



ACROSS  
BORDERS

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ACROSS  
THE  
BOARD



# **Across Borders – Across the Board**

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**Ireland's participation in the EU Culture Programme 2007–2013**

featuring 32 case studies

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## Introduction

This booklet profiles Irish participation in the EU's Culture Programme (2007–2013) and serves to highlight Irish successes. It demonstrates the range of activities and the breadth of collaboration between Irish organisations and international partners. It also acts as a resource for those interested in learning more about the programme. It provides concrete examples of successful projects that should be of interest to organisations and individuals working in the culture sector in Ireland who wish to develop transnational projects with support from the Creative Europe Programme 2014–2020.

The benefits of leading or partnering in transnational projects include reaching audiences outside of the national context; learning from peers and sharing best practice models; networking and developing international contacts; developing potential for further collaboration; and increasing mobility for individual artists.

The information presented here provides a snapshot of the projects in which Irish organisations participated up to 2014. Some projects were still ongoing at the time and others were unable to provide complete information. In many cases the main Irish partner has provided an updated record of the project and a testimonial, while in other cases the sole source of information is the text from the original project proposal as recorded in the Culture Programme results database.

There has been a steady increase in the number of Irish organisations applying for EU funding for cultural projects. With the launch of the Creative Europe Programme 2014–2020, the Culture Office of Creative Europe Desk Ireland looks forward to supporting the sector in the development of new proposals, and to their success in the future. It is hoped that Irish projects will enjoy increasing success during the course of the Creative Europe programme.

Audrey Keane and Katie Lowry  
2014

## The Culture Programme 2007–2013

The purpose of the Culture Programme 2007–2013 was to encourage and support cultural cooperation within Europe in order to bring European common cultural heritage to the fore. The programme offered funding opportunities to all cultural sectors and all categories of cultural operators. Its aim was to contribute to cultural cooperation at a European level and to encourage the development of European citizenship.

The objectives of the programme were to promote and support:

- transnational mobility of people working in the culture sector
- transnational circulation of artistic and cultural works and products
- intercultural dialogue and exchanges

The total budget for 2007–2013 was €400 million.

The Culture Programme 2007–2013 was administered by the Education, Audio-visual and Culture Executive Agency (EACEA) under the supervision of the EU's Education and Culture Directorate-General (DG EAC). It supported information and advice desks in each of the participating countries, known as Cultural Contact Points. Under the Creative Europe Programme 2014–2020 information and advice on the culture sub-programme is now provided by the Creative Europe Desk Culture Offices. The Irish office is hosted by the Arts Council.

Over the lifetime of the Culture Programme 2007–2013, 32 Irish organisations were involved in successful proposals, either as a partner or as the lead coordinator.

In excess of €17 million was awarded to the projects involving Irish participants. Over €1.8 million was awarded directly to Irish organisations either as sole applicants or as lead partners in cooperation projects.

The following pages give an overview of each strand, followed by case studies of projects involving Irish participants. The case studies are presented alphabetically by project name within each strand or sub-strand.

## STRAND 1:

### Support for Cultural Projects

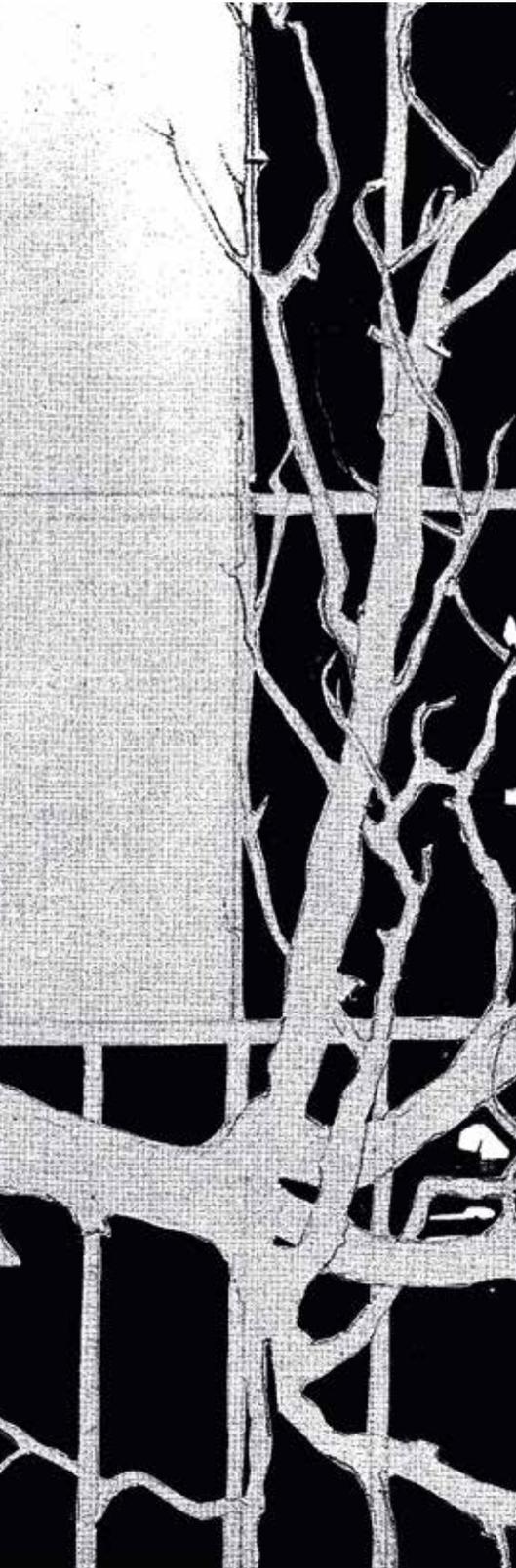


Divya Kasturi, Meeting House Square, Dublin. E-motional Bodies & Cities  
Photo Credit: Sam Abraham



The Support for Cultural Projects strand offered funding to cultural organisations to collaborate across borders and create and implement cultural and artistic activities. The main aim of this strand, through its sub-categories, was to assist culture organisations (such as theatres, museums, professional associations, research centres, universities, cultural institutes and public authorities) from different countries to cooperate so that different sectors could work together and extend their cultural and artistic reach across borders.

