



An Chomhairle Ealaíon
The Arts Council

Annual
Report
1992





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An Chéad Tuarascáil Bhliantúil Daichead maille leRáitis Airgeadais don bhliain dar chríoch 31 ú Nollag1992.
Tíolacadh don Rialtas agus leagadh faoi bhráid gach Tí den Oireachtas de bhun Altanna 6 (3) agus 7 (1) den Act
Ealaíon, 1951.

Forty-first Annual Report and Financial Statements for the year ended 31st December 1992. Presented to the
Government and laid before each House of the Oireachtas, pursuant to Sections 6 (3) and 7 (1) of the Arts Act, 1951.

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Members

1993-	1988-1993
Ciarán Benson, <i>Chairman</i>	Colm Ó hEocha, <i>Chairman</i>
Eavan Boland	Dermot Bolger
Mary Elizabeth Burke-Kennedy	Máire de Paor
Jane Dillon Byrne	Michael Colgan
Eithne Healy	Bríd Dukes
Ollie Jennings	Arthur Gibney
Proinsias Mac Aonghusa	Patrick Hall
Ciarán MacGonigal	Charles Hennessy
Paul McGuinness	Ted Hickey
Laura Magahy	Richard Kearney
Victor Merriman	Proinsias Mac Aonghusa
Patrick Murray	Larry McCluskey
Aidan O'Carroll	Paul McGuinness
Terry Prone	Micheal O'Siadhail
Vivienne Roche	Donald Potter
Kathleen Watkins	Eric Sweeney
John Wilson	Kathleen Watkins

Ciarán Benson was appointed Chairman on 30th July 1993; the other Members were appointed on 31st August 1993

Staff

(at September 1993)

Director Adrian Munnely

Officers

Literature, Community Arts and Festivals Laurence Cassidy

Visual Arts Sarah Finlay

Film Paul Freaney (until July 1993)

Drama and Personnel Phelim Donlon

Music and Traditional Arts Dermot McLaughlin

Opera and Development Patricia Quinn (until April 1992)

Regions and Arts Centres Mary Cloake (from February 1993)

Education Kieran Walsh (from May 1992)

Dance Vacant

European Affairs Marian Fitzgibbon (from June 1992)

Finance and Administration David McConnell

Popular Music Advisor Keith Donald

Executive Assistants Kevin Healy

Nuala O'Byrne

Bernadette O'Leary

Jennifer Traynor

Secretarial Assistants Patricia Moore

Mary Hickey

Paula O'Meara

Edward Redding

Maeve Giles

Genevieve Lunt

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An Chomhairle Ealaíon

An Chomhairle Ealaíon/The Arts Council is an independent body set up in 1951 to promote and assist the arts. The Council operates under the Arts Acts 1951 and 1973 and provides a wide-ranging programme of financial assistance and special services. Support of the individual arts practitioner is a fundamental part of the Council's mission and grant-aid is given to organisations and groups. Council policies are directed towards providing access to the arts widely throughout the country. The Council also acts as an advisor on artistic matters to Government and has a statutory right to make representations to planning authorities in certain instances where artistic or architectural considerations apply.

The Council consists of a board of not more than seventeen members appointed by the Minister for Arts, Culture and the Gaeltacht (formerly by the Taoiseach). A Council was appointed in 1988 and again in August 1993. The Council usually meets eleven times a year to set Council policies and make decisions within the terms of the Arts Acts. These policies and decisions are implemented by a staff headed by a Director, appointed by the Council. The Arts Council, as a publicly accountable body, publishes an annual report and financial statements to provide the Oireachtas and the general public with an overview of the year's work.

Annual grants from the Oireachtas and from the net proceeds of the National Lottery are the Council's principal sources of income. These grants are supplemented by income from local authorities and other bodies, usually designated for specific schemes or projects. The Council also administers a number of trust funds.

The arts are defined in the Arts Acts and include: painting, sculpture, architecture, cinema, print-making, design, theatre, dance, music, opera, literature and 'the fine arts and applied arts generally.

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Foreword by Chairman

I am very pleased to present the 1992 Annual Report of the Arts Council to the Minister for Arts, Culture and the Gaeltacht, Mr Michael D. Higgins, T.D. It is a report on the last full year of the ninth Arts Council as chaired by my predecessor, Professor Colm Ó hEocha. This Council has achieved many things for the arts in Ireland and hands a most healthy Council on to us, the tenth Arts Council. For this may I convey the thanks of the incoming Council to Colm Ó hEocha and his colleagues.

This is the first Arts Council Report ever presented to a Minister for the Arts of cabinet rank. The establishment of a Department of Arts, Culture and the Gaeltacht represents a milestone in government regard for the contribution which the arts make to the quality of Irish life. We look forward to the fruits of this support and will do everything we can to serve the arts in Ireland as well as they were served by previous Councils.

A handwritten signature in cursive script, appearing to read 'Ciarán Benson', written in dark ink.

Ciarán Benson
Chairman
September 1993

Introduction

This report accounts for the expenditure by the Arts Council of more than ten million pounds during 1992. It is the last full year in office for the present Council and it is with satisfaction, albeit tinged with regret, that I write a final introduction to a report. The last five years have, I believe, been the most significant in the history of our State with regard to the development of the arts. Apart from an increase of almost 70% in Arts Council's State funding from 1988 to 1993, the arts and their role in Irish society have undergone and are undergoing enormous changes. The contribution made by individual artists to contemporary society is slowly being recognised. The past few years have also seen a democratising of the arts; community arts, festivals, art centres and public art have all contributed to a more accessible and less exclusive image for the arts.

My colleagues and I have been privileged to serve during this period and even more privileged to have been agents of many recent developments. I believe it is the Arts Council's role to initiate, to realise and to be at the forefront of policy and infrastructural change in the arts.

The Council achieved this in its policies on regional development, community arts, the professionalising of arts management, capital development and, most importantly, its emphatic assertion of the need to acknowledge the importance and value of the arts in Ireland on a cultural, social, political, economic and individual level.

1992 was a year of considerable achievement for the Arts Council. The Council's capital programme, aimed at creating a solid infrastructure for the arts, has begun to pay dividends. In September the new Irish Film Centre at Eustace Street was opened by An Taoiseach, Mr Albert Reynolds, T.D. Initiated by the Irish Film Institute, this project has been one in which the Council has invested significant funds and played an active role in realising. The Fire Station Artists' Studios were also nearing completion and were officially opened in 1993. In September, only weeks before the opening of the Irish Film Centre, MusicBase, another Arts Council initiative, was launched in Temple Bar, Dublin, by President Mary Robinson.

There have been other achievements this year, not least the joint appointment by the Arts Council and the Arts Council of Northern Ireland of an officer to advise on European policy, funding, research and information on the arts.

Early in 1993 the Council welcomed the establishment of the new Department of Arts, Culture and the Gaeltacht set up under Minister Michael D. Higgins, T.D. Government policy on all areas of culture can now be developed in a co-ordinated way and the Council looks forward to discharging its role in harmonious relationship with the new Department.

I would like to thank sincerely my colleagues on the Council for their hard work, their support and for their unfaltering dedication throughout our time in office. I am grateful to the Director and his staff for their professionalism and thoroughness in conducting the Council's business. I should also like to thank An Taoiseach, Mr Albert Reynolds, T.D., for his confidence and support.

The Council would like to acknowledge its appreciation of the work done by Irish artists, by the many voluntary boards of arts organisations throughout the country and of the work of arts managers whose collective creativity, expertise and enthusiasm is contributing so much to the vitality of the arts in contemporary Ireland.

Emboldened by the successes of the past five years I can only look to a very bright future for the arts as we move towards the end of the century. Our successors can look forward with optimism.

Ba mhór an phribhléid domhsa cúig bliana a chaitheamh mar Chathaoirleach ar an Chomhairle Ealaíon. I rith na tréimhse sin chuireas aithne ar mórán ealaíontóirí den scoth agus bainisteoirí éifeachtacha ealaíon. Is mor an taitneamh a bhaineas as freastal ar ócáidí iomadúla ealaíonta ar fuaid na tíre, agus táim buíoch as ucht na fáilte agus na féile a cuireadh romham de shíor.

Ba bhreá an grúpa iad mo chomhghleacaithe ar an gComhairle; a bhuíochas leo, táim cinnte gur foláine na healaíona in Éirinn na mar a bhi nuair a chuaidh siad I mbun oibre.

Is beag a d'fhéadfaí a chur i gcrích gan tacaíocht an Stiúrthóra agus baill eile d'fhoireann riarachain na Comhairle. Táim an-bhuíoch, freisin, as ucht tacaíocht láidir an Rialtais, a chur go fial linn i rith ár dtéanna oifige.

Guím rath agus séan orthu siúd uilig a mbeidh cúram na nealaíon orthu ins na blianta amach romhainn.



Colm Ó hEocha
Cathaoirleach
Iúil 1993

The Arts Council: Four' Year Financial Summary

	1992 £	1992 %	1991 £	1990 £	1989 £
Income					
State Funding	10,161,000		9,956,000	9,478,000	7,149,000
Other Income	264,000		710,000	77,000	274,000
	<u>10,425,000</u>		<u>10,666,000</u>	<u>9,755,000</u>	<u>7,423,000</u>
Expenditure					
Literature	690,000	6.6%	968,000 ⁽¹⁾	587,000	450,000
Visual Arts	1,109,000	10.6%	1,093,000	1,017,000	787,000
Film	468,000	4.5%	336,000	254,000	211,000
Drama	3,399,000	32.5%	3,632,000	3,362,000	2,863,000
Dance	209,000	2.0%	301,000	321,000	214,000
Traditional Music	191,000	1.8%	207,000	171,000	138,000
Opera	575,000	5.5%	562,000	513,000	393,000
Music	502,000	4.8%	465,000	384,000	320,000
Arts Centres	766,000	7.3%	714,000	584,000	459,000
Education	241,000	2.3%	208,000	263,000	234,000
Community Arts and Festivals	305,000	2.9%	265,000	232,000	197,000
Regions	285,000	2.7%	267,000	213,000	161,000
Capital	818,000	7.9%	846,000	986,000	249,000
Sundry	132,000	1.3%	212,000	125,000	117,000
Administration	759,000	7.3%	695,000	666,000	591,000
	<u>10,449,000</u>	<u>100.0%</u>	<u>10,771,000</u>	<u>9,678,000</u>	<u>7,384,000</u>
Capital Account	(2,000)		8,000	60,000	28,000
	<u>10,447,000</u>		<u>10,779,000</u>	<u>9,738,000</u>	<u>7,412,000</u>
Outturn for year	(22,000)		(113,000)	17,000	11,000
Opening Balance	(164,000)		(51,000)	(68,000)	(79,000)
Closing Balance	(186,000)		(164,000)	(51,000)	(68,000)
Trust Funds	149,000		140,000	128,000	119,000
Fixed Assets	295,000		297,000	289,000	229,000
Total Assets less Current Liabilities at 31st December	<u>258,000</u>		<u>273,000</u>	<u>366,000</u>	<u>280,000</u>

⁽¹⁾Literature expenditure in 1991, £968,000, includes £276,000 relating to the European Literary and Translation Prize project.

Detailed lists of grants, etc., are given at the end of each section of the report. Full financial statements will be found on page 53 to 61.

Finance

The Council's State funding in 1992 came from two sources: a grant-in-aid voted by Dáil Éireann, £5.173 million, and £4.988 million from the National Lottery Fund: a total of £10.161 million compared with £9.956 million in 1991. Other Council income for 1992 amounted to £264,000, largely arising from grants designated for specific purposes received from other organisations. Details of these grants are given at the end of the section reports in the following pages and in Note 2 to the Council's accounts.

Direct support for the individual artist during 1992 amounted to £1.1 million, 10% of total expenditure, including a provision of £650,000 for Aosdána, and £88,000 for awards under the ARTFLIGHT travel scheme operated by the two Arts Councils in Ireland in conjunction with Aer Lingus. Many more individuals received indirect support and employment through the Council's grants to organisations.

In December 1992, the Council welcomed the Taoiseach's commitment to provide £11.5 million in 1993 and a further £1 million in 1994. This will bring the Council's funding by the end of 1994 to £12.5 million, which is a figure not far from the £13 million identified by the Council in 1987 as a 'plateau' level of funding. Adjusted for subsequent price inflation, this aspiration now stands at £15.5 million.

The following table summarises the Council's funding since 1989. From 1989 to 1993, the Council's funding increased by £4.351 m (61%). In the same period (February 1989 to February 1993), inflation, as measured by the Consumer Price Index, was 13%.

[£m]	1989	1990	1991	1992	1993
Oireachtas					
Grant-in-aid	4.201	4.530	4.968	5.173	6.512
National Lottery	2.948	4.948	4.988	4.988	4.988
Total State funding	7.149	9.478	9.956	10.161	11.500

National Lottery

So as to provide a fuller picture of State funding for the contemporary arts, Arts Council Reports have, since 1987, listed payments made direct by the Department of the Taoiseach to certain organisations, many of which also were grant-aided by the Council. In 1991 and 1992, the Department made the following payments from the National Lottery Fund.

	1992	1991
	£	£
Irish Museum of Modern Art: current	907,478	985,000
Irish Museum of Modern Art: Capital	195,000	565,000
Irish Writers' Centre, Dublin	35,000	65,000
National Concert Hall: current	279,000	200,000
National Concert Hall: capital	50,000	-
National Symphony Orchestra	25,000	-
Bord Scannán na hÉireann	25,000	25,000
Longford Theatre	25,000	-
Watergate Theatre, Kilkenny	50,000	-
European Literary and Translation		
Prizes: Irish National Jury	2,758	2,014

National Lottery funds expended by the Government on beneficiary projects totalled £100.1 million in 1992 (1991: £88.4 million). Of this sum, the Arts Council received £4.988 million and other beneficiaries involved in the contemporary arts received £1.594 million as listed above.

Further information is available in the Annual Reports of the An Post National Lottery Company and the Oireachtas Appropriation Accounts (the Government's annual accounts) under Vote 3 (Taoiseach) and other Votes.

Obituary

Joan Denise Moriarty, choreographer, founder and Artistic Director of Irish National Ballet and the Cork Ballet Company, died on 25th January. She studied dance in London with Dame Marie Rambert. In 1988, her first full-length work, "*The Playboy of the Western World*", received its premiere at the Dublin Theatre Festival, and subsequently was presented in New York and London. Miss Moriarty founded Irish Theatre Ballet in 1959 and, in 1973, with State financial support, the Cork-based Irish National Ballet. In 1979 she received an honorary LLD from the National University of Ireland in recognition of her work for dance in Ireland.

Aloys Fleischmann, Emeritus Professor of Music at UCC, composer, member of Aosdána, died on 21st July in his 82nd year. One of the best known figures in Cork's musical life, Dr Fleischmann dominated musical activity in the city for over half a century. He was a founder member of the Cork Symphony Orchestra and Cork International Choral and Folk Dance Festival, and work on a long-term project "*Sources of Irish Traditional Music, 1583-1855*" was virtually completed by him shortly before his death.

Liam O'Leary, widely regarded as the elder statesman of Irish cinema, died on 15th December at the age of 82. He was respected internationally as a leading authority on the cinema and as a tireless worker on a variety of film projects: a person who refused to take 'no' for an answer and received little financial reward for all his efforts. One of the first films he directed was "*Our Country*" in 1948, for the political party Clann na Poblachta. He may well be remembered best for his single-handed work in starting his own archive of Irish film-making at a time when few others recognised the need. Through sheer dedication and determination, he succeeded in collecting a wealth of valuable material, most of which is now housed in the National Library.

Membership of Council

1992 was the fourth year of office of the Council appointed by the Taoiseach in December 1988. During the year the Council met eleven times in plenary session. The Members met on very many other occasions in sub-committee to deal with specific areas of the Council's work.

Staff

Mary Cloake, arts organiser for Dundalk UDC since 1989, joined the Council's staff as Regions and Arts Centres Officer in February 1993.

Keith Donald, who had been Popular Music Officer since February 1988, resigned in April 1992 to take up the position as first Director of the new organisation, MusicBase. He continues to advise the Director of the Arts Council on popular music matters.

Marian Fitzgibbon, a former officer of the Council, re-joined the staff in June 1992 as European Affairs Officer, a joint appointment in co-operation with the Arts Council of Northern Ireland.

Patricia Quinn, an officer since 1984, most recently carrying the joint briefs of Opera and Development, resigned in April 1992 to take up the position of Cultural Manager to Temple Bar Properties Ltd.

Kieran Walsh, formerly Education Officer at Triskel Arts Centre, Cork, joined the staff as Education Officer in May 1992.

Paul Freaney, Film Officer since 1989, resigned in July 1993 to pursue private interests.

Safety, Health and Welfare

The Council is vigilant as regards the safety, health and welfare of its employees and will shortly introduce a Safety Statement as required by the Safety, Health and Welfare at Work Act, 1989.

