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### Further information

In keeping with government policy, no hard copies of this report have been published, but are available on request. Requests or enquiries concerning this publication should be directed to:

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1. **Executive summary**

1.1.1. The current project is a collaborative research project between Department of Culture, Arts and Leisure (DCAL) and the Arts Council Northern Ireland (ACNI). The aim of the project was to examine the distribution of government funded arts venues, activities and festivals throughout Northern Ireland, mapped against deprivation, neighbourhood renewal and urban/rural areas.

1.2. **Venues**

1.2.1. Thirty large scale arts venues funded by the ACNI Capital Build Programme were included in this analysis. The results show that:

- 99% of households were within 20 miles of an arts venue;
- 96% of households were within 15 miles of an arts venue;
- 93% of households were within a 10 mile radius of an arts venue;
- 12 out of 30 venues were situated in the most deprived areas; and
- 11 out of 30 arts venues were situated in neighbourhood renewal areas.

**Figure 1: Areas of Northern Ireland where households are within a 20 mile radius of an arts venue 2010/11**

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1. For the purposes of this analysis, large scale arts venues with general public access, dedicated performance space and seating capacity (either fixed and portable) have been included in the analysis.
1.3. **Arts activities**

1.3.1. Activities funded by ACNI through the Annual Support for Organisations Programme (ASOP) in 2010/11 were used in the analysis. The results show that:

- There were 381 exhibitions, 3,367 participation activities and 1,968 performance activities funded by ACNI in 2010/11, representing 55% of total reported activity that year;
- 72% of exhibitions, 45% of participation activities and 76% of performance activities took place in deprived areas;
- 80% of exhibitions, 44% of participation activities and 74% of performance activities took place in neighbourhood renewal areas; and
- 6% of exhibitions, 9% of participation activities and 3% of performance activities took place in rural areas.

**Figure 2: ACNI arts activities in Northern Ireland by deprivation 2010/11**

2. Analysis was based on 5,716 activities funded by ACNI in 2010/11. This represented 55% of the total number of activities reported by Regularly Funded Organisations that year.
1.4. Community festivals

1.4.1. The Community Festivals Fund (CFF) was launched by DCAL in April 2006 with the main purpose of improving the capacity of festivals and making them more sustainable. Festivals funded through the CFF in 2010/11 were used in the analysis. The results show that:

- There were 384 community festivals funded through the DCAL community festivals fund in 2010/11;
- 18% of community festivals were in deprived areas;
- 15% of community festivals took place in neighbourhood renewal areas; and
- 52% of community festivals took place in rural areas

Figure 3: Community festivals funded by CFF in Northern Ireland 2010/11
2. **Introduction**

2.1. **Background**

2.1.1. The Department of Culture, Arts and Leisure (DCAL) is responsible for arts and creativity, museums, libraries, sport, inland waterways and inland fisheries, linguistic diversity and public records. It also provides advice on the distribution of National Lottery funding within Northern Ireland.

2.1.2. The vision of DCAL is of “A confident, creative, informed and healthy society”. The mission of the department is:

“To deliver economic growth and to enhance the quality of life in Northern Ireland by unlocking the full potential of the culture, arts and leisure sectors”

(DCAL, 2012)

2.1.3. DCAL has developed five strategic pillars. These align DCAL business with clear benefits to the community. DCAL’s five strategic pillars are as follows:

- Economy;
- Education;
- Health;
- Social Inclusion and Equality; and
- Environment.

The strategic pillars represent the areas in which DCAL delivers positive impacts through culture, arts and leisure.

2.1.4. The Arts Council of Northern Ireland (ACNI) is the statutory body through which funding is distributed to organisations and people who develop and deliver arts programmes across all of society in Northern Ireland. The Council operates as a Non-Departmental Public Body (NDPB), sponsored by DCAL. ACNI is also designated, in the National Lottery Act 1993 (as amended by the National Lottery Act 1998), as the body responsible for the distribution of National Lottery proceeds
for the arts in Northern Ireland. The body is charged with the following statutory functions under the Arts Council (Northern Ireland) Order 1995:

- To develop and improve the knowledge, appreciation and practice of arts;
- To increase public access to, and participation in, the arts; and
- To advise DCAL and other government departments, district councils and other bodies on matters relating to the arts.