Category	Provided funding for	Grant allocation /Project duration
<b>1.1. Multi-annual cooperation projects</b>	Multi-annual transnational cultural projects, involving a minimum of six cultural operators from at least six eligible countries, to work within and across sectors to develop joint cultural activities. The funding was intended to help set up or extend the geographical reach of a project and make it sustainable beyond the funding period.	€200,000–€500,000 per year (up to a maximum of 50% of total eligible costs)  36–60 months
<b>1.2.1. Cooperation projects</b>	Transnational cultural projects, involving at least three cultural operators from at least three eligible countries, working within and across sectors. Actions that explored the means for long-term cooperation were especially targeted.	€200,000–€500,000 per award (up to a maximum of 50% of total eligible costs)  Maximum 24 months
<b>1.2.2. Literary translations</b>	Literary translations. Funding was aimed at enhancing knowledge of the literature and literary heritage of fellow Europeans by way of promoting the circulation of literary works between countries. Publishing houses were awarded grants for translations and publication of works of fiction from one European language into another European language.	€20000–€60,000 (up to a maximum of 50% of total eligible costs)  Maximum 24 months
<b>1.3.5. Cooperation projects with third countries</b>	Cultural cooperation projects involving at least three European countries and at least one non-European country that had concluded agreements with the EU. Each year a ‘third country’ or ‘third countries’ were selected for that particular year.	€50,000–€200,000 (up to a maximum of 50% of the total eligible costs)  Maximum 24 months
<b>1.3.6. Support to European Cultural Festivals</b>	Promoting the circulation of cultural works, giving Europeans access to non-national cultural works, increasing audiences for cultural work, promoting intercultural dialogue, encouraging exchanges of experience through the mobility of cultural professionals.	Up to a maximum of €100,000 (and a maximum of 60% of total eligible costs)  Maximum 12 months
<b>1.3.6. Framework partnership (3 years) for European Cultural Festivals</b>	Promoting the circulation of cultural works, giving Europeans access to non-national cultural works, increasing audiences for cultural work, promoting intercultural dialogue, encouraging exchanges of experience through the mobility of cultural professionals.	Up to a maximum of €100,000 per year (and a maximum of 60% of total eligible costs)  3 year annual funding



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## 1.1. Multi-annual cooperation projects

### **ArchaeoLandscapes Europe**

Irish participants: National University of Ireland;  
The Discovery Programme Ltd

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### **Literature Across Frontiers**

Irish participant: Galway Arts Centre / Cúirt Festival

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### **Modul-dance**

Irish participant: Dance Ireland

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### **NXTSP Next Step – The Second Generation**

Irish participant: Dublin Theatre Festival

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### **Small Size, Big Citizens**

Irish participant: Baboró Galway International Children's Festival

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**Project name****ArchaeoLandscapes Europe**

**Lead partner:** Roman-Germanic Commission, German Archaeological Institute, Germany.

**Co-partners:** National University of Ireland, Dublin (Ireland); The Discovery Programme Ltd (Ireland), Adam Mickiewicz University (Poland); Archaeological Institute, Belgrade (Serbia); CIMEC – Institutul de Memorie Culturala (Romania); Cyprus Research and Educational Foundation (Cyprus); Directorate of the Museums of Baranya County (Hungary); English Heritage (UK); Fornleifastofnun Íslands (Iceland); Foundation for Research and Technology, Hellas (Greece); Holstebro Museum (Denmark); In Flanders Fields Museum VZW (Belgium); Instituto de Estudios Galegos Padre Sarmiento (CSIC) (Spain); Klaipeda University (Lithuania); Laboratory of Ancient Topography and Photogrammetry (Italy); Landesamt für Denkmalpflege Regierungspräsidium Stuttgart (Germany); Royal Commission on the Ancient and Historical Monuments of Scotland (UK); Scientific Research Centre – Slovenian Academy of Sciences and Arts (Slovenia); The Archaeological Institute of the Slovak Academy of Sciences (Slovakia); The Norwegian Institute for Cultural Heritage Research (Norway); Universiteit Leiden (Netherlands); University of Exeter (UK); University of Foggia (Italy); University of Glasgow (UK); University of Siena (Italy); Univerza v Ljubljani (Slovenia).

**Arts/cultural practice area(s):**

Cultural heritage

**Year funded:** 2010

**Amount awarded:**

€2,500,000

(50% of the budget)

**Total project budget:**

€5,000,000

**Project start date:**

September 2010

**Project end date:**

2015



## Project description

The ultimate aim of the ArchaeoLandscapes network is the use throughout Europe of aerial survey and 'remote sensing' to promote understanding, conservation and public enjoyment of the shared landscape and archaeological heritage of the countries of the European Union.