Employment Policy and Equality

The Arts Council is committed to the ideal of a society based on principles of equality and equal opportunity and welcomes the statement on Equality by the Social Partners in the 1991 Programme for Economic and Social Progress. The Council is committed to a policy of equality of opportunity in its employment practices; and, in particular, aims to ensure that no potential or actual employee receives more or less favourable treatment on the grounds of race, colour, ethnic or national origins, marital or parental status, gender, sex orientation, disability or religious beliefs.

It is a condition of receipt of grant-aid that organisations assisted by the Council agree to avoid any form of discriminatory practice and to pay particular regard to promoting equal opportunities in all areas of their work.

Arts Council Publications, 1992-93

"1990 Annual Report"

51 pp ISBN 0 906627 47 8

"1991 Annual Report"

55 pp ISBN 0906627 49 4

"ARTFLIGHT" — Arts Council-Aer Lingus Travel
Awards

Leaflet, 2nd edition

"Awards 1992" ISBN 0 906627 48 6

"Awards 1993" ISBN 0 906627 50 8

"The Guide to Exhibition Venues in Ireland"

150 pp ISBN 0 906627 46 X

"Art Matters, No. 12" (May 1992)

ISSN 0790-746 X

"Art Matters, No. 13" (October 1992)

ISSN 0790-746 X

"Art Matters, No. 14" (March 1993)

ISSN 0790-746 X

"Art Matters, No. 15" (June 1993).

ISSN 0790-746 X

Aosdána

The period of office of the Toscaireacht, the elected executive of Aosdána, came to an end in December 1992. The Toscairí during the period were John Buckley, Anthony Cronin, John Kinsella, Gene Lambert, Hugh Maxton, Conleth O'Connor, Ulick O'Connor, Jane O'Leary, Patrick Pye, and Imogen Stuart. A new Toscaireacht was elected early in 1993 for a two-year period.

Aosdána was greatly saddened by the most untimely death of Mary Farl Powers who served as a Toscaire from 1987 to 1990, and of Aloys Fleischmann who served from 1983 to 1988; and of Gerald Hanley.

During the year the Toscaireacht met on eight occasions to consider business relevant to the affairs of Aosdána. A matter which has continued to give cause for concern is the non-appointment by the Irish Government of a national commission for UNESCO. Strong representations were made to the Department of Education which has responsibility for the Irish National Commission and Aosdána regrets to record that at the year's end no substantial changes had been made in the current unsatisfactory arrangements. Aosdána believes that it is most important that an Irish National Commission be established immediately.

Another matter which gave rise to some discussion in Aosdána during the year was the question of the payment of PRSI by artists. This is a matter which is under continuing review and Aosdána looks forward to making representations to the Department of Social Welfare on the matter.

The Toscairí considered the question of public art and, especially, the siting of public art in Dublin. Following discussions with Dublin Corporation Aosdána was invited to nominate a member to the Dublin Corporation Arts Committee. The question of the censorship of artists was raised on a number of occasions and the Toscairí made representations to the Department of Foreign Affairs in connection with the death sentence imposed on the writer Salman Rushdie. The Toscairí also made representations to the Egyptian authorities via the office of the Egyptian Ambassador to Ireland in connection with the censorship of the Egyptian writer Alla Hamed.

Aosdána was pleased to accept an invitation from the Arts Council to nominate two members to the National Jury for the 1992 European Literary and Translation Prizes. The members nominated were Philip Casey and Leiland Bardwell. During the year the Arts Council increased the Cnuas to £8,000 and it was acknowledged by Aosdána that the percentage increase in the Cnuas was far in excess of that received by the Arts Council in its general grant from Government.

On a number of occasions the suggestion that general meetings of Aosdána should take place outside Dublin was considered. It was decided by the Toscairí that the 1992 budgetary constraints were such that it would be unwise to organise any such meetings. The matter will be considered again in 1993.

During the year the low level of provision by RTE for the broadcast and performance of new music was discussed. Representations were made to the Minister of Communications and to the Director General of RTE. A meeting was arranged with the Director General and the senior staff. Further meetings on this matter are planned with a view to significant improvement being secured for the place of new Irish music in our national broadcasting service.

The opening of the Irish Museum of Modern Art was greatly welcomed by Aosdána. The Toscairí believed that IMMA provides an opportunity to highlight the quality of Irish art, and *inter alia*, the purchasing policy of the museum should reflect this. A meeting was arranged between the Toscairí and the Director of the Museum to discuss IMMA's purchasing policy, and the outcome was generally satisfactory.

The general assembly for 1992 was planned for May but had to be deferred to 17th September due to the difficulties associated with the postal strike.

During the year the Toscaireacht accepted an invitation from the Executive of the Artists Association of Ireland to nominate one of its members to the Executive. It was agreed that Gene Lambert be nominated.

The Toscairí considered on a number of occasions the question of the limit of 150 in the membership being shortly reached. The Toscairí were aware of the difficulties for the arts community that this would give rise to and entered into a dialogue with the Arts Council to address this situation. The general assembly in 1992 strongly recommended to the Arts Council that all music organisations in receipt of Arts Council funding should undertake to incorporate into their programmes works by living Irish composers.

Aosdána also viewed with some concern the procedures adopted by the Office of Public Works in creating interpretative centres without adequate consultation with appropriate local and national bodies. It was agreed at the general assembly that the OPW should be asked to give serious regard to recommendations and demands from local and national bodies paying particular respect to the environment.

A number of Aosdána members based in the West and North-West came together at the invitation of John Coil, Mayo County Arts Officer, for a meeting in December which took place in Foxford, Co. Mayo. Arising from that meeting recommendations were made regarding regional meetings of Aosdána which they expect will be acted upon in 1993. At year-end the membership was one hundred and fifty, and those in receipt of the Cnuas numbered seventy-eight.

	£
Cnuais to 34 writers	251,615
Cnuais to 39 visual artists	327,837
Cnuais to 6 composers	46,500
Pension Scheme/Arts Council contribution	23,856
Administration	<u>9,017</u>
	<u>658,825</u>

Members of Aosdána

at 31st December 1992

Visual Arts (70)

Arthur Armstrong
Robert Ballagh
John Behan
Pauline Bewick
Michael Biggs
Basil Blackshaw
Brian Bourke
Fergus Bourke
Charles Brady
Cecily Brennan
Vincent Browne
Michael Bulfin
John Burke
Patrick Carey
James Coleman
Patrick Collins
Barrie Cooke
Dorothy Cross
William Crozier
Charles Cullen
Michael Cullen
Edward Delaney
Felim Egan
Conor Fallon
Micheal Farrell
Mary Fitzgerald
Martin Gale
Tim Goulding
Patrick Graham
Patrick Hall
Charles Harper
Kieran Hickey
(died July 1993)
Patrick Hickey
Eithne Jordan
Michael Kane
Brian King
Gene Lambert
Sonja Landweer
Louis le Brocqy
Melanie le Brocqy

Anne Madden
Brian Maguire
Louis Marcus
James McKenna
Theo McNab
Scan McSweeney
Helen Moloney
Michael Mulcahy
Carolyn Mulholland
Eilís O'Connell
Gwen O'Dowd
Tony O'Malley
Patrick O'Sullivan
Kathy Prendergast
Patrick Pye
Bob Quinn
Yann Renard Goulet
James Scanlon
Patrick Scott
David Shaw-Smith
Noel Sheridan
Maria Simonds-
Gooding
Camille Souter
Imogen Stuart
Rod Tuach
Charles Tyrrell
Barbara Warren
Michael Warren
Alexandra Wejchert
Anne Yeats

Literature (64)

John Banville
Leland Bardwell
Sebastian Barry
Dermot Bolger
Philip Casey
Anthony Cronin
Margaretta D'Arcy
Seamus Deane
Terence de Vere
White
Eilís Dillon
Paul Durcan
Bernard Farrell
Padraic Fiacc
Brian Friel
Patrick Galvin
Carlo Gebler
Ernest Gebler
Robert Greacen
Michael Hartnett
Dermot Healy
Seamus Heaney
Aidan Higgins
Pearse Hutchinson
Jennifer Johnston
Neil Jordan
John B. Keane
Molly Keane
Benedict Kiely
Tom Kilroy
Mary Lavin
James Liddy
Michael Longley
Brian Lynch
Tom MacIntyre
Bernard MacLaverty
Bryan MacMahon
Derek Mahon
Hugh Maxton
John McGahern
Medbh McGuckian

Frank McGuinness
M. J. Molloy
John Montague
Brian Moore
Paul Muldoon
Val Mulhern
Richard Murphy
Thomas Murphy
Nuala Ní
Dhomhnaill
Seán Ó Coistealbha
Conleth O'Connor
(died June 1993)
Ulick O'Connor
Julia Ó Faoláin
Críostóir Ó Floinn
Desmond O'Grady
Micheal O'Siadhail
James Plunkett
James Simmons
Paul Smith
Sydney Bernard
Smith
Francis Stuart
Matthew Sweeney
Mervyn Wall
Macdara Woods

Music (16)

Gerald Barry
Walter Beckett
Seoirse Bodley
Brian Boydell
John Buckley
Frank Corcoran
Raymond Deane
Jerome de Bromhead
Roger Doyle
Fergus Johnston
John Kinsella
Philip Martin
Jane O'Leary
Eric Sweeney
Gerard Victory
James Wilson

Literature

Policy of the Arts Council

In December, the Arts Council published

"Translating the Success of Irish Literature", an address on public policy on literary translation in Ireland, by Laurence Cassidy, Literature and Community Arts Officer. This address was delivered at the AGM of the Irish Translators' Association/Cumann Aistritheoirí na hÉireann, in the Irish Writers' Centre/Áras Scríbhneoirí na hÉireann, in October. In this address the issue of the paucity of literary translations between Ireland and foreign languages is raised. In part, the address stems from a consideration of the findings of the report, *"Literature Without Frontiers: Irish Literary Translation in the European Context/Litríocht gan Teorainn — An tAistriú Liteartha Éireannach i gComhthéacs na hEorpa"* (1990) which was written by Michael Cronin, Chairman of the Irish Translators' Association, and Liam Mac Cóil, a member of the board of the Irish Writers' Centre. The main recommendation of this report is the establishment of the *Ireland-International Literature Agency* which can represent our literature abroad and promote the growth of literary translation between Ireland and foreign-language cultures. *"Translating the Success of Irish Literature"* was distributed with *"Books Ireland"*, the *"Linen Hall Review"* and with *"Translating Ireland"*. Copies of this policy address are available from the Arts Council. It is a policy discussion document which follows on from earlier Council documents on literature and the book world, namely *"Services in Literature: Seirbhísí don Litríocht"* (1985) and *"Developing Publishing in Ireland: Cothú na Foilsitheoireachta in Éirinn"* (1988).

Literary Organisations

The Irish Writers' Centre/Áras Scríbhneoirí na hÉireann was officially opened by Colm Ó hEocha, Chairman of the Arts Council, on 17th June 1992. The establishment of the Irish Writers' Centre is a development of great significance for Irish writers and readers. The premises is located beside the Dublin Writers' Museum in No. 19 Parnell Square, Dublin. The double complex of the Irish Writers' Centre/Dublin Writers' Museum provides the country with a national centre for contemporary literature. The Irish Writers' Centre's four corporate members are the Irish Writers' Union/Comhar na Scríbhneoirí; the Society of Irish Playwrights; the Irish Children's Book Trust; and the Irish Translators' Association/Cumann Aistritheoirí na hÉireann.

In his opening speech, Colm Ó hEocha paid tribute to Jack Harte, the writer and Chairman of the Irish Writers' Union, and to John Lynch, Chairman of the Society of Irish Playwrights, to Clodagh Corcoran of the Irish Children's Book Trust and to Cormac Ó Cuilleain as Chairman of the Irish Translators' Association. The Writers' Centre has a number of important functions as the national headquarters for writers, translators and readers.

The International Exchange Programme carried out exchanges with Russia and Finland in 1992.

Readings and lectures and workshops are a feature of the Centre's work and these included *"Sexing the Shamrock: Gender and Sexuality in Writing"* in November. In February a special tribute was paid to Mary Lavin for her contribution to Irish literature.

Also in February, a lecture was given by the Scottish Gaelic poet Ruari Mac Thomáis. The Writers' Centre provides a national platform for literary debate and this was clearly exemplified on the evening in February when the *"Field Day Anthology of Irish Writing"* (1991) was debated, chaired by the poet Eavan Boland. The Arts Council is pleased that the Arts Council of Northern Ireland are contributing to the funding of the Centre. The Irish Writers' Centre is guided by its Director, Peter Sirr, and by its Chairman Cormac Ó Cuilleain.

The Centre is also the home of the Irish Copyright Licensing Agency, a new organisation which will be a collecting agency on behalf of writers and publishers. The ICLA is an organisation set up jointly by the Irish Writers' Union/Comhar na Scríbhneoirí and by CLE/the Irish Book Publishers' Association. Its independent board has appointed Muireann Ó Briain as Administrator of the ICLA. As well as being a collecting agency, it will function as a centre of expertise on copyright in the book world.

European Dimension

The Arts Council continued to provide the administration for the National Jury of the European Literary and Translation Prizes 1992. The National Jury 1992 was (nominated by): Máire de Paor, Chairperson (Arts Council); John Gray (Arts Council); Philip Casey (Aosdána); Leland Bardwell (Aosdána); Evelyn Conlyn (Irish Writers' Union); Declan Kiberd (Cultural Relations Committee); Frank McGuinness (Cultural Relations Committee); Cormac Ó Cuilleain (Irish Translators' Association); Ursula Ní Dhálaigh (Bord na Leabhar Gaeilge); Caoimhín Mac Giolla Leith (Bord na Gaeilge). The National Jury selected the following three titles as the Irish nominations for the European Literary Prize:

"Dancing at Lughnasa" by Brian Friel (Faber and Faber, 1990); *"The Magdalene Sermon"* by Eilean Ní Chuilleanain (Gallery, 1989); and *"Reading Turgenev"* by William Trevor (Viking Penguin, 1991).

For the European Translation Prize, the following three were the nominations: *"The Soul That Kissed the Body"* by Pearse Hutchinson, translated by the author from Irish and other languages to English; *"Mise agus Platero"* by Juan R. Jimenez, translated by Aodh Ó Canainn (Coiscéim, 1991) from Spanish to Irish; and *"Conlan"* by Seamus Heaney, translated by Gabriel Rosenstock from English to Irish. The two Prizes are each worth ECU 20,000 (IR£15,000 approximately). The European Literary Prize is for the finest book of literature of the last three years and the European Translation Prize is given to the translator who has made the best translation of the last three years. In November, the prizes were presented in Madrid in the presence of Jean Dondelinger, EC Commissioner for Culture and Snr. Tura, Spanish Minister of Culture.

The European Literary Prize 1992 was won by Manuel Vazquez Montalban for *"Galindez"* (Seix Barral, Barcelona, 1990), a novel in Spanish. This volume was nominated by Spain. The winner of the European Translation Prize was Socrates Kapsaskis for *"Odysseas"* (Editions Kedros, Athens, 1990), a novel in Greek, nominated by Greece and translated from the English of James Joyce's *"Ulysses"*. The poet Peter Sirr was the Irish Juror on the European Literary Prize Jury.

The Arts Council was commissioned by the Cultural Action Unit of the European Commission to organise the press reception to announce the shortlists for the EC Literary and Translation Prizes at the Frankfurt Book Fair. The Council invited the Czech poet Miroslav Holub to speak at the press reception. A number of titles involving Irish authors and translators received funds in the 1992 Round of the European Pilot Literary Translation Scheme. These included the provision of fees for the translation of:

- (1) *"The Commitments"* by Roddy Doyle from English into Italian by Giuliana Zeuli.
- (2) *"Schnitzer O'Shea"* by Donall Mac Arnhlaigh from English into German by Hans-Christian Oeser.
- (3) *"Turning Tides"* an anthology of contemporary poetry in Dutch to be translated into English by Irish poets.

Michael Cronin has been appointed to the Group d'Experts, the body which recommends titles for assistance under this valuable EC scheme.

The Arts Council continues to act as national Liaison Office on this scheme. The Council of Europe published *"Reading Habits in Europe"* which is a synopsis of reading habits collected for the C.I.R.C.L.E. Round Table organised in Moscow in April 1991. The statistics give an overview of book reading habits in Greater Europe.

Publishing

Dedalus Press under the direction of John F. Deane celebrated its seventh year of existence by holding an anniversary celebration in April at Club na Múinteoirí, Parnell Square, Dublin, at which an anthology entitled *"Dedalus Irish Poets"* was launched.

Special Events

Poetry Ireland hosted a memorable reading by Joseph Brodsky at the Peppercannister Church, Upper Mount St., Dublin.

