on learnings from the Fáilte Ireland COVID-19 Safety Charter.

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media should facilitate engagement by other relevant departments and agencies in the creation of a consultative stakeholder forum to facilitate the development of guidelines relevant to events which may fall outside the remit of Fáilte Ireland and the Arts Council.

Primary responsibility for implementation of this recommendation:

- ***Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media***
- ***Department of Housing, Local Government and Heritage***
- ***Department of the Taoiseach***
- ***The Arts Council and Fáilte Ireland for the immediate guidelines relevant to their constituencies***

9

The Issue: Providing more Outdoor Public Spaces for Cultural Events

Outdoor public spaces – in both the built and natural environment - are especially conducive to realising the Government’s ambition to make the arts more accessible and inclusive to everyone. During the pandemic and in its aftermath, such spaces, appropriately configured and equipped, are critical to public enjoyment of cultural events and live entertainment. Research shows that public concern at returning to attendance at such events is significantly allayed by the prospect of these occurring in outdoor venues²⁶.

Especially when hosting events of collective enjoyment and safe social engagement, public spaces (including some in private ownership) are a significant resource in supporting individual mental health and community wellbeing, identified as one (*Growing our Resilience*) of the six priority objectives of *Resilience and Recovery 2020 – 2021 Plan for Living with COVID-19*. Support for such spaces and events is consistent with the Programme for Government’s commitment to Wellbeing Indices as important measures of societal progress complementary to established economic ones.

Allied to the need for multi-purpose public realm areas that support creative activity and public participation, is the need for strategic partnerships that fuse the expertise of producers of cultural and entertainment events with the assets and experience of those who own or manage such sites. There is mutual benefit - of purpose, income generation, and *survival* leading to *recovery* - to be realised by such collaborations which should be incentivised by central government and facilitated by local authorities.

The Solution:

Recommendation 9

Establish 'Re-imagining our Public Spaces': a capital improvement programme.

Initiate with immediate effect a twin-track scheme to address:

1. a targeted and accelerated public realm capital improvement programme to fund local authorities to adapt, equip or otherwise improve public spaces for cultural and events activities, taking account of public health guidelines and of the needs of the local arts community, to include a competitive fund that would encourage the development of spaces of regional strategic importance by local authorities
2. a targeted fund to incentivise the Private Sector to activate appropriate private spaces for public attendance at artistic, cultural and entertainment events

Under this scheme Local Authorities will be encouraged to prioritise place-making projects that support cultural endeavour and enable safe social activity. Private businesses with large spaces/buildings will be incentivised to invest in the creative activation of these spaces for public enjoyment.

The scheme should encourage projects which are flexible, diverse in scale, innovative, facilitate year-round use, and are future-proofed from a health and safety perspective. The focus must be on interventions that respond to the challenges associated with COVID-19 and support the recovery of the creative, cultural, entertainment and events sector. Projects must have the potential to deliver immediate results or actions with added benefits for tourism and the hospitality sector.

Local authorities could collaborate to create spaces of scale on a regional basis, supporting Creative Ireland's programme to support artists to animate public spaces. Other bodies that manage state lands and property such as the OPW and the National Parks and Wildlife Service should also seek to develop multi-functional spaces to support cultural activity and safe public engagement.

Project Ireland 2040 declares one of its key objectives to be: *A society where individual wellbeing is the cornerstone of all public policy.* Deriving from that plan, the capital development programme for the cultural sector outlined in **Investing in Our Culture, Language and Heritage 2018-2027** states that *arts and culture function as a robust social infrastructure and underpin individual wellbeing.* That programme merits review to ensure that, as necessary it is adapted to take account of the experience of 2020.

Details of the proposed operation of the scheme are included in Appendix 4 (page 46).

Primary responsibility for implementation of this recommendation:

- **Department of Housing, Local Government and Heritage**
- **Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media,**
- **Local Authorities**

10

The Issue: Addressing the Environmental Impact of Arts, Cultural and Event Activities

Climate disruption is already having multiple and wide-ranging impacts on Ireland's environment, natural resources, economy and society. Radical transformation is required to address the consequences of these impacts. The new National Economic Plan has sustainability at its core, and commits to Ireland's transition to a low carbon economy. Government policy on climate action identifies the nature and scale of the challenge to our norms – including personal, social and cultural behaviours – if Ireland is to achieve the goal of net zero carbon emissions by 2050. The policy states clearly that it is only *by integrating sustainable policies into all aspects of our society and economy* that the challenge can be met.