Concerted action and cooperation will be stressed through annual meetings of the project's Management Board and whole membership, to agree policy, review progress and plan new initiatives. Much of the project's work, however, will be undertaken through specialist 'focus-groups' and carefully structured 'work-packs' setting out operational programmes and timetables for the project's eight key objectives or 'Actions'.

Dialogue with target groups in the community will focus on multilingual and interactive web-based presentation. Leaflets, booklets and more substantial publications will also be used to engage with ordinary citizens and with specialists in various aspects of heritage exploration, management and presentation.

The project's long-term legacy will be greater appreciation of the landscape and archaeological heritage of Europe, closer contact between heritage professionals and the general public, more effective conservation of shared cultural heritage, international sharing of skills and employment opportunities, better public and professional education, wider use of archive resources and modern survey techniques, and higher professional standards in landscape exploration and conservation.

Examples of the wide range of activities that have taken place to date include:

- Aerial archaeology schools across the European region;
- Technical workshops and field schools within countries such as Slovenia, Greece, Netherlands and Ireland;
- Mobility funding to 62 early stage researchers;
- Internships across a range of archaeological institutions.

Further information: <http://www.archaeolandscapes.eu/>  
<http://tracesofthepastexhibition.wordpress.com/>

**Irish organisation profile:** The Discovery Programme is a public institution established to pursue advanced research in Irish archaeology. The organisation has two other associated functions:

1. to communicate the results of its work to the general public as well as to the academic community;
2. to promote the introduction of new technologies and new techniques into the operation of Irish archaeology more generally.

The Discovery Programme pursues its goals by identifying 'gaps' in our knowledge or areas where intense research is required or would be valuable.

The Discovery Programme sets up investigative projects designed to answer relevant and changing questions that arise in Irish archaeology.

### Testimonial

This project has enabled us to carry out activities which were not a priority within the national frameworks and policy. In addition, the ability to carry out this project at the European level allows us to have a large and diverse audience that has 'bought into' the project and is therefore an ideal audience/community to develop solutions for. The project also allows for increased networking and promotion of the Discovery Programme's additional activities across the European region.

**Project name****Literature Across Frontiers**

**Lead partner:** Mercator Centre, Aberystwyth University (UK).

**Co-partners:** Galway Arts Centre / Cúirt Festival (Ireland); Inizjamed (Malta); Het Beschrijf (Belgium); Institut Ramon Llull (Spain); Latvian Literature Centre (Latvia); Center za Slovensko Knjizevnost (Slovenia); Slovene Writers' Association (Slovenia).

**Arts/cultural practice area(s):**

Literature

**Year funded:** 2008

**Amount awarded:**

€1,384,620

(50% of the budget)

**Project start date:**

2009

**Project end date:**

2013



## Project description

Literature Across Frontiers aims to advance European cultural exchange in the field of literature and translation through multilateral cooperation encompassing:

- policy research and analysis;
- publications;
- translator training and skills development;
- joint participation in international book fairs;
- literature festivals and other forums;
- organisation of larger-scale projects, as well as conferences, seminars and workshops;

and to:

- foster intercultural dialogue through literature and translation within the EU and with third countries, and in particular with EU neighbours in the Mediterranean region;
- improve access to lesser-known literatures, particularly those written in the less widely used languages of Europe and those under-represented in the international arena;
- encourage greater diversity in international literary events and in the publishing of literature for all age groups;
- develop innovative approaches to literary creation, promotion, support for translation and training of literary translators working in less widely used languages;
- act as a catalyst for new multilateral contacts, collaborations and innovative projects bringing literature into interaction with other artforms and exploring the social and political role of writing;
- stimulate debate on relevant policy and financing at national and European level;
- create opportunities for the exchange of ideas, transfer of skills and knowledge, and sharing of experiences and resources among organisations and institutions active in this field.

Further information:

<http://www.lit-across-frontiers.org/>

**Irish organisation profile:** Cúirt is an international literary event that takes place annually in the west of Ireland. Cúirt will be 29 years old in 2014 and continues to grow and develop toward its 30th anniversary. The Cúirt festival programme comprises six days of readings, book launches, discussion events, youth events, music, spoken word, theatre and outreach.

**Project name****Modul-dance**

**Lead partner:** Consorci Mercat de les Flors / Centre de les arts de movement (Spain)

**Co-partners:** Dance Ireland, Dublin (Ireland); Art Stations Foundation (Poland); Centre de Développement Choréographique Toulouse (France); Centre National de la Danse (France); Dance Gate Lefkosia (Cyprus); Dansenshus Stockholm (Sweden); Dansescenen (Denmark); Danshuis Station Zuid (Netherlands); DeVIR/CAPa – Centro de Artes Performativas do Algarve (Portugal); Hellerau – Europäisches Zentrum der Künste (Germany); Isadora and Raymond Duncan Dance Research Center (Greece); Kino Šiška Centre for Urban Culture (Slovenia); Maison de la Danse Lyon (France); Plesna izba Maribor (Slovenia); tanzhaus nrw e.V. (Germany); Tanzquartier Wien GmbH (Austria); The Place, London (UK).