2.1.5. The current project is a collaborative research project between DCAL and ACNI. The aim of the project is to look at arts infrastructure in Northern Ireland to assess if current provision to the arts is accessible in terms of proximity to all people across Northern Ireland.

2.2. **Arts infrastructure**

2.2.1. The mission of the Arts Council Northern Ireland is to place the arts at the heart of social, economic and creative lives. Creative Connections, the Arts Council’s five year strategy, set out the organisation’s strategic direction around four key themes for the period 2007-2012:

- Promoting the value of the arts;
- Strengthening the arts;
- Increasing audiences; and
- Improving organisational performance.

2.2.2. Under the theme of ‘Strengthening the arts’, ACNI states that a key objective for supporting artists, arts organisations and the physical infrastructure will be achieved by strengthening and developing the arts infrastructure. Creative Connections states:

> “Some of the most obvious signs of regeneration in both urban and rural areas in Northern Ireland have been the new and exciting cultural buildings which have been created within local communities. Not only have these developments been successful in artistic terms, they are beginning to show wider effects on society and the economy as a whole. As a result, audiences are now enjoying more
opportunities than ever to experience the arts in exciting new buildings and the range of spaces and places where people encounter art has expanded.”

(ACNI, 2007)

2.2.3. The ACNI capital build programme began in 1994. Since then ACNI has distributed over £70m of capital funding for new build capital works or refurbishment and renovation, establishing a wide range of dedicated cultural venues in towns and cities across Northern Ireland (ACNI, 2012). In total, 39 large scale projects were supported by this programme. The injection of funds has been strategically directed to provide a dedicated arts facility within a radius of 20 miles of every person in Northern Ireland (ACNI, 2005).

2.2.4. Significant programme investments have included £2.4m for the Lyric Theatre, which opened in 2011 and £5.25m for the MAC, operational since the spring of 2012.

2.1. Social inclusion

2.1.1. Increasing participation, particularly by those who are least likely to attend, is an important priority for both DCAL and ACNI (DCAL, 2012). DCAL aims to:

‘enable the population to enhance their quality of life through participation/engagement in culture, arts and leisure activities’

(DCAL, 2012)

2.1.2. ACNI also aim to grow audiences and increase participation and to expand the range of opportunities for people to enjoy the arts. Creative Connections states:

‘By furthering our knowledge as to why certain groups are less frequent attenders and what specific barriers are encountered by Section 75 Groups, we will identify measures that can be put in place to strengthen access.’

(ACNI, 2007)
2.2. **Current study**

2.2.1. The aim of the project is to look at the location of arts venues, activities and festivals in Northern Ireland to assess if current provision to the arts is accessible to all people across Northern Ireland. This research looked at the spatial distribution of arts funding, mapping it against a range of NISRA statistics.

2.2.2. The project examined the distribution of government funded arts venues, activities and festivals throughout Northern Ireland, mapped against deprivation, neighbourhood renewal and urban/rural areas. The scope of the project was drafted following meetings between DCAL, ACNI and Land and Property Services (LPS). There were 3 areas examined through the research:

1. **Arts venues funded by the ACNI Capital Build programme**
   - To calculate the percentage of households within 20 miles of an arts venue
   - To demonstrate the spread of arts venues in deprived areas
   - To demonstrate the spread of arts venues in neighbourhood renewal areas
   - To demonstrate the spread of arts venues in urban /rural areas

2. **ACNI funded arts activities**
   - To plot ACNI arts activities funded across Northern Ireland
   - To demonstrate the spread of ACNI arts activities funded in deprived areas
   - To demonstrate the spread of ACNI arts activities funded in neighbourhood renewal areas
   - To demonstrate the spread of ACNI arts activities funded in urban /rural areas

3. **DCAL funded community festivals**
   - To plot DCAL funded community festivals across Northern Ireland
   - To demonstrate the spread of DCAL funded community festivals in deprived areas
   - To demonstrate the spread of DCAL funded community festivals in neighbourhood renewal areas
   - To demonstrate the spread of DCAL funded community festivals in urban /rural areas
3. **Methodology**

### 3.1. Geographic Information Systems

3.1.1. Land & Property Services (LPS) offer a GI Consultancy Service to the public sector in Northern Ireland and have carried out the analysis and maps included in this report.

