

The economic situation & business development needs of
Migrant and Culturally diverse artists in the Cultural &
Creative sectors in Ireland

Ian Oliver

Table of Contents

EXECUTIVE SUMMARY	4
INTRODUCTION	14
WHY IS THIS IMPORTANT?.....	15
THE CENTRE FOR CREATIVE PRACTICES	17
HYPOTHESIS	18
RESEARCH OBJECTIVES	19
GENERAL OBJECTIVE OF THE RESEARCH	19
SPECIFIC OBJECTIVES.....	19
RESEARCH QUESTIONS	21
BACKGROUND	23
CULTURAL DIVERSITY AND MINORITY GROUPS	23
MIGRATION INTO IRELAND	24
TOLERANCE, MULTICULTURALISM & INTERCULTURALISM.....	24
THE ROLE OF CULTURE AND THE ARTS IN THE INTEGRATION OF REFUGEES AND MIGRANTS	25
DIVERSITY IN IRELAND	27
ECONOMIC CONTRIBUTION OF MIGRANTS	29
CREATIVE AND ARTISTIC ENTREPRENEURSHIP	30
LITERATURE REVIEW	33
ROLE OF CULTURE AND THE ARTS IN THE INTEGRATION OF REFUGEES AND MIGRANTS.....	33
WHO EXPERIENCES DISCRIMINATION IN IRELAND?	34
THE ROLE OF CULTURE AND THE ARTS AS A FRAMEWORK AND TOOL FOR SETTLEMENT.....	34
REPORT ON THE ROLE OF PUBLIC ARTS AND CULTURAL INSTITUTIONS IN THE PROMOTION OF CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE	35
EQUALITY, HUMAN RIGHTS & DIVERSITY POLICY & STRATEGY	35
THE ENTREPRENEURIAL DIMENSION OF THE CULTURAL AND CREATIVE INDUSTRIES.....	36
RESEARCH METHODOLOGY	38
THE SURVEY – QUANTITATIVE QUESTIONS AND ANSWERS.....	39
SURVEY QUESTIONS.....	39
FOCUS GROUP – QUALITATIVE QUESTIONS AND ANSWERS.....	43
WORLD CAFE METHOD.....	43
RESULTS	45
OVERVIEW.....	45
IN MORE DETAIL.....	45

CONCLUSION.....	47
PROGRAMMES	49
RESOURCES	51
DELIVERING THE PLANNED PROGRAMME & RESOURCES	52
FURTHER RECOMMENDATIONS.....	53
BIBLIOGRAPHY	54
APPENDIX 1	55
SURVEY RESULTS IN DETAIL.....	55
APPENDIX 2.....	65
FOCUS GROUP	65
MEETING POINT 2019.....	65
IDENTIFIED NEEDS	65

Executive Summary

Introduction

The Centre for Creative Practices (CFCP), as part of its national remit, has a requirement to produce valid research on assessing the economic situation & business development needs of Migrant and Culturally diverse artists who are trying to establish themselves in the Cultural & Creative Sectors in Ireland.

The results of this research are a critical factor for the CFCP as they will determine the design and delivery of the Continuous Professional Development for Migrant and Culturally Diverse artists in Ireland.

Aim

To assess the economic situation & business development needs of Migrant and Culturally Diverse Artists in the Cultural & Creative sectors in Ireland, so as to be able to provide relevant continuous professional business development training, mentoring and resources geared specifically to meeting the identified needs.

Therefore by providing Migrant and Culturally Diverse Artists in Ireland with continuous professional business development training, mentoring and resources they have the opportunity to develop sustainable artistic practices.

Why is this Important?

We need to include the voice of all members of society if we are to have an all-inclusive population.

Cultural organisations need to become spaces for deepening the understanding of different cultures and provide room for participative and creative encounters.

Cultural organisations play a pivotal role in connecting people and in building a more cohesive and open society

In April 2018, there were 593,600 non-Irish nationals resident in Ireland accounting for 12.2% of the total population. The number of immigrants to the State in the year to April 2018 is estimated to have increased by 6.7% from 84,600 to 90,300.

2015, EU Member States' Culture Ministers agreed that, beyond providing humanitarian support to meet migrants' and refugees' immediate needs, attention had to be paid to their social and culture integration.

Integration is a two-way process meaning that it is as much about the way in which destination countries receive migrants as much as what migrants do to adapt to a new setting

Centre for Creative Practices

The Centre for Creative Practices is a national development organisation for Migrant and Culturally Diverse Artists Living in Ireland.

Hypothesis

There is a perception that the majority of migrant and culturally diverse artists in Ireland find it difficult to build sustainable artistic practices and therefore they are unable to generate an income from their artistic practice that is in line with the average full-time income in Ireland.

There is also a perceived notion that the majority of professional business development training provided for those working in the cultural and creative sector either through 3rd level education, as part of art or art related subject degree courses or through life-long learning development programmes is either not available nor related to the business development of artistic practices for migrant and culturally diverse artists in Ireland.

Therefore there's a need to access the economic situation and business development needs of migrant and culturally diverse artists working in the cultural and creative sector so that we can determine the most relevant continuous professional business development training, mentoring and resources that are geared specifically to meeting the identified needs.

Research Questions

Do Migrant and Culturally Diverse Creatives or Artists living in Ireland:

- Do they live in the country of their birth?
- What is the highest level of education they have completed?
- Do they work mostly in the artistic or creative sectors?
- What is the average income per year they generate from their artistic or creative work?
- What is their average income per year?
- Are they able to make a living from your creative work?
- What, if any, are the financial difficulties they face?
- In their creative careers, what is the most important need or requirement?
- What is the SINGLE most important factor that has held back their professional development?
- What are their THREE most important needs in developing or continuing their creative / artistic careers?

Background

The research will also look at various analysis that support this work identifying why is there a need to integrate migrant and culturally diverse artists into the local arts scene, why is it critical for the cultural and creative sector to have artists from diverse backgrounds and the benefits provided by migrant and culturally diverse to the local economy and society.

Cultural Diversity and Minority Groups

We need to include the voice of all members of society if we are to have an all-inclusive population that can give a balanced view and therefore, we need to include the voice of migrant and culturally diverse artists into the equation.

Migration into Ireland

Ireland represents a unique microcosm as it has been historically a nation of emigration however, with the enlargement of the European Union, this role has been greatly reversed and today the Irish population is made up of approximately 12% non-native people. In April 2018, there were 593,600 non-Irish nationals resident in Ireland accounting for 12.2% of the total population and the number of immigrants to the State in the year to April 2018 is estimated to have increased by 6.7% from 84,600 to 90,300. This significant influx of people from 2004 to 2018 has meant that the native Irish population has had to become tolerant of this immigrant population. (Central Statistics Office, 2019)

Tolerance, Multiculturalism & Interculturalism

Simply stated, tolerance is “recognizing and respecting other’s beliefs and practices without sharing in them” (Neufeldt, 1994). It can also be described as “a respect, acceptance and appreciation of the rich diversity of our world's cultures, our forms of expression and ways of being human. Tolerance is harmony in difference” (Teaching Tolerance, 2019)). But how can we handle tolerance? There are a number of defined models including multiculturalism and interculturalism.

“Even for people who don’t share a common language, working on a project together allows them to overcome the difficulties of trying to connect through words, and instead they can engage with their hands or bodies.” (Heng, 2019)

The Role of Culture and the Arts in the Integration of Refugees and Migrants

It is critical to know the economic situation and needs of migrant and culturally diverse artists as well as having spaces dedicated to the inclusion of migrant and culturally diverse artists into the Irish arts scene. Also it can be seen that knowing the economic situation of migrant and culturally diverse artists is critical as through this CFCP can develop specific programmes to tackle sustainability of artists and also to look at how they can utilise the

skills of migrant and culturally diverse artists to highlight social problems associated with migration, tolerance and diversity in Ireland.

Diversity in Ireland

- Almost one in eight people in Ireland have experienced discrimination over the preceding two years.
- Persons with Disabilities are more than twice as likely to experience discrimination
- People of colour are three times more likely to experience discrimination
- Irish Travellers are almost ten times more likely to experience discrimination
- Women are almost twice as likely as men to experience discrimination

Economic Contribution of Migrants

Migrants were also found to bring a rise in the gross domestic product of their host countries, while also contributing to improved global wealth distribution. In advanced economies, each 1% increase in migrants in the adult population was found to increase the gross domestic product per person by up to 2%.

Creative & Artistic Entrepreneurship

The practitioners and organisations that are thriving and continuing to deliver real value are the ones that are increasing their emphasis on innovation and adaptive change. These are the ones who are strengthening their adaptive capabilities allowing them to ideate, innovate and adapt. We need more of these cultural and creative practitioners and organisations to thrive so that they can fulfil their remit of challenging people to inspire and get inspired, to change lives, and most critically, to open minds.

Literature Review

In order to address these research questions, a review of literature was conducted. The literature review was largely informed by reports and articles based on migration, the role of culture and the arts, cultural diversity policies, public & private arts institutions and the economic situation of the arts.

Role of Culture and the Arts in the Integration of Refugees and Migrants

McGregor, Elaine, and Nora Raga. 2016

As can be seen from McGregor and Raga's research is that there is a definite need for institutions that are dedicated to the integration of migrant artists into the community, not only for the sake of the migrant but also to help the host country understand different perceptions.

Who experiences discrimination in Ireland? Evidence from the QNHS Equality Modules

McGinnity, Frances, Grotti, Raffaele, Kenny, Oona and Russell, Helen. 2017

Part of the research was to identify the amount of discrimination present in Irish society. This would help us to undertint some of the discriminatory issues facing migrant and culturally diverse populations. In knowing the discriminations present would allow us to understand some of the needs relevant to migrant and culturally diverse artists in Ireland and also allow us to understand some of the nuisances and 'unspoken' answers in the research.

The role of culture and the arts as a framework and tool for settlement

Hiebert and Bragg. 2017

One of the issues we face was how to access both public and private funding for creative and cultural programmes that are directed towards migrant and culturally diverse artists. Part of the research we were looking to observe in the literature review was president's set by governmental agencies to fund such programmes.

Report on The Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue

Report by Member States experts under the Open Method of Coordination

Having found that there was a president for funding towards programmes for migrant and culturally diverse artists our attention moved onto the attitude of the European Union (EU) towards Arts and Cultural institutions and the promotion of cultural diversity and intercultural dialogue. The reason behind this was to see if there were funding programmes available for

programmes but also to identify why the EU thought that the promotion of cultural diversity and intercultural dialogue was an activity of significant benefit to EU citizens. Culture has now been added as one of the major stands in EU policy and as such the framework for programmes and funding schemes means that access to EU funding is now possible.

Equality, Human Rights & Diversity Policy & Strategy

Dawe, Ulwyn. 2019

Having identified that there was in fact a president for national organisations to fund programmes dedicated towards migrant and culturally diverse artists our focus turned towards the attitude of Ireland national funding organisation for the arts, the Arts Council of Ireland. The aim of this part of the research was to see if they had a diversity policy in place or what funding schemes were available to organisations working with migrant and culturally diverse artists.