**Arts/cultural practice area(s):**

Dance

**Year funded:** 2010

**Amount awarded:**

€2,172,826

(49% of budget)

**Total project budget:**

€4,434,339

**Project start date:**

June 2010

**Project end date:**

December 2014



## Project description

The Modul-dance project's main aim is to support development, mobility and exchange for dance artists. The project takes advantage of its dance-house partners' specificities and management models to maintain a network of cooperation and collaboration that crosses borders and boasts a European vocation. The selection of artists creates a map reflecting artistic excellence and aesthetic diversity.

In most European countries, independent dancers and choreographers lack suitable structures and financial means to develop their creations and promote themselves in front of new audiences. Modul-dance was created and structured to address artists' needs during the process of creation and to allow them make itineraries across Europe. Accordingly, the core of the project is the modular system, an organised model of support for dance art, creation and dissemination.

Based on artistic criteria, each project partner proposed an artist in the selection processes in 2010, 2011 and 2012. Artists were selected if more than three dance house partners were interested in collaborating in their projects. The project now hosts a community of 52 European artists. Besides, over 40 artists have been invited to carry out research work within the Carte Blanche programme at one or more of the dance houses participating.

Modul-dance offers artists a framework to create and present their work to different audiences, linking diverse proposals, aesthetics and sensibilities under the same umbrella, and allowing for regular interaction and exchange of ideas.

Further information:

<http://www.modul-dance.eu/>

**Irish organisation profile:** Over 21 years old, Dance Ireland is a resource organisation which supports and develops all forms of dance practice in Ireland today. With a membership base of over 200, made up of dancers, choreographers, companies and associates, we are committed to building on our year-round programmes of training and development opportunities, and operate on an all-island basis.

Dance Ireland also manages DanceHouse on behalf of Dublin City Council. With six studios, an artists' resource room, a green room and exhibition spaces, DanceHouse is a working base for dance practice and a hub for the wider dance community.

**Project name****NXTSTP Next Step – The Second Generation****Lead partner:** Kunstenfestivaldesarts (Belgium)**Co-partners:** Dublin Theatre Festival (Ireland); Alkantara – Associação Cultural (Portugal); Foundation Rakvere Theatrehouse (Estonia); Göteborgs Stads Kulturforvaltning (Sweden); Noorderzon Performing Arts Festival Groningen (Netherlands); steirischer herbst festival gmbh, (Austria); Théâtre National de Bordeaux en Aquitaine (France).**Arts/cultural practice area(s):**

Performing arts

**Year funded:** 2012**Amount awarded:**€2,500,000  
(50% of budget)**Total project budget:**

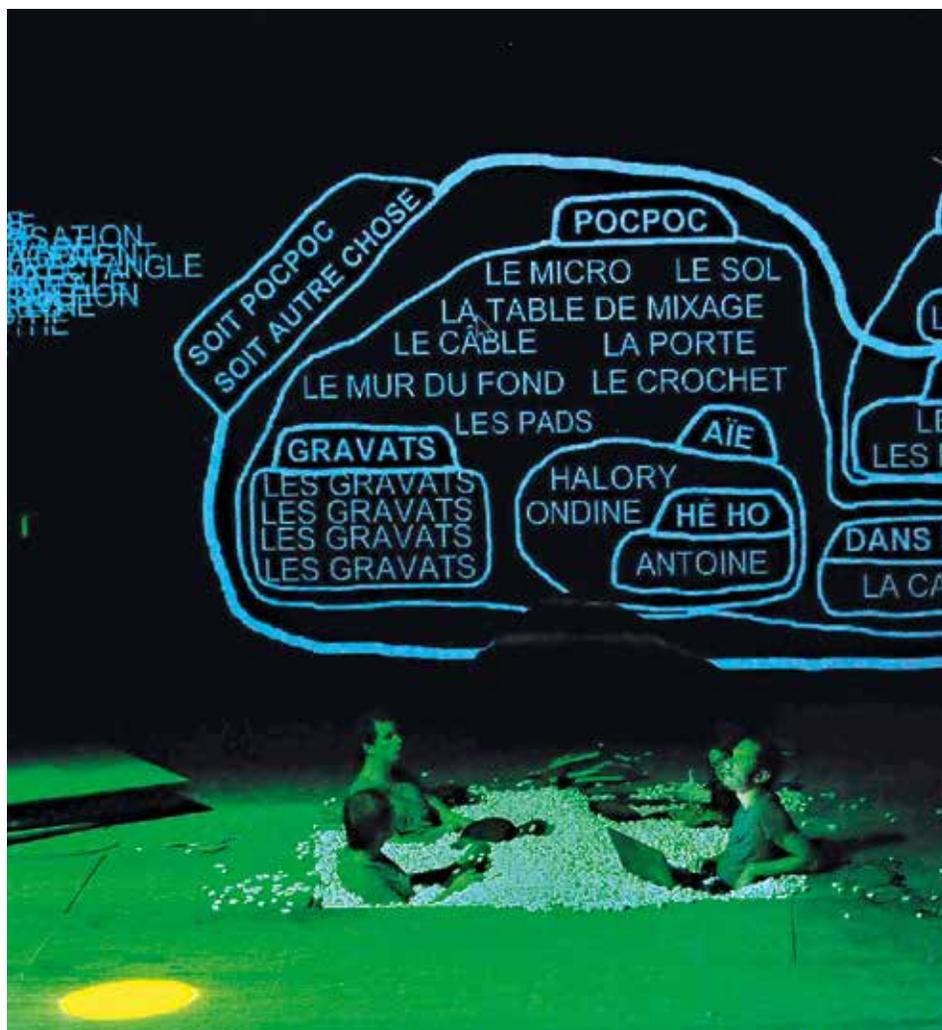
€5,000,000

**Project start date:**

1 November 2012

**Project end date:**

31 October 2017



*Germinal*, L'Amicale de Production  
Image Credit: Alain Rico

## Project description

Eight European festivals have joined forces to stimulate the coproduction and transnational circulation of new works by the great European artists of tomorrow and in so doing to encourage the artistic renewal of the contemporary performing arts in Europe. The artists we want to support through this collaboration have already demonstrated their potential in their first artistic works. Now they are ready to take an important next step in their careers, taking on projects on a larger scale that will circulate in Europe and reach a wider audience.