Engaging the Public on Climate Change through the Cultural and Creative Sectors (2019)²⁷, a report published by Creative Ireland sets out how the cultural and creative sectors can play an important role in assisting people to understand and engage with many aspects of climate change. These sectors have the potential to make a distinctive contribution to informing the just transition to a more inclusive, connected and regenerative way of conducting our lives. Developing full commitment and increased fluency in respect of climate and environmental literacy among our cultural practitioners will incentivise them (i) to make changes within their own immediate sector and its behaviours; and (ii) to harness the power and vision of their creative practices to communicate the environmental challenges we face, and to provide inspiration about the exciting challenges of embracing the necessary transformations, at an individual and community level. The recovery time for these sectors, as well as the reflective perspectives that COVID-19 urges upon us, present an opportunity for Ireland's creative sector to address climate and environmental issues *now* in order to contribute distinctively towards the building of a better – because more sustainable – shared future.

Already in place is the **Screen Greening Coalition** (BAI, RTÉ, TG4, Virgin Media Television, Screen Ireland and Screen Producers Ireland) who are collaborating to reduce the carbon emissions of the AV sector by adopting more sustainable production practices as standard. From 2021, Irish productions can apply for the Albert Sustainable Production Certificate for their production. This is an international mark, recognising and recording how a production has actively worked to reduce its carbon footprint.

The Solution:

Recommendation 10

Establish and fund a Creative Green Programme.

Create and implement a programme of sustainable practices in the sectors *via* an internationally recognised Green Certification Programme. Informed by research and actions already undertaken nationally and internationally, and in particular by existing sustainability actions of Local Authority Environmental Awareness Officers, Screen Ireland (Green Production Toolkit), the Green Arts Initiative²⁸, Native Events, Julie’s Bicycle, and other stakeholders, resources would be allocated to representative bodies in the Arts and Events sectors and Local Authorities to collaboratively design, deliver and monitor the programme.

The first strand of this programme will focus on supporting the creative sector with practical advice and resources to reduce carbon footprint and overall environmental impacts. It will enable organisations to develop and validate Environmental Policies and Action Plans, underpinned by relevant legislation and EU Green Deal, key themes that can be used to achieve and maintain “Creative Green Certification” for their organisations, venues, festivals and events.

A second strand of this programme would focus on delivering increased environmental literacy and behavioural change across wider but related sectors like media, tourism and sports through promoting a collaborative and unified approach. It will enable sector-wide reporting and so allow for establishing a baseline and industry benchmarking, thereby creating opportunity to reduce waste, CO² emissions and resource inefficiencies.

A third strand would be the harnessing of cultural actions and creative practice to generate increased public awareness and commitment to realising – by individual and community behavioural change – the national goal of a carbon-neutral society.

Details of the proposed operation of the scheme are included in Appendix 4 (page 47).

Primary responsibility for implementation of this recommendation:

- *Department of Environment, Climate and Communications*
- *Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media*



Ireland's rich and varied cultural, artistic and entertainment assets are what drive our tourism success. Fáilte Ireland's research tells us that our unique artistic and cultural offering are a genuine source of competitive advantage for the Irish tourism industry.

Paul Carty – Former CEO Guinness Storehouse, Interim Chair Fáilte Ireland.

Appendices

Appendix 1

Membership of the Taskforce

MEMBER	ORGANISATION
Clare Duignan	Chair
Colette Byrne	County and City Management Association
Denise Chaila	Artist
Jane Daly	Co-Director, Irish Theatre Institute
Pearse Doherty	Event Industry Alliance
Angela Dorgan	Chair, National Campaign for the Arts
Conor Falvey	Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media
Désirée Finnegan	CEO, Screen Ireland
Elaine Geraghty	CEO, Screen Producers Ireland
Martin Hayes	Musician
Andrew Hetherington	CEO, Business to Arts
Rónán Hession	Department of Social Protection
Maureen Kennelly	Director, The Arts Council
Mary McCarthy	Council of National Cultural Institutions
Eleanor McEvoy	Irish Music Rights Organisation
Aoife McWeeney	Department of Health
Elaine O'Connor	Event Industry Alliance
Karan O'Loughlin	Irish Congress of Trade Unions & Irish Equity
Micheál Ó Fearraigh	Ealaín na Gaeltachta
Secretariat	
Fergal Curtin	Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media
Tadhg O'Shea	Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media

Appendix 2

Terms of Reference

The Taskforce will prepare a report for the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media including a set of recommendations on how best the arts and culture sector can adapt and recover from the unprecedented damage arising from the COVID-19 pandemic. The sector includes culture, the arts, the audiovisual industry and the live entertainment industry.