The Entrepreneurial Dimension of the Cultural and Creative Industries

Utrecht School of Arts (HKU), With K2M Limited and Eurokleis S.r.l. for the Education & Culture DG of the European Commission, 2010

The final aspect of the research was to look at attitudes towards entrepreneurship in the creative and artistic sector. The European Union has commissioned a survey on attitudes and the benefits of having a sustainable artistic and creative sector.

Thus our literature review has suggested that when you integrate migrant and culturally diverse artists into the community and provide them with programmes where they can gain business skills which means that they have greater access to the local markets then they can help to change perceptions. When you couple this with there being an established president to fund programmes dedicated to the promotion of migrant and culturally diverse artists then by combining the aspects of programme development with the integration of migrant and culturally diverse artists then we can help to increase tolerance and build an intercultural rather than multicultural society.

Research Methodology

For the research it was decided that we would conduct two distinct forms of research, one a survey and the second a series of focus groups at CFCP's annual Meeting Point for Migrant and Culturally Diverse artists in Ireland.

It was also felt that by using two distinct methods to collect the data we could also utilise this to ask both a mixture of quantitative and qualitative questions. It was decided to use mostly quantitative questions in the survey and qualitative questions in the focus groups.

The Survey

Conducted a survey on the Economic Situation & Needs of Migrant and Culturally Diverse Creatives / Artists in the Cultural & Creative Sector was available for completing during April – July 2019.

Received 94 responses to the survey from Migrant and Culturally Diverse Artists living in Ireland.

Focus Groups

34 Migrant and Culturally Diverse artists from Ireland participated in a 5 focus groups in a World Café style aimed at identifying the economic situation and needs of migrant and Culturally diverse artists living in Ireland.

The focus group took place the CFCP's 2019 Meeting Point on 17 June 2019 in Wood Quay, Dublin 2

Results,

Majority of respondents were female (75.53%) with an average age between 35-44 (37.23%) who do not live in their country of birth (69.15%) but who were born in Europe (77.66%) Are educated to degree level (45.74%) and work in the Arts (52.5%), either full time (25%) or part time (27.5%) but generating less than 10% of their revenue from their creative work

(35%). Their average income per year is €23,314 of which on average €7,341 was generated via their artistic or creative work.

Over nine-out-of-ten (91.50%) are unable to make enough money from their artistic or creative work to sustain themselves and so have to supplement their creative income from other sources. Nearly half (47.5%) have difficulty (22.5%) or great difficulty (25%) in making end meet financially, with 20% in arrears with their rent or mortgage and 25% in arrears with a utility bill. 57.5% of respondents are self-employed but only 37.5% earn enough to pay tax and 6% are registered for VAT but 75% have a professional qualification relating to their creative work.

However 77.5% of respondents said that if they had to start over again they would still work as an artist or creative.

The three most important factors needed for them to continue their creative career are more work opportunities (48%), more money (26%) and greater access to new markets (24%).

Conclusions

Based on the responses to our survey we will develop a series of programmes and resources aimed at increasing the economic situation and addressing the needs of Migrant and Culturally Diverse Artists living in Ireland to:

- Reflect the changing demographics of Ireland through promoting culturally diverse artists, engaging various communities in intercultural, multidisciplinary and participatory artistic programmes (12.5% of the Irish population are migrants with over 50% from EU countries).
- Facilitate culturally diverse collaborations between the existing arts providers in Ireland and migrant, culturally diverse artists and their organisations through the provision of opportunities for the local artists and arts organisations to engage in culturally diverse artistic practices.

- Provide a supportive environment for outstanding migrant, culturally diverse artist and local artists working with marginalised groups helping them to develop, create and showcase existing and new work of highest artistic quality

Further Recommendations.

As the size of the research was very small it is almost impossible to verify the results. Therefore further research would be recommended. Also further research on other geographic areas and different funding methods, such as the United States and the notion of philanthropy as opposed to state funding should be addresses.

It is critical that migrant and culturally diverse artists are given the opportunities to build sustainable careers, not only for the benefit of the artists but for the large societal benefit that it can produce as well.

Introduction

The aim of this research is to assess the economic situation & business development needs of Migrant and Culturally diverse artists in the Cultural & Creative sectors in Ireland, to inform and to provide relevant continuous professional business development training, mentoring and resources geared specifically to helping Migrant and Culturally diverse artists in Ireland to sustain their creative careers.

These programmes and resources will help to generate revenue, funding and stakeholder engagement for CFCP allowing it to have a greater impact and be financially sustainable going forward.

The Centre for Creative Practices (CFCP), as part of its national remit, has a requirement to produce valid research on assessing the economic situation & business development needs of Migrant and Culturally diverse artists who are trying to establish themselves in the Cultural & Creative Sectors in Ireland.

The results of this research are a critical factor for the CFCP as they will determine the design and delivery of the Continuous Professional Development for Migrant and Culturally Diverse artists in Ireland. In this case the CPD will encompass business development training, mentoring and resources geared specifically to help Migrant and Culturally Diverse artists to develop sustainable artistic practices and to generate a sufficient income from their artistic practice. - Culturally diverse artists, able to make their living from their art, are the condition for a thriving Cultural and Creative Sectors in Ireland that contribute to the economy and benefit the society through providing cultural goods and fostering creativity.

Between April and August 2019, the Centre for Creative Practices conducted research on the economic situation & business development needs of Migrant and Culturally Diverse trying to establish themselves in the Cultural & Creative Sector in Ireland the summary of the results are provided in Appendix 1.

Why is this important?

There is also a gap in the provision of entrepreneurial education and business development training for Migrant and Culturally diverse artists in Ireland in 3rd level education. The current education is geared towards employment and ignores the fact that 75% of all Migrant and Culturally diverse artists in Ireland end up working as freelancers and sole traders.

Finally, to help to integrate Migrant and Culturally diverse artists in Ireland to the Irish professional arts scene, and to support their sustainable careers a robust creative business development training is needed.

Such a programme has to be informed by my analysis of the current economic situation of Migrant and Culturally diverse artists in Ireland that will show their positioning in the arts scene and will define their training and mentoring needs.

In April 2018, there were 593,600 non-Irish nationals resident in Ireland accounting for 12.2% of the total population with the number of immigrants coming into the State in the year to April 2018 is estimated to have increased by 6.7% from 84,600 to 90,300.

In 2015, EU Member States' Culture Ministers agreed that, beyond providing humanitarian support to meet migrants' and refugees' immediate needs, attention has to be paid to their social and culture integration.

We need to include the voice of all members of society if we are to have an all-inclusive population. Also, integration is a two-way process meaning that it is as much about the way in which destination countries receive migrants as much as what migrants do to adapt to a new setting.

Cultural organisations need to become spaces for deepening the understanding of different cultures and provide room for participative and creative encounters as they play a pivotal role in connecting people and in building a more cohesive and open society.

Migrant and Culturally diverse artists in Ireland who become an active part in the local cultural and artistic scene become ambassadors for intercultural collaboration and exchange and fostering diversity and tolerance.

The Centre for Creative Practices

The organisation that carried out the research The Centre for Creative Practices (CFCP) is a national development organisation for migrant and culturally diverse artists in Ireland.

CFCP is acknowledged as a catalyst for promoting cultural diversity, intercultural collaboration and exchange, enabling migrant and culturally diverse artists to access resources and the local arts scene where they are able to showcase their work and build sustainable careers in the arts.

So far CFCP has provided support for over 2,500 migrant and culturally diverse artists living in Ireland and delivered over 2,000 hours of mentoring and professional development training.

CFCP supports Migrant and Culturally Diverse artists and art practices through two main streams: Programmes and Resources.

Programmes & Resources:

These include the provision of: Continuous Professional Business Development Training, Capacity Building Learning and Development Programmes offering Training, One-to-One and Peer Based Mentoring, Networking Opportunities and a Knowledge Repository of Online Resources.

Stakeholder Groups:

The main stakeholder groups for CFCP are: Migrant & culturally diverse artists; organisations dealing with migrant & culturally diverse artists; resource organisations with information relevant to migrant & culturally diverse artists; potential & existing funders; local, Regional & National arts organisations, arts professionals and artists; EU arts organisations dealing with migrant & culturally diverse artists and the general public.

The research focuses on Migrant and Culturally diverse artists in Ireland and their Continuous Professional Development training needs.

Hypothesis

Within the cultural and creative sector in Ireland there is a perception that the majority of Migrant and Culturally Diverse artists living in Ireland find it difficult to build sustainable artistic and creative practices and they are therefore unable to generate an income from their artistic practice that is in line with the average full-time income in Ireland.

There is also a perceived notion that the majority of professional business development training provided for those working in the cultural and creative sector either through 3rd level education, as part of degree courses for art or art related subject or through life-long learning development programmes is either not available nor related to the business development of artistic practices for migrant and culturally diverse artists in Ireland.

Therefore there is a need to assess the economic situation and business development needs of migrant and culturally diverse artists working in the cultural and creative sector in Ireland to identify the most effective method to deliver relevant continuous professional business development training, mentoring and resources which are geared specifically to meeting the identified needs.

Research Objectives

The Centre for Creative Practices (CFCP) has identified a gap in the market and an opportunity to meet the needs of Migrant and Culturally Diverse artists in Ireland to provide Continuous Professional Business Development Training, Mentoring and Resources

General Objective of the Research

To determine the economic situation & business development needs of Migrant and Culturally diverse artists in Ireland, to inform and to provide relevant continuous professional business development training, mentoring and resources geared specifically to helping Migrant and Culturally diverse artists in Ireland to sustain their creative careers.

To determine if there is a viable target market with the capacity to pay for Continuous Professional Business Development Training, Mentoring and Resources amongst Migrant and Culturally Diverse artists in Ireland.

Specific Objectives

- To identify what constitutes a migrant and culturally diverse artist
- To establish the economic situation of migrant and culturally diverse artists in Ireland
- To identify the economic aspirations of migrant and culturally diverse artists in Ireland
- To assess if it is economically viable to work as a migrant and culturally diverse artist in Ireland
- To establish the economic situation of migrant and culturally diverse artists in Ireland
- To identify the professional business development needs of migrant and culturally diverse artists in Ireland
- To identify the professional business development training, mentoring and resources needed by migrant and culturally diverse artists in Ireland
- To identify the potential target market size of migrant and culturally diverse artists in Ireland

- To establish the market potential for the delivery of professional business development training, mentoring and resources to migrant and culturally diverse artists in Ireland

Research Questions

- How many migrant and culturally diverse artists are working in Ireland?
 - How many migrant and culturally diverse artists are working in the cultural and creative sector in Ireland?
 - What genres for migrant and culturally diverse artists living in Ireland work in?
 - How do Migrant and Culturally Diverse Creatives or Artists living in Ireland perceive the idea of making money from their artistic work?
 - What are the economic aspirations of migrant and culturally diverse artists living in Ireland?
 - How many migrant and culturally diverse artists make a living in-line with the average full-time income in Ireland?
 - What is the average income per year of Migrant and Culturally Diverse Creatives or Artists living in Ireland?
 - What is the average income per year that Migrant and Culturally Diverse Creatives or Artists living in Ireland generated from their artistic or creative work?
 - Where and how do migrant and culturally diverse artists generate income that is not from their artistic practice?
 - Is there any disparity based on the age, gender, ethnicity, or genre of the migrant or culturally diverse artist?
-
- What is the Economic Contribution of the cultural and creative sector in Ireland?
 - Is the Economic Contribution of the cultural and creative sector in Ireland relevant to Irish society?
 - What, if any, are the financial difficulties that Migrant and Culturally Diverse Artists living in Ireland have?
 - What are the most important factors that has held back the professional development of Migrant and Culturally Diverse Artists living in Ireland?
 - What are the business development needs in starting the artistic career of migrant and culturally diverse artists living in Ireland?