3.1.2. The research methodology uses Geographic Information Systems (GIS). GIS can help organisations analyse and present data from various sources to visualise complex statistics and provide faster access to a wide range of information leading to enhanced decision making, reduction of costs, improving location of facilities, identification and location of customers and much more. The results and outputs can then be used to enhance decision making, better inform policy decisions, improve operational efficiency and provide a better customer service (LPS, 2012).

### 3.2. Data

3.2.1. A number of datasets have been used in the analysis and maps in this report. These are listed below.

3.2.2. Arts venues funded through ACNI capital build programme: The capital build programme was established in 1994 by ACNI, using part of the proceeds from the National Lottery. Funding has supported arts organisations to undertake new build capital works or refurbishments and renovations. Examples of projects have included the renovation of premises to ensure compliance under the Disability Discrimination Act as well as the new build of dedicated arts venues, such as the MAC.

For the purposes of this assignment, only large scale arts venues with general public access, dedicated performance space and seating capacity (either fixed and portable) have been included in the analysis.

3.2.3. Arts Council Funded Activities in 2010/11: Events funded by ACNI through the Annual Support for Organisations Programme (ASOP) are attributed to one of three broad activity types (Exhibition, Performance or Participation) and presented at
various geographical levels. Postcode data was self-reported by organisations completing the Regularly Funded Organisation (RFO) Survey which is the main mechanism used by the Arts Council to monitor funded activity.

ACNI forwarded 5,716 records with postcode information and X & Y co-ordinates to LPS. This represented 55% of the total number of activities reported by Regularly Funded Organisations that year. Findings relating to funded activity can only be regarded as indicative of overall trends as it was not possible to obtain postcodes for the venues where 45% of the activities took place.

Records were joined to the November 2011 Central Postcode Directory (CPD) where various geographies were assigned to each valid postcode. The resulting table was then aggregated into the various geographies presented in this dataset and presented in terms of counts of events for the three activity types i.e. (Exhibition, Performance or Participation). Activity locations were located using X and Y co-ordinates instead of postcode centroid. Of the 5,716 funded activities provided by ACNI, 33 activities had unrecognisable X and Y co-ordinates. This resulted in a further 0.3% of the data not being displayed on these maps.

3.2.4. Community festivals in 2010/11: The Community Festivals Fund (CFF) was launched in April 2006 with the main purpose of improving the capacity of festivals and making them more sustainable. The responsibility for distributing DCAL funding lies with Culture Division’s Arts and Creativity Branch.

The postcode of each festival which received funding in 2010/11 was obtained. However, in some cases, the address had to be retrieved via a search of the name of the applicant or, if available, the location of the festival. Whilst not a completely accurate representation, this postcode would then be used as a proxy for the location of the festival. Out of 392 CFF festivals in 2010/11, 8 failed to be allocated to a postcode. This meant that over 98% of festivals were captured by this analysis.

3.2.5. Multiple deprivation: Multiple Deprivation Measure (MDM) is the official measure of area based multiple deprivation in Northern Ireland. The MDM report recommends the use of the MDM for area based policy decisions. However, it is recommended
that if the policy is directed towards individuals, it would be more appropriate to use either the income domain or the employment domain. The analysis used the Income Deprivation Domain from the Northern Ireland Multiple Deprivation Measures (MDM) 2010 to identify the proportion of the population experiencing income deprivation at the small area level. The most deprived areas were based on the first quintile of Super Output Areas from the Income Deprivation Domain and the least deprived areas are based on the fifth quintile of Super Output Areas from the Income Deprivation Domain.