Taking as its starting point, the research and evidence of the devastating impact of the pandemic on the sector compiled by the Department, the Arts Council and other stakeholders, the Taskforce will:-

- adopt a solution-focused approach;
- seek sector-specific expert input and consult with stakeholders;
- invite additional individuals or expertise to attend meetings on an ad hoc basis, as it deems necessary;
- focus on providing intelligence and recommendations for an expected on-going and varying impact of COVID-19 restrictions;
- identify immediate and medium term goals for recovery and sustainability in the sector;
- identify possible policy initiatives or impediments to a robust sustainable recovery in the sector;
- recommend whole of Government policy initiatives and actions to support the sector;
- report to the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media the 31 October 2020 in order to provide the Government with an action-plan for the sector.

Appendix 3

Reports considered by the Taskforce

1. **Irish Music Rights Organisation.** Pre-Budget Submission.
2. **The Socio-Economic Value of Music to Ireland in 2017.** Irish Music Rights Organisation.
3. **Events Industry Ireland.** Pre-Budget Submission.
4. **EPIC Working Group.** Pre-Budget Submission.
5. **Music and Entertainment Association of Ireland.** Pre-Budget Submission.
6. **National Campaign for the Arts (NCFA).** Pre-Budget Submission.
7. **(NCFA): Oireachtas Special Committee on COVID-19 Recovery in the Arts Industry.**
8. **Screen Composers Guild of Ireland.** Submission to Arts and Culture Recovery Taskforce.
9. **“Survive Adapt Renew”.** Report of the Expert Advisory Group June 2020 to the Arts Council
10. **Audiovisual Ireland (IBEC).** Pre-Budget Submission.
11. **Western AV Forum.** Pre-Budget Submission.
12. **Ardmore/Troy.** Pre-Budget Submission.
13. **Screen Ireland.** Pre-Budget Submission.
14. **Screen Producers Ireland.** Pre-Budget Submission.
15. **Wild Atlantic Pictures.** Pre-Budget Submission.
16. **Arts Council.** Pre-Budget Submission.
17. **Irish Street Arts, Circus & Spectacle Network.** Pre-Budget submission.
18. **Words Ireland.** Pre-Budget Submission.
19. **Museums and the Road to Resilient Recovery in Ireland.** The Irish Museums Association.
20. **National Museum of Ireland.** Submission to Arts and Culture Recovery Taskforce.
21. **National Library of Ireland.** Submission to Arts and Culture Recovery Taskforce.
22. **National Gallery of Ireland.** Submission to Arts and Culture Recovery Taskforce.
23. **Dublin Festivals Group.** Submission to Arts and Culture Recovery Taskforce.
24. **Creative Scotland.** Audience Intentions Survey (2020).
25. **Performing Arts Educators.** Speech and Drama Teachers of Ireland. Submission to Arts and Culture Recovery Taskforce.
26. **Employment and Economic Impact Assessment of COVID-19 on the Arts Sector in Ireland.** Arts Council. June 2020.

27. **Employment and Economic Impact Assessment of COVID-19 on the Arts Sector in Ireland**
Commissioned by the Arts Council / An Chomhairle Ealaíon. October 2020
28. **OECD Policy Responses to Coronavirus (COVID-19)**. Culture shock: COVID-19 and the cultural and creative sectors. September 2020
29. **Royal Shakespeare Company (RSC)** submission to the UK Parliament Digital, Culture, Media, and Sport Select Committee Enquiry on the Impact of COVID-19.
30. **Culture 2025-A National Cultural Policy Framework to 2025**
31. **Rebooting the Economy: The Arts and Entertainment Sector. The Impact on Funding from Business Partnerships**. Submission made to the Special Committee on COVID-19 by Business to Arts (June 2020).
32. **Investing in Our Culture, Language and Heritage 2018-2027**
33. **Project 2040** Policy Documents
34. **Directive (EU) 2019/790 Of The European Parliament and of the Council on Copyright and Related Rights in the Digital Single Market**
35. **Arts Council/CCMA: A Framework for Collaboration**
36. **National Economic Plan**.
37. **The basic income experiment 2017–2018 in Finland**. Preliminary Results. Reports and Memorandums of the Ministry of the Social Affairs and Health. 2019.
38. **Engaging the Public on Climate Change through the Cultural and Creative Sectors (2019)**, a report published by Creative Ireland.
39. **Programme for Government. Our Shared Future**.