- What are the most important professional business development needs Migrant and Culturally Diverse Artists living in Ireland have in developing or continuing their creative / artistic careers?
- How would the different types of training, mentoring and resources meet the business development needs of migrant and culturally diverse artists in Ireland?
- What price would migrant and culturally diverse artists in Ireland be willing to or could afford to pay for the different types of training, mentoring and resources?
- How would the provision of training, mentoring and resources affect the economic situation of migrant and culturally diverse artists in Ireland?
- In the creative careers of Migrant and Culturally Diverse Artists living in Ireland at present what is the most important need or requirement?

Background

The research will also look at various analysis that support this work identifying why is there a need to integrate migrant and culturally diverse artists into the local arts scene, why is it critical for the cultural and creative sector to have artists from diverse backgrounds and the benefits provided by migrant and culturally diverse to the local economy and society.

Cultural Diversity and Minority Groups

Defining Cultural Diversity is one of the key elements of the research. At present there is no definitive definition or approach to cultural diversity although it usually encompasses awareness that a particular community or group has a separate identity on the basis of common history, race, language, religion, culture, gender and territory. Cultural diversity is often used synonymously with minority or identity groups, including migrant communities, LGBT groups, and people with various levels of ability.

Most culturally diverse groups are oriented towards recognition and expression of their cultural identity and the protection of their rights as a group to share in the benefits of the state in which they live. An increasing number, however, are seeking various forms of political recognition or autonomy. Irrespective of the regions involved, the complaints of culturally diverse groups appear to be the same: each group feels it is being denied some of the economic, political, social and cultural rights and opportunities available to other populations in a given state. According to some estimates, 25% of the global population are from these groups who are experiencing serious deprivation in relation to born natives of a given nation state. While it should be noted that a greater percentage of these groups are in Third World countries, Western Europe has 21 such groups spread over 13 countries, constituting 7.8% of the total population, and North America has 8 groups in 4 countries, comprising 15.8% of its population (Boulding, 1990). As well, not all culturally diverse or minority groups have the automatic right to self-determination. In fact, under existing international law, minorities do not have the right to statehood or autonomy unless the state in question voluntarily grants it or is forced to cede them such rights. As Václav Havel (1993) explains, "This vast shroud of uniformity, stifling all national, intellectual, spiritual, social,

cultural, and religious variety covered over any differences and created the monstrous illusion that we were all the same."

Therefore with the rise of nationalism and populism, the advance of the far right and the far left the need for balanced debate is crucial. We need to include the voice of all members of society if we are to have an all-inclusive population that can give a balanced view and therefore, we need to include the voice of migrant and culturally diverse artists into the equation.

Migration into Ireland

Ireland represents a unique microcosm as it has been historically a nation of emigration however, with the enlargement of the European Union, this role has been greatly reversed and today the Irish population is made up of approximately 12% non-native people. In April 2018, there were 593,600 non-Irish nationals resident in Ireland accounting for 12.2% of the total population and the number of immigrants to the State in the year to April 2018 is estimated to have increased by 6.7% from 84,600 to 90,300. This significant influx of people from 2004 to 2018 has meant that the native Irish population has had to become tolerant of this immigrant population. (Central Statistics Office, 2019)

Tolerance, Multiculturalism & Interculturalism

Simply stated, tolerance is "recognizing and respecting other's beliefs and practices without sharing in them" (Neufeldt, 1994). It can also be described as "a respect, acceptance and appreciation of the rich diversity of our world's cultures, our forms of expression and ways of being human. Tolerance is harmony in difference" (Teaching Tolerance, 2019)). But how can we handle tolerance? There are a number of defined models including multiculturalism and interculturalism.

Co-chair of the Vancouver Community Dialogues Committee, Francis Heng, differentiates interculturalism from multiculturalism by analysing the way that people in the community interact with each other. (Heng, 2019)

“Multiculturalism, to me, means that people from different backgrounds and different cultures are given equal rights...but there’s no requirement for them to interact with each other. Interculturalism is where interaction becomes the missing link,” he says.

In his paper, *Interculturalism or Multiculturalism?* Quebec philosopher Charles Taylor (Taylor, 2012) argues that multiculturalism encourages the ghettoization of cultures, while interculturalism emphasises integration.

For interculturalism to happen, Heng says that people from different cultures have to interact at some point. Heng believes that art can transcend cultural boundaries, so that people of different backgrounds can come together.

“Even for people who don’t share a common language, working on a project together allows them to overcome the difficulties of trying to connect through words, and instead they can engage with their hands or bodies.” (Heng, 2019)

The Role of Culture and the Arts in the Integration of Refugees and Migrants

In November 2015, EU Member States’ Culture Ministers agreed that, beyond providing humanitarian support to meet migrants’ and refugees’ immediate needs, attention had to be paid to their social and culture integration (European Council, 2015). Herein lies an important role for cultural organisations in promoting intercultural dialogue, and “by becoming spaces for deepening the understanding of different cultures and providing room for participative and creative encounters, cultural institutions ...play a pivotal role in connecting people and in building a more cohesive and open society” (EU, 2014, p10).

It is known from research that a strong relationship exists between integration and development (Bilgili, 2014; Erdal & Oeppen, 2013; Mazzucato, 2008). However, integration is also a multi-dimensional reality that touches on economic, social and cultural factors. For example, migrants who are structurally integrated, meaning that they are accorded a full set of rights (the right to work, the right of association and so forth) are more likely to engage in transnational development related activities in their country of origin (Erdal & Oeppen, 2013; Østergaard-Nielsen, 2011).

However, it is also known that integration is a two-way process meaning that it is as much about the way in which destination countries receive migrants as much as what migrants do to adapt to a new setting.

One factor that might limit integration is discrimination and prejudice which is one key area of overlap between discussions on culture and discussion on migration. However, the cross-overs are not limited to this. Language plays a key role in integration (Esser, 2006) and the use of arts and culture can help to both promote non-verbal communication between different groups promoting intercultural dialogue as well as support migrants in language acquisition. Another example is that, in acknowledging the potential economic impact of creative industries to countries of destination, we can also start thinking about the opportunities that migration brings and shift the discourse towards a discussion of positive solutions to global challenges.

“Although integration and culture have been dominant themes in contemporary academic and policy debates, the links and intersections of migration, integration and arts and culture remain understudied. Existing studies do note, however, that painting, drama, dance, music, literature, photography, film and other art forms provide immigrants and refugees a creative space for exploration and expression of identities, for challenging discrimination and social exclusion and for fostering intercultural dialogue. “ (Migration.unu.edu, 2019)

Other migrants’ and refugees’ cultural and artistic productions develop ways of expressing the challenges of the immigrant community in the destination country and to raise the voice against discrimination, therefore having a transformative role by contributing to community cohesion, structural integration and social change (Delhay, 2008; Martiniello & Lafleur, 2008).

While arts and culture by, for and with migrants and refugees can dismantle structural barriers to integration, they can have exclusionary potential themselves. In spite of the interest of ethnic groups to attend arts and performance events, structural barriers such as the lack of financial means and languages difficulties, along with a lack of identification with some art forms and contents, can hinder the consumption of arts and culture by migrants and refugees (Le & Fujimoto, 2010).

Exclusive cultural and institutional structures can also hinder migrants and refugees to get actively involved in the arts and culture scene and, thus, limit its inclusive potential. A lack of access to resources from public organisations might impede refugees and migrants to self-organise and realise artistic and creative initiatives (Netto, 2008).

Moreover, the closed character of the formal Western art world and the potential lack of social and cultural capital of refugees and migrants further decreases their chances to enter the arts and culture scene, leaving them at the margins of cultural life (Bergsgard & Vassenden, 2015; Delhay, 2008).

Therefore it is critical to know the economic situation and needs of migrant and culturally diverse artists as well as having spaces dedicated to the inclusion of migrant and culturally diverse artists into the Irish arts scene. Also it can be seen that knowing the economic situation of migrant and culturally diverse artists is critical as through this CFCP can develop specific programmes to tackle sustainability of artists and also to look at how they can utilise the skills of migrant and culturally diverse artists to highlight social problems associated with migration, tolerance and diversity in Ireland.

Diversity in Ireland

Generally Ireland is thought of in very positive ways when we look at diversity. However, a number of surveys would tend to suggest otherwise. In a 2015 *Irish Times*/Ipsos MRBI Family Values poll people were asked to describe their sexuality, one in 25 – or 4 per cent – of respondents described themselves as gay, lesbian or bisexual. However, the real figure may well be higher, given that 10 per cent of people polled chose not to answer the question.

The Irish Human Rights and Equality Commission and the Economic and Social Research Institute published research in 2018 that examined the experience of immigrants and minority ethnic groups in the Irish labour market across four measures: employment rates; occupation; discrimination when seeking work and discrimination in the workplace. (Esri.ie, 2019)

Their findings showed that:

- “People from the Black non-Irish group are less than half (0.4 times) as likely to be employed than the White Irish group and five times as likely to experience discrimination when seeking work”
- “People from the Black Irish group are twice as likely to experience discrimination seeking work and just under three and a half times (3.4 times) as likely to experience discrimination in the workplace as White Irish”
- “Both the Black Non-Irish and Black Irish groups are much less likely to hold a managerial or professional job”

Whilst 2017 research from the QNHS Equality Modules published jointly by the ESRI and the Irish Human Rights and Equality Commission examines people’s experiences of discrimination at work, in recruitment and in accessing public services (education, transport, health, other public services) and private services (housing, banks/insurance companies, shops/pubs/restaurants). (Esri.ie, 2019)

Their findings showed that:

- “Almost one in eight people in Ireland report that they have experienced discrimination over the preceding two years.”
- “Persons with Disabilities are more than twice as likely as those without a disability to experience discrimination in all areas - at work, in recruitment and in accessing public and private services.”
- “Compared to White Irish respondents, Black respondents are three times more likely to experience discrimination in the workplace and in access to public services, and over four times more likely to experience discrimination in access to private services. White non-Irish do not differ from White Irish respondents in reported discrimination in any domain; the workplace, seeking work, or in relation to public services.”
- “Irish Travellers are almost ten times more likely than the White Irish group to experience discrimination in seeking work, and over twenty-two times more likely to experience discrimination in access to private services.”
- “Women are almost twice as likely as men to experience discrimination at work, with issues of pay and promotion frequently raised, though there are no gender differences in other areas.”