Poetry Ireland also hosted a moving memorial reading for the English poet George MacBeth who had lived for a number of years in Galway and who died recently. Friends of the poet travelled from England to give a sensitive tribute to his memory in the presence of his widow, Penny. The poets who read were Anthony Thwaite, Alan Brownjohn, Mary O'Malley and the British Poet Laureate, Ted Hughes.

Poetry Ireland promoted a highly imaginative event entitled *Mná na hEorpa*. Twelve women poets, who write in Irish and English, based in Northern Ireland and the Republic, read their work to mark International Women's Day. The occasion took place in March in the Abbey Theatre in the presence of President Mary Robinson. The poets who appeared were:

Eavan Boland
Moya Cannon
Ros Cowman
Medbh McGuckian
Máire Mhac an tSaoi
Paula Meehan
Eileán Ní Chuilleanáin
Nualla Ní Dhomhnaill
Áine Ní Ghlinn
Julie O'Callaghan
Mary O'Malley
Eithne Strong

£

Aosdána

Cnuais to 34 writers 251,615

Awards

John D. Barrett 200
 Anne Barrett 2,000
 Sarah Berkeley 5,000
 Rosita Boland 3,000
 Heather Brett 2,000
 Brian Burns 2,000
 Michael Cullen 4,000
 Kate Donovan 650
 Vona Groarke 2,000
 Adrian Kenny 5,000
 Leo Lavery 2,000
 Scan Mac Mathúna 3,000
 Biddy Jenkinson
 (Duais don bhFilíocht i nGaeilge) 1,500
 Áine Ní Ghlinn 3,000
 Ciarán Ó Coigligh 3,000
 Mary O'Donnell 2,000
 Ré Ó Laighleis 3,000
 Mary O'Malley 1,000
 Geraldine Whelan 675
 ARTFLIGHT: 56 travel awards 7,812
 (in association with Aer Lingus)

304,452

Grants

The Writer

Dublin Public Libraries 4,000
 Galway Arts Centre/Cúirt Filíochta 7,000
 Kavanagh's Yearly, Co. Monaghan 2,500
 Trinity College, Dublin/Writer-in-residence:
 Paula Meehan 4,000
 Tyrone Guthrie Centre 2,500
 Yeats' Society, Sligo 1,000

Literary Organisations

CLE/Irish Book Publishers' Association 6,290
 CLE/Irish Book Publisher's Association
 (ACNI grant) 3,710
 Irish Writers' Centre 29,645
 Irish Writers' Centre (ACNI) 5,455
 Poetry Ireland 30,689
 Poetry Ireland (ACNI) 10,911

Publishers

Attic Press 30,000
 Brandon Book Publishers 6,000
 Campus Publishing 1,500
 Clo Iar-Chonnachta 7,500
 Coiscéim 5,500
 Dedalus Press 24,000
 Gallery Press 32,000
 Gallery Press (ACNI) 1,031
 Lilliput Press 15,000
 New Island Books 17,000
 O'Brien Press 14,500
 Odell and Adair 6,000

c/fwd 572,183

	£
	<i>b/fwd</i> 572,183
Poolbeg Press	7,000
Raven Arts Press	5,000
Salmon Publishing	8,500
Wolfhound Press	25,000

Magazines

Books Ireland (from both Councils)	9,500
Comhar	2,000
Cyphers	3,191
Cyphers (ACNI)	1,309
Graph	2,500
The Irish Review	2,500
The Irish Review (ACNI)	3,273
Krino	4,772
Krino (ACNI)	2,728
Passages	500
Stet	2,000

Total/Aosdána, Awards and Grants **651,956**

Arts Council Schemes, Promotions, etc.

European Literary and Translation Prizes:	
Frankfurt Book Fair (Shortlists)	22,296
Irish National Jury etc.	7,698
Writers- in-the-Community	1,593
Writers-in-Prisons	3,761
Sundry	2,570

Total/Direct Promotions **37,918**

Total as Note 4 (page 58) **689,874**

Marten Toonder Foundation (Trust Fund)

(see Note 8, page 61)	
Leland Bardwell, writer	<u>3,500</u>

Denis Devlin Foundation (Trust Fund)

(see Note 8, page 61)	
Thomas Kinsella, poet	<u>1,500</u>

Grants received

Arts Council of Northern Ireland (Grants)	35,509
Department of the Taoiseach (European Literary & Translation Prizes)	3,530
Department of Justice (Writers-in-Prisons)	2,723
European Commission (European Literary & Translation Prizes)	<u>22,296</u>

Total as Note 2 (page 57) **64,058**

Visual Arts

Despite widespread financial constraints, many organisations (in some cases assisted by Government-funded social employment schemes) successfully managed to expand their activities during 1992.

The year saw a substantial increase in applications to the Arts Council for individual awards, exhibitions assistance schemes, studio grants and publications.

Unfortunately, the Council could not meet the increasing demands made upon its visual arts budget. As a result, various activities had to be curtailed; some, notably purchase for the collection and public commissions, were suspended altogether for the twelve-month period. It was felt, however, that the activities supported in 1992 were of a particularly high standard and that a more professional approach than heretofore, both on the part of the individual and organisations, was strongly in evidence.

Individual Awards

In line with the Arts Council's overall policy to enable artists to devote themselves as fully as possible to their art, the individual artist continued to be of primary importance. Grants totalling £66,000 were made to visual artists. These included thirteen bursaries, three post-graduate awards, thirty-nine materials grants and sixteen travel grants. Among the major recipients were Jaki Irvine and Amanda Ralph (post-graduate), and Tina O'Connell and T.J. Maher (bursaries). The PS1 Scholarship was awarded this year to Andrew Kearney. An additional form of support for individuals since 1990 has been the offer of a first one-person show, held in the foyer of the Arts Council's offices, to twelve artists in receipt of materials grants. Artists who showed during 1992 included Felicity Clear, Kieran Carey and Yvonne O'Connell, all recent art college graduates. In addition to the above, thirty-nine visual artists in Aosdána were in receipt of a Cnuas valued at £8,000.

Exhibitions

The recently established scheme for exhibition assistance attracted a significant increase in applications. A total of thirty-seven venues received funding towards the planning, transport, hire and mounting of exhibitions. Among the larger exhibitions funded were the Barrie Cooke Retrospective at the Model Arts Centre in Sligo, the Nancy Wynne-Jones Retrospective, organised by the Visual Arts Committee of University College, Cork, and Living Art Projects' *"Diaspora"* — not so much an exhibition as the beginnings of a series of site-specific artworks across the country by Irish artists living and working abroad. Smaller exhibitions assisted include *"Working Artists in Roscommon"* and *"Oileán"*, group shows held in Roscommon and Dingle respectively.

Despite particularly constrained budgets, it is commendable that many venues are making a sustained effort to originate exhibitions rather than take the easy option of programming touring shows.

Co-productions, an economically more viable arrangement, are being realised more frequently between venues.

Unfortunately, most exhibition budgets still do not allow for comprehensive documentation of the work of the artist.

This is an area which the Council would wish to address.

In addition to gallery spaces assisted by grants to arts centres, the Council continues to provide revenue grants to the following five specialist galleries:

The Sligo Art Gallery hosted for the third time its annual small works exhibition, *"Iontas"*. Included in its year's programme was a Tony O'Malley retrospective exhibition and a Paul Mosse exhibition, both originated by the Butler Gallery in Kilkenny.

The Butler continued its policy of originating new shows, where possible, accompanied by catalogues.

This year their programme included the above-mentioned exhibitions which toured to Sligo, and one-person shows of the work of Donald Teskey and David Lambert. A highly successful exhibition of Sol Le Witt installation drawings was presented during Kilkenny Arts Festival. The Victor Treacy Award show, featuring nine artists under thirty years, selected by three adjudicators, is now in its third year. The Gallery also continued its artist-in-schools scheme which is introducing more people to the Gallery and its activities.

The Gallery of Photography also originated a number of exhibitions, including work by Irish photographers Daniel de Chenu, Paul Seawright, Victor Sloan and Tom Shortt. A show of contemporary Mexican photography was hosted by the Gallery in the Irish Life Centre, and a most sensitive exhibition featuring mentally handicapped people by Dutch photographer Marie Bot was accompanied by a topical and well attended seminar, *"Images of Disability"*. The Gallery continued to hold lunchtime talks related to current exhibitions as well as evening classes in photography. *Exposure*, a Gallery publication on independent photography in Ireland, published a reduced number of editions in 1992.

The Douglas Hyde Gallery involved itself in a number of co-productions this year, notably the Toshikatsu Endo Show with the Oriel Mostyn (Cardiff) and the Annette Messenger with the Amolfini (Bristol). Some of the exhibitions of Irish artists, which included Cecily Brennan, Nigel Roife and Ciaran Lennon, were also shown outside of the country. The Gallery's most popular exhibition during 1992 was the polemic and classical social documentary work of Mexican photographer Sebastiao Salgado. The Gallery continued to host its series of lunchtime and gallery talks, as well as its increasingly popular artists-in-schools scheme. A number of gallery-located workshops related to the exhibition

programme were also hosted.

The RHA Gallagher Gallery, under its new Director, Ciarán MacGonigal, is a recent recipient of Arts Council funding. A wide range of individual and group shows were held, including the Nancy Wynne Jones and William Crozier Retrospectives; an exhibition of Japanese screens; the National College of Art and Design Degree Show and the annual exhibitions of the Royal Hibernian Academy and the Watercolour Society. A number of musical events and dance performances were also held in the Gallery space.

Studios

The provision of studio space continues to be a priority for the Arts Council. While nine studios received Council funding, there are many other groups who have established themselves successfully in recent years in spaces all over the country. The newest and largest of the Arts Council- funded facilities is the Fire Station Artists' Studios, which completed its building renovation programme, funded by the Council, in April 1992. The Studio currently caters for ten residential artists and up to four non-residential artists. Plans are in operation to develop a sculpture workshop which will complement the already existing National Sculpture Factory in Cork, now in its second year of existence and providing workspace for up to ten sculptors. The Factory this year was host to three European artists as part of a new exchange programme, the Pépinières scheme, which allowed four Irish artists to live and work in Europe and for a period of up to six months each. It also was active in the promotion and management of percent for art projects and in facilitating artists in the making of same.

Cork Artists' Collective, Galway, and New Art Studios in Dublin continued their policy of group shows and open days. The Cork Artists' Collective this year initiated the publication of a newsletter for its membership. The Graphic Studio in Dublin continued its Visiting Artists' Programme, which resulted this year in a limited edition of prints in book form by artist Felim Egan. Black Church Print Studio, having lost its premises in a fire in 1991, remained without a working premises for 1992.

Temple Bar Studios, the largest of the studios catering for up to thirty-two artists, carried out some basic repairs to the building which is to be fully re- developed in 1993. In the same building the Gallery presented a number of successful one-person shows, including some studio artists — Catherine Kenny, Irene Uhlemann and Martin Meyler — as well as others, including Tina O'Connell, Cormac Boydell and Andrew Kearney. The Visual Arts Centre, also in Dublin, provides space for eight artists, while the Wexford Sculpture Workshop caters for four sculptors.

Organisations

In line with its policy to improve conditions and opportunities for artists, the Council supports two artists' organisations.

The Association of Artists in Ireland (AAI) in 1992 appointed Stella Coffey as its new administrator.

There was a substantial increase in membership and attempts were made to reconstitute the northern branch and to establish a branch in Galway. The organisation continues to act in an advisory and representative capacity for its membership. A number of artists' exchanges took place under the aegis of the organisation, including the first part of an exchange with Latvia. Towards the end of the year, the AAI, in conjunction with the Irish Congress of Trade Unions and the Sculptors' Society of Ireland, published a Code of Practice for the Commissioning of Art in Public Places, which was widely distributed among commissioning bodies.

In conjunction with the publication of The Code of Practice, the Sculptors' Society of Ireland (SSI) devoted much time and energy in 1992 to the management of public commissions. The other area of notable development within the society was the organisation of three sculpture symposia involving twenty-seven artists, including some from abroad, during the spring and summer of 1992. A catalogue documenting these events was also published. The first phase of a time-based and conceptual art project, *Random Access*, took place in the autumn of 1992. A two-day seminar of invited speakers from Ireland and abroad, all with an interest in time-based art, was held at the Irish Museum of Modern Art. It is planned to hold a series of workshops and events related to the theme in 1993.

Artists in Prisons

This scheme, jointly funded by the Department of Justice and the Arts Council, continues to increase accessibility and to foster expression and talent within the prison community. In 1992 eight ten-day workshops took place in eight prison units throughout the country.

Joint Purchase and Loan Schemes

Due to budgetary restrictions, the joint purchase scheme was suspended for 1992. The loan scheme, however, is increasingly popular. Eighteen public bodies borrowed works from the collection in 1992 for a period of up to two years.

Publications

In its funding of publications, the Council encourages critical discussion and documentation of Irish art.

"*Circa*" art magazine, jointly funded by An Chomhairle Ealaíon/The Arts Council and the Arts Council of Northern Ireland, suspended publication for financial and editorial reasons from January 1992.

In November, a new "*Circa*" was launched, considerably larger than the previous publication, with a spine (for

distribution and marketing purposes) and both higher quality colour printing and a greater accessibility in terms of content. An index pertaining to all articles and reviews published in "Circa" since its inception in 1981 was also launched at this time.

Gandon Editions published, with financial assistance from the Arts Council, the second in its increasingly popular *Works* series of small monographs on Irish artists. The second edition of "Portfolio", a year-book pertaining to contemporary visual arts and design in Ireland, is due for publication in early 1993.

The Visual Arts Department of the Council published a long overdue and most welcome "Guide to Exhibition Venues in Ireland", giving details of policy, personnel and facilities of over 180 exhibition venues around the country. The Guide covers galleries in the thirty-two counties and the Council gratefully acknowledges the support of the Arts Council of Northern Ireland in its publication.

International Art

Recognising the need for a stronger presence of Irish art abroad, the Council initiated discussions with the Cultural Relations Committee which led to the participation of two Irish artists, Dorothy Cross and Willie Doherty, at the Venice Biennale in 1993.

A report was commissioned by Jenny Haughton of Artworking on International Art Fairs with a view to encouraging more galleries in Ireland to expand their markets.

Aosdána	£
Cnuais to 39 visual artists	327,837
Awards	
Sinéad Aldridge	300
Cormac Boydell	400
Andrew Boyle	300
Denis Brown	300
Kieran Carey	200
Paul Coleman	300
Valerie Connor	300
Liadin Cooke	1,500
Maud Cotter	375
John Cronin	200
Shane Cullen	1,500
Pauline Cummins	300
Dorothy Ann Daly	300
Catherine Delaney	300
Michelle Deignan	300
Chris Doris	300
Kimberly Dunne	300
Mike Fitzpatrick (George Campbell Memorial Travel Award)	1,500
Remco de Fouw	3,000
Hartmut Gerstenkorn	300
Brian Garvey	300
Jobst Graeve	300
Joseph Hanly	500
Alice Hanratty (Dublin Corporation Scholarship)	1,500
Pamela Hardesty	300
Patricia Hare	200
Lorna Healy	200
Caroline Johnson	250
Patricia Jolley	1,000
Peter Jones	300
Julie Kelleher	300
Eibhlin Kelly	200
John Kelly (An tOireachtas Award)	100
Catherine Kenny	300
Bernadette Kiely	300
Richard Enda King	1,000
Clare Langan	1,000
	<hr/>
c/fwd	348,162

	<i>b/fwd</i>	348,162
Patricia Looby		300
James McCreary		500
Eileen McDonagh		375
Siobhan McDonald		200
Mary McGinty		300
J.J. Maher		2,000
Teresa McKenna		375
Marge McNulty		200
Fergus Martin		300
Nick Miller		1,500
Michael Minnis		300
Philip Mooney		300
Michael Moore		1,500
Cathal Morris		300
Maurice O'Connell		300
Tina O'Connell		2,000
Marian O'Donnell		500
Brian Palm		300
Peter Pearson		300
Alan Phelan		1,000
Marian Porter		500
Amanda Ralph		3,000
Vivienne Roche		3,000
Colleen Rohnstock		250
Terry Rudris		200
Anne Seagrave		300
Victor Sloan		300
Amelia Stein		300
Seán Taylor		500
Elke Thoennes		200
Harry Thullier		180
Paul Tarpey		300
Irene Uhlemann		250
Jaki Irvine		3,000
Louise Walsh		1,500
Architectural Association of Ireland		2,000
Association of Artists in Ireland		900
Tyrone Guthrie Centre		4,000
Ireland-America Arts Exchange/ PS1 Studios, New York/Andrew Kearney		14,281
ARTFLIGHT: 146 travel awards (in association with Aer Lingus)		24,308
Public Art Commissions		
Kilkenny County Council		3,000
Tipperary (SR) County Council		3,000
Wexford County Council		1,500
Total/Aosdána, Awards and Commissions		427,781
Grants		
Alternative Entertainments, Tallaght		500
Artspace Studios, Galway		5,750
Association of Artists in Ireland		15,400
Belltable Arts Centre, Limerick		500
Butler Gallery/Kilkenny Art Gallery Society		30,400
CIRCA Magazine, Belfast		12,100
Clare Bywater: exhibition assistance		1,500
City Arts Centre, Dublin		3,000
Claremorris Arts Committee		13,000