The NXTSTP network co-produces the creation of new works, giving artists valuable financial support. The works are presented in different festivals, ensuring a real transnational circulation and a high visibility among international audiences. In addition, the festivals offer artists' residencies to emerging European and non-European artists, providing further means to advance the performing arts scene in Europe.

The first term of NXTSTP ran from 2007 to 2012. Dublin Theatre Festival joined the network for its second edition, which began in November 2012, supported by an award of funding for five years from the Culture Programme of the European Union. Dublin Theatre Festival 2013 featured two NXTSTP projects: *Germinal* by Halory Goerger and Antoine Defoort (France) and Tiago Rodrigues's *Three Fingers Below the Knee*, produced by Mundo Perfeito (Portugal).

Further information:

[www.nxtstp.eu](http://www.nxtstp.eu)

**Irish organisation profile:** Dublin Theatre Festival, established in 1957, is an annual event running over 18 days from the last Thursday in September. Each year the festival programme includes around 30 productions by Irish and international artists for audiences from age 2 upwards, across a range of scales and contemporary forms.

### Testimonial

Even at this early stage, participation in the NXTSTP network has been very beneficial in research for the Dublin Theatre Festival programme. Formal and informal meetings and other contact with network partners result in a valuable exchange of information about high quality artistic projects at the early stages of their development and are of great assistance in planning. The network is also an important forum in which to present the practices of Irish artists with a view to increasing their mobility throughout Europe. The funding available to invest in productions is a considerable resource for furthering the careers of emerging European artists, and it enables the organisation to mitigate the extra costs of travel and freight when inviting productions to Dublin.



**Project name****Small Size, Big Citizens:  
Widening of the European Network for the Diffusion  
of the Performing Arts for Early Years****Lead partner:** La Baracca – Testoni Ragazzi (Italy)**Co-partners:** Baboró Galway International Children's Festival Limited (Ireland); Accion Educativa (Spain); Annantalo Arts Centre (Finland); City of Limoges – Municipal Cultural Centres (France); HELIOS Theatre (Germany); Kolibri Theater for Children and Youth (Hungary); La Baracca – Testoni Ragazzi (Italy); Lutkovno Gledalisce Ljubljana (Slovenia); Polka Theatre (UK); Teatrul Ion Creangă (Romania); Théâtre de la Guimbarde (Belgium); Toihaus Theater (Austria).**Micro-networks:** Starcatchers (UK); Sticky Fingers (UK); Teatro Paraiso (Spain); Theatre Hullabaloo (UK); Théâtre O'Navio (France).**Arts/cultural practice area(s):**Performing arts for early years  
(0–6 years of age)**Year funded:** 2009**Amount awarded:**€2,292,000  
(39% of budget)**Total project budget:**

€5,883,950

**Project start date:**

1 September 2009

**Project end date:**

31 August 2014



Photo Credit: Marina Levitina

## Project description

The purpose of the project is to spread the exchange of ideas on performing arts for the early years (0–6 years of age) within Europe, creating a 'territory' of meeting, exchange and knowledge in order to work together on the development and promotion of projects, events and initiatives.

The project supports the rights of young children to enjoy the arts, to be part of artistic processes, fostering their emotional intelligence and helping them to develop sensibility skills.

The primary objective is to make an increasing number of young children, in an increasing number of European countries, approach artists and their artistic acts, while trying to support, qualitatively and quantitatively, artistic production for children from 3 to 6. The project also aims to foster artistic experimentation; value the need for continuous exchange between art and education; and support the mobility of operators. Activities include training, a website, production of artistic performances, publications, multimedia-products, festivals, showcases, workshops and events.

Further information:

<http://www.smallsize.org/>

<http://baboro.ie/collaborations/>

**Irish organisation profile:** Baboró International Arts Festival for Children is Ireland's flagship international arts festival devoted exclusively to children and families.

Baboró brings the most diverse selection of the finest in performing arts from Ireland and around the world to its annual one-week festival in Galway. The festival programme varies from year to year to bring a wide diversity of exposure to the arts especially created for young audiences and their families.

### Testimonial

Baboró's involvement with the Small size, Big Citizens project has opened doors to new relationships with artists and teachers, and highlighted the enormous array of work for early years on the international stage. More importantly, the availability of a platform for Irish work of a high standard for this age group has encouraged artists working in Ireland to develop quality dance, theatre and other productions for this age group. The Natural Born Artists Conference shone a spotlight on the area, and inspired many conversations and cooperations.