- “The 45-64-year-old group is more likely to experience discrimination seeking work than younger workers but in private services older adults, especially those over 65, are much less likely to experience discrimination.”
- “Never-married lone parents are more likely to experience discrimination in public and private services than single childless adults.”

More worrying was the trend of change over time which showed that the experiences of discrimination have changed through the economic boom, recession and early recovery. The study compares the latest 2014 data to those from identical surveys conducted in 2004 and 2010, and has found that while overall reported discrimination has remained stable, there have been significant diverging trends which include:

- “Discrimination experienced by people while seeking work has risen significantly from 5.8% in 2004 and 5.9% in 2010 to 7.4% in 2014.”
- “Discrimination in relation to the provision of private services has decreased significantly from 6.8% in 2004 to 4.7% in 2014. The biggest fall was in experience of financial institutions, though there was no fall in housing discrimination.”
- “Persons with disabilities reported a much higher experience of workplace discrimination in 2004 compared to those without a disability; this gap narrowed during the recession in 2010 but then rose again in 2014 as recovery began.”

Economic Contribution of Migrants

Having noted that the situation in regards to diversity and tolerance and the negative affects felt by migrants it is worth noting that migrants provide a huge economic contribution to the host county. Knowing this allows CFCP when talking to existing and potential funders to use this economic contribution that migrants bring as a strategic management issue in order to secure greater or new funding for their programmes and resources.

A two-year project between University College London and *The Lancet*, has proved that a common myths including claims that migrants are an economic and health burden, that they don't contribute to their host economies, and that are a burden on the host country are false and that in-fact migrants make a positive contribution to global economies.

According to the research, there were more than a billion migrants on the move in 2018, but just a quarter of these (an estimated 258 million people) crossed an international border.

It also found that despite perceptions that migration is on the rise, the rate of international migration has remained relatively stable over the last four decades, rising from 2.9% in 1990 to 3.4% in 2017.

Migrants were also found to bring a rise in the gross domestic product of their host countries, while also contributing to improved global wealth distribution. In advanced economies, each 1% increase in migrants in the adult population was found to increase the gross domestic product per person by up to 2%.

So therefore migrants and culturally diverse groups provide huge economic benefit to society, so why is it that migrant and culturally diverse artists struggle to build sustainable practices

Creative and Artistic Entrepreneurship

We live in an era of radical new economic demands and environmental changes. These demands require new ways of thinking, as such cultural and creative practitioners and organisations have to adjust and adapt to in order to survive.

Complete changes in patterns of community needs, audience requirements, generational and demographic changes, new forms of resource development and advancements in technology have shown that the old ways of doing things to promote organisational stability now need to be balanced by equally strong new ways of adaptability. If cultural and creative practitioners and organisations are to survive they need to proactively seize opportunities for change instead of merely reacting, they need to adapt, and adapt quickly. But in order to identify opportunities they need to know what constitutes an opportunity, and critically, how you can plan, validate and implement them.

Now that culture has been added as one of the cornerstones of the EU it means that more than ever cultural and creative practitioners and organisations must have the necessary entrepreneurial and business skills needed to deliver on their vision.

It has been finally realised not only in the EU but also in Ireland that the Creative and Cultural Industries are among the fastest growing and most vibrant industries with huge economic potential. The Creative and Cultural Industries provides employment to over 7 million people and generates 4.2% of the EU GDP (equivalent to what the EU28 collectively spend on Education).

85% of people working in the Creative and Cultural Industries are Freelancers (self-employed) and micro-businesses (1-3 employees). A report by Graduate Prospects published in the UK in 2005 showed that “whilst only 2.3% of all first degree graduates had become self-employed in the 6 months after graduation, over a third (36.8%) of these had studied creative arts and design subjects.”

Despite the common knowledge that self-employment and freelance work require very specific entrepreneurial skill sets, attitudes and competencies there is a common perception that entrepreneurship training for students of arts, design and media and similar creative programmes is heavily neglected and under-developed in the current Higher Education and Further Education curriculum.

Many feel that their degree courses do not adequately prepare them for careers in the Creative and Cultural Industries as freelancers or small business owners. They are not attracted by traditional forms of business and entrepreneurial training instead they require sector-specific, contextualised learning experiences that allow them to link creative practice with commercial realities.

Also in relation to developing or continuing their careers they say the biggest needs are access to external expertise and education, access to money and access to resources.

We need to encourage cultural and creative leaders and their staff to explore the power of education and personal development, to share good practices amongst colleagues and co-workers, and bring back their learned knowledge to communities, organisations and eco-systems.

The practitioners and organisations that are thriving and continuing to deliver real value are the ones that are increasing their emphasis on innovation and adaptive change. These are the ones who are strengthening their adaptive capabilities allowing them to ideate, innovate and

adapt. We need more of these cultural and creative practitioners and organisations to thrive so that they can fulfil their remit of challenging people to inspire and get inspired, to change lives, and most critically, to open minds.

The impact of culture and creativity or “**culture based creativity**” has attracted much attention in fostering and unlocking the potential of a European ‘**creative economy**’.

The increasing focus on the cultural and the creative sector has resulted in many studies, such as the UN Report on Creative Economy in 2008, which was collectively published by five international organisations (UNCTAD, UNDP, UNESCO, WIPO and ITC):

“The interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do as a leading component of economic growth, employment, trade, innovation and social cohesion in most advanced economies”.

“Entrepreneurship in these sectors means to have creative ideas and to pursue them in a commercial way, with the purpose to make a profit. However, the profit alone is not the driver; it is the creativity and the possibility to build something, the self-fulfilment or being able to pursue your own creative interests. There is a mix between the entrepreneurial side and the creative side”. (Sectoral Organisation, Structurally Strong Traditional Economy

With this in mind it is critical that we look at the economic capacity and benefits to society that having a sustainable creative and artistic sector can bring.

Literature Review

In order to address these research questions, a review of literature was conducted. The literature review was largely informed by reports and articles based on migration, the role of culture and the arts, cultural diversity policies, public & private arts institutions and the economic situation of the arts.

“A diverse cultural scene can also have positive economic spillover effects which can both increase economic opportunities for migrants to integrate as well as contribute in general to city development through, for example, cultural tourism (UNESCO et al, 2015).”

Role of Culture and the Arts in the Integration of Refugees and Migrants

McGregor, Elaine, and Nora Raga. 2016

As can be seen from McGregor and Raga’s research is that there is a definite need for institutions that are dedicated to the integration of migrant artists into the community, not only for the sake of the migrant but also to help the host country understand different perceptions.

“Exclusive cultural and institutional structures can also hinder migrants and refugees to get actively involved in the arts and culture scene and, thus, limit its inclusive potential. A lack of access to resources from public organisations might impede refugees and migrants to self-organise and realise artistic and creative initiatives.

Moreover, the closed character of the formal Western art world and the potential lack of social and cultural capital of refugees and migrants further decreases their chances to enter the arts and culture scene, leaving them at the margins of cultural life.”

Who experiences discrimination in Ireland? Evidence from the QNHS Equality Modules

McGinnity, Frances, Grotti, Raffaele, Kenny, Oona and Russell, Helen. 2017

Part of the research was to identify the amount of discrimination present in Irish society. This would help us to understand some of the discriminatory issues facing migrant and culturally diverse populations. In knowing the discriminations present would allow us to understand some of the needs relevant to migrant and culturally diverse artists in Ireland and also allow us to understand some of the nuisances and ‘unspoken’ answers in the research.

Key Findings

- Almost one in eight people in Ireland have experienced discrimination over the preceding two years.
- Persons with Disabilities are more than twice as likely to experience discrimination
- People of colour are three times more likely to experience discrimination
- Irish Travellers are almost ten times more likely to experience discrimination
- Women are almost twice as likely as men to experience discrimination

The role of culture and the arts as a framework and tool for settlement

Hiebert and Bragg. 2017

One of the issues we face was how to access both public and private funding for creative and cultural programmes that are directed towards migrant and culturally diverse artists. Part of the research we were looking to observe in the literature review was president’s set by governmental agencies to fund such programmes.

“The Government of Berlin, for example, has a funding programme for inter-cultural projects⁷. Its main objectives are to promote inter-cultural dialogue and to support artistic talent among Berlin’s migrant population. The programme funds projects that deal with intercultural issues and are initiated by artists with a migration background.

In 2016, the Berlin Project Fund for Cultural Education⁸ will provide 2.5 million euros for the funding of cultural education projects for or by refugee children and youth.”

Report on The Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue

Report by Member States experts under the Open Method of Coordination

Having found that there was a president for funding towards programmes for migrant and culturally diverse artists our attention moved onto the attitude of the European Union (EU) towards Arts and Cultural institutions and the promotion of cultural diversity and intercultural dialogue. The reason behind this was to see if there were funding programmes available for programmes but also to identify why the EU thought that the promotion of cultural diversity and intercultural dialogue was an activity of significant benefit to EU citizens. Culture has now been added as one of the major stands in EU policy and as such the framework for programmes and funding schemes means that access to EU funding is now possible.

The EU view is that “cultural diversity can have both positive and negative impacts on European societies. On one hand, history has shown that times of financial crisis can lead to increased xenophobia and extremism. On the other hand, however, cultural diversity can be a tool for addressing the roots of conflict and for promoting social cohesion.”

Equality, Human Rights & Diversity Policy & Strategy

Dawe, Ulwyn. 2019

Having identified that there was in fact a president for national organisations to fund programmes dedicated towards migrant and culturally diverse artists our focus turned towards the attitude of Ireland national funding organisation for the arts, the Arts Council of Ireland. The aim of this part of the research was to see if they had a diversity policy in place or what funding schemes were available to organisations working with migrant and culturally diverse artists.

The research showed that the Arts Council were “deeply aware that, within the arts in Ireland, many inequities still exist and that there is a substantial number of people who continue to experience barriers to engaging with and participating in the arts because of their socio-economic background, their ethnicity or religion, their sexual orientation or gender identity, their family status, their age, their membership of the Traveller Community, or through lack of accommodation of a disability.”

“Understanding of the need for the arts sector to be reflective of Ireland in all its diversity, ensuring equality of opportunity; equality of access, participation and outcomes; and equality of representation.”

“Invested in the creative case for diversity, recognising that increased diversity and equality in the arts supports richer creativity in Ireland and impacts positively on arts development, as well as wider social, cultural and economic development.”

[The Entrepreneurial Dimension of the Cultural and Creative Industries](#)

Utrecht School of Arts (HKU), With K2M Limited and Eurokleis S.r.l. for the Education & Culture DG of the European Commission, 2010

The final aspect of the research was to look at attitudes towards entrepreneurship in the creative and artistic sector. The European Union has commissioned a survey on attitudes and the benefits of having a sustainable artistic and creative sector.

“Smart growth means strengthening knowledge and innovation as drivers of our future growth. This requires improving the quality of our education, strengthening our research performance, promoting innovation and knowledge transfer throughout the Union, making full use of information and communication technologies and ensuring that innovative ideas can be turned into new products and services that create growth, quality jobs and help address European and global societal challenges. But, to succeed, this must be combined with entrepreneurship, finance, and a focus on user needs and market opportunities”.