Cork Artists' Collective	5,000
Cork Printmaking Workshop	2,000
Douglas Hyde Gallery, Dublin	134,300
Droichead Arts Centre, Drogheda	1,000
Edge to Edge Exhibition	2,000
Exhibition of Visual Art, EV+A, Limerick	17,000
Fire Station Artists Studios, Dublin	50,600
Galway Arts Centre	1,000
Galway Arts Festival	2,000
Gandon Editions, Dublin	20,000
Graphic Studio, Dublin	31,100
Irish Arts Review	500
Irish Gallery of Photography	45,500
Laois County Council	1,000
Limerick City Gallery of Art	3,000
Living Art Project	2,000
Brian McAvera: exhibition assistance	913
Midland Arts Resource Centre, Mullingar	1,000
Model Arts Centre, Sligo	2,000
George Moore Society, Co. Mayo	750
National Sculpture Factory, Cork	36,500
New Art Studio, Dublin	6,000
Oileán Exhibition	750
Project Arts Centre, Dublin	3,000
RHA Gallagher Gallery, Dublin	50,500
Samco Ltd, Cork	1,000
Siamsa Tire, Tralee	3,000
Sligo Art Gallery Society	21,900
St John's Arts and Heritage Centre, Listowel	500
Sculptors' Society of Ireland	39,400
Twice Four is Art	1,050
Temple Bar Gallery & Studios, Dublin	54,200
Triskel Arts Centre, Cork	1,000
University College, Cork	6,000
Visual Arts Centre, Dublin	6,000
The Western Artists	750
Wexford Arts Centre	1,000
Wexford Sculpture Workshops	2,900
Women Artists' Action Group	600
Working Artists, Roscommon	500

Joint Purchase Grant

University College, Cork	1,000
<i>Less: Previous year's grants not required</i>	<i>(18,975)</i>

Total/Aosdána, Awards and Grants **1,051,169**

Council Schemes and Promotions

Artists in Prisons	6,600
Maintenance of Council's Collection of Works of Art	14,221
Exhibition Venue Guide	11,441
Architectural, legal and other professional services	24,696
Sundry	1,443

Total/Schemes and Promotions **58,401**

Total as Note 4 (page 58) **1,109,570**

£

Purchase of Works of Art

"Purple, Gold and Silver"

by Helena Gorey purchased
from Berkeley Gallery, Thomastown.

350

Total as Capital Account (page 59)

350

Grants Received

Arts Council of Northern Ireland

(Awards)

300

Department of Education

600

Department of Justice

(Artists-in-Prisons)

3,600

Dublin Corporation (Awards)

1,500

Spanish Cultural Institute (Awards)

600

Total as Note 2 (page 57)

6,600

Film

The new Irish Film Centre was opened in September of this year. The opening was a suitably jubilant occasion with the Taoiseach Mr Albert Reynolds making the formal announcement.

The Council would like to record its appreciation of the imagination and determination of David Kavanagh of the Irish Film Institute, whose original conception it was, and gratitude for the tremendous effort and skill of the board and executive of the Irish Film Centre Ltd: Richard Kearney (Chairman), Michael Colgan, Lelia Doolan, Charles Hennessy, Paul Me Guinness, Louis Marcus, Niamh O'Sullivan and Laura Magahy (Chief Executive). The Centre, designed by architects O'Donnell and Tourney, will not only centralise film activity but also work as a catalyst and focus point for the development of Irish film culture. In his opening speech the Taoiseach proposed the setting up of a representative working party to report back to Government with a proposal on mechanisms of support for the industry. The Centre now houses the Irish Film Institute, Film Base, the Federation of Irish Film Societies, the MEDIA Desk, Espace Video European, the Junior Dublin Film Festival. Mick Hannigan, formerly the Director of the Cork Film Festival, was appointed as Director of the two cinemas and, following Laura Magahy's move to Temple Bar Properties, John Hogan was appointed Chief Executive of the Centre.

The board of the Irish Film Centre and the board of the Irish Film Institute began negotiations on a merger of the two organisations to form a single body.

Festivals

The year opened well with a highly successful Dublin Film Festival, with the new Director, Martin Mahon taking over from and maintaining the high standards set by the outgoing Director Michael Dwyer. Despite a small reduction in Arts Council's grant-aid the Cork Film Festival produced an exciting and challenging event. Donal Sheehan shared the programming with the outgoing Director Mick Hannigan and succeeded in again increasing the box-office revenue. The Galway Film Fleadh, held in July during the Arts Festival, showcased the best of Irish cinema while developing its international dimension and sustaining its unique atmosphere. The third Junior Dublin Film Festival again provided a vital platform for children's films and appreciation.

MEDIA

The MEDIA programme has become a significant and valuable aspect of the Irish film industry. The Irish MEDIA Desk, run by Siobhan O'Donoghue under a board representing the various interests in the industry, was provided with an administration grant at year's end. The Desk plays a key role in providing information and advice on European support systems. Espace Video European, the MEDIA initiative set up to support European video distribution, held the first European video conference in Dublin in October.

Art On Film

In November of this year the three films which resulted from the pilot partnership between the Arts Council, RTE, the Arts Council of Northern Ireland and BBC Northern Ireland were launched at the new Irish Film Centre. The films were Alan Gilson's documentary on Irish storytelling, David Hammond's film on the artist and his/her landscape, and Sean O'Mordha's documentary on the visual arts. The films were screened on RTE and BBC in 1993.

Awards

The Film and Video Awards again attracted enormous interest and numbers of applicants.

Although the fund is only £100,000 per annum it was the only direct State support for film this year. Two announcements of awards were made in '92, in January and November. The recipients in January of awards amounting to £60,000 (£10,000 had been withheld from the previous allocation) were Joe Comerford for his feature film *"High Boot Benny"* - £15,000; Gary Nevin, Michael West and Stephan Rennicks for *"Public Toilet"* - £10,000; Patsy Murphy for *"Letters from America"* - £7,500; £5,000 was awarded to Liam O'Neill and Breda Walsh (Paradox Pictures) for the *"The Barber Shop"*; to Alana O'Kelly for *"The Country Blooms a Garden and a Grave"* and Donald Taylor Black for *"The Man in the Cloak"*. Anne Haverty received £2,500 for *"New Mother"*. Five smaller awards of £2,000 each went to Sinead Lemass, Liam O'Neill, Brendan McCarthy, Anna Ní Mhaonaigh and John O'Donnell to attend the training programme E.A.V.E.

The awards announced in October were to Nicholas O'Neill and Gerry McCarthy for their feature *"Micha"* - £10,000; John T Davis for his documentary *"Uncle Jack"* - £10,000; Hilary McLoughlin and Frank Deasy for *"Crucible of Fools"* - £5,000; Joe Lee for his Documentary *"Hinde Sight"* - £5,000; Bob Quinn for *"The Bishops's Story"* - £5,000. Awards of £3,000 were allocated to Paul Donovan and Orla Walsh for their short film *"The Visit"*; to Liadh Ní Riada and Anna Ní Mhaonaigh for *"An Goban Saor"* and to David T.

Quinn for "To Forget". An award of £2,000 went to Brian Maguire for his experimental short "Prejudicial Portraits". Film-makers, producers and administrators also received a significant number of ARTFLIGHT awards throughout the year.

	£
Awards	
Cathal Black (balance of 1991 award)	7,000
Donald Taylor Black/Poolbeg Productions	4,000
Stephen Burke (balance of 1991 award)	5,000
Joe Comerford	15,000
Marie Theresa Duggan (balance of 1991 award)	3,000
Anne Haverty	2,500
Irish Film Institute	10,000
Patsy Murphy	7,500
Gerry Nevin	10,000
Paradox Pictures	5,000
Alanna O'Kelly	5,000
David T. Quinn (balance of 1991 award)	2,500
ARTFLIGHT: 50 travel awards (in association with Aer Lingus)	7,888
	<u>84,388</u>

	£
	<i>b/jwd</i> 84,388
Grants	
Cork Film Festival	25,100
Dublin Film Festival	20,600
EVE/Espace Video Europeen	5,000
Federation of Irish Film Societies	39,700
Film Base, Dublin	47,100
Film Resource Centre, Galway	12,500
Dublin Junior Film Festival	3,000
Galway Film Fleadh	6,000
Irish Film Institute	78,000
Media Desk Ireland	500
	<u>321,888</u>
Less: Previous year's grant not required	(2,500)
Directly Promoted Activities	
Art-On-Film	148,304
Sundry	400
	<u>468,092</u>
Total as Note 4 (page 58)	
Grant Received	
BBC Northern Ireland/Art-on-Film	<u>23,859</u>

Drama

The Council's financial allocation in the area of drama in 1992, £3.4 million, was £230,000 less than 1991. As a consequence, most of the organisations and enterprises in receipt of grant-aid under drama suffered reductions in their grants, with only a small number retaining their previous year's levels and an even smaller number receiving modest increases.

Many of the Council's own schemes were either completely suspended or very severely cut back, and only one new initiative was funded during the year.

This initiative was taken in partnership with Bord na Gaeilge and was the establishment of Amharclann de hÍde, a joint project by the two funding agencies to establish an Irish language theatre company with the objective of mounting a season of plays in Irish in a suitable centre in Dublin, with the highest professional standards. The response to this initiative has been most encouraging and the Arts Council and Bord na Gaeilge are confident that the first season which is planned for 1993 will herald a major and exciting new breakthrough to the benefit of playwrights, practitioners and audiences alike.

In line with the Council's overall commitment to redress the imbalance of expenditure as between Dublin and the rest of the country, the budget for the Council's Theatre Touring scheme was maintained at the 1991 level, with significantly more money being spent within that budget to provide programming funds to a number of established professionally-managed venues around the country. The successful operation of this aspect of the scheme which was initiated last year has enabled the venue managements concerned to enhance their own programme and maximise the amount of professional touring which they promote. Of necessity this meant that the number of touring grants to production companies was reduced, and whilst it is regrettable that this was the case it is pleasing to record that the tours which were funded were extremely successful and were well received by audiences.

The very modest increases which it was possible to make within the constraints of the budget were provided to professional theatre companies in regional centres, namely. Island Theatre Company Limerick, Yew Theatre based in Ballina, and Red Kettle, Waterford.

Again the constraints of the overall budget meant that the Council had to make choices for the purpose of giving effect to this important aspect of its policy, and a number of regionally based companies failed to secure grant-aid at all in 1992 as a consequence. The Council is satisfied that its policy of consolidation is prudent and efficient given the level of resources available, and will, in the long term, be more productive.

The Council was encouraged by the success of the 1992 Dublin Theatre Festival and it is hoped that the Festival management will build on this success in future years and will continue to provide an important show-case opportunity for those involved in drama here in Ireland, as well as an important opportunity for the work of European and other theatre companies to be seen.

It is pleasing to record once again that many companies in receipt of grant-aid from the Council successfully presented some of their work at important events overseas. It is to be hoped that arising from closer links with Europe opportunities will arise in the future for theatre people to present their work to their European colleagues and audiences and also will have greater opportunities to have access to the current trends in theatre in Europe.

The Council regrets that it was not possible to maintain its awards scheme for individuals, particularly to stage directors and designers, in 1992. It is the Council's earnest wish that in 1993 and the years thereafter sufficient funds will be available to support these most important schemes.

There have been disturbing signs during 1992 that the current recession in the economy is beginning to have its own relentless effect upon the performance arts generally and drama in particular. Box-office receipts have been hit and business sponsorship is increasingly difficult to secure.

The Council hopes that increases in funds can be applied in 1993 to the many meritorious initiatives and proposals which are coming on stream as well as supporting the many other organisations and individuals whose contribution to the excellence of drama throughout Ireland is vital.

	£
Awards	
Donagh Deeney	1,600
Niamh Dillon (Dublin Corporation scholarship)	750
Jeff Gormley (Dublin Corporation scholarship)	750
Kathy McArdle	1,500
Terence White	2,000
ARTFLIGHT: 76 travel awards (in association with Aer Lingus)	9,142
Playwrights' Commission Scheme	
Pigsback Theatre Company	1,500
Red Kettle Theatre Company	2,000
Total/Awards and Commissions	19,242
Grants	
Abbey Theatre, revenue grant (Abbey Theatre, capital grant £100,000: see page 51)	1,929,000
Amharclann de hÍde, Baile Átha Cliath	10,000
Co-Motion Theatre Company, Dublin	17,800
Druid Theatre Company, Galway	224,800
Dublin Comedy Festival	500
Dublin Theatre Festival	146,400
Everyman Palace, Cork (see also under Theatre Touring)	53,500
Focus Theatre, Dublin	33,000
Gate Theatre, Dublin	332,600
Íomha Ildánach Theatre Company	3,000
Island Theatre Company, Limerick	26,000
The Passion Machine, Dublin	35,200
Pigsback Theatre Company, Dublin	10,800
Red Kettle Theatre Company, Waterford	63,000
Rough Magic Theatre Company, Dublin	100,100
Second Age, Dublin	16,000
Theatre Unlimited, Dublin	2,500
Yew Theatre Company, Ballina	13,000
The Gaiety School of Acting	500
Irish Stage and Screen	2,000
Open House Project (Andy Hinds)	7,522
Stewart Parker Trust, Belfast	2,747
Theatre Ireland, Belfast	5,017
	3,054,228
Theatre Touring/Grants to Production Companies	
Druid Theatre Company, Galway	50,000
Na Fánaithe, Gaillimh	6,000
Field Day Theatre Company	54,259
Red Kettle Theatre Company, Waterford	50,000

Theatre Touring/Grants to Venues etc.

Belltable Arts Centre	25,000
Cork Opera House	87,000
Droichead Arts Centre	1,485
Everyman Palace, Cork (see also General Grants)	25,000
Garter Lane Arts Centre	10,000
Hawk's Well Theatre, Sligo	25,000
Linenhall Arts Centre, Castlebar	800
Portlaoise Prison	300
St John's Arts and Heritage Centre, Listowel	359
Siamsa Tíre, Tralee	10,000
Cavan County Council	1,200
Clare County Council	297
Donegal County Council	1,319
Dundalk Urban District Council	2,129
Kerry County Council	1,906
Kilkenny County Council	700
Laois County Council	594
Monaghan VEC	1,725
<i>Less: Previous year's grants not required</i>	<i>(12,295)</i>
Sundry	2,001

Total as Note 4 (page 58)**3,399,007****Grant Received**

Calouste Gulbenkian Foundation, Lisbon (Open House Project)	7,523
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Total as Note 2 (page 57)**7,523**

Dance

The Arts Council acknowledges that it has a significant role to play in the support and promotion of dance activity in Ireland. As with the other areas of activity of the Council, the policy aspirations of the Council are generally curtailed by limited resources.

However, the case of dance is exceptional in that one of the resources curtailing the role of the Council is the lack of a specialist Dance Officer. This has already been noted in earlier Arts Council annual reports and during 1992, the Council in reviewing its staffing needs and structures had hoped that it would be in a position to have this glaring anomaly corrected.

Unfortunately, this was not possible in 1992 and the Council looks forward with hope to dealing with the matter in 1993.

Currently the Council's policy is focused on three areas: support for dance in education, support for particular performances and the awarding of bursaries.

The Council provided a substantial grant to Daghda Dance Company to continue its programme of work in schools. The Council also provided a grant for the University of Limerick to engage a dancer in residence. The Council provided a grant to the Dance Theatre of Ireland which performed "*Weigh the Heart Against Hazard*" in a premier of the work at the New Music New Dance Festival in the Project Arts Centre, Dublin. In the area of training and bursaries, the Council provided a grant to the Association of Professional Dancers to allow dancers to secure training through guest teaching and residencies. The Council also provided a grant towards the work of the Irish region of the Royal Academy of Dancing.

Additionally the Council awarded eight dance bursaries and a number of Artflight awards.

	£
Awards	
Fred Berstock	1,500
Rhonda Carroll	2,000
Philip Connaughton	2,000
Darren Dadabhy	2,500
James Dunne	1,500
Stephen Jorgensen	2,500
Mary McCrave	2,000
Elizabeth Roche	4,000
ARTFLIGHT: 37 travel awards (in association with Aer Lingus)	3,017
Grants	
Association of Professional Dancers in Ireland	9,000
Barefoot Dance Company	6,000
Daghda Dance Company, Limerick	58,000
Dance Council of Ireland	54,400
Dance Theatre of Ireland	54,000
University of Limerick (Dancer-in-Residence)	7,000
<i>Less:</i> Previous year's grant not required	(500)
Total as Note 4 (page 58) 2	<u>208,917</u>

Opera

By international comparison the number and quality of operas produced by Irish companies on the level of grant-aid provided by the Council is remarkable and reflects the enormous commitment of the voluntary boards of the three companies involved and their dedicated fulltime staff.