*Changing Tracks*  
Image Credit: Aideen Barry



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### 1.2.1. Cooperation projects

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#### **12 Points! Festival**

Irish participant: Improvised Music Company

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#### **Black Eyes / In Praise of Shadows**

Irish participant: Irish Museum of Modern Art

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#### **Changing Tracks**

Irish participant: Mayo County Council

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#### **Contemporary Self Portraits**

Irish participant: National College of Arts and Design

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#### **Creative Approaches to Living Cultural Archives**

Irish participant: Near Media Co-op

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#### **Crossroads of European Literature**

Irish participant: Galway Arts Centre / Cúirt Festival

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#### **E-Motional Bodies & Cities**

Irish participant: Dance Ireland; Dublin Dance Festival

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#### **If I Can't Dance...Europe**

Irish participant: Project Arts Centre

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#### **LÉIM – A Toolkit for the Next Generation of Dance Multi-players**

Irish participant: Dance Ireland

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#### **LOCIS European Artists in Residence Programme**

Irish participant: Leitrim County Council

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#### **New Music: New Audiences**

Irish participant: Contemporary Music Centre

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#### **Paths Crossing**

Irish participant: Temple Bar Gallery + Studios

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#### **Read Me Live**

Irish participant: Galway Arts Centre / Cúirt Festival

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#### **Transnational Co-production in Action / MERIDIANS**

Irish participant: St. Patrick's Festival

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#### **United States of Europe**

Irish participant: Cork Vision Centre / Cork Civic Trust

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#### **Úr**

Irish participant: Cló Ceardlann na gCnoc

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**Project name****12 Points! Festival**

**Lead partner:** Improvised Music Company, Ireland

**Co-partners:** Culture Ireland (Ireland); Fundação Casa da Música (Portugal); Stiftelsen Vestnorsk Jazzsenter (Norway).

**Arts/cultural practice area(s):**

Performing arts

**Year funded:** 2011

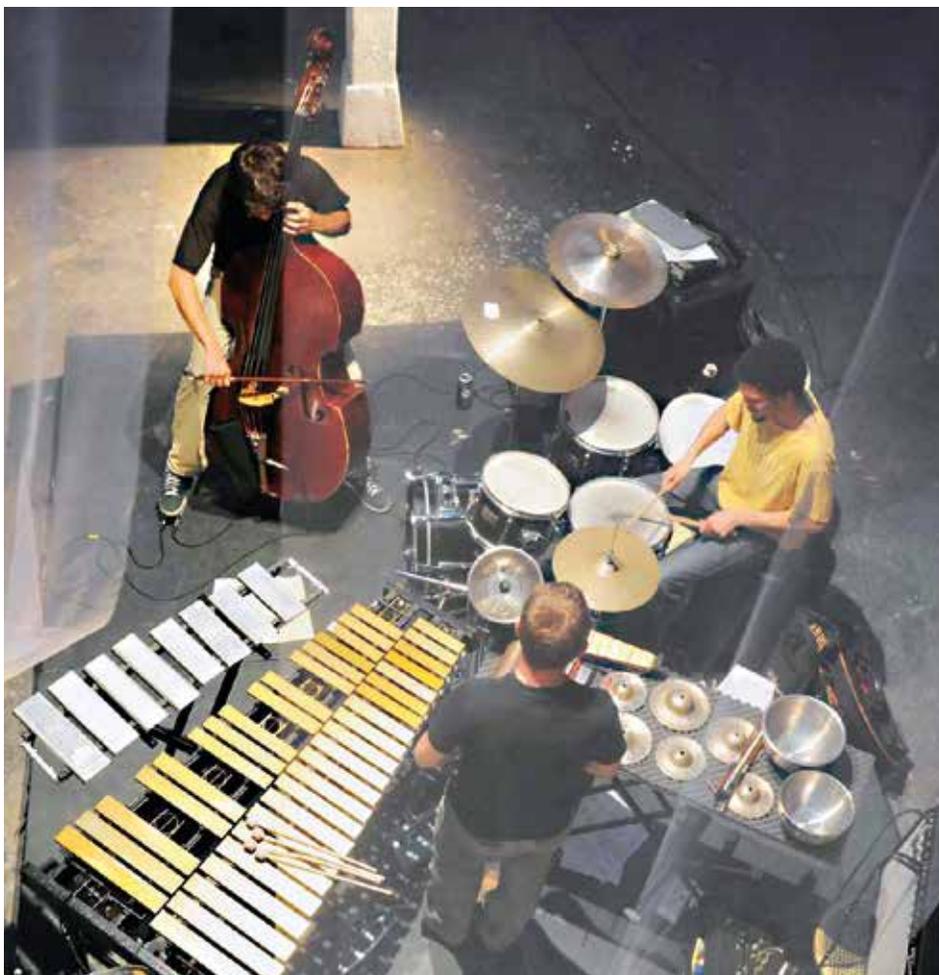
**Amount awarded:**

€161,200

(35.61% of the budget)

**Total project budget:**

€447,778



## Project description

12 Points! is a critically acclaimed annual festival and showcase for emerging European jazz talent. It takes place in Dublin every two years and moves to European partner cities in alternate years.

- 12 Points! is designed to showcase 12 young European jazz ensembles, loosely in the mid 20s to early 30s age bracket.
- 12 Points! aims to create a unique networking opportunity for its participants, with opportunities for informal musical and social encounters as well as showcase performances before an audience that includes the elite of European jazz professionals.
- 12 Points! is a resource for festival bookers and jazz media who seek an intensive, high quality pan-European showcase of emerging ensembles.
- Through its funding model, all ensembles participate on an equal footing, attending for the four days' duration of the festival, to allow a high level of social interaction with their fellow participants.