“The interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to generate income, jobs

and export earnings while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do as a leading component of economic growth, employment, trade, innovation and social cohesion in most advanced economies”.

Thus our literature review has suggested that when you integrate migrant and culturally diverse artists into the community and provide them with programmes where they can gain business skills which means that they have greater access to the local markets then they can help to change perceptions. When you couple this with there being an established president to fund programmes dedicated to the promotion of migrant and culturally diverse artists then by combining the aspects of programme development with the integration of migrant and culturally diverse artists then we can help to increase tolerance and build an intercultural rather than multicultural society.

Research Methodology

For the research it was decided that we would conduct two distinct forms of research, one a survey and the second a series of focus groups at CFCP's annual Meeting Point for Migrant and Culturally Diverse artists in Ireland.

The reasoning behind this was two-fold, on the one hand for the survey we understood that we did not have a large enough cohort of people from our own database. The CFCP mailing list contained 675 email addresses and CFCP's social media reach was approximately 26,000. However, we knew from experience that there were a large number of Migrant and Culturally Diverse artists in Ireland who could provide key insights into their economic situation and development needs if we could reach them. Hence it was decided to conduct an online survey and to promote the survey via targeted advertising on Facebook and LinkedIn as well as asking some of the national resource organisations for the arts, such as CREATE and Visual Artists Ireland to contact their members and provide access to the survey for their cohort of Migrant and Culturally Diverse artists in Ireland. Due to the time restrictions that we have we were not able to contact the national bodies that represent migrants and diverse communities in Ireland and this is an area that we are looking for future research.

Secondly, in regard to the focus groups, CFCP holds an annual get together for Migrant and Culturally Diverse artists in Ireland in Dublin. This year 34 people had applied to take part in the 2-day workshop in June. We decided that this would be the ideal opportunity to conduct a series of focus groups with the attendees. The cohort exactly matched our target group, being Migrant or Culturally Diverse artists or working in culturally diverse environments and as such they could provide valuable data. However, we also understood the limitations of conducting a series of focus groups in that this was a very small sample size and so, in conjunction with the survey, we could combine the results to extrapolate some verifiable data.

It was also felt that by using two distinct methods to collect the data we could also utilise this to ask both a mixture of quantitative and qualitative questions. It was decided to use mostly quantitative questions in the survey and qualitative questions in the focus groups.

The Survey – Quantitative Questions and answers

Conducted a survey on the Economic Situation & Needs of Migrant and Culturally Diverse Creatives / Artists in the Cultural & Creative Sector was available for completing during April – July 2019. The survey was compiled using Survey Monkey and sent out to respondents via CFCP's mailing list, Facebook page and Facebook targeted advertising, Twitter and LinkedIn.

55 responses came from social media

22 responses from email list of 675 people

17 responses from CFCP's website

Survey Questions

The survey questions were:

1. In what country do you live?
2. Do you currently live in the country of your birth?
3. What is your gender?
4. What is your Age?
5. On which continent were you born?
6. What is the highest level of school you have completed or the highest degree you have received?
7. Are you Working:
 - Full Time Professional Creative / Artist working solely in the creative / artistic sector as a freelancer / sole trader / own practice
 - Part Time Professional Creative / Artist working solely in the creative / artistic sector as a freelancer / sole trader / own practice
 - Full Time Professional Creative / Artist working solely in the creative / artistic sector working for an organisation / practice
 - Part Time Professional Creative / Artist working solely in the creative / artistic sector working for an organisation / practice

- Full Time Working in Creative / Arts Management as a freelancer / sole trader / own practice
 - Part Time Working in Creative / Arts Management as a freelancer / sole trader / own practice
 - Full Time Working in Creative / Arts Management for an organisation / practice
 - Part Time Working in Creative / Arts Management for an organisation / practice
 - I don't work in the creative / arts sector
8. What percentage of your revenue comes from your creative work?
- More than 75%
 - More than 50%
 - More than 25%
 - More than 10%
 - Less than 10%
 - Other (please specify)
9. My primary income comes from my job as a please specify your job title
10. What Sector do you work in? e.g. Technology, Culture, Finance, Banking etc, please specify
11. What is your average income per year?
12. What is your average income from your creative work per year?
13. When thinking about your creative / artistic practice how do you view making money from your work?
- Generating revenue from my work is only natural
 - I would rather get a grant for the work than generate revenue from my work
 - I tolerate the idea of generating revenue from my work but it troubles me ethically
 - I would never look for generate revenue from my creative / art work
14. Are you able to make your living from your creative work?
15. How difficult do you find it to make ends meet? (Please rank on a scale of 1 - 5 with 1 being Great Difficulty)
16. In relation to your living standards
- Are you in arrears with your mortgage / rent?
 - Are you in arrears in relation to a utility bill?
 - Have you made provision for a pension?
 - Are you self-employed?
 - Do you earn enough to pay tax?

- Are you registered for VAT?
 - Do you have a professional qualification relating to your creative work?
17. In your creative career at present what is the most important need or requirement you have? Please rank the following needs in order of relevance (1 most important 5 least important). Please feel free to add any other needs / requirements
- Access to Opportunities
 - Access to Funding
 - Access to Resources
 - Access to other Creatives
 - Access to Venues
 - Access to Services
18. What is the SINGLE most important factor that has held back your professional development as a creative / artist?
- Lack of work opportunities?
 - Lack of financial return?
 - Lack of access to funding or other financial support?
 - Lack of access to education on the business side of my creative / artistic practice?
 - Lack of time for my creative work due to other pressures and responsibilities?
 - Other (please specify)
19. Please rank your THREE most important needs you have in developing or continuing your creative / artistic career?
- More money
 - More funding
 - More resources
 - More work opportunities
 - Greater access to new markets
 - Greater access to audiences
 - More appreciation amongst audiences
 - More time
 - Access to equipment
 - Access to space - studios / rehearsal / venues / galleries etc
 - Access to external experts
 - Access to external information
 - Access to education / training in your creative / artistic work

- Access to education / training on your creative / artistic practice
- 20. What creative / artistic genres do you work in? Please list all separately but put them in order of genres you mostly work in
- 21. If you were starting again would you again choose to work as creative / artist?
- 22. Can the Arts be self-sustainable?
- 23. Is the Economic Contribution of Arts & Culture Relevant at all?
- 24. Is the Economic Contribution of Arts & Culture Relevant to society?
- 25. Does the general public see the economic contribution that Arts & Culture make to the economy?
- 26. Contact Details

Received 94 responses to the survey from Migrant and Culturally Diverse Artists living in Ireland.

Focus Group – Qualitative Questions and answers

34 Migrant and Culturally Diverse artists from Ireland participated in a 5 focus groups in a World Café style session aimed at identifying the economic situation and needs of migrant and Culturally diverse artists living in Ireland.

The focus groups took place during CFCP's 2019 Meeting Point on 17 June 2019 in Wood Quay, Dublin 2.

World Cafe Method

Drawing on seven integrated design principles, the World Café methodology is a simple tool to extrapolate data from a number of groups of people.

The café was held in Dublin City Council's Wood Quay Venue. We had 6 groups each working on a separate topic. The topics were intended to discover their needs for and type of programme they felt would be beneficial for their requirements. We have 4 groups of 6 people and 2 groups of 5 people.

The topics included mentoring, programming, space, funding, professional development, and business development.

Each group was given 20 minutes to discuss and note their needs and ideas. At the end of the twenty minutes, each member of the group moved to a different new table, leaving one person as the "table host" for the next round, who welcomes the next group and briefly filled them in on what happened in the previous round.

Each round is prefaced with a question about the topic and how they could generate ideas. The question centre on the topic for each table, "Tell us what do you need to build your practice?" Each group was encouraged to contribute and collaborate together by producing as many ideas as possible and then to refine those ideas down to one solution that they could develop into a programme.

After each round each group was invited to share insights and results from their conversations with the rest of the large group. These results are reflected visually by using self-sticking notes on a sheet of A1 paper located at the front of the room.

It was intended to record the group sessions, however in practice this proved impractical and the recording of the sessions is something that needs to be addressed in future research.

Results

Overview

That Migrant and Culturally Diverse Artists Living in Ireland feel that generating revenue from their creative work is a necessity (69.23%) as opposed to only receiving a grant for their creative work (20.51%).

However over one-in-ten (10.26%) feel it is intolerable to generate revenue from their creative work.

On a more general note, 69.23% feel that the arts can be sustainable with 79.49% feeling that the economic contribution of arts and culture is a relevant

However, only 30.77% feel that the general public really see the economic contribution made by arts and culture

In More Detail

Majority of respondents were female (75.53%) with an average age between 35-44 (37.23%) who do not live in their country of birth (69.15%) but who were born in Europe (77.66%)

Are educated to degree level (45.74%) and work in the Arts (52.5%), either full time (25%) or part time (27.5%) but generating less than 10% of their revenue from their creative work (35%). Their average income per year is €23,314 of which on average €7,341 was generated via their artistic or creative work.

Over nine-out-of-ten (91.50%) are unable to make enough money from their artistic or creative work to sustain themselves and so have to supplement their creative income from other sources.

Nearly half (47.5%) have difficulty (22.5%) or great difficulty (25%) in making end meet financially, with 20% in arrears with their rent or mortgage and 25% in arrears with a utility

bill. 57.5% of respondents are self-employed but only 37.5% earn enough to pay tax and 6% are registered for VAT but 75% have a professional qualification relating to their creative work.

However 77.5% of respondents said that if they had to start over again they would still work as an artist or creative.

The three most important factors needed for them to continue their creative career are more work opportunities (48%), more money (26%) and greater access to new markets (24%).

Conclusion

Based on the responses to our survey we have developed a series of programmes and resources aimed at clearly contributing to the development of the arts in Ireland since they:

1. Reflect the changing demographics of Ireland through promoting culturally diverse artists, engaging various communities in intercultural, multidisciplinary and participatory artistic programmes (12.5% of the Irish population are migrants with over 50% from EU countries).
2. Facilitate culturally diverse collaborations between the existing arts providers in Ireland and migrant, culturally diverse artists and their organisations through the provision of opportunities for the local artists and arts organisations to engage in culturally diverse artistic practices.
3. Provide a supportive environment for outstanding migrant, culturally diverse artist and local artists working with marginalised groups helping them to develop, create and showcase existing and new work of highest artistic quality
4. Contributes to creating and promoting new, intercultural, multidisciplinary, inclusive, engaged and participatory artistic work at the highest level
5. Grow and diversify audiences through engaging with the new communities and their artists. (i.e. Polish, Brazilian, Slovak, Indian, rural, LGBT etc.)
6. Deepen public engagement and participation in the arts through the provision of socially relevant topics, artists' talks, and artistic workshops.
7. Diversify the range of people that engage with the arts and the places where that engagement happens through the selection of unusual, spaces outside of the established arts venues. (DART stations, Dublin Institute of Design, Civic Offices, Buildings etc.)