The performances by Opera Ireland and DGOS Opera Ireland were well attended and critically acclaimed. Wexford Festival Opera had its usual highly regarded season attracting international media attention and many overseas visitors. Opera Theatre Company continued to discharge its role in bringing quality opera to towns and cities throughout the country.

The Arts Council has been especially keen to ensure that as many opportunities as possible are provided for Irish singers in the companies it supports and has made representations to the three opera companies on this matter. The companies share the Council's objective and attempt to provide opportunities while acknowledging that they operate in an international marketplace where Irish singers are in demand. The availability of Irish singers for roles in Ireland is frequently curtailed by roles being offered abroad which provide greater international exposure. This is a matter which the Council and the companies are keeping under review.

The Council noted that Wexford Festival Opera was in the process of reorganising board management structures and looks forward to a more streamlined organisation emerging in 1993 which will continue to maintain the standards which has made Wexford internationally renowned.

	£
Awards	
Mairéad Hurley	750
ARTFLIGHT: 1 travel award (in association with Aer Lingus)	56
Grants	
DGOS Opera Ireland	267,500
Opera Theatre Company	158,500
Wexford Festival Opera	145,500
Directly Promoted Activities	
Workshop	1,300
Sundry	1,895
Total as Note 4 (page 58)	<u>575,501</u>
Grant Received	
Arts Council of Northern Ireland	<u>540</u>

Traditional Arts

In 1992 the Arts Council's budget for traditional music was reduced by approximately 8% on 1991 budget, and financial difficulties caused a number of serious problems. Against this, however, it must be said that the wide range of organisations adversely affected by this situation responded with great initiative, determination and resilience and were able to sustain high quality programmes and impressively high levels of activity in 1992.

The main casualties of the funding situation were the Arts Council's traditional music masterclass scheme which is an important stimulus to high quality activity throughout the country, and the Council's general and educational grants programme in traditional music. These deficiencies in 1992 resulted in a dramatic reduction in the level of activity assisted by the Council throughout the country and also resulted in the reduction in the number and range of work opportunities available to traditional musicians.

Early in the year when assessing the financial situation, the Council took the view that it would try to minimise long-term damage to established key organisations and events in traditional music. This rationale was the basis for the suspension of the masterclass scheme and the general grants programme. It is, however, the Arts Council's earnest hope that funding can be restored in these areas.

The Arts Council also found it necessary to provide either a repeat or reduced funding to all major organisations in traditional music, including Scoil Samhraidh Willie Clancy, Na Píobairí Uilleann, the Irish Pipe Band Association and Taisce Ceol Dúchais Éireann.

On a more positive note, the Council's policy of assisting summer schools resulted in an excellent range of learning and training opportunities for a huge number of people for a period of some two months in 1992. The Council is aware of the significant contribution that traditional music summer schools make to the economy of the areas in which they are located. The Council would hope that the organisers of these events would broaden and consolidate their funding profiles by engaging in a positive and productive way with local and regional business and tourism interests.

Na Píobairí Uilleann continued to provide, in its fine headquarters in Henrietta Street, Dublin, a focus for Dublin-based and nationwide activity promoted directly by NPU and other organisations. The existence of the NPU/CCTE Secretariat for example, complements the activities of other key organisations such as Taisce Ceol Dúchais Éireann, the traditional music summer schools, and a whole range of other arts events such as festivals, recitals, concerts and education programmes. The Council's investment in the professionalisation of the organisations based in Henrietta Street produces a handsome return.

Alternative Entertainments in Tallaght organised its most ambitious traditional music seminar to date, and following an extremely successful launch by Councillor Eithne Fitzgerald, Chairman of Dublin County Council, the seminar provided ample learning and performing opportunities for traditional musicians and singers from all over Ireland, and the response from the local community in Tallaght was overwhelmingly enthusiastic.

A central part of the Council's traditional music policy is the provision of a major central resource centre for traditional music. Taisce Ceol Dúchais Éireann/Irish Traditional Music Archive completed the final phase of its structural and technical development during 1992 with the final touches being put to its audio-visual resources. The organisation is in a position to generate, acquire and process source materials for Irish traditional music in all conventional and other formats. The Archive now houses a splendid sound studio and processing facility designed by Nigel Rolfe. The sound studio was first tested out by virtuoso piper Davy Spillane and sound engineer Brian Masterson in May 1992.

During the year, through the good offices of the Arts Council of Northern Ireland, the Archive also came to an arrangement with the Department of Economic Development for Northern Ireland and managed to acquire, at no cost to the Archive, the services of a trainee sound engineer for a period of two years.

This timely partnership between the Archive and DED(NI) will enable the Archive to pursue its recordings and public access programme to the full in 1992 and beyond.

The Arts Council's policy of engaging in partnerships saw the Arts Council of Northern Ireland, the British Council and local authorities throughout the country continue to make significant and helpful contributions to important traditional music events throughout the country. Undoubtedly, without the help of these agencies in 1992, it is unlikely that so many high quality events could have taken place because of the Arts Council's own difficult financial situation.

The Music Network (see Music also) organised nine tours in 1992 and among those who performed at seventy concerts in nineteen venues throughout the country were Kevin Burke, Mairtin O'Connor, Conall Ó Grada, Seamas Begley, Steve Cooney, Kevin Mitchell and Philip Duffy.

	£
Awards	
Seán Maguire	2,780
ARTFLIGHT: 12 travel awards (in association with Aer Lingus)	1,935
Grants	
Alternative Entertainments, Tallaght	7,000
Arts Council of Northern Ireland	100
Bannow Folk and Traditional Organisation	798
Cairde na Cruite	500
Cairdeas na bhFidléirí	3,000
Cló Iar-Chonnachta	2,000
Cumann Cheol Tíre Éireann	3,000
Éigse na Laoi, Corcaí	1,000
Ennistymon Festival of Traditional Singing	1,000
Ennistymon Festival of Traditional Singing (ACNI)	437
Dr Aloys Fleischmann; Thematic Index project	1,163
Thematic Index project (ACNI)	1,092
Inishowen Traditional Singers Circle	800
Inishowen Traditional Singers Circle (ACNI)	328
Irish Pipe Band Association	3,000
Taisce Cheol Dúchais Éireann	80,700
Taisce Cheol Dúchais Éireann (ACNI)	13,092
Kerry County Council (ACNI)	105
Joe Mooney Summer School, Drumshanbo	1,500
The Music Network (see also Music)	17,000
Music Under the Mountains, Co. Wicklow	1,034
Na Píobairí Uilleann	16,900
Na Píobairí Uilleann/Cumann Cheol Tíre Éireann	15,900
North West Folk Music and Poetry Society	500
Oideas Gael	600
Scoil Ada	2,000
Scoil Leacht Uí Chonchuir	500
Scoil Leacht Uí Chonchuir (ACNI)	1,063
Scoil Samhraidh Willie Clancy	10,000
Scoil Samhraidh Willie Clancy (ACNI)	798
Slieve Gullion Festival of Traditional Singing	950
South Sligo Summer School	2,500
Two Chairs Theatre	199
Two Chairs Theatre (ACNI)	538
<i>Less:</i> Previous year's grants not required	(5,101)
Total as Note 4 (page 58)	<u>190,711</u>
Grant received	
Arts Council of Northern Ireland (Grants)	<u>18,251</u>

Popular Music

1992 was an important year in the development of the Arts Council's policy for supporting popular music. On the 3rd September 1992 President Mary Robinson officially launched MusicBase in Temple Bar, Dublin. She visited the organisation's offices in East Essex Street and participated in a hands-on demonstration of the valuable worldwide music data base which MusicBase is developing in association with partners in Europe and the United States. In an inspiring speech, the President referred to demographic and cultural trends which had developed over the last two decades and she underlined the importance of recognising the valuable contribution that popular music in Ireland continues to make to personal development and to the articulation of the hopes, ambitions and frustrations experienced by many in our society.

MusicBase will concentrate its activities in the areas of advice and information, advocacy, policy development, and promotion, and will seek to work closely with key partners in Ireland and further afield. The Arts Council is confident that its policy of ensuring the encouragement of artistic excellence, innovation and easy access to this vibrant area of musical activity can most effectively be managed by an independent organisation such as MusicBase.

The Council was pleased to note that the Ireland Funds made a substantial contribution towards the costs of the establishment of MusicBase in this initial year.

The other main area of direct Arts Council activity which exists in the popular music area is the implementation of the ARTPLIGHT scheme, which has assisted a wide range of performers, technicians, administrators and managers in travelling abroad to develop and enhance their own skills and careers.

	£
ARTFLIGHT: 51 Travel Awards (in association with Aer Lingus)	13,115
MusicBase	<u>60,564</u>
	<u>73,679</u>

Music

Despite the severe problems the Council faced in 1992, the Council maintained support to most of its client organisations and schemes. The down-side of this however is that a huge amount of vital innovative and developmental work which would rely on Arts Council support could not take place.

Nevertheless, the Arts Council sought in 1992 to give effect to its music policy with particular regard to contemporary Irish music. Key developments in 1992 were the launch of the updated New Music Commission Scheme which provided assistance to ten composers and the adoption of a new recording subsidy scheme which in 1993 will see the Arts Council providing assistance to at least three recordings of contemporary Irish music, featuring works by Gerard Victory, Gerald Barry, Walter Beckett, Brian Boydell and John Kinsella. During 1992, the Council continued to encourage concert promoters to review their programming policy and to include, where possible, work by living Irish composers, and to provide increased work opportunities for Irish performers.

In general, the response to the Council's exhortations in this regard has been positive if somewhat slow but the Council is confident that the period 1993-94 will see some useful developments in this area.

One of the highlights of the year was the première of John Buckley's *Concerto for Organ* (commissioned with assistance from the Arts Council) at the National Concert Hall on 21st June, which is European Music Day. This performance was the main promotion of the 1992 Dublin International Organ Festival and the performance took place in the National Concert Hall where Peter Sweeney performed Buckley's new work on the new Kenneth Jones organ. The Council was able to provide £44,000 on bursaries and awards to fifty-four musicians and singers this year.

The Council also undertook to administer a new trust called the Doris Keogh Trust which in coming years will provide a substantial award to enable a young flute or recorder player continue his/her studies abroad.

In addition to the above awards for individuals six Aosdána members were in receipt of a Cnuas, valued at £8,000. Eighty-seven ARTFLIGHT awards were also given to music practitioners and administrators.

The Irish Chamber Orchestra, despite the severe economic difficulties in 1992, raised its profile considerably through its recording ventures, raised substantial sponsorship and had an extremely successful touring programme both in Ireland and abroad. The Council's policy of supporting ICO as an independent professional performance and touring ensemble is justified by the successes of ICO in 1992.

In Ennis, the 10th Ennis IMRO Composition Summer School took place with guest composers Robert Simpson and Fergus Johnston. The Arts Council has been associated with this summer school for many years, and the involvement of Clare County Council and Irish Music Rights Organisation are key factors in ensuring the success of the event which provides unique opportunities for young Irish composers to avail of intensive short-term study and development.

Also this year, the opportunity to work with the Degani Quartet provided a great chance for composers to enrich their understanding of writing music for a string quartet.

John Buckley, the Aosdána member and composer who has been a director of the school since its inception, stepped down in 1992 and was replaced by Michael Alcorn.

The young Newtownabbey composer, Ian Wilson, was awarded the Macaulay Fellowship valued at £3,000, and the 1992 Composer's Bursary, worth £2,500, was awarded to a young Dublin-based composer, Donal Donnelly.

As part of its policy for encouraging the inclusion of contemporary music in the programming of concert promoters and also in encouraging the development of promotional skills and the efficient use of resources, the Council intends to host a major forum of music promoters and related agencies in early 1993 in association with Music Network.

1992 was a year of change for Music Network with the appointment of its new Director, Niall Doyle. A large part of 1992 was spent reviewing and re-evaluating the structures and policies of Music Network and new management and administrative structures were rapidly put in place. The level of activity and services originating from Music Network increased dramatically during the year and it is envisaged that 1993 will see the presentation of policies and long-term plans for the development of concert promotion and other essential allied activities throughout Ireland.

Among the musicians who participated in the 1992 touring programme of Music Network were Pavel Nersessian, John O'Connor, Smith Quartet, Cara O'Sullivan, Patrick Zuk, Madeleine Mitchell, Louis Stewart and John Feeley.

In December 1992, the Drogheda-based composer, Michael Holohan, presented performances in Drogheda, Dundalk and Dublin of "*A Beam of Light*" featuring his own compositions performed by Louth-based music groups and bands. This ambitious venture was also assisted by Droichead Arts Centre, Dundalk Urban District Council, and was sponsored by Dublin Corporation, Drogheda Corporation, Coca Cola and others.

The Arts Council, for the first time, agreed in 1992 to provide grant-aid towards the costs of auditions for the European Community Youth Orchestra. The Council took the view that these auditions represent an important and significant opportunity for young Irish musicians to avail of training and performance opportunities at the highest international level and is keen that Ireland's representation within the organisation should be facilitated by the State and its worth acknowledged.

Jazz

1992 saw a marked increase in a level of jazz activity in Ireland through the efforts of the Improvised Music Company, which received a grant of £3,500 and undertook an ambitious programme of fourteen concerts and workshops featuring a youth jazz orchestra, classical Indian musicians and international players from Russia, India, Britain, USA, Sweden and Portugal. The Company was very successful in raising sponsorship during the year and plans to extend its programme in 1993 by co-operating with a range of other agencies, including Music Network, local authorities, arts centres and the Arts Council of Northern Ireland. The IMC also commissioned a new work from Tommy Halverty and the organisation has a commitment to assist the creation and development of improvised music generally in Ireland. Newpark Music Centre receives assistance from the Arts Council to assist with the costs of its jazz education programme which remains one of the most significant jazz courses available in the Republic of Ireland. Newpark maintains its international contacts via the International Association of Jazz Schools Annual Meeting, and all Newpark students now have better opportunities than ever to advance their careers as jazz musicians.

Jazz on the Terrace organised a successful weekend festival in January and looks likely to remain as a significant force in the development of jazz in Ireland, through its own programme and also through its important liaison with the Improvised Music Company.

It is expected that in 1993 the Arts Council, in conjunction with the Arts Council of Northern Ireland, will establish a new jazz training award which will enable an Irish student to attend a prestigious jazz course in the United States. The Councils expect to make a final decision on this initiative early in 1993.

	£
Improvised Music Company	3,500
Jazz on the Terrace	1,000
Newpark Music Centre	1,800
	<u>6,300</u>

£

Music, Popular Music and Jazz

Aosdána

Aosdána: Cnuais to 6 composers 46,500

Awards

Melanie Briggs	250
Brona Cahill	1,250
Emma Canavan	500
Maria Cleary	250
Nicola Cleary	800
Siobhan Cleary	275
Dearbhla Collins	750
Seamus Conroy	1,250
Neil Cooney	1,000
Gareth Costello	750
Majella Cullagh	1,500
Declan Daly	3,500
Diane Daly	1,500
Gary Deaton	300
Donncha Donnelly	2,500
Aileen Dullaghan	500
John Gibson	310
Ian Hogan	1,500
Ann Jennings	250
Michael Joyce	750
Lauretta Kearns	800
Assumpta Lawless	250
Catherine Leonard	2,000

Vyviene Long	300
Siobhan Lynch	2,500
Charles Marshall	1,050
Orla McDonagh	1,000
Lisa McLoughlin	500
Paul McNamara	400
Hilda Milner	500
Juliet Montague	200
Patricia Moynihan	2,000
Karen Murray	800
Clodna Ní Aodain	500
Niamh Ní Chanainn	300
Sinéad O'Carroll	700
Aisling O'Dea	1,050
Clíodhna O'Driscoll	1,000
Cormac Ó hAodain	750
Deirdre O'Leary	250
Shane O'Neill	200
Pascall Patrick	375
Lisa Quinn	500
Judy Reidy	300
Kenneth Rice	250
Miriam Roycroft	475
Caitriona Ryan	750
Louise Thomas (Dublin Corporation scholarship)	1,500
Anita Vedres	750
Louise Walsh	250
ARTFLIGHT: 87 travel awards/Music	12,360
51 travel awards/Popular Music (in association with Aer Lingus)	13,115
	<u>113,860</u>

New Music Commission Scheme

Composer	Commissioned By	
Gerald Barry	Array Music, Canada	1,000
John Buckley	Tallaght Choral Society	3,000
John Buckley	University of Limerick	1,000
Raymond Deane	College of Music, Dublin	1,500
Eibhlís Farrell	College of Music, Dublin	500
Roger Doyle	Timothy Brady	700
Denise Kelly	Teresa Lawlor	500
Michael Holahan	Droichead Arts Centre	700
Marian Ingoldsby	Cantamen	800
Philip Martin	Benny O'Carroll	500
Jane O'Leary	York Trio of London	500
Opera Theatre Company	Fergus Johnston & Kevin O'Connell	3,500
Mícheál Ó Súilleabháin	Irish Film Institute	2,000
		<u>c/fwd 130,060</u>

	£
	<i>b/fwd</i> 130,060
Grants	
Clifden Arts Society	2,000
Concorde, Galway	3,000
Contemporary Music Centre, Dublin	69,100
Cork Orchestral Society	5,000
Cumann Náisiúnta na gCór [including Cork Choral Festival €30,000]	56,000
Dublin International Organ Festival	7,500
Early Music Organisation of Ireland	1,500
Ennis Composition Summer School (Clare County Council)	3,000
Irish Chamber Orchestra	61,500
Irish Youth Wind Ensemble	2,000
Limerick Music Association	8,000
Music for Galway	12,000
The Music Network (see also Traditional Arts)	61,750
Nua NÓS/ Dublin	9,000
Project Arts Centre	2,000
Symphony Club of Waterford	500
Waterford Music Club	3,000
 <i>Less:</i> Previous year's grants not required	 (2,111)
 Jazz	
Improvised Music Company	3,500
Jazz on the Terrace	1,000
Newpark Music Centre, Dublin	1,800
 Popular Music	
MusicBase, Dublin	46,000
MusicBase/ pre-establishment costs	14,564
ARTFLIGHT: 51 travel awards (see above)	
 Total as Note 4 (page 58)	 <u>501,663</u>
 Macaulay Fellowship (Trust Fund) (see Note 8, page 61)	
Ian Wilson, composer	<u>4,000</u>
 Grants Received:	
Dublin Corporation (Awards)	<u>1,500</u>

Arts Centres

A significant part of the increase in grant-aid to the Arts Council from Government over the past number of years has been devoted to the support of existing arts centres and the development of new centres. The Council has expended almost £1m, annually for the last few years on capital projects, many of which are designed to provide opportunities for the creation of new art and to provide access for the general public to quality arts activity. The Council's policy objective is to encourage the emergence of arts centres in all of our major centres of population. The Council sees such centres as transforming interest and participation in the arts in their localities. An arts centre in a town becomes the focus for arts activity, attracts quality arts events from outside and provides space for the performance and enjoyment of locally originated arts activity. The Council sees it as vitally important that there should be full-time professional staff to manage such centres. As has been stated in previous Arts Council reports, the partnership between the Arts Council and local authorities in the capital provision and, most importantly, ongoing funding, is a sine qua non of the Council's policy.