Appendix 4

Recommendation 1																
Implementation:	<p>The proposed mechanism for rolling out the Universal Basic Income (UBI) could be through the establishment of a pilot project as envisaged in the Programme for Government which would last three years.</p> <p>The pilot could involve an unconditional state payment paid at the level of National Minimum wage (€10.20 per hour from January 2021). This payment would be in lieu of an alternative primary weekly social welfare payment. All other income would then be earned separately and subject to taxation at the marginal rate. Secondary social welfare payments currently held on the basis of needs, e.g. rent supplement, or non-weekly payments (such as child benefit or domiciliary care allowance) would also be retained. The Scheme should be suitable for both employed and self-employed workers in the sector.</p> <p>The scheme could be ‘opt-in’ and artists, creatives and other cultural workers who don’t opt in can be used as a control group against which to measure the pilot. There is evidence from existing statistics that artists on the Professional Artists Social Protection Scheme returned to work at a faster pace than workers on the general jobseekers payment.</p> <p>The following are proposed as key features of the UBI:</p> <ul style="list-style-type: none"> – The setting of the level of payment at the level of the National Minimum Wage – No means test requirement to take part in the pilot UBI 															
Cost	<p>PUP figures at 22 October show 7,042 people claiming PUP in the category “Arts, entertainment and recreation” (this includes sports). These payments roughly break down as follows:</p> <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr style="background-color: #333; color: white;"> <th></th> <th>€ 203</th> <th>€ 250</th> <th>€ 300</th> <th>€ 350</th> </tr> </thead> <tbody> <tr> <td style="text-align: left;">People</td> <td>2,454</td> <td>1,555</td> <td>1,118</td> <td>2,613</td> </tr> <tr> <td style="text-align: left;">% of sector</td> <td>31.7%</td> <td>20.1%</td> <td>14.4%</td> <td>33.8%</td> </tr> </tbody> </table> <p>On this basis, we can assume a blended average PUP payment of some €276 per week. According to the Central Statistics Office (CSO), in Q2 2020, average weekly paid hours were 31.9. A UBI at the National Minimum Wage of €10.20 per hour for 31.9 hours, that yields a weekly payment of €325.38 per week. Average earnings in arts, entertainment and recreation are €584.84, so the UBI provides an average replacement rate of 55.6%. On average a UBI on these terms would be €49.38 per week higher than the average PUP payment for the sector, or an additional €2,567 pa. The UBI would cost an additional €2.5m per annum (over and above the current PUP cost) per 1,000 participants in the pilot.</p>		€ 203	€ 250	€ 300	€ 350	People	2,454	1,555	1,118	2,613	% of sector	31.7%	20.1%	14.4%	33.8%
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% of sector	31.7%	20.1%	14.4%	33.8%												
Likely start date	– 2021															
Key Stakeholders	<ul style="list-style-type: none"> – Department of Enterprise, Trade and Employment – Department of Social Protection – Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media 															

Recommendation 2

Implementation	<p>For the VAT Compensation Scheme:</p> <ul style="list-style-type: none"> – An applicant would need to be accredited by the Arts Council or a representative / industry body for individuals / sole-traders; – The accredited status would remain valid for a minimum of two years, during which the applicant would be able to apply for this scheme; – Applicants would need to illustrate to the satisfaction of the accrediting body that they are actively engaged in professional activity in a relevant field and are unable to reclaim VAT; – Applicants would file an annual claim to the Revenue Commissioners for a proportionate refund of qualifying VAT incurred by them in a calendar year; – There would be a deadline of 30 June the following year, after which claims would not be accepted.
Cost	The Taskforce estimates a minimum of €10 million per annum for the sector. The new VAT compensation scheme should be at an equivalent level to the Charities VAT Compensation Scheme.
Likely start date	– June 2021
Key Stakeholders	– Department of Finance

Enhancements to Existing Tax Legislation

In the process of assessing a considerable long-list of potential tax changes to benefit the sector, the Taxation working group considered compelling arguments for the following four recommendations. It was believed that if due consideration was given to each and the changes were implemented, they would have a significant impact on many stakeholders. These include artists that qualify for tax exemption and how they can manage the volatility of their earnings; the reputation of the Irish screen industry and the scale of productions it can attract; and the ways to attract investment to commercial companies in the sector in the future as opposed to their productions or projects.