8. Provide Knowledge repository, support and a searchable resources and opportunities platform for communication, collaboration, and cross-pollination between local artists/arts organisations and migrant/culturally diverse artists.
9. Contribute to promoting professionalism, sustainability and continuous professional development of migrant and culturally diverse artists as well as local artists and organisation through provision of professional training and mentoring programme. (Resources - Training and Mentoring).
10. Provide a specific place dedicated to Migrant and Culturally diverse artists and arts practices in Ireland that acts as a learning and development and resource organisation for these artists and arts practices
11. Act as a knowledge repository for Migrant and Culturally diverse artists and arts practices in Ireland and migrant and culturally diverse populations looking to use arts and culture as a means to build tolerance, integration and inclusion.
12. Act as a knowledge repository for artists and organisations looking to engage with Migrant and Culturally diverse artists and arts practices in Ireland or with migrant and culturally diverse populations.
13. Promote Irish Migrant and Culturally diverse artists and arts practices in Europe via our Erasmus+ and other EU Projects.

Programmes

planned outcomes:

1. To offer selected MIGRANT AND CULTURALLY DIVERSE ARTISTS an opportunity to further develop and present their work and talent as a part of a professional, paid, multidisciplinary, intercultural, collaborative and participatory programme of events and workshops.
2. To support ambitious, original emerging and experimental artists and make conditions for them to create new, engaging work at the highest level.
3. To give artists an opportunity to engage in a socially relevant topic that will allow them to become an active voice in the ongoing social debates in their communities.
4. To offer selected artists professional support through mentoring and collaborative workshops allowing them to discuss and further develop their projects, and to build lasting collaborations.
5. To offer selected artists an opportunity to collaborate with other culturally diverse or local experimental and emerging artists.
6. To give selected artists and their works professional promotion and exposure.
7. To offer selected artists an opportunity to give an artist's talk to share their knowledge about their craft, their views & thoughts.
8. To contribute to successful integration, cross-pollination and intercultural collaboration in the Irish arts scenes.
9. To educate the new generation of arts professionals – curators, managers, producers, marketers

10. To give wide, culturally diverse audiences opportunities to experience new, intercultural, multidisciplinary, inclusive, engaging, participatory artistic work at the highest level, and to take part in artistic workshops.

Resources

Online Arts Resources & Migrant Artists Directory, Mentoring, Training & Networking
Opportunities planned outcomes:

1. Online Arts Resources - to provide MIGRANT AND CULTURALLY DIVERSE ARTISTS with a user-friendly platform giving them an overview over the artscape in Ireland including active links to Arts Councils and other cultural Government Organisations, Art Organisations, General Arts Resources, Grants, Fellowships, Awards, Workspaces, Professional Opportunities, Advocacy Organisations, Legal + Financial Assistance, Migrant Rights & Services.
2. Migrant Artists Directory – to offer local arts organisations access to a comprehensive, searchable directory of Migrant artists & migrant-led artistic organisations operating in Ireland to allow for better collaboration and cross-pollination
3. Mentoring – to provide environment & assistance during work and career development phases, offer an opportunity for exchanging thoughts, questions and concerns & overcoming challenges, mental blocks & technical obstacles.
4. Capacity Building & Professional Development Training – provide ongoing CPD opportunities
5. Artistic Business Development & Entrepreneurship Training – to foster the spirit of entrepreneurship and economic sustainability among individual artists and organisation

Delivering the Planned Programme & Resources

In order to deliver on the recommended programmes and resources CFCP has put in place an organisational system that is flexible enough to be able to deal with any changes or fluctuations in internal and external conditions both by hiring or contracting new staff and resources or by diverting staff and resources to other projects.

Further Recommendations

As the size of the research was very small it is almost impossible to verify the results. Therefore further research would be recommended. Also further research on other geographic areas and different funding methods, such as the United States and the notion of philanthropy as opposed to state funding should be addresses.

It is critical that migrant and culturally diverse artists are given the opportunities to build sustainable careers, not only for the benefit of the artists but for the large societal benefit that it can produce as well.

Further Research

Larger Cohort of Migrant and Culturally Diverse Artists Living In Ireland in collaboration with the Arts Council of Ireland, the National Resource Organisations for the Arts in Ireland: CREATE, Visual Artists Ireland, Music Network, Theatre Forum, Poetry Ireland, The Irish Writers' Centre and organisations representing migrants and cultural diversity in Ireland: New Communities Partnership, Department of Justice, LGBT Groups, Arts & Disability Ireland, and National Embassies and consulates.

This larger cohort will help to provide greater evidence for the economic impact that migrants and culturally diverse artists bring to Ireland and also help to identify how to fill the gaps in their needs assessments and continuous professional development training, resources and programmes.

Bibliography

Central Statistics Office. (2019). *Central Statistics Office - Census 2016*. [online] Available at: <http://www.cso.ie> [Accessed 14 Apr. 2019].

Esri.ie. (2019). *Who experiences discrimination in Ireland? | ESRI*. [online] Available at: <https://www.esri.ie/news/who-experiences-discrimination-in-ireland> [Accessed 14 Apr. 2019].

Heng, F. (2019). *Art helps define what it means to be “intercultural” and “multicultural”*. [online] The Source. Available at: <http://thelastsource.com/en/2013/01/21/art-helps-define-what-it-means-to-be-intercultural-and-multicultural/> [Accessed 14 Apr. 2019].

Hiebert and Bragg. 2017
The role of culture and the arts as a framework and tool for settlement
University of British Columbia 2017

McGinnity, Frances, Grotti, Raffaele, Kenny, Oona and Russell, Helen. 2017
Who experiences discrimination in Ireland? Evidence from the QNHS Equality Modules
ESRI and the Irish Human Rights and Equality Commission

McGregor, Elaine, and Nora Raga. 2016.
Role of Culture and the Arts in the Integration of Refugees and Migrants
European Expert Network on Culture and Audiovisual (EENCA).

Migration.unu.edu. (2019). *The Role of Culture and the Arts in the Integration of Refugees and Migrants - UNU Migration Network*. [online] Available at: <https://migration.unu.edu/publications/reports/the-role-of-culture-and-the-arts-in-the-integration-of-refugees-and-migrants.html> [Accessed 14 Apr. 2019].

Neufeldt, V. (1995). *Webster's New World dictionary of American English*. New York: Macmillan.

Taylor, C. (2012). Interculturalism or multiculturalism?. *Philosophy & Social Criticism*, 38(4-5), pp.413-423.

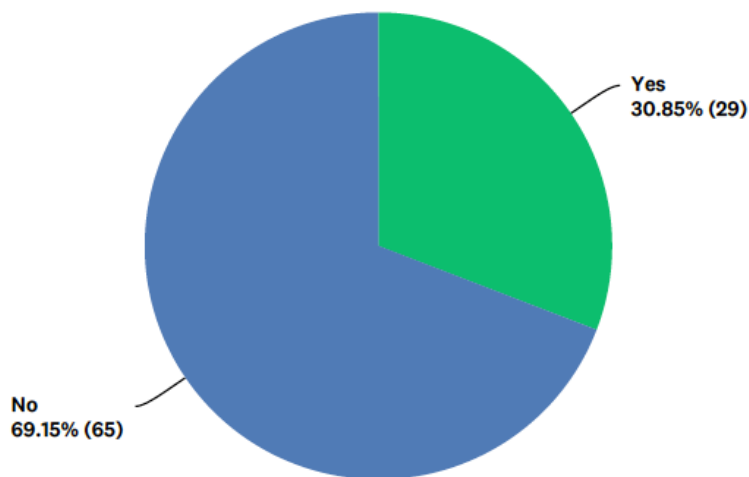
Teaching Tolerance. (2019). *Teaching Tolerance | Diversity, Equity and Justice*. [online] Available at: <http://www.tolerance.org>. [Accessed 14 Apr. 2019].

Appendix 1

Survey Results in Detail

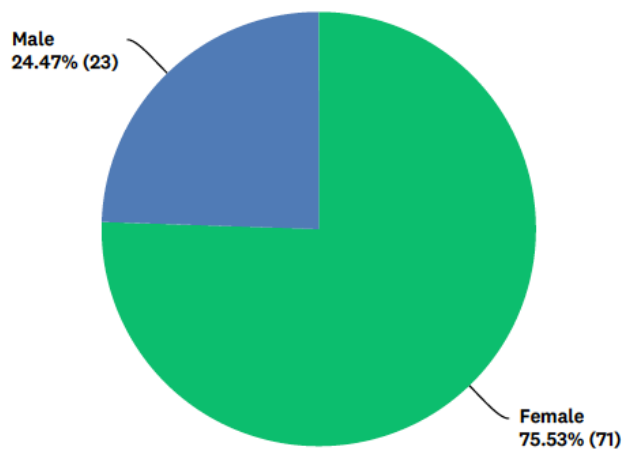
Q2 Do you currently live in the country of your birth?

Answered: 94 Skipped: 0



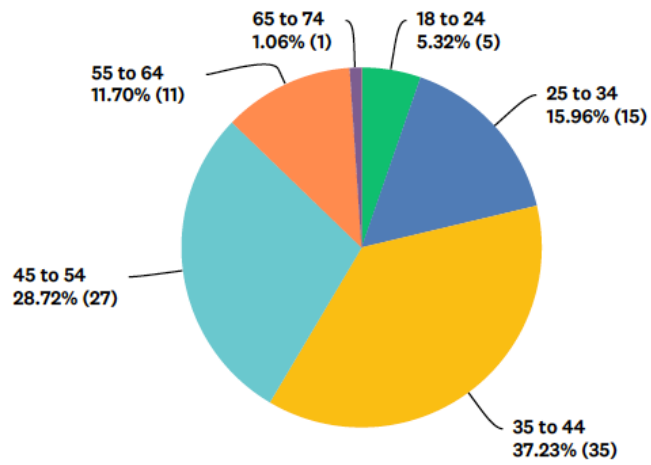
Q3 What is your gender?

Answered: 94 Skipped: 0



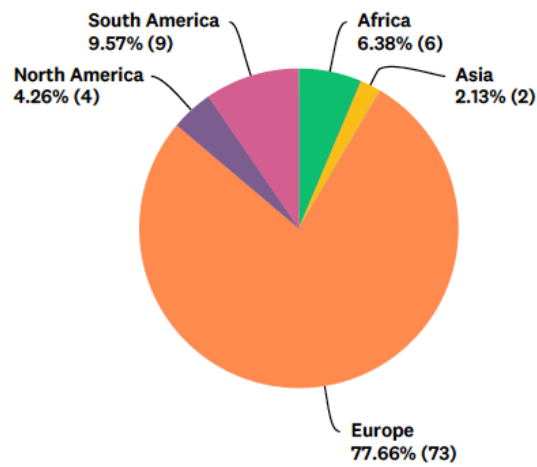
Q4 What is your age?