3.2.6. Neighbourhood Renewal areas: Under the Government's People and Place strategy, 36 neighbourhoods across Northern Ireland have been designated as Neighbourhood Renewal Areas (NRAs). The Neighbourhood Renewal data was gathered from the Northern Ireland Neighbourhood Information Service (NINIS) website.

3.2.7. Urban/rural: Areas in Northern Ireland can be classed as either urban or rural based on an eight-band categorization of settlements, which runs from Band A (Belfast Metropolitan Urban Area) to Band H (small village, hamlet and open countryside). Areas classed in bands A to E, Belfast Metropolitan Urban Area to small town, are defined as urban while those classed in bands F to H, intermediate settlement to small village, hamlet and open countryside, are classed as rural. Using this classification, the 890 SOAs in Northern Ireland were defined as either urban or rural. The urban/rural data was gathered from the NINIS website.

3.2.8. GIS analysis: The Network Analyst extension for Arc Map was used to calculate the service area around each of the Arts Venues. This provides a more accurate interpretation of the actual service area of each arts venue. Network analyst works by using road network centrelines and calculates a travel distance away from the venue. Each of the venue locations was geocoded by building number and postcode, any unmatched venues were manually found. Percentages were calculated using POINTER address database. Pointer is the address database for Northern Ireland and is maintained by LPS), with input from Local Councils and Royal Mail. This is the common standard address for every property in Northern Ireland.
4. Research findings

4.1. Arts venues funded by the ACNI Capital Build Programme

4.1.1. Using the definition provided at 3.2.2, the 30 arts venues used in the analysis were spread across 20 of the Local Government Districts (LGDs) in Northern Ireland. There were 4 arts venues in Belfast and 5 in Derry with the rest spread across Northern Ireland (Figure 3).

Figure 4: Location of arts venues funded by the ACNI Capital Build Programme within Local Government Districts in Northern Ireland

<table>
<thead>
<tr>
<th>Antrim</th>
<th>Clotworthy Arts Centre</th>
<th>Derry (continued)</th>
<th>Millennium Forum Theatre</th>
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<tbody>
<tr>
<td></td>
<td>The Old Courthouse Antrim</td>
<td></td>
<td>The Nerve Centre</td>
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<tr>
<td>Ards</td>
<td>Ards Arts Centre</td>
<td></td>
<td>The Playhouse</td>
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<tr>
<td>Armagh</td>
<td>Market Place Theatre</td>
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<td>Verbal Arts Centre</td>
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<td>Ballymena</td>
<td>The Braid Arts Centre</td>
<td>Down</td>
<td>Down Arts Centre</td>
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<tr>
<td>Belfast</td>
<td>Crescent Arts Centre</td>
<td>Dungannon</td>
<td>Ranfurly House</td>
</tr>
<tr>
<td></td>
<td>Lyric Theatre</td>
<td>Fermanagh</td>
<td>Ardhowen Theatre</td>
</tr>
<tr>
<td></td>
<td>The Grand Opera House</td>
<td>Larne</td>
<td>Larne Museum and Arts Centre</td>
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<tr>
<td></td>
<td>The Metropolitan Arts Centre (MAC)</td>
<td></td>
<td>Limavady</td>
</tr>
<tr>
<td>Castleragh</td>
<td>Belvoir Players</td>
<td>Lisburn</td>
<td>Island Arts Centre</td>
</tr>
<tr>
<td>Coleraine</td>
<td>Flowerfield Arts Centre</td>
<td>Newry and Mourne</td>
<td>Sean Hollywood Arts Centre</td>
</tr>
<tr>
<td>Cookstown</td>
<td>Riverside Theatre</td>
<td>Newtownabbey</td>
<td>Theatre at the Mill</td>
</tr>
<tr>
<td>Craigavon</td>
<td>Burnavon Arts and Cultural Centre</td>
<td>Omagh</td>
<td>Strule Arts Centre</td>
</tr>
<tr>
<td>Derry</td>
<td>An Gaelaras Ltd</td>
<td>Strabane</td>
<td>Ally Arts Centre</td>
</tr>
</tbody>
</table>
4.1.2. **Percentage of households within 20 miles of an arts venue**: Figure 4 demonstrates the spread of arts venues across Northern Ireland and the areas of Northern Ireland where households were over 20 miles from an arts venue. Percentages of households were calculated using POINTER address database. A 20 mile network analysis showed that 1.1% of buildings in Northern Ireland were more than 20 miles from an arts venue (0.85% or 6,782 were households).