Implementation	<p>Section 195 Taxes Consolidation Act 1997 (as amended)</p> <ul style="list-style-type: none"> – A provision be inserted in Section 195 Taxes Consolidation Act, such that to the extent that where none, or profits/gains less than €50,000 have been earned by the tax payer in the year of assessment in respect of the approved work, that the differential may be added to the amount the taxpayer is entitled to have disregarded for income tax purposes for up to 5 years, in respect of the approved piece of work – Qualification of artist tax exemption to include creative and original audiovisual works of cultural merit, either through interpretation or technical amendment <p>Section 481 Taxes Consolidation Act, 1997 (as amended)</p> <ul style="list-style-type: none"> – The Department of Finance & Department of Tourism, Culture, Arts, Gaeltacht, Sport & Media working to ensure legislation is in line with policy objectives for the film sector's growth. – Due consideration is given to increasing the cap of €70m to maximise the opportunities to attract large budget productions to film in Ireland as recommended in the Economic Analysis of the Audiovisual Sector in the Republic of Ireland published by Olsberg. <p>Employment Investment Incentive Scheme (EIIS)</p> <p>Due consideration is given to the Arts, Culture, Live Entertainment & Events Sector during the review of EIIS by the Department of Finance, which was committed to in Budget 2021. This review should aim to attract additional commercial investment into indigenous companies in the sector and the retention of their IP.</p>
Cost	N/A
Likely start date	2021
Key Stakeholder	– Department of Finance

Recommendation 4	
Implementation	<p>The implementation of a Business Support Grant Scheme for the SMEs of the events sector would be conditional on a significant and substantial reduction in turnover from 2019, showing that their substantive income is from the Live Entertainment or Events. Fulfilling the following criteria would be required to be eligible:</p> <ul style="list-style-type: none"> – Being a limited company – Having rateable premises – A percentage reduction of turnover based on the table below, for the same period 2019 – Able to provide robust proof that the business is substantially and primarily a supplier to the live event, arts and entertainment industry, closed by the ban on mass gatherings – Applicable until public health guidelines permit the opening of places of entertainment and the running of live events at more than 60% of capacity. <p>The payments could be based on a COVID-19 Restrictions Support Scheme (CRSS) style assessment of previous turnover, however tiered to help those most in need:</p> <ul style="list-style-type: none"> – €125,000 per company that has lost 80 % - 100% of business (€5,000 weekly payment x 25 Weeks until May 2021) – €75,000 per company that has lost 60 % - 80% of business (€3,000 weekly payment x 25 Weeks until May 2021) – Payments made by Revenue, in a similar manner to the CRSS scheme.
Cost	Estimated cost is €40,000,000
Likely start date	– November 2020
Key Stakeholders	– Department of Enterprise, Trade and Employment

Recommendation 5	
Implementation	<p>In Sustaining Local Authority Capacity to Support Arts, Culture, Live Entertainment and Events:-</p> <ul style="list-style-type: none"> – Funding is channelled through Creative Ireland/Arts Council Programme to Local Authorities with clear criteria for its allocation. The amount of subvention can be based on verifiable 2020 budgets as adopted by Local Authorities and additional costs incurred by Arts Sector in meeting COVID-19 guidelines/ standards. This approach will ensure that the funding provided is realistic and is ring fenced for the arts and creative sector locally. <p>Outlined below are administrative changes that would support the sector:</p> <ul style="list-style-type: none"> – Advance payments to enable investment and provide certainty to the arts and creative sector – Early notification of funding allocations for 2021 – Simplify the administrative burden and costs associated with some funding streams to free up time of the LA Arts Office to support arts on the ground and deliver programmes – Focus on supporting and consolidating various funding streams to build sustainable events and festivals – Pre-payments mechanism to Local Authorities – Review of KPIs to reflect current operating environment.
Cost	Needs to be determined by Local Authorities and Government when there is visibility of 2021 income and expenditure
Likely start date	– January 2021
Key Stakeholders	<ul style="list-style-type: none"> – Department of Housing, Local Government and Heritage – Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

Recommendation 6	
Implementation	<p>Ensuring Wellbeing:</p> <ul style="list-style-type: none"> – Mental Health Supports: Minding Creative Minds’ (MCM)²³ business model and part-time administration framework is already in place and will require financial support to roll its supports out beyond the music sector (in collaboration with arts resource organisations), so that it can grow numbers incrementally. – Deliver a coherent, cross sector , national communications strategy to reach artists and arts workers and individual practitioners often working in isolation – Bespoke Supports: Professional art form resource organisations and event sector groupings will co-ordinate necessary artist/arts worker supports/services drawing on their expertise, access to a client/membership base and specialised sectoral knowledge.
Cost	<p>Assuming the estimated arts/culture sector population is 55,000.</p> <ul style="list-style-type: none"> – Mental Health: Minding Creative Minds funding allocation €350,000 x 3 years. – Art form Resource Organisations/Events sector: €400,000 x 3 years. – 2021 - 2023: Total Allocation €2,250,000 – Long term objective (2024) is establishment of national arts/culture/events/AV Freelancers’ Assistance Programme.
Likely start date	<ul style="list-style-type: none"> – Extension of mental health supports delivered by MCM can begin late November. – Art form resource organisation/event sector would arrange the setting up of a voucher system (based on existing LEO model) for access to specialised therapy/ advice and can be in place by year end 2020. – Winter is typically a tough time for people in the events and performing arts sector as work is limited. This year work is non-existent and therefore provision of accessible supports is essential with immediate effect.
Key Stakeholders	<ul style="list-style-type: none"> – Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