Answered: 94 Skipped: 0



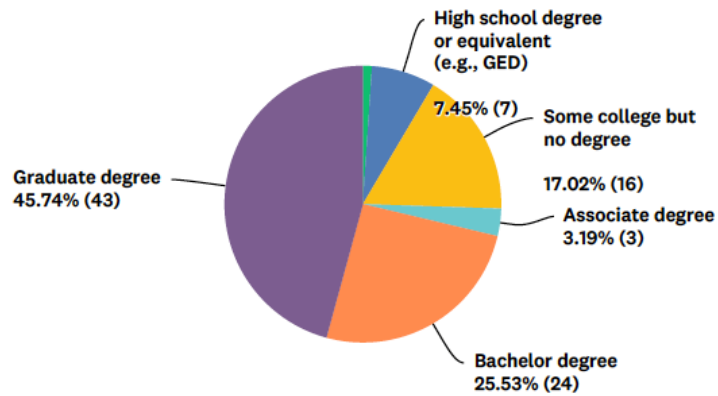
Q5 On which continent were you born?

Answered: 94 Skipped: 0



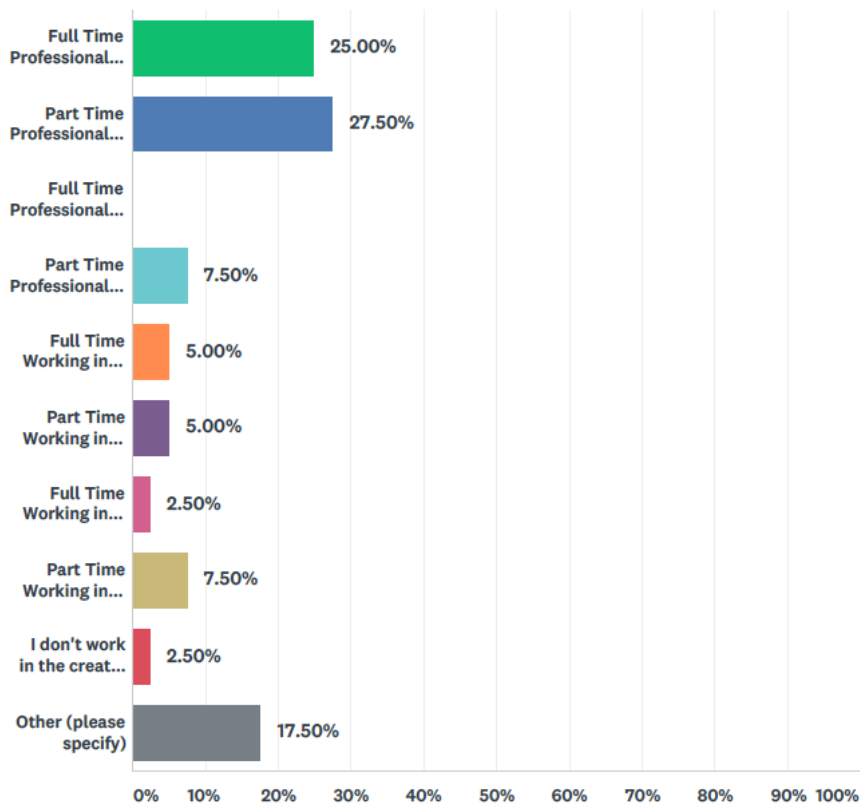
Q6 What is the highest level of school you have completed or the highest degree you have received?

Answered: 94 Skipped: 0



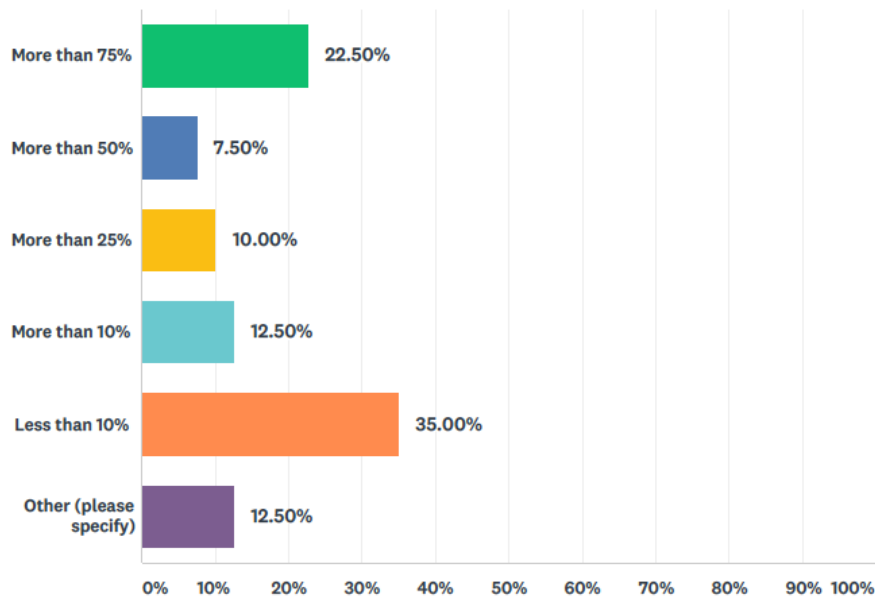
Q7 Are you Working:

Answered: 40 Skipped: 54



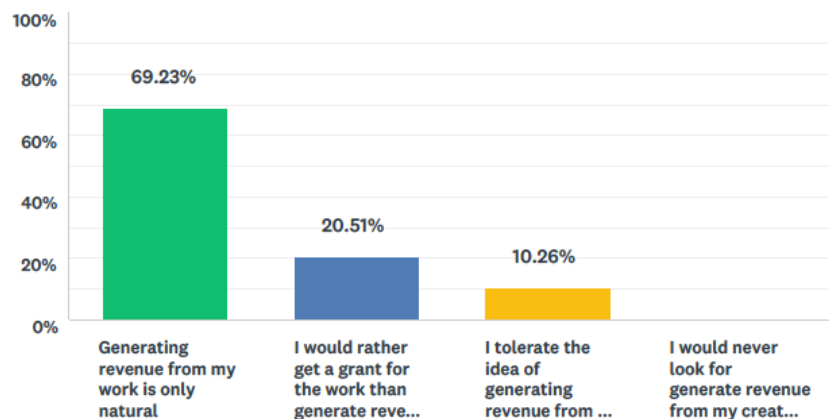
Q8 What percentage of your revenue comes from your creative work?

Answered: 40 Skipped: 54



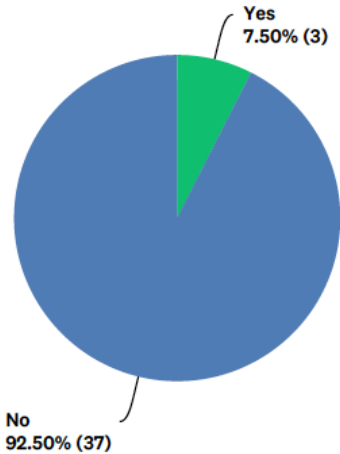
Q13 When thinking about your creative / artistic practice how do you view making money from your work?

Answered: 39 Skipped: 55



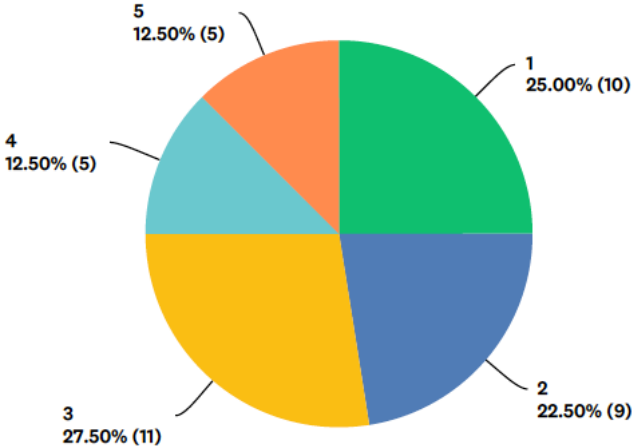
Q14 Are you able to make your living from your creative work?

Answered: 40 Skipped: 54



Q15 How difficult do you find it to make ends meet? (Please rank on a scale of 1 - 5 with 1 being Great Difficulty)

Answered: 40 Skipped: 54

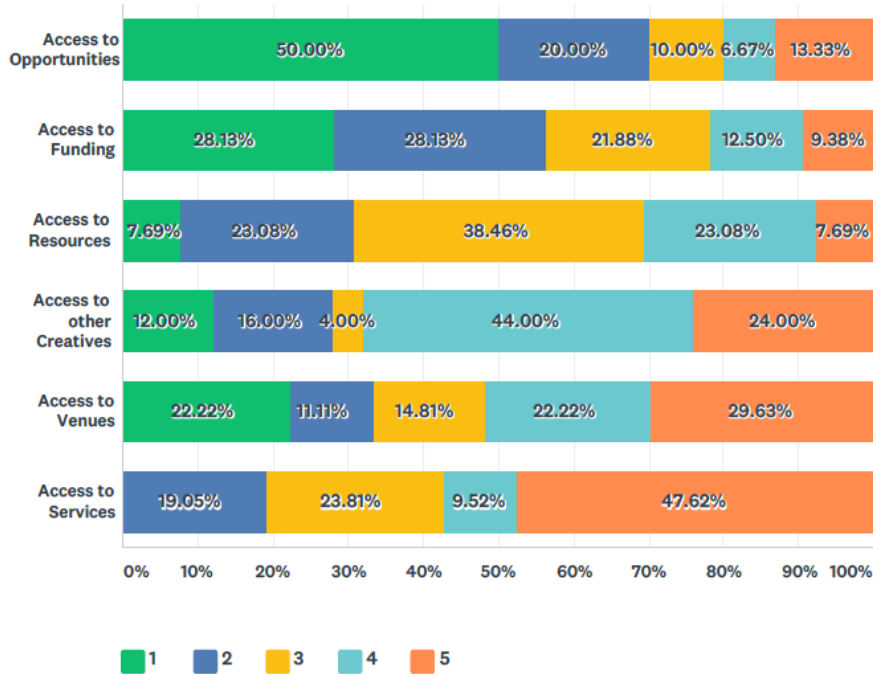


	YES (1)	NO (2)	TOTAL	WEIGHTED AVERAGE
Are you in arrears with your mortgage / rent?	20.00% 8	80.00% 32	40	1.80
Are you in arrears in relation to a utility bill?	25.00% 10	75.00% 30	40	1.75
Have you made provision for a pension?	30.00% 12	70.00% 28	40	1.70
Are you self employed?	57.50% 23	42.50% 17	40	1.43
Do you earn enough to pay tax?	37.50% 15	62.50% 25	40	1.63
Are you registered for VAT?	15.00% 6	85.00% 34	40	1.85
Do you have a professional qualification relating to your creative work?	75.00% 30	25.00% 10	40	1.25

BASIC STATISTICS					
	MINIMUM	MAXIMUM	MEDIAN	MEAN	STANDARD DEVIATION
Are you in arrears with your mortgage / rent?	1.00	2.00	2.00	1.80	0.40
Are you in arrears in relation to a utility bill?	1.00	2.00	2.00	1.75	0.43
Have you made provision for a pension?	1.00	2.00	2.00	1.70	0.46
Are you self employed?	1.00	2.00	1.00	1.43	0.49
Do you earn enough to pay tax?	1.00	2.00	2.00	1.63	0.48
Are you registered for VAT?	1.00	2.00	2.00	1.85	0.36
Do you have a professional qualification relating to your creative work?	1.00	2.00	1.00	1.25	0.43