Further information:

<http://www.12points.ie/>

<http://www.improvisedmusic.ie/>

### Testimonial

12 Points! has been an enabling experience for Improvised Music Company (IMC), allowing us to bring our artistic vision for emerging artists to a pan-European scale, and exploiting our modest resources through the support of EACEA and our many partners in the project. Based as we are in a relatively peripheral EU location, the project places the world of a small Irish organisation in a very broad European context, transcending national borders, and providing us with a unique forum in which to develop opportunities for Irish artists to compete in the European market. Through the project, IMC has become synonymous among our fellow professionals throughout Europe as an authoritative source of expertise and up-to-date information on emerging jazz artists.

**Irish organisation profile:** Improvised Music Company is a not-for-profit organisation for jazz and related music, established by Irish jazz musicians and supporters in 1991. Today, we are Ireland's largest specialist music producer, with hands-on involvement in many aspects of music making throughout the island, from festival programming to concert promotion, touring, recording, education and audience development.

**Project name****Black Eyes / In Praise of Shadows****Lead partner:** Istanbul Museum of Modern Art (Turkey)**Co-partners:** Irish Museum of Modern Art (Ireland); Benaki Museum (Greece).**Arts/cultural practice area(s):**

Visual arts

**Year funded:** 2008**Amount awarded:**

€200,000

(26.36% of the budget)

**Total project budget:**

€769,231

**Project start date:**

November 2008

**Project end date:**

January 2009



William Kentridge

## Project description

The exhibition *In Praise of Shadows* presented some 90 works in the form of shadows, shadow theatres and silhouettes by leading contemporary artists. Inspired by the long history of shadow theatre in Turkey and Greece, the exhibition comprised works based on folk tales or simple contemporary narratives. The exhibition explored the parallels between the traditions of shadow theatre and the new narrative spirit in contemporary art.

At the heart of the exhibition was the shadow theatre tradition of Turkey and Greece and its main protagonist Karagöz (Karaghiozis in Greece). The exhibition brought together key works by Haluk Akakçe, Nathalie Djurberg, William Kentridge, Katariina Lillqvist, Jockum Nordström, Christiana Soulou, Andrew Vickery and Kara Walker. They ranged from free-standing model theatres, drawings and wall installations to films, photographs, texts and manuscripts relating to shadow theatre. Early silhouettes and stop motion films by Lotte Reiniger and Ladislav Starewitch, pioneers of animated film in the twentieth century, were also included.

The exhibition was curated by Paolo Colombo, former Curator at MAXXI – Museo Nazionale delle Arti del XXI Secolo, Rome, and former Director of the Centre d'art contemporain, Geneva. It ran at the Irish Museum of Modern Art, Dublin, from 5 November 2008 to 4 January 2009, and at the Istanbul Museum of Modern Art and Museum Benaki, Athens, from 21 May to 26 July 2009.

*In Praise of Shadows* was accompanied by a fully-illustrated catalogue.

Further information:

[http://www.imma.ie/en/page\\_170646.htm](http://www.imma.ie/en/page_170646.htm)

**Irish organisation profile:** The Irish Museum of Modern Art (IMMA) is Ireland's leading institution for the collection and presentation of modern and contemporary art. IMMA presents a dynamic programme of exhibitions and educational activities at its base in the Royal Hospital, Kildmainham, Dublin. As the national institution for contemporary art, IMMA is committed to supporting artists' work, and works with artists and partners to support the development, understanding and enjoyment of contemporary art in Ireland.

IMMA is responsible for the care and maintenance of the national collection of modern and contemporary art. The collection is accessible to visitors in Ireland and beyond through exhibitions, collaborations, loans, touring partnerships and digital programmes.



**Project name****Changing Tracks**

**Lead partner:** Northamptonshire County Council (UK)

**Co-partner:** Mayo County Council (Ireland); Consortium Transversal, Cultural Activities Network (Spain).

**Arts/cultural practice area(s):**

Public art / visual art

**Year funded:** 2013

**Amount awarded:**

€200,000

(50% of the budget)

**Total project budget:**

€400,000

**Project start date:**

December 2013

**Project end date:**

October 2014



## Project description

Changing Tracks will commission contemporary visual/digital artists from the participating countries to create new artworks that explore and respond to the theme of former railway lines, from their original purpose and revolutionary impact on Europe's natural and economic landscape to their current form, function and association with tourism and recreational activities.

The selected artists, Aideen Barry (Ireland), Xevi Bayona (Catalonia) and Noah Rose (UK), will each deliver a concept that responds to the identified common European themes, which will then be produced through artist-led workshops, talks, seminars or related activity in conjunction with local community groups, students and/or participants from each partner region, creating nine new site-specific contemporary visual/digital artworks, one from each artist in each of the partner regions.

The artworks will be located primarily in accessible outdoor rural settings on former railway lines, with the aim of increasing public access to art among existing walking, running, cycling and other outdoor recreational groups or heritage audiences.

The artworks will be supported on site and online through printed and digital information relating to the artwork and the aims of the Changing Tracks project. There will also be artist-led walks/talks, VIP/stakeholder events and local/national media coverage.

Experienced project managers will support the artists and the delivery of artworks in each partner location, and coordinate local/national marketing and communications, project monitoring and evaluation.

A series of seminars will be held in each of the three partner regions, to review what the project has achieved and disseminate associated learning among creative and cultural professionals and students.