The Council acknowledges that there is a degree of tension inherent in a policy of promoting development of new arts centres and the maintenance of the existing centres in circumstances where the Council's financial resources are not increasing or are at a standstill. The Council acknowledges that many arts centres are understaffed and that those staff who are employed are frequently poorly paid. Without the support of FÁS schemes the viability of many arts centres would be threatened. In acknowledging this problem, the Council has endeavoured to gradually increase funds to arts centres and, in particular, to raise the remuneration of the key personnel in the centres. Progress, while slow, is being made and improvements are coming about. The Council is determined to apply more strictly the partnership model to new arts centres and to strive to have it more effectively applied to existing centres. The Council believes that multiplicity of funding sources is important for arts organisations as a high degree of dependence on any one source is unhealthy. The Council is pleased to note that while funding from local authorities remains low the income from sponsorship, sales and box-office in virtually all arts centres is buoyant.

With a view to increasing revenue available to arts centres, the Council has for some time been pressing the Government to make legislative changes which would enable theatres and arts centres throughout the country to operate licensed bars. Late in 1992 the newly-opened Irish Film Centre in Dublin was successful in its application for a bar licence and the Council hopes that a simple path will soon be identified by which other organisations will be able to operate bars.

Again, in this Annual Report, the Council wishes to commend the voluntary effort of the hardworking boards of management of arts centres. These board members, who give up their time so willingly, are the foundation of many successful arts ventures.

During 1992 a feature of the arts provision by arts centres throughout the country has been the number of touring professional shows which have been presented. St John's Arts Centre, Listowel, for example, has been to the fore in such presentations.

Some centres focus on particular art forms as, for example, Triskel in Cork where almost 100 film events attracted almost 5,000 people during 1992.

A feature of arts organisations frequently overlooked is that they are, in fact, small to medium sized enterprises. For example, in 1992 the turnover of the Belltable Arts Centre, Limerick, was £332,000. This was achieved by grants from the Arts Council and other public sources of £187,000. Staff costs amounted to £153,000 and Belltable repaid to the Exchequer by way of income tax, PRSI and VAT a total of £37,400. During 1992, Belltable Arts Centre employed eleven people, presented twelve major exhibitions, operated a restaurant, presented thirty-two weeks of theatre, dance and music, twenty-two films in addition to organising monthly readings.

Attendances at the Belltable for all events were in excess of 100,000. The Belltable is just one example of a "cultural enterprise" which gives both direct financial return to the State in addition to an enormous and tangible benefit to its community.

The success of arts centres in attracting audiences during 1992 can be gauged from the performance of Galway Arts Centre where audience numbers for the performance arts more than doubled over 1991 and the number of visitors to the gallery showed a 16% increase to 20,000.

At the Garter Lane Arts Centre in Waterford, the administrator and the board devoted considerable time to addressing an accumulated deficit and they look forward to 1993 from a much more solid financial base.

An exciting development in 1992 was the proposed new arts centre building in Drogheda being developed by the local authority and which will be run by the Droichead Arts Centre. It is greatly hoped that this new centre will come on-stream in 1993.

One of the more notable events in the Droichead during this year was the George Campbell Retrospective which was shown in June-July at the Centre. This was a major retrospective of the artist's work and followed on the highly successful Nano Reid Retrospective last year.

As noted elsewhere, the Council and the arts community is pleased with the greater coverage by the national media of events taking place in the regions. In particular the policy of the RTE radio *Arts Show* deserves praise.

	£
Grants	
ARTFLIGHT: 6 travel awards (in association with Aer Lingus)	959
Belltable Arts Centre, Limerick	81,800
City Arts Centre, Dublin	76,000
Droichead Arts Centre, Drogheda	16,000
Galway Arts Centre	45,900
Garter Lane Arts Centre, Waterford	72,500
Hawk's Well Theatre, Sligo	64,500
Linenhall Arts Centre, Castlebar	41,000
Project Arts Centre, Dublin	110,800
Siamsa Tire, Tralee	71,000
St John's Arts and Heritage Centre, Listowel	5,300
Triskel Arts Centre, Cork	94,800
West Cork Arts Centre	17,500
Wexford Arts Centre	64,100
Sundry	3,608
Total as Note 4 (page 58)	<u><u>765,767</u></u>

Most arts centres also receive financial assistance for specific schemes and projects from other Arts council budgets (q.v).

Education

The Arts Council undertook a comprehensive review of all aspects of its education policy and practice in 1992. This was prompted by the Council's awareness of the changing relationships between the arts, education and society and the need to develop strategies in response to a cultural environment which has undergone dramatic changes.

The review highlighted a number of policy areas in need of development. In particular, the cultural experiences of young people outside of the formal education system and the further development of education/outreach services at a regional and local level.

The aim is to develop a coherent policy on those aspects of Council policy concerned with access to and participation in the arts at all levels of Irish society. In effect, to build upon existing experience in the areas of education and youth arts and to relate these to Arts Council policy and practice in areas such as community arts, regional development and arts centres.

Whilst the Arts Council continues to regard arts education (the artistic and aesthetic education in a formal schools context) as the primary responsibility of the Department of Education, it will continue its advocacy of the arts as areas of central educational importance.

To this end the Arts Council contributed fully to the consultative process and unprecedented public debate which followed the publication of the Green Paper on Education. In a submission to the Department of Education the Arts Council criticised the neglect of the arts in all areas of that document.

In particular the Arts Council was concerned at the contradictory nature of the Green Paper — that is, a document which purported to promote an education system which would nurture creativity, enterprise and innovation, attached little or no educational significance to the arts, ignored the current neglect of the arts in the Irish Education system and, in presenting a framework for the allocation of scarce resources, rendered the arts expendable.

The Arts Council proposed the establishment of a formal inter-agency structure, an Arts Education Development Unit (first proposed by the Council in 1983) which would bring together the statutory agency with responsibility for promoting and assisting the arts and the statutory agency responsible for the education system.

In line with its policy of influencing the work of key committees in the area of arts and education the Council's Education Officer was appointed to the National Council for Vocational Awards' Board of Studies for Performing Arts, Communications and General Studies. The Arts Council also commends Waterford Borough Vocational Educational Committee for its invitation to the Arts Council to nominate a representative to the board of Waterford Regional Technical College. Council member Eric Sweeney is the first such appointment and sets a valuable precedent.

Arts Council activity in the area of education remained curtailed to an extent during the year despite the appointment of an Education Officer in May. Bursaries reached their lowest level for some years but this was offset to some extent by the provision of Arts Council/Aer Lingus ARTFLIGHT travel awards.

The schools exhibitions scheme was reactivated in September and four exhibitions (the School Show, Heroes, Heads, A Special Place) were hosted in over fifty schools in Westmeath, Longford, Kerry and Donegal. The assistance of local authorities' arts officers in Kerry and Donegal and the Midlands Arts Education Organiser was invaluable in achieving this.

Twelve residencies took place in schools throughout the country involving projects in a wide range of arts disciplines. Residencies by Cathy McArdle and John McArdle in Castleknock College and Árdcoil Lorgan, Castleblayney, were funded as part of a pan European creative writing and drama project, *"Go Down in Legend"*. This involves schools from twenty European countries and will enter its fourth and final year in 1993. The commitment to the colleges of education continued with a residency by Kathy Herbert in St Patrick's College of Education. The Artists in Schools scheme continued operating to great effect in the Douglas Hyde Gallery, Butler Gallery, Dundalk UDC and Triskel Arts Centre. Lack of funding prevented the extension of this valuable service to other centres. The Writers in Schools scheme continued to bring the work of writers into schools in a very real and accessible way.

Team Theatre Company and Graffiti Theatre Company ran programmes in primary and post- primary schools in Dublin, the Midlands, North East, South East and South West. The support and development of other professional theatre-in-education companies remains a priority but could not be acted on due to the inadequacy of the Council's annual grant and the unwillingness of the Department of Education to co-fund this important service to schools. However, the Department's support for Team's pioneering work in theatre in education for schools servicing disadvantaged areas is welcome.

The Music Association of Ireland's Schools Recital and Workshops schemes and Ceol Chumann na nóg's concerts continued to provide schools with access to high quality live music events and to compensate to an extent for the inadequacies of music provision in the education system generally.

Likewise Daghda's Dance in Education programme continued to highlight dance in education as an area in need of development. In this context, the progress made by the dance curriculum project in 1992 is most welcome.

The National Youth Arts Committee, an ACE-funded joint initiative of the Arts Council and the National Youth Council of Ireland, completed its programme of active research in the areas of dance, popular music and drama and entered its final phase — the drawing up of a report on policy and provision for youth arts. In October it initiated a process of dialogue between the Arts Council, National Youth Council of Ireland and the Youth Affairs Section of the Department of Education with the aim of bringing together the statutory bodies with a role in this area and overcoming structural obstacles to improved provision for youth arts.

The National Association for Youth Drama continued to co-ordinate the activities of the burgeoning youth theatre movement. Thirty-five youth theatres were affiliated to NAYD in 1992, and the Festival of Youth Theatre, held in Tralee in July, provided a show-case for their work and facilitated an intensive residential training programme for participants. This culminated in a public performance of "*Brendan's Voyage*".

"*Activate*", the first festival of theatre for young audiences, was organised by Graffiti in Cork in May.

The third Junior Dublin Film Festival took place in November and secured its reputation as a premier cultural event.

In general, the year witnessed the continued expansion in and development of arts in education, youth arts and outreach services by many arts organisations and local arts officers.

	£
Awards	
ARTFLIGHT: 13 travel awards (in association with Aer Lingus)	1,148
Ollie Breslin	100
Rita Scannell	400
	<hr/> 1,648
Grants	
Butler Gallery	250
Ceol Chumann na nÓg	7,300
City Arts Centre, Dublin	750
Douglas Hyde Gallery	700
Dublin Junior Film Festival	120
Dundalk Urban District Council	400
Exhibition of Visual Art, Limerick	10,000
Graffiti Theatre Company	40,000
Music Association of Ireland	18,400
National Association for Youth Drama	23,900
St Patrick's College of Education	1,000
Tallow Enterprise Group, Co Waterford	1,000
TEAM Theatre Company, Dublin	113,400
Triskel Arts Centre	400
Artists-in-Schools Grants	
Árdscoil Lorgáin, Castleblayney	1,000
Dalkey School Project	1,200
Donabate Girls' National School	1,200
Glenbrien National School, Enniscorthy	1,200
Laurel Hill Secondary School, Limerick	1,200
Loretto Abbey, Dalkey	1,200
Mary Immaculate Training College, Limerick	2,600
	<hr/> c/fwd 228,868

	£
	<i>b/fwd</i> 228,868
Our Lady's School for	
Hearing Impaired Children, Douglas	1,200
Scariff Community College, Clare	1,200
S.N. Realt na Mara, Sligo	1,200
St Michael's Junior National School, Cootehill	1,200
St Thomas Senior School, Tallaght	1,200
Tullow Community School	1,200
Villiers School, Limerick	1,200
<i>Less:</i> previous year's grants not required	(3,550)
Total/Awards and Grants	<u>233,718</u>
Arts Council Promotions	
Writers-in-Schools	6,473
The School Show	785
Sundry	175
Total/Direct Promotions	<u>7,433</u>
Total as Note 4 (page 58)	<u>241,151</u>

Regions

There has been a phenomenal growth in interest in arts activity throughout the country during the past ten years. A great deal of this growth has risen from the policies applied in a coherent fashion by the Arts Council. The Council has promoted the development of arts centres as focal points for creating and satisfying interest in the arts. This has been allied to the successful partnership of the Council with local authorities leading to the appointment of specialist officers dedicated to the promotion of the arts.

Additionally, the Council has sought to stimulate the emergence of arts festivals which promote interest in the arts and act as a catalyst for development in local arts activity.

These three strands in the Council's Regional Policy have had significant success. For example, one measurement of the success can be seen in the growth in the number of Arts Officers from zero in 1984 to twelve in 1992. It has been a central objective of the Council in encouraging local interest and activity in the arts to seek to have local financial support also; the Council's objective is to encourage a menu of arts funders which include not just the Arts Council but local authorities, foundations and local private sponsorship.

A more recent development of the Council's policy of encouraging centres which stimulate interest in the arts has been the provision of studios for artists.

The Council supports studios where local artists can avail of comfortable conditions in which to work. It is the objective of the Council to ensure that all art makers do not gravitate towards the larger centres and, in particular, to Dublin. The presence of a creative artist in a community, in the Council's view, will inform the culture of that community and stimulate interest in the arts generally. Examples of such studios are the Limerick studios, studios in Wexford and the National Sculpture Factory in Cork. The Council continues to promote the creation of arts centres throughout the country in order to create a 'national infrastructure for the arts comparable to that of our European partners. The objective of the Council is that an established infrastructure of theatres, arts centres, galleries, will stimulate innovation in art making and provision and that networking of like-minded institutions throughout the country will greatly improve the number of arts events available to the public generally.

It should be noted that elements of the Regions Policy mentioned above are also reported under Drama, Visual Arts, Community Arts, Festivals and Music. The expenditure shown in this section is only a portion of that generally applied by the Council for the support of the arts in the regions.

In furtherance of its Regions Policy, in June the Council made capital grants amounting to £100,000 to assist the creation of arts buildings throughout the country. The centres assisted were as follows:

Film Resource Centre, Galway	£10,000
Theatre Omnibus, Limerick	£ 5,000
Longford Theatre Project	£20,000
Abbey Centre Trust, Ballyshannon	£20,000
Butt Drama Circle, Ballybofey,	£ 5,000
Monaghan Theatre Project	£20,000
Drogheda Arts Centre Project	£20,000

Kilkenny Theatre, which commenced refurbishment in 1992 with a capital commitment of £300,000 from the Arts Council, opened in 1993.

The Council's policy for the creation of arts buildings is, however, frustrated by the severe lack of capital funds. The Council hopes that with the strong support of Government, funds will be secured for the arts for completing the arts infrastructure in Ireland from EC Structural Funds in the period 1994-1999.

In order to encourage the provision of high quality events in theatre, visual arts and music to augment those available otherwise, the Council from its drama budget, provided guarantees to Arts Officers to avail of a number of touring productions.

Similarly, the Council provided support for Music Network which toured seventy concerts throughout the country. In visual arts a large number of grants were made to local exhibition organisers to support exhibitions which would not otherwise be seen in particular areas. A special feature for the support of drama is the provision of substantial sums to arts centres specifically for the buying in of high quality professional theatre productions which they could not otherwise afford. The Council is pleased with the success of these strategies which form a part of the overall policy for the arts in the regions.