4.1.3. The dark purple area in the map in Figure 5 highlights that most areas in Northern Ireland are within 20 miles of an arts venue. In total, 99% of households were within 20 miles of an arts venue. The areas of Northern Ireland that are more than 20 miles from an arts venue have low population densities and include the Mournes and the Sperrins.

**Figure 5: Areas of Northern Ireland where households were within 20 miles of an arts venue funded by the ACNI Capital Build Programme**
4.1.4. Percentages of households within 10 and 15 miles were also calculated and are presented in Figure 6. A 15 mile network analysis showed that 4.4% of buildings in Northern Ireland were more than 15 miles from an arts venue (3.6% or 29,102 were households). A 10 mile network analysis showed that 13.4% of buildings in Northern Ireland were more than 10 miles from an arts venue (6.8% or 107,780 were households).

4.1.5. Figure 6 demonstrates the areas in Northern Ireland that are within 10, 15 and 20 miles of an arts venue. The majority of Northern Ireland is coloured in the lighter shades of purple, showing the areas that are within 10 miles of an arts venue. In total, 96% of households were within 15 miles of an arts venue and 93% of households were within a 10 mile radius of an arts venue.

Figure 6: Areas of Northern Ireland where households were within 10, 15 and 20 miles of an arts venue funded by the ACNI Capital Build Programme
4.1.6. **Spread of arts venues in deprived areas**: The arts venues were plotted against the most and least deprived areas within the income deprivation domain of the MDM.

4.1.7. The map in Figure 7 depicts the 20% most deprived areas in Northern Ireland with dark purple and the 20% least deprived areas in lighter purple. This map shows that 12 out of 30 venues were situated in the most deprived areas in Northern Ireland.

**Figure 7: Arts venues funded by the ACNI Capital Build Programme in Northern Ireland by deprivation**
4.1.8. **Spread of arts venues in neighbourhood renewal areas:** The arts venues were plotted against neighbourhood renewal areas in Northern Ireland, depicted in dark purple in the map below. There were 11 out of 30 arts venues situated in neighbourhood renewal areas in Northern Ireland (Figure 8).

**Figure 8: Arts venues funded by the ACNI Capital Build Programme in Northern Ireland by neighbourhood areas**

4.1.9. **Spread of arts venues in urban /rural areas:** There was one arts venue situated in a rural location.
4.2. ACNI funded arts activities

4.2.1. Events funded by ACNI through the Annual Support for Organisations Programme (ASOP) were attributed to one of three broad activity types (Exhibition, Performance or Participation) and presented at various geographical levels.

4.2.2. There were 381 exhibitions, 3,367 participation activities and 1,968 performance activities funded by ACNI in 2010/11, representing 55% of total reported activity that year. It should be noted that multiple activities could take place at the same venue.

4.2.3. The maps in Figures 9, 10 and 11 show the spread of activities across Northern Ireland. At least one ACNI funded participation activity took place in all Local Government Districts (LGD) in 2010/11. From the sample of data provided, there were no ACNI funded exhibitions in 8 LGDs and no ACNI funded performance activities in one LGD in 2010/11.

Figure 9: ACNI funded arts exhibitions in Northern Ireland 2010/11
Figure 10: ACNI funded arts participation activities in Northern Ireland 2010/11

Figure 11: ACNI funded arts performance activities in Northern Ireland 2010/11
4.2.4. **Spread of ACNI arts activities funded in deprived areas**: The arts activities were plotted against the most and least deprived areas within the income deprivation domain of the MDM.