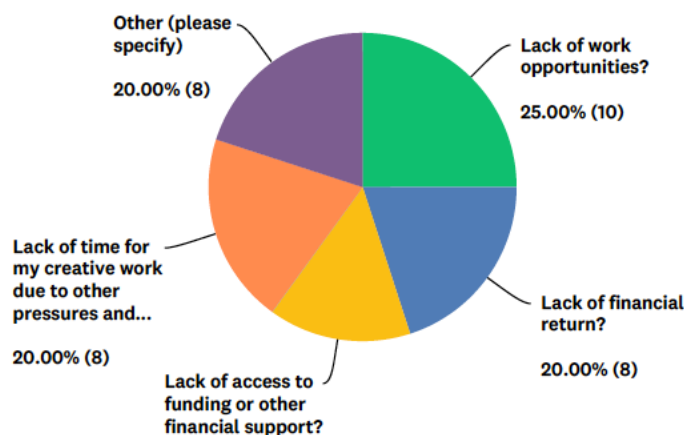
Q17 In your creative career at present what is the most important need or requirement you have? Please rank the following needs in order of relevance (1 most important 5 least important). Please feel free to add any other needs / requirements

Answered: 40 Skipped: 54



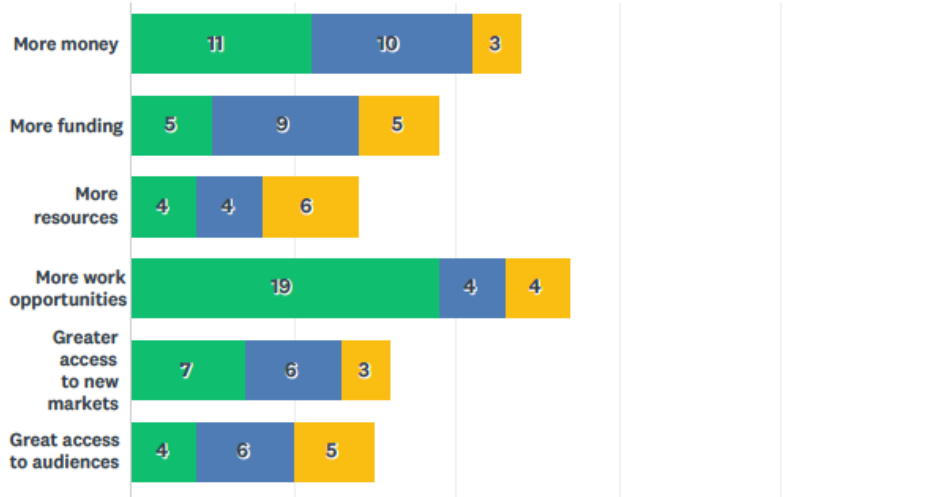
Q18 What is the SINGLE most important factor that has held back your professional development as a creative / artist?

Answered: 40 Skipped: 54



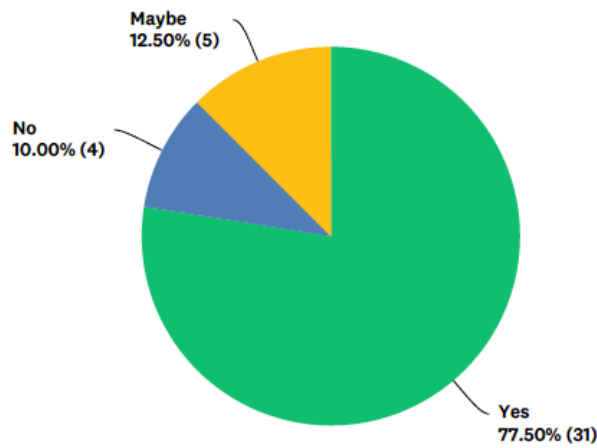
Q19 Please rank your THREE most important needs you have in developing or continuing your creative / artistic career?

Answered: 40 Skipped: 54



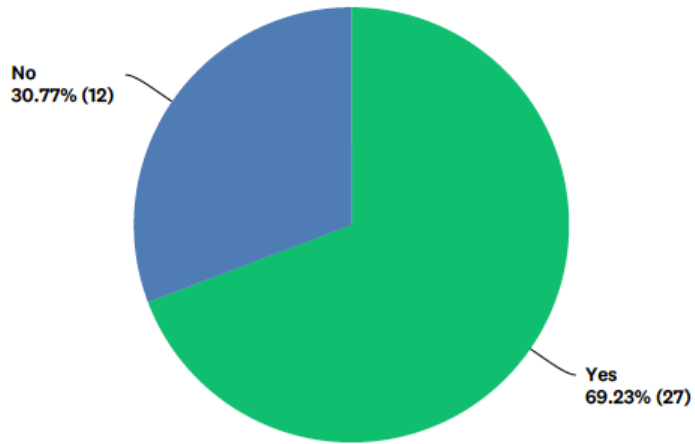
Q21 If you were starting again would again choose to work as creative / artist?

Answered: 40 Skipped: 54



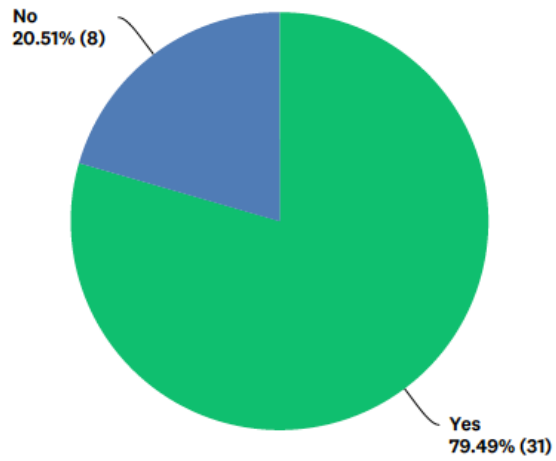
Q22 Can the Arts be self sustainable?

Answered: 39 Skipped: 55



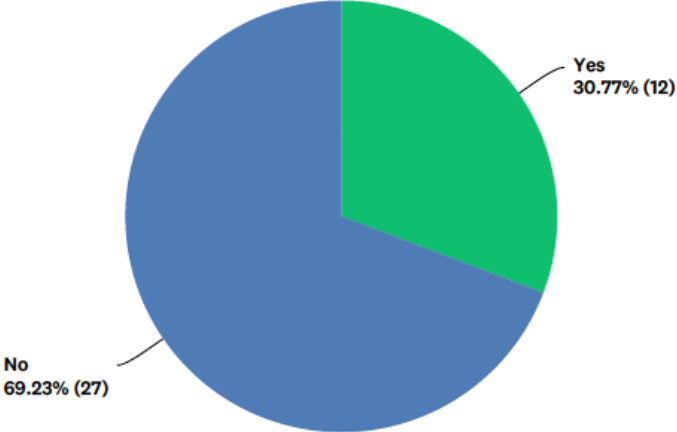
Q23 Is the Economic Contribution of Arts & Culture Relevant at all?

Answered: 39 Skipped: 55

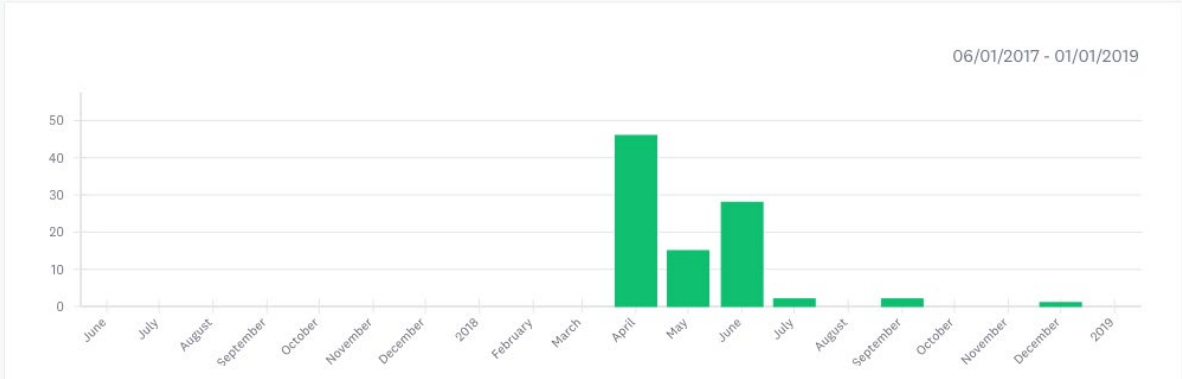


Q25 Does the general public see the economic contribution that Arts & Culture make to the economy?

Answered: 39 Skipped: 55



Responses Volume



Link to survey: <https://www.surveymonkey.com/r/9Q78C7W>

Appendix 2

Focus Group

MEETING POINT 2019

Identified Needs

MENTORING

- App for mentoring
- Showcasing great artists and their process
- Entrepreneurs and Artists Mentoring Exchange
- Calls for collaborative Projects for Artists and entrepreneurs
- Digital/online Mentoring over Skype/WhatsApp (15 min sessions)
- Database of Mentors
- Help in navigating industry standards
- Critical Feedback
- Face-to-face mentoring
- Help with networking
- Networking events with topics
- Speed mentoring (just one session)
- Online platform to match mentors and mentees
- Meeting Space
- A way of good matching/connecting mentor-mentee
- Networking of artists and curators
- Introduction to specific artistic community

SPACE

- Shipping Containers as portable arts spaces for communities
- Studios
- Free public spaces for collaboration
- Cheap space
- Modernise libraries
- Public Galleries available for private projects
- Integration space, food exchange space, English classes
- Vacant properties
- Rehearsal space
- Professional staff at the space

PROFESSIONAL DEVELOPMENT

- Artists & entrepreneurs mentoring session
- Share app for meeting creative people for collaboration
- More options on Springboard programme
- Website dedicated to workshops for creatives
- Monthly meet-ups
- Legal advice clinics about copyright and other issues
- Masterclasses by professionals
- Training in promotion of your work
- English courses
- Business development courses
- How to promote
- More selling shows
- education

FUNDING

- More funding for individual artists and projects
- Digital platforms for distribution of small grants
- Workshops explaining how to step-by-step fill in application
- Less criteria for small grants
- Central website with timelines of all available grants
- Create websites for artists with fundraising buttons
- Advice and information on where and how to find other sources of funding
- Information sessions about bursaries and scholarship programmes
- Funding for mentoring
- Funding for new organisations / galleries / studios
- Use plain English on applications
- Simplify the application process
- Website will all available funding
- Some grants available with non-written application forms
- Help for artists

PROGRAMMES

- Run a programme of art exhibitions especially dedicated to emerging and publicly funded artists
- International programmes of events and festivals
- Platform that distributes information and helps candidates
- Event where artists can create their own ideas on the spot
- Topic relate events off-site
- Share experience

- Collaborative spontaneous art creative events
- Cultural exchange introducing each other's cultural art forms
- Networking events between potential client-service providers – artists e.g. sound designers and animators
- More networking opportunities
- Events where people can be listened to
- Collaborative projects & festival
- New media art programme