Recommendation 7	
Implementation	<p>Capacity Building and Upskilling</p> <ul style="list-style-type: none"> – Delivery will involve stakeholder collaboration and complementarity across sectors encouraging cross-pollination and connectivity. Existing models will be employed for some elements of the implementation e.g. distribution of small capital grants. – Scheme will be as ‘light touch’ as possible with an uncomplicated application process and a quick turn around on decisions. – The scheme will recognise and respond to the bespoke and specialised nature of capacity building needs in the sector. – Funds could be allocated on a regional basis depending on need, numbers of artists/workers residing in different counties and to ensure national inclusion and access. – Funding would be allocated to cover the estimated COVID-19 recovery and adjustment period e.g. 24 months. – A sectoral Training Needs Assessment would be commissioned alongside this initial programme to influence future provision, both academic and sectoral.
Cost	<p>A total of €4,000,000 comprising</p> <ul style="list-style-type: none"> – €3,000,000 – Upskilling – €1,000,000 – Small Capital grants
Likely start date	<ul style="list-style-type: none"> – As soon as possible
Key Stakeholders	<ul style="list-style-type: none"> – Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media – Arts Council

Recommendation 9

<p>Implementation</p>	<p>To re-imagine our outdoor public spaces:-</p> <p>Creative Activation Fund:</p> <ul style="list-style-type: none"> – Creative Activation Fund of up to €250,000 for each Local Authority annually for 2 years (2021 & 2022). – This funding would be made available to each Local Authority to apply for support proposals for upgrading /adapting public realm spaces for creative animation. – Each Local Authority would identify site responsive proposals relevant to local needs and circumstances. <p>Regional Project Fund:</p> <ul style="list-style-type: none"> – Local Authorities would also be able to avail of a competitive regional/ collaboration fund of €5 million which would allow for the provision of projects of significant scale which have regional significance. Projects would be led by a Local Authority in cooperation with other stakeholders. <p>Both the Creative Activation and Regional Projects must focus on the delivery of infrastructure to support arts, culture, events and festivals including outdoor and indoor cultural spaces.</p> <p>Implemented and administered through a specific call for funding applications through a newly designed special accelerated activation fund, similar to Town and Village Renewal model, with clear criteria relating to the provision and adaptation of public realm and public spaces to support arts, creative activities, festivals and events.</p> <p>Matched funding requirement of 10% to encourage Local Authorities and private operators to avail of the funding. Up to 90% of the total cost for each approved project would be provided with the remaining 10% being provided through the Local Authority. Up to 5% could be provided in kind with a minimum of 5% cash contribution.</p> <p>Privately Operated Venues Fund</p> <ul style="list-style-type: none"> – Competitive fund of €1.5 million to private operators to activate privately owned spaces through programming and commissioning. – Open Call
<p>Cost</p>	<ul style="list-style-type: none"> – €7.750 million in 2021 and 2022 (€250k Per Local Authority) – €5 million in 2021 and 2022 for regional collaboration projects – €1.5 million for privately operated venues in 2021 and 2022.
<p>Likely start date</p>	<ul style="list-style-type: none"> – January 2021
<p>Key Stakeholders</p>	<ul style="list-style-type: none"> – Department of Housing, Local Government and Heritage – Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media – Local Authorities