4.2.5. The map in Figure 12 depicts the 20% most deprived areas in Northern Ireland with dark purple and the 20% least deprived areas in lighter purple. In terms of deprivation, 72% of exhibitions, 45% of participation activities and 76% of performance activities took place in the most deprived areas. Over half of all activities (58%) took place in a deprived area with 8% of activities taking place in the least deprived areas.

**Figure 12: ACNI arts activities in Northern Ireland by deprivation 2010/11**
4.2.6. **Spread of ACNI arts activities funded in neighbourhood renewal areas:** The arts activities were plotted against neighbourhood renewal areas in Northern Ireland.

4.2.7. The map in Figure 13 depicts neighbourhood renewal areas using dark green. In total, 80% of exhibitions, 44% of participation activities and 74% of performance activities took place in neighbourhood renewal areas. Altogether, over half of all activities (57%) took place in a neighbourhood renewal area (Figure 13).

**Figure 13: ACNI arts activities in Northern Ireland by neighbourhood renewal areas 2010/11**
4.2.8. **Spread of ACNI arts activities funded in urban/rural areas:** The arts activities were plotted against urban/rural areas in Northern Ireland.

4.2.9. The map in Figure 14 depicts urban areas using dark green and rural areas using light green. Most activities took place in urban areas with 6% of exhibitions, 9% of participation activities and 3% of performance activities taking place in rural areas. Altogether, less than one in ten of arts activities (7%) took place in a rural area. However, the map in Figure 14 shows that the urban areas where arts activities took place were spread throughout Northern Ireland.

**Figure 14: ACNI arts activities in Northern Ireland by urban/rural areas 2010/11**
4.3. DCAL funded community festivals

4.3.1. Figure 15 shows the spread across Northern Ireland of the 384 community festivals funded by DCAL through CFF in 2010/11. Community festivals took place in every LGD during the time period.

Figure 15: DCAL funded community festivals funded by CFF in Northern Ireland 2010/11
4.3.2. **Spread of DCAL funded community festivals in deprived areas**: The community festivals were plotted against the most and least deprived areas within the income deprivation domain of the MDM.

4.3.3. The map below depicts the 20% most deprived areas in Northern Ireland with dark purple and the 20% least deprived areas in lighter purple. In terms of deprivation, Figure 16 shows that 18% of community festivals took place in the most deprived areas in Northern Ireland with 8% taking place in the least deprived areas.

**Figure 16**: DCAL funded community festivals funded by CFF in Northern Ireland by deprivation 2010/11
4.3.4. **Spread of DCAL funded community festivals in neighbourhood renewal areas:**

The community festivals were plotted against neighbourhood renewal areas in Northern Ireland. In total, 15% of community festivals took place in neighbourhood renewal areas.

4.3.5. **Spread of DCAL funded community festivals in urban /rural areas:**

The community festivals were plotted against urban /rural areas in Northern Ireland.

4.3.6. The map in Figure 17 depicts urban areas using dark green and rural areas using light green. In total, just over half of the community festivals took place in rural areas (52%), with 48% taking place in urban areas.

**Figure 17: DCAL funded community festivals funded by CFF in Northern Ireland 2010/11**
Discussion and conclusion

5.1. Discussion

5.1.1. The aim of the project was to examine the distribution of government funded arts venues and activities throughout Northern Ireland, mapped against deprivation, neighbourhood renewal and urban/rural distribution. There were 4 areas examined through the research:

- The percentage of households within 20 miles of an arts venue
- The spread of arts venues and activities in deprived areas
- The spread of arts venues and activities in neighbourhood renewal areas
- The spread of arts venues and activities in urban/rural areas

5.2. The percentage of households within 20 miles of an arts venue

5.2.1. The results show that nearly all households in Northern Ireland were within 20 miles of an arts venue with less than 1% of households in Northern Ireland outside of the 20 mile radius. The map in Figure 5 shows that the areas that were not within a 20 mile radius included the Sperrins and the Mournes which have a low population density. A high percentage of households were also within a 10 and 15 mile radius of an arts venue. The analysis shows that the current arts infrastructure has provided an arts venue in close proximity for nearly all households in Northern Ireland.