The importance of the arts in the lives of a community is gradually being taken more seriously by local authorities. In addition to the twelve specialist Arts Officers employed by local authorities, four local authorities are considering appointments and it is expected that the number of Arts Officers will grow considerably in 1993. In parallel with the growth of the number of Arts Officers there has been a welcome increase in the funds being made available by local authorities for the arts. Despite the severe financial pressures under which local authorities are operating, this continuing growth (albeit from a low base) in arts funding augers well for the future and points in the direction of arts organisations being less dependent on one source of funding than has been the case in the past.

As in previous reports the Council wishes to acknowledge the dedication, commitment and unflinching zeal of the corps of Arts Officers and the loyal support they receive from their colleagues in the local authority service.

The County Arts Officers in 1992 were:

Traolach Ó Fionnain	Donegal County Council
Eugene Crimmins	Clare County Council
Máire Hearty	Kerry County Council
Muireann Ní Chonaill	Laois County Council
John Coil	Mayo County Council
Cliodhna Shaffrey	Cavan County Council
Margaret Cosgrave	Kilkenny County Council
Sheila Deegan	Limerick Corporation
James Harrold	Galway County Council
Mary Cloake	Dundalk Urban District Council
Monica Corcoran	Kildare County Council
Somhairle Mac Conghail	Monaghan County Council

A very significant element in arts provision throughout the country is the amateur arts movement. The Council acknowledges that many in our population have their art interest satisfied by the amateur drama movement. The number of choirs throughout the country shows the very high level of participation in music and music-making. Frequently, standards achieved in the amateur arts area can match those in the professional arts area. The Council differentiates between the professional and the amateur arts area in that it views the professional arts as that area of the arts in which people engage for their livelihood rather than as a pastime.

All of the Council's policies are kept under continual review and in this connection the Council arranged for a number of consultative meetings throughout the country with arts practitioners and arts activists generally. The first such consultative "roundtable" meeting was held in Cork in June, followed by a second such meeting in Galway in September and the third in Sligo in November. The meetings were attended by the Director of the Council and a number of Officers and an invited audience of up to fifty people. Aides-memoire of the meetings were circulated to the Council members and to all those attending. This process of consultation was informed by the Council's desire to engage as closely as possible in its policy-making with those who are arts practitioners and with the public. It is intended that this process of consultation will continue during 1993.

A welcome development in the arts in the regions is the attention being paid by the Dublin-based media to events and activities originating and organised in the regions. It is pleasing to note that exhibitions such as the Claremorris, EVA in Limerick and the Retrospectives in Droichead, are reported in the national papers. *The Arts Show* on RTE radio is, amongst the national media, a leader in the reporting on the regions.

Such media attention is important in that it encourages artists who would otherwise gravitate towards Dublin to continue to work, show and perform in their own localities. (This reinforces the Council's policy regarding studios referred to above.) Local radio in the cities and rural areas is showing a remarkable and welcome interest in the arts. This is an area which the Council hopes will be more fully availed of by arts organisations in the future.

		£
Grants		
Cavan County Council:	arts programme	8,500
	Gulbenkian Foundation	1,103
	administration	9,019
Clare County Council:	arts programme	5,000
	Gulbenkian Foundation	551
	administration	9,385
Donegal County Council:	arts programme	11,000
	Gulbenkian Foundation	1,103
	administration	9,079
Dundalk UDC:	arts programme	10,000
	administration	9,069
Galway County Council:	arts programme	4,000
	administration	8,993
Kerry County Council:	arts programme	4,000
	administration	10,000
Kildare County Council:	arts programme	2,000
	administration	9,044
Kilkenny County Council:	arts programme	5,000
	Gulbenkian Foundation	1,653
	administration	9,913
Laois County Council:	arts programme	4,000
	administration	9,125
Limerick Corporation:	arts programme	8,200
	administration	8,970
Mayo County Council:	arts programme	10,000
	Gulbenkian Foundation	1,103
	administration	9,092
Monaghan County Council:	arts programme	3,000
	administration	9,639
Tyrone Guthrie Centre		68,000
Tyrone Guthrie Centre (ACNI grant)		34,000
Less: Previous year's grants not required		(8,679)
Total as Note 4 (page 58)		<u>285,413</u>

Grants Received

Arts Council of Northern Ireland /		
Tyrone Guthrie Centre		34,000
Calouste Gulbenkian Foundation		6,064
Total as Note 2 (page 57)		<u>40,064</u>

Community Arts and Arts Festivals

Policy of the Arts Council

The Arts Council published its policy in the area of Community Arts and Festivals in "Art Matters" No. 13, October 1992. First adopted by the Arts Council in 1986, the Council's policy presents the firm view that community arts and festivals encourage participation in creative activity in people of all ages, from all levels of society, in both urban and rural areas. In community arts activity there is often an emphasis on the involvement of people and audiences in the processes of creation by which a work of art comes into being. In addition, the very welcome goals of the empowerment of people and the encouragement of community development can also often be present.

Professional Resource Organisations

During 1992, Macnas produced a highly acclaimed version of the "*Táin*", which was a brief recounting of the "*Táin Bo Cuailgne*". The Galway company opened their production at Expo '92 in Seville, Spain, in June.

This triumphant production by Artistic Director Rod Goodall followed the Macnas visit to the European Cities Festival at Amersfoort, the Netherlands, where the company received acclaim for its production of "*Gulliver in Lilliput*".

Alternative Entertainments in Tallaght, Dublin, produced an extensive array of events. Among these were the exhibition of work by the sculptor Imogen Stuart (Aosdána) presented in Castletymon Library in July. Alternative Entertainments also produced its successful annual Tallaght Traditional Music Seminar in late September-early October, which this year featured such great exponents as the singer Johnny Moynihan and the fiddler Tommy Peoples. Wet Paint Arts published its booklet "*Work in Progress*" at the City Arts Centre in May. In this booklet, Wet Paint Arts explains that its work since its foundation has functioned under four headings, each of which was featured during 1992. In the area of (1) *Young People's Theatre*, Wet Paint Arts produce work of international stature. David Grant's production of "*Tangles*", a play which explores issues surrounding homosexuality in the lives of young people, was revived in Dublin and toured to British venues, including the National Theatre in London. The company's work in (2) *Community-Based Projects* is concerned with its intensive relationship with a number of community-based groups including Walk The Talk, a youth theatre based in Coolock, which created and presented its most successful piece to date, "*Whether You Like It Or Not*", seen at the City Arts Centre, during the enterprising Futures season, produced by the City Arts Centre's Development Manager, Declan German. (3) *The Summer Projects* are an area developed by Wet Paint Director, Niall O'Baoill, with the Community and Environment Department of Dublin Corporation. This innovative programme had five arts workers involved with several community-based groups of young people throughout Dublin City in the summer months, through the Corporation's Summer Playcentres Programme. The fourth area of work by Wet Paint Arts, *Education and Training*, is dealt with below under Policy and Development.

Arts Festivals

Fergal McGrath was appointed Festival Manager of Galway Arts Festival, succeeding Michael Diskin.

Alongside Festival Director Patricia Forde, the Festival Manager helped to create the huge audience response to the record number of events offered. The visit of Theatre Sans Fil from Montreal, Canada, in which they presented their version of Tolkien's "*Lord of the Rings*" was greeted enthusiastically. Other highlights of the festival were Spanding Gray, the American comedian of the monologue and the New Orleans Revue.

Sligo Arts Festival offered an exciting programme of events thanks to Bairbre Ferguson's expert leadership as Festival Co-ordinator assisted by Wendy Winter as Director of Sligeam, the community spectacle company. This year's spectacle was based upon the burning of Sligo Abbey in the 17th century and it was performed by about 300 local people before a crowd estimated to be in excess of 15,000. Community artist Dominic Campbell helped shape this stirring spectacle, as did the outstanding Sheffield-based pyrotechnical company, Theatre of Fire.

Kilkenny Arts Week appointed a professional administrator, Sheila Deegan. Together with Ian Coulter, Chairman, they have greatly extended its popularity, while retaining its programme of excellent fine arts. Local community arts group, Artcore, created a stunning outdoor sculpture entitled "*An Exact Science*" which was displayed in the Park of Butler Castle. Among the classical music events was the superb trio performance by Steven Isserlis (cello), Joshua Bell (violin) and Olli Mustonen (piano) of Romantic and Impressionist composers.

Artist-in-the-Community Scheme

A number of exciting projects took place this year.

Among the most notable was the collaboration between Mick O'Kelly and Semperit Tyre Factory in Ballyfermot, Dublin, where Mick O'Kelly collaborated with the workers on a new piece of sculpture. There was an enormous turnout at the Irish Museum of Modern Art when President Mary Robinson launched the visual arts exhibition, "*Unspoken Truths*", in November. The works were all created by the women members of the Lourdes Youth and Community Services, Sean McDermott Street, and the Family Resource Centre, Inchicore. Artistic leadership was given by Ailbhe Murphy.

Policy and Development.

From 1990 to 1992, an inter-agency committee under the chairmanship of Dermot Bolger, called the Development Committee for Community Arts, worked on the subject of community arts training at national level. The Committee concluded its work in June 1992 and it was then dissolved.

The Committee helped to bring into existence three important national training programmes.

The first programme for community artists and community arts animateurs was the pilot National Arts Worker Course run by CAFE under the guidance of Mo Bates (course director), Jude Bowles (organiser) and Patricia Prendiville (course tutor). In November in Dublin, the graduates of the pilot course were conferred with the Diploma in Community Arts and Development from the Centre of Adult and Community Education, St Patrick's College, Maynooth, which is the first educational certification provided at third level for community arts in Ireland.

An account and evaluation of the pilot National Arts Worker Course entitled "*Developing Community Arts*" by Jude Bowles (CAFE, 1992) was published.

The second programme established for community activists was the Community and Youth Training Initiative, run by Wet Paint Arts, under the direction of Martin Drury. A sample of some of the work was presented in the "*Hands On*" exhibition at the City Arts Centre, Dublin, in December, which displayed sculptures resulting from the collaboration of artists and youth groups. A booklet detailing this work is available from Wet Paint Arts.

Finally, the first seminar in what is hoped to be a series was mounted for local authority officials by Arts Administration Studies, University College, Dublin, under the direction of Anne Kelly. The first Community Arts Seminar was held in November for Area Community Officers and Librarians who work for Dublin Corporation.

It was a significant year for publications concerning community arts. Besides those already mentioned, the "*Dublin Arts Report*" (researcher Martin Drury, Dublin Arts Report Working Group, 1992) made valuable recommendations relating to the contribution which community arts practice can make to the arts in Dublin, particularly in the suburbs. The Arts Council was a co-commissioner of the "*Dublin Arts Report*" and the Council accepted the majority of its recommendations and will use the report as a guide to its policies for the arts in Dublin for the 1990's. The report is available in all Dublin public libraries.

CAFE produced a valuable and worthwhile report on its first training programme for women based in Tallaght: "*Arts Action*" by Jude Bowles (CAFE, 1991).

The Arts Council welcomed the setting up of a Community Arts Pilot Programme by the Combat Poverty Agency. The Committee will examine the area of overlap between community arts and community development. The Council has appointed its Education Officer, Kieran Walsh, to this Committee, which will fund a number of pilot projects commencing in 1993.

	£
Awards	
ARTFLIGHT: 26 travel awards (in association with Aer Lingus)	3,699
Organisations	
Alternative Entertainments, Tallaght (see also Traditional Arts)	9,000
CAFE / Creative Activity for Everyone:	
General revenue grant	13,026
Arts Council of Northern Ireland	6,873
Calouste Gulbenkian Foundation	13,599
National Arts Worker Course	6,500
Dublin Youth Theatre	8,400
Macnas	42,000
National Youth Council of Ireland (National Youth Arts Committee)	24,000
Poetry Ireland (Education Research)	5,000
Theatre Omnibus, Limerick:	25,400
Theatre Omnibus / from Andrew McCarthy, USA	615
UCD Arts Administration Studies (Community Arts Seminar)	1,000
Wet Paint Arts	36,100
Wet Paint Arts (Education initiative)	4,000
Wicklow Community Arts Group	500
Festivals	
Ballina Salmon Festival	500
Boyle Arts Festival	500
Cibeal Cincise, Kenmare	500
Clifden Community Arts Week	4,000
Cootehill Arts Festival, Co. Cavan	1,000
Dublin 15 Community Arts Festival	2,000
Eastern Health Board / "Arts is Magic" disability arts festival	500
Éigse Carlow	3,000
Galway Arts Festival	46,500
F.R. Higgins Committee, Co. Mayo	200
Kilkenny Arts Week	24,000
Meath Arts Group	300
Monaghan County Arts Committee	2,000
Sligo Community Arts Group	16,500
Westport Arts Festival	600
Writers' Week, Listowel	500
Artist-in-the-Community Projects	
Dublin 15 Community Arts Festival	1,000
Green Films/Claddagh Community Group, Galway	1,000
Lourdes Youth & Community Services, Dublin 1	2,000
Our Lady's Psychiatric Hospital, Cork	1,500
Semperit Tyres, Ballyfermot	2,000
Triskel Arts Centre	1,000
Less: Previous year's grants not required	(5,250)
Total as Note 4 (page 58)	<u>305,562</u>
Grants Received	
Arts Council of Northern Ireland (CAFE)	6,873
Calouste Gulbenkian Foundation	13,599
Andrew McCarthy, USA (Theatre Omnibus)	615
Total as Note 2 (page 57)	<u>21,087</u>

European Affairs

In June 1992 An Chomhairle Ealaíon and the Arts Council of Northern Ireland jointly appointed an officer to advise on European policy for the arts and other areas of EC activity which have a bearing on the arts in Ireland, especially in the light of the Maastricht agreement.

The functions of the officer embrace matters of policy, research and information, project development, liaison with European agencies and coordination on the European front of relations between the two Arts Councils as well as European schemes such as Interreg which address the border area.

Particular attention was given to the preparation of both Arts Councils' applications for Structural Funds, these being by far the most significant sources of funding available from the EC. In order to further its case for an arts infrastructure in Ireland in line with European standards, the Arts Council made a submission to Government for a capital programme for the period of the second tranche of Structural Funding: 1994-1999.

The European Affairs Officer prepared a submission for a training programme for City/County Arts Officers which, as part of a consortium with the National Youth Council of Ireland and University College Dublin, Arts Administration Studies, brought in significant additional funding for the arts in 1993. Entitled ARTFORM, this programme, funded by EUROFORM, will run through 1994 and should do much to enhance the operation of the regionally based arts officers, thus supporting the regional policies of the Arts Council.

	£
Artform project (research costs)	3,134
European Affairs Officer	<u>29,105</u>
	<u>32,239</u>

Capital

Grants	£
Abbey Centre Trust, Ballyshannon	20,000
Abbey Theatre, Dublin	100,000
Butt Drama Circle, Ballybofey	5,000
Everyman Palace, Cork	70,000
Fire Station Artists Studios	337,552
Gate Theatre, Dublin	77,000
Irish Film Centre Building, Dublin	150,000
Kilkenny Corporation/Watergate Theatre	5,750
Project Arts Centre, Dublin	17,500
Temple Bar Gallery and Studios	3,300
Tyrone Guthrie Centre, Co. Monaghan	19,675
West Cork Arts Centre, Skibbereen	12,000
Total as Note 4 (page 56)	817,777

Grant Received

Tyrone Guthrie Trust	19,675
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Sundry

Grants	£
Arts Management Awards	
Siobhán Bourke	1,000
Jackie Butler	350
Mary Cloake	500
Bernice Donoghue	750
Marial Hannon	525
Eoin ÓRiabhaigh	750
Anne O'Sullivan	1,000
	<u>4,875</u>
Irish American Partnership	1,750
COTHÚ/Irish Business Council for the Arts	1,000
Minimum Income Guarantee	6,000
Arts Act, 1973, Section 12 (Scholarships)	2,250
ARTFLIGHT: 24 travel awards	2,876
Total Grants	18,751

Other Activities

Aosdána: Administration	9,017	
Pension	<u>23,856</u>	32,873
Art Matters: information bulletin		7,622
Annual Report		5,334
ARTFORM project		3,134
European Affairs Officer (in conjunction with Arts Council of Northern Ireland)		29,105
Arts Management Handbooks		12,417
Awards programmes		13,430
Other information and research projects		9,451
Total as Note 4 (page 58)		132,117

Grants Received

Arts Council of Northern Ireland (ARTFLIGHT)	9,630
Arts Council of Northern Ireland (Euro Affairs)	14,393
Department of Labour (ARTFORM)	4,000
Drogheda Corporation (Arts Act, 1973 s.12)	750
Wexford Corporation (Arts Act, 1973, s.12)	1,500

Total as Note 2 (page 57)	30,273
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An Chomhairle Ealaíon

FINANCIAL STATEMENTS for the year ended 31st December 1992

Report of the Comptroller and Auditor General

I have examined in accordance with auditing standards the financial statements set out on pages 53 to 61 which are in the form approved under the provisions of the Arts Acts, 1951. I have obtained all the information and explanations which I considered necessary for the purpose of my audit.