Recommendation 10

Implementation	<p>Building on the work done to date by the Green Arts Initiative Screen Ireland's Green Production Toolkit, Local Authorities, Native Events, Julie's Bicycle, and other stakeholders, funding would be allocated to design and deliver a Creative Green Programme initiative for arts, culture, events and the AV sector in Ireland. The sample structure is:</p> <p>Initiative 1</p> <ul style="list-style-type: none"> – Establishment of a Creative Green Certification resource (and website) – Consultation process with the relevant stakeholders – Sector specific guidelines will be created for: <ul style="list-style-type: none"> – Theatres, Cinemas, Museums, & Arts Centres – Festivals & Outdoor Events – Indoor Venues & Events – Stadiums & Arenas – Film & TV Production – Introduction of online tools and resources, e.g. the Creative Green (CG) Tools (UK Model), <p>Initiative 2</p> <ul style="list-style-type: none"> – Series of workshops, training events and online webinars for organisations focussed on guidelines, requirements, myth busting, increasing confidence, supports available, and inspiration. – Introduction of Creative Green Certification that can be applied across the sectors. <p>Initiative 3</p> <ul style="list-style-type: none"> – Environmental Programme for funders to incentivise organisations and achieve all-island visibility and results. – Reporting process to include environmental impact data, policies and action plans enabling organisations to sustain their Creative Green Certification. – Setting up of an independent unit/body to ensure long term Sustainability/ Green monitoring, evaluation, development and policy delivery across the arts/ events sector <p>Initiative 4</p> <ul style="list-style-type: none"> – Introduction of mandatory reporting process across the sectors. – Programme to be expanded to create an overarching long-term regenerative strategy and vision for the sector. <p>The long-term objective is for the arts and events sector to drive public awareness and for Ireland to be a world leader in the area of sustainability and greening the arts.</p>
Cost	€1.65 million per year over three years. Total €5 million
Likely start date	– January 2021
Key Stakeholders	<ul style="list-style-type: none"> – Department of Environment, Climate and Communications. – Department of Tourism, Culture, Arts, Gaeltacht, Sports & Media

Appendix 5

Arts, Culture, Audiovisual, Live Entertainment and Events sectors²⁹ COVID-19 related Government funding to date

In 2020

As the crisis deepened in 2020, the Government provided additional supports for the arts, culture, audiovisual and live entertainment sectors. In June 2020, an additional €20m was allocated to the Arts Council, as well as €5m to secure the future of key cultural facilities throughout Ireland and for the production of high-quality digital art and on-line performances.

Later, the July Stimulus saw €5m allocated to a pilot Performance Support Package to assist venues and promoters of live performance in music and theatre. A TV Drama Fund of €3m was provided as well as €5m for a Production Support Package to assist the film and TV drama sector to re-start and continue - both are administered by Screen Ireland. A Culture Fund of €10m provided additional funds for Creative Ireland to employ artists through the Creative Youth and Creative Communities programmes and to support the commissioning of artists to produce creative content for national broadcast. A dedicated fund for musicians was set up in recognition of the particular difficulties being experienced by music performers across all genres. A further €5m was provided to the Arts Council as which broadened its reach in 2020, to those affected by the pandemic who would not previously have been beneficiaries of support.

In the meantime, organisations and individuals in the sector have access to the universal supports of the Temporary Wage Subsidy Scheme and the Pandemic Unemployment Payment respectively.

Budget 2021

In 2021, the arts, culture, audiovisual and live entertainment sectors will receive Government resources of €135m (74%) more than the amount allocated at the beginning of 2020. Of this

- €50m will go to the Arts Council bringing its 2021 allocation to €130m allowing it to help artists, arts workers and arts organisations come through this crisis and play their part in the national recovery;
- €9m will go to Screen Ireland bringing its allocation to just over €30m in 2021;
- Building on the new 2020 scheme, €50m is allocated for live performance events to take place in 2021 in venues across the country
- The National Concert Hall will receive an increase of €8m for the transfer of the National Symphony Orchestra from RTÉ, enabling its establishment as a world class orchestra;
- The Decade of Centenaries 2021 allocation will be €5m, up from €2m in 2020.
- The balance will provide for an increased capital programme incorporating a scheme of capital grants for equipment as well as further support for First Music Contact's the successful Music Scheme.
- Organisations and individuals in the sector continue to have access to the universal supports of the Employment Wage Subsidy Scheme and the Pandemic Unemployment Payment.