5.3. The spread of arts venues and activities in deprived areas

5.3.1. The analysis demonstrated the spread of arts venues and activities in the 20% most deprived areas in Northern Ireland. The analysis was based on the first quintile from the Income Deprivation Domain in the MDM where 178 super output areas out of 890 were designated as the most deprived areas.

5.3.2. The maps showed that just under half of all venues and ACNI funded activities and 18% of community festivals were located in areas of deprivation in 2010/11. The analysis suggested that the arts infrastructure and government funding of arts activities were accessible, in terms of proximity, to people in the most deprived areas in Northern Ireland in 2010/11.
5.4. The spread of arts venues and activities in neighbourhood renewal areas
5.4.1. The analysis demonstrated the spread of arts venues and activities in
neighbourhood renewal areas. Under the Government's People and Place strategy,
36 Neighbourhoods across Northern Ireland have been designated as
Neighbourhood Renewal Areas (NRAs).

5.4.2. Over half of all arts venues and ACNI funded activities and 15% of community
festivals took place in neighbourhood renewal areas in 2010/11. The maps
demonstrated that arts venues and arts activities were spread evenly across
Northern Ireland and in relation to proximity, were accessible to people from
neighbourhood renewal areas.

5.5. The spread of arts venues and activities in urban/rural areas
5.5.1. The analysis demonstrated the spread of arts venues and activities in urban and
rural areas. Approximately one third of SOAs (286) are classed as rural and two-
thirds (604) are classed as urban.

5.5.2. The analysis demonstrated the spread of arts venues and activities in urban/rural
areas. Less than 10% of ACNI arts activities took place in a rural area and one arts
venue was located in a rural area. Over half of all community festivals were located
in rural communities. The analysis demonstrated that arts venues and arts activities
were more likely to be located in urban areas in 2010/11.

5.6. Conclusions
5.6.1. Overall, the results suggest that, in terms of proximity, government funded arts
venues were spread evenly across Northern Ireland in 2010/11 as less than 1% of
all households were more than 20 miles from an arts venue.

5.6.2. Proximity to arts venues is an important contribution to encouraging people to
engage more in the arts. In a survey carried out by DCAL in 2010, less than one in
ten respondents cited that not having enough facilities close to home was a factor
for them not participating more in the arts (DCAL, 2010). DCAL (2011a) also
commissioned a survey to examine factors that had influenced people and would
encourage people to engage in culture, arts and leisure. Access to good venues
was identified by 25% of respondents as factors that influenced them to engage in the arts (DCAL, 2011a).

5.6.3. In terms of deprivation and neighbourhood renewal areas, this research provides support that government funded arts provision is spread across Northern Ireland. However, other evidence shows that people in deprived areas tend not to access the arts either as attendees or participants to the same extent as people living in less deprived areas of Northern Ireland (70% of people in the most deprived areas participated or attended an arts event once in the last year compared to 87% of people living in the least deprived areas (DCAL, 2011b)).

5.6.4. While arts venues and activities were mostly located in urban areas, the maps show a good distribution of arts venues and activities throughout Northern Ireland. Other evidence shows that there is no significant difference between arts participation and attendance rates between people in rural and urban areas (Continuous Household Survey, 2010/11).

5.6.5. The research shows that arts venues and venues where arts activities take place tend to be located within or around centres of population. ACNI funded organisations engage with subgroups of the population through outreach work to provide opportunities for individuals to experience art either as a participant or audience member. One example involving people living in rural areas is the ArtCart; a dedicated mobile arts vehicle that offers opportunities for targeted communities to develop skills in a range of arts related areas including sound recording and digital art (Stevenson, 2012).

5.7. Limitations of the research

5.7.1. The research is about proximity to a venue, activity or festival but it does not look at accessibility by participants.

5.7.2. It is recommended that future research in this area examines other issues around accessibility to the arts as well as proximity of arts venues and activities.
6. References