In my opinion proper books of account have been kept by An Chomhairle and the financial statements, which are in agreement with them, give a true and fair view of the state of its affairs at 31st December 1992 and of its transactions and cash flow for the year then ended.



P.L. McDonnell
Comptroller and Auditor General

27th July 1993

STATEMENT OF ACCOUNTING POLICIES AND PRINCIPLES

1. General

An Chomhairle Ealaíon is an independent body set up pursuant to the Arts Acts 1951 and 1973 to promote and assist the arts.

2. Basis of Accounting .

The financial statements are prepared under the historical cost convention. .

3. Oireachtas Grant

Income shown as Oireachtas Grant-in-Aid is the actual cash received in the year from the Vote for An Chomhairle Ealaíon (£4,968,000) and the Vote for Increases in Remuneration (£205,000). Income from the National Lottery is also the cash received in the year

4. Fixed Assets

Fixed assets are stated at cost less accumulated depreciation which is charged at rates calculated to write-off the cost of each asset over its expected useful life on a straight line basis, as follows:

Furniture and Equipment	Over 5 years
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There is no depreciation charge in the year of disposal of fixed assets. Works of art are stated at cost and are not depreciated

5. Capital Account

The Capital Account represents the unamortised amount of income used to acquire fixed assets. The transfer to or from the Income and Expenditure Account represents the net change in the book value of fixed assets.

6 Bad Debts

Provision is made for any doubtful debts which are then written-off in the year in which it is recognised that they have become irrecoverable

7. Superannuation

The Council's contributions to superannuation costs are charged to the Income and Expenditure Account in the period to which they relate and over the length of an employee's service or of membership of Aosdána.

An Chomhairle Ealaíon

INCOME AND EXPENDITURE ACCOUNT

For the year ended 31st December 1992

	Notes	1992 IR£	1991 IR£
Income			
Oireachtas Grant-in-aid		5,173,000	4,968,000
National Lottery	(1a)	4,988,000	4,988,000
Funds of Suitors	(1b)	-	125,000
Other Grants	(2)	233,430	551,295
Other Income	(3)	31,004	33,307
		<u>10,425,434</u>	<u>10,665,602</u>
Current Expenditure			
Expenditure on the arts	(4)	9,691,122	10,076,100
Administration	(5)	758,687	694,592
		<u>10,449,809</u>	<u>10,770,692</u>
Surplus (Deficit)		(24,375)	(105,090)
Transfer from (to) Capital Account	(7)	2,231	(7,842)
Net Surplus (Deficit) for the year		<u>(22,144)</u>	<u>(112,932)</u>
Accumulated deficit brought forward		<u>(163,563)</u>	<u>(50,631)</u>
Accumulated deficit carried forward;		<u>(185,707)</u>	<u>(163,563)</u>

The Statement of Accounting Policies and Principles and Notes 1 to 12 form part of these financial statements.

Colm Ó hEocha,
Chairman

Adrian Munnelly,
Director

26th July 1993

An Chomhairle Ealaíon

BALANCE SHEET at 31st December 1992

	Notes	1992 IR£	1991 IR£
Fixed Assets	(6)	294,816	297,047
Financial Assets			
Trust Funds	(8)	149,324	139,837
Loans	(9)	145,816	173,942
Current Assets			
Grants paid in advance		42,500	178,820
Debtors and prepayments		134,159	123,793
Bank		84,949	-
		<u>261,608</u>	<u>302,613</u>
Current Liabilities			
Creditors and accruals		172,419	93,082
Grants outstanding		420,712	540,908
Bank		-	6,128
		<u>593,131</u>	<u>640,118</u>
Net Current Liabilities		(331,523)	(337,505)
Total Assets less Current Liabilities		<u>258,433</u>	<u>273,321</u>
Represented by			
Capital Account	(7)	294,816	297,047
Income and Expenditure Account: Deficit		(185,707)	(163,563)
Trust Funds	(8)	149,324	139,837
		<u>258,433</u>	<u>273,321</u>

The Statement of Accounting Policies and Principles and Notes 1 to 12 form part of these financial statements.

Colm Ó hEocha,
Chairman

Adrian Munnelly,
Director

26th July 1993

An Chomhairle Ealaíon

CASH FLOW STATEMENT

for the year ended 31st December 1992

	1992 IR£	1991 IR£
Net cash inflow/(outflow) from operating activities	<u>119,402</u>	<u>(132,041)</u>
Investing activities:		
Fixed assets purchased	(40,235)	(45,107)
Fixed assets sold	12,000	9,685
Net cash outflow from investing activities	<u>28,325</u>	<u>35,422</u>
Increase/(decrease) in cash and cash equivalents	91,077	(167,463)
Cash and cash equivalents at 1st January	(6,128)	161,335
Cash and cash equivalents at 31st December	<u>84,949</u>	<u>(6,128)</u>
Reconciliation of operating deficit to net cash inflow / (outflow) from operating activities:		
Operating deficit	(22,144)	(112,932)
Depreciation	29,067	29,431
Transfer (from)/to capital account	(2,231)	7,842
Loss on disposal of fixed assets	1,489	(1,851)
Increase in debtors	(10,366)	(68,016)
Decrease / (increase) in grants paid in advance	136,320	(106,543)
Increase in creditors	79,337	16,425
(Decrease) / increase in grants outstanding	(120,196)	57,595
Loans advanced	(31,635)	(66,342)
Loans repaid	59,761	110,350
Loans converted to grants	-	2,000
Net cash inflow/(outflow) from operating activities	<u>119,402</u>	<u>(132,041)</u>

Colm Ó hEocha,
Chairman

Adrian Munnely,
Director

26th July 1993

Note 1a: National Lottery

Pursuant to Section 5(1)(a) of the National Lottery Act, 1986, a sum of £4,988,000 was paid to the Council on the determination of the Government and was expended in accordance with Section 5(2) of the Arts Act, 1951, as part of the Council's programme of support for the arts.

Note 1b: Funds of Suitors

Pursuant to Section 3(2)(a) of the Funds of Suitors Act, 1984, a sum of £125,000 was paid to the Council in 1991 on the determination of the Taoiseach and was expended in accordance with Section 5(2) of the Arts Act, 1951, as part of the Council's programme of grant-aid for capital purposes. This payment was the final instalment of funds allocated to the Council under the provisions of the Act.

Note 2: Other Grants

[The project or scheme for which each grant was designated is given in parentheses]

		£	£
<i>Literature:</i>	Arts Council of Northern Ireland (Grants)	35,509	
	Department of the Taoiseach (European Literary and Translation Prizes/National Jury)	3,530	
	Department of Justice (Workshops for Prisoners)	2,723	
	European Commission (European Literary and Translation Prizes)	<u>22,296</u>	
			64,058
<i>Visual Arts:</i>	Arts Council of Northern Ireland (Award)	300	
	Department of Education	600	
	Department of Justice (Artists-in-Prisons)	3,600	
	Dublin Corporation (Award)	1,500	
	Spanish Cultural Institute (Award)	<u>600</u>	
			6,600
<i>Film:</i>	BBC (Northern Ireland)/(Art-on-Film)		23,859
<i>' Drama:</i>	Calouste Gulbenkian Foundation (Open House project)		7,523
<i>Traditional Arts:</i>	Arts Council of Northern Ireland (Grants)		18,251
<i>Opera:</i>	Arts Council of Northern Ireland (Research)		540
<i>Music:</i>	Dublin Corporation (Award)		1,500
<i>Community Arts:</i>	Arts Council of Northern Ireland (Grant)	6,873	
	Calouste Gulbenkian Foundation (Grants)	13,599	
	Andrew McCarthy, USA (Theatre Omnibus)	<u>615</u>	
			21,087
<i>Regions:</i>	Arts Council of Northern Ireland (Grant to Tyrone Guthrie Centre)	34,000	
	Calouste Gulbenkian Foundation	<u>6,064</u>	
			40,064
<i>Capital:</i>	Tyrone Guthrie Trust (Grant)		19,675
<i>ARTFLIGHT:</i>	Arts Council of Northern Ireland	9,630	
<i>European Projects:</i>	Department of Labour/EUROFORM	4,000	
	Arts Council of Northern Ireland (European Affairs Officer)	14,393	
<i>Sundry:</i>	Drogheda Corporation (Awards)	750	
	Wexford Corporation (Awards)	<u>1,500</u>	
			30,273
			233,430

Note 3: Other Income	1992	1991
	£	£
Sundry Income	32,493	31,456
Surplus (Deficit) on disposal of fixed assets	(1,489)	1,851
	31,004	33,307

Note 4: Expenditure on the Arts

	Grants	Directly Promoted Activities	1992 Total	1991 Total
	£	£	£	£
Literature	651,956	37,918	689,874	967,737
*Visual Arts	1,051,169	58,401	1,109,570	1,093,494
Film	319,388	148,704	468,092	336,138
Drama	3,397,006	2,001	3,399,007	3,631,514
Dance	208,917	-	208,917	301,028
Traditional Arts	190,711	-	190,711	207,082
Opera	572,306	3,195	575,501	562,565
Music	487,099	14,564	501,663	465,149
Arts Centres	762,159	3,608	765,767	713,957
Arts in Education	233,718	7,433	241,151	208,084
Community Arts and Festivals	305,562	-	305,562	264,192
Arts development in the regions	285,413	-	285,413	267,284
Capital	817,777	-	817,777	846,119
Sundry	18,751	113,366	132,117	211,757
TOTALS	9,301,932	389,190	9,691,122	10,076,100

*Visual Arts expenditure includes grants towards the cost of works of art acquired by approved bodies under the Council's Joint Purchase Scheme. The works may not be sold without the prior agreement of the Council and, in the event of such agreement, they may not be resold for less than their original price and half the sum realised shall be refunded to the Council.

Previous year's figures have been restated where necessary for comparison purposes.

Note 5: Administration

	1992	1991
	£	£
Salaries, PRSI and Superannuation	432803	398,453
Council and Staff Expenses	100,842	109,258
Consultants' Fees and Expenses	24,301	7,716
Rent, Light, Heat, Insurances, Cleaning, Repairs and other House Expenses	88,452	76,621
Printing, Stationery, Postage, Telephone and Sundry Expenses	83,222	73,113
Depreciation	29,067	29,431
	<u>758,687</u>	<u>694,592</u>

Note 6: Fixed Assets

	Works of Art	Motor Vehicle	Furniture and Equipment	TOTAL
	£	£	£	£
Cost				
Balance at 31st December 1991	223,268	17,985	162,512	403,765
Additions at cost	350	0	39,975	40,325
Disposals at cost	-	(17,985)	-	(17,985)
Balance at 31st December 1992	<u>223,618</u>	<u>0</u>	<u>202,487</u>	<u>426,105</u>
Depreciation				
Balance at 31st December 1991	-	4,496	102,222	106,718
Charge for the year	-	0	29,067	29,067
Disposals	—	(4,496)	—	(4,496)
Balance at 31st December 1992	<u>-</u>	<u>0</u>	<u>131,289</u>	<u>131,289</u>
Net Book Value				
At 31st December 1992	<u>223,618</u>	<u>0</u>	<u>71,198</u>	<u>294,816</u>
At 31st December 1991	223,268	13,489	60,290	297,047

Note 7: Capital Account

		1992 £	1991 £
Balance at 1st January		297,047	289,205
Purchase of Fixed Assets	40,325		45,107
Disposal of Fixed Assets	(17,985)		(15,670)
	<u>22,340</u>		<u>29,437</u>
Depreciation	29,067		29,431
Depreciation on disposals	(4,496)		(7,836)
	<u>24,571</u>		<u>21,595</u>
Transfer (to) / from Income and Expenditure Account		(2,231)	7,842
Balance at 31st December		<u>294,816</u>	<u>297,047</u>

Note 8: Trust Funds:

Assets at 31st December 1992

	£	£
<i>President Douglas Hyde Award</i>		
£2,161 7.50% Capital Stock, 1999	2,000	
(Market Value of Securities £1,871)		
Cash at Bank	<u>713</u>	2,713
<i>W.J.B. Macaulay Foundation</i>		
£31,337 13% Exchequer Stock, 1994	31,249	
£ 1,000 9% Capital Loan, 1996	1,020	
(Market Value of Securities £32,180)		
Cash at Bank	<u>8,474</u>	40,743
<i>New York Irish Institute Fund</i>		
£1,870 7.50% Capital Stock, 1999	<u>1,736</u>	1,736
(Market Value of Securities £1,619)		
<i>Denis Devlin Foundation</i>		
£3,761 13% Exchequer Stock, 1994	3,766	
£1,000 9% Capital Loan, 1996	1,020	
(Market Value of Securities £4,687)		
Cash at Bank	<u>2,543</u>	7,329
<i>Ciste Cholmcille</i>		
£1,020 9.75% National Development Loan, 1992-97	1,005	
£2,000 11% National Loan, 1993-98	1,840	
£5,466 7.50% Capital Stock 1999	5,000	
£5,360 Bank of Ireland Capital Stock	<u>9,999</u>	
11,921 Allied Irish Banks pie 25p shares	15,855	
(Market Value of Securities £36,749)		
	<u>33,699</u>	
Debtor	<u>385</u>	
Cash at Bank	15,042	49,126
<i>Marten Toonder Foundation</i>		
£6,000 11 % National Loan, 1993-98	5,583	
£6,600 12% Conversion Stock, 1995	6,711	
£4,370 13% Exchequer Stock, 1994	4,373	
£8,433 Bank of Ireland Capital Stock	<u>6,291</u>	
19,804 Allied Irish Banks pie 25p shares	11,998	
(Market Value of Securities £64,365)		
	34,956	
Debtor	764	
Cash at Bank	<u>4,138</u>	39,858
<i>Concannon Arts Award</i>		
Cash at bank		446
<i>Doris Keogh Trust</i>		
Cash at bank	7,042	
Debtor	<u>331</u>	
		<u>7,373</u>
		<u>149,324</u>

Securities are shown at cost and are held in trust by An Chomhairle Ealaíon

Note 8: continued*Movement of Trust Funds*

	31 st December 1991	Income	Expenditure	31 st December 1992
President Douglas Hyde Award	2,502	211	-	-2,713
W.J.B. Macaulay Foundation	39,996	4,750	(4,003)	40,743
New York Irish Institute Fund	1,736	140	(140)	1,736
Denis Devlin Foundation	7,989	840	(1,500)	7,329
Ciste Cholmille	49,444	4,682	(5,000)	49,126
Marten Toonder Foundation	37,756	5,602	(3,500)	39,858
Concannon Arts Award	414	32	-	446
*Doris Keogh Trust	-	7,373	-	7,373
	<u>139,837</u>	<u>23,630</u>	<u>(14,143)</u>	<u>149,324</u>

*During 1992 the Council accepted a gift of £7,000 for the purpose of creating the Doris Keogh Trust Fund, to be used to make awards to young flute-players.

Note 9: Interest-free Loans

During 1992 five additional interest-free loans were given:

	£
Balance at 31st December 1991	173,942
Additional Loans	31,635
Repayments	<u>(59,761)</u>
Balance at 31st December 1992	<u>145,816</u>

Note 10: Premises

The Council occupies premises at 70 Merrion Square, Dublin 2, under a lease which expires in 2014. The annual rent is £53,000 subject to a review every five years. The next review falls due in 1994.

Note 11: Future Commitments

At 31st December 1992 the Council had entered into commitments in connection with activities due to take place after that date. The amount involved, £6.426m, is not reflected in these financial statements.

Note 12: Superannuation Schemes

(a) A Staff Superannuation Scheme under the Arts Act, 1973, Section 10, is in operation. Benefits are defined and the Scheme provides for equal contributions to be made by Council and staff. The assets of the Scheme comprise a combination of an insured fund and a managed fund and are controlled by Noble Lowndes Irish Pensions Trust Ltd, acting as independent corporate trustees. The investment manager is Irish Life Assurance plc.

Actuarial reviews are carried out every three years.

The last review, carried out as at 1st January 1992, showed that, while the assets were more than sufficient to cover accrued liabilities based on current salary levels, they were not sufficient to cover accrued liabilities in respect of past service taking into account future salary increases. In view of this, the Actuary strongly recommended a funding increase. A provision at current premium rates is maintained in respect of the expected liabilities but funds have not been provided to meet these liabilities. The next actuarial review will be undertaken as at 1st January 1995.

Total staff superannuation costs charged to the Income and Expenditure Account for the current year are £41,320 (1991: £30,163).

(b) A Superannuation Scheme is in operation for members of Aodána on the basis of insured annuity contracts and defined contributions. The cost of the annual premiums is shared equally by the Council and the members. The charge to the Income and Expenditure Account for the current year is £23,856 (1991: £24,482).