Appendix 5

Endnotes

- 1 Employment and Economic Impact Assessment of COVID-19 on the Arts Sector in Ireland http://www.artscouncil.ie/uploadedFiles/Employment_and_Economic_Impact_Assessment_of_COVID-19_EY_Oct2020.pdf
- 2 Economic Analysis of the Audiovisual Sector in the Republic of Ireland A Report from Olsberg•SPI with Nordicity <https://www.chg.gov.ie/app/uploads/2018/06/economic-analysis-of-the-audiovisual-sector-in-the-republic-of-ireland.pdf>
- 3 EPIC Working Group <https://www.epicwg.com/an-open-letter>
- 4 *National Economic Plan Stakeholder Engagement: October 2020: Summary of Breakout Sessions* <https://www.gov.ie/en/publication/60532-national-economic-plan-stakeholder-engagement-summary-report-of-breakout-sessions/>
- 5 The events industry is not one that is traditionally categorised within culture, even though it employs a highly skilled specialist and creative workforce in staging concerts, exhibitions, trade shows, sporting events, festivals, product launches, conferences and many more. References in the report to sectors should be read as referring to the five broad categories above.
- 6 Arts and Culture Recovery Taskforce, Terms of Reference – See Appendix 2.
- 7 The European Commission has defined the ‘Cultural and Creative Sectors’ as covering in particular architecture, archives and libraries, artistic crafts, audiovisual (including film, television, video games and multimedia), cultural heritage, design (including fashion design), festivals, music, performing and visual arts, publishing and radio. (European Commission Communication on ‘Promoting cultural and creative sectors for growth and jobs in the EU’; COM 2012 537 final, dated 29.09.2012)
- 8 Resilience and Recovery 2020-2021. Plan for living with COVID-19. <https://www.gov.ie/en/publication/e5175-resilience-and-recovery-2020-2021-plan-for-living-with-covid-19/>
- 9 Throughout this report, ‘sector’ refers to the arts, culture, AV, entertainment and live events sectors. [i] Employment and Economic Impact Assessment of Covid-19 on the Arts Sector in Ireland Commissioned by The Arts Council / An Chomhairle Ealaíon http://www.artscouncil.ie/uploadedFiles/Employment_and_Economic_Impact_Assessment_of_COVID-19_EY_Oct2020.pdf [ii] Event Industry Ireland 2020.
- 10 OECD Report. <https://www.oecd.org/coronavirus/policy-responses/culture-shock-COVID-19-and-the-cultural-and-creative-sectors-08da9e0e/>
- 11 Programme for Government <https://static.rasset.ie/documents/news/2020/06/draft-programme-for-govt.pdf>
- 12 The basic income experiment 2017–2018 in Finland. Preliminary Results https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161361/Report_The%20Basic%20Income%20Experiment%2020172018%20in%20Finland.pdf
- 13 Arts During Lockdown National Survey June 2020 undertaken by Behaviour & Attitudes on behalf of the Arts Council. It is noted in the research report that *at the time of this fieldwork (June 2020) it was beginning to feel that the worst of the virus may be over* http://www.artscouncil.ie/generic_content.aspx?id=41698
- 14 Directive (EU) 2019/790 Of The European Parliament and of the Council on Copyright and Related Rights in the Digital Single Market <https://eur-lex.europa.eu/eli/dir/2019/790/oj>

- 15 The Directive came into force on 6 June 2019, which means that the deadline for its transposition into national legislation is 7 June 2021.
- 16 EU Audiovisual Media Services Directive <https://ec.europa.eu/digital-single-market/en/audiovisual-media-services-directive-avmsd>
- 17 EPIC Working Group <https://static1.squarespace.com/static/5ec52a7d672ba22277b0e194/t/5f60aebaa5a3ef4c03bb8623/1600171710125/EPIC+Pre+Budget+Submission+2020+v4.pdf>
- 18 Arts Council/CCMA A Framework for Collaborations <http://www.artscouncil.ie/uploadedFiles/FrameworkforCollaboration.pdf>
- 19 <https://www.gov.ie/en/campaigns/healthy-ireland/?referrer=http://www.gov.ie/healthyireland/>
- 20 Culture 2025 – A National Cultural Policy Framework to 2025 <https://www.chg.gov.ie/arts/culture/culture-2025-2/>
- 21 <https://www.chg.gov.ie/app/uploads/2020/01/culture-2025.pdf> (page 26).
- 22 <https://www.firstfortnight.ie/>
- 23 <http://mindingcreativeminds.ie/>
- 24 Programme for Government Our Shared Future <https://static.rasset.ie/documents/news/2020/06/draft-programme-for-govt.pdf>
- 25 Making Great Art Work <http://www.artscouncil.ie/arts-council-strategy/>
- 26 As of June 2020, there is widespread concern at attending live arts events – the key distinction however is between indoor and outdoor venues. (B&A June 2020 National Survey for the Arts Council).
- 27 Engaging the Public on Climate Change through the Cultural and Creative Sectors <https://www.creativeireland.gov.ie/app/uploads/2019/12/Engaging-the-Public-on-Climate-Change.pdf>
- 28 <https://www.theatreforum.ie/green-arts-initiative-in-ireland/>
- 29 Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media <https://www.gov.ie/en/organisation/department-of-tourism-culture-arts-gaeltacht-sport-and-media/>



First Fornight; it's in the Blood!; Gifty Wiafe at Project Arts Centre (Photo: Edel Doran)



Top: Both Sides of the Lough, Leitrim and Sligo, National Creativity Fund /
Bottom: Glucksman, The Classroom Museum, with UCC, 2019