Further information: [www.changingtracks.eu](http://www.changingtracks.eu)  
<http://www.mayococo.ie/en/Services/ArtsOffice/>  
[www.northamptonshire.gov.uk](http://www.northamptonshire.gov.uk)  
<http://www.txac.cat/txac/>

**Irish organisation profile:** Local Authority – Mayo County Council Arts Office and public art programme Mayo was one of the first local authorities to appoint an arts officer, and Mayo Arts Office is nationally recognised as providing an outstanding arts service since 1989. With a developmental approach towards public art policy, the Council endeavours to represent national best practice. The intention is to develop a wide range of commissioning practices and to encourage a wide diversity of contemporary art forms. The Public Art Programme also reflects the guiding principles of the Strategic Arts Plan for Mayo County Council, namely quality, inclusion, access and long-term value.



**Project name****Contemporary Self-Portraits****Lead partner:** Turku University of Applied Sciences, Finland**Co-partners:** National College of Art and Design (NCAD) (Ireland); Association ISSP (Biedriža ISSP) (Latvia); Bildmuseet, Umeå Universitet (Sweden); The Estonian Academy of Arts (Estonia).**Arts/cultural practice area(s):**

Visual arts

**Year funded:** 2012**Amount awarded:**

€200,000

(50% of the budget)

**Total project budget:**

€400,000

**Project start date:**

September 2012

**Project end date:**

August 2014



## Project description

The Contemporary Self-Portraits (CSP) project focuses on giving individuals, local communities and different European regions ways of expressing their personal, local and European identity through self-portraits. Participants will gain an experience of being important, seen and heard as they are.

Other objectives of CSP are:

- Developing workshop methods and ways of making self-portraits and communal art;
- Encouraging international dialogue and cross-border cooperation of community art professionals, artists and students, in order to create regional self-portraits of different areas;
- Producing period pieces of local and regional self-portraits and communicating local and regional identities through them.

The partner consortium has long-term experience in self-portrayal, method development, communal arts, curating, organising exhibitions and cooperation on a European level. CSP partners have defined their primary workshop target groups: disadvantaged communities, elderly, immigrants, school classes, students and work communities. However, the artists and other professionals who lead the workshops are also expected to gain new perspectives and bring ideas to their profession, as are the arts students and lecturers from the participating higher education institutions.

Main outputs:

- Over 20 self-portrait workshops led by artists;
- Experience of the importance and being seen and heard for many groups of people in several countries;
- Exhibitions in each partner country presenting workshop results;
- Compiled digital presentation of the selected workshop outputs from each partner country;
- Exhibition during the final symposium presenting outputs from all workshops;
- Printed publication about the project results and developed methodologies.

Further information:

[www.contemporaryselfportraits.com](http://www.contemporaryselfportraits.com)

<http://www.ncad.ie>

### Testimonial

From the NCAD perspective, this project built on a pre-existing relationship with the communities in Fatima/Rialto, Dublin, which are close to the College campus. The notion of the Expanded Academy is one which we have been fostering over the last several years in the Fine Art Faculty in particular. This project gave our students and the participants from the community an opportunity to express their identity through the medium of self-portraiture. The international networking that has been a by-product of this project has led to an exciting future project in Finland for a group of our Media students.

**Irish organisation profile:** The National College of Art and Design, based in Dublin, has long been the most important art and design educational institution in Ireland. It offers the largest range of art and design degrees in the state at undergraduate and postgraduate level. In the past, many of the most important Irish artists, designers and art teachers have studied or taught in the College.

**Project name****Creative Approaches to Living Cultural Archives**

**Lead partner:** CORAX e.V. – Initiative für freies Radio (Germany)

**Co-partners:**

Near Media Co-op (Ireland); Central European University – Közép-európai Egyetem (Hungary); Freier Rundfunk Oberösterreich GmbH (Austria).

**Arts/cultural practice area(s):**

Community media archiving

**Year funded:** 2013

**Amount awarded:**

€154,440

(50% of the budget)

**Total project budget:**

€308,880

**Project start date:**

August 2013

**Project end date:**

August 2015



## Project description

The project CAPTCHA – Creative Approaches to Living Cultural Archives creates, via a Europe-wide exchange of experiences and the teamwork of media producers and scientists, the basis for a long-lasting collaborative cross-border project. The main focus is interactive work on a living and creative solution to uncomplicatedly present content that can easily be discovered.

Producers, artists and scientists will develop a multimedia archiving tool with the aim of making this archive (and its cultural content) more accessible. Different methods of data visualisation will be tested (temporal via timelines and narrative presentations; spatial via geotagging and open-street-maps; semantic via time-layered maps), presenting a series of authentic video- and audio-productions.

The prototype will offer performers, multimedia producers and community media protagonists an incentive to present their productions creatively and generate interest in experiencing culture, past and present.

To guarantee successful implementation, the project partners will introduce the concept and results to cultural protagonists and public service broadcasters, discuss practical archiving solutions and qualitative aspects of editing and uploading, and exchange knowledge of legal issues that differ from country to country. Existing cross-border initiatives will be evaluated and the results presented via an interactive website and leaflets.

Volunteer participation is key to the project, and resources are available in print and online for the benefit of multimedia performers and people active in media of any kind who want to present their products. Project results will be disseminated widely via a printed series, press releases, social media and PR.

Further information:

[www.radiocorax.de](http://www.radiocorax.de)

**Irish organisation profile:** Near Media Co-op is a not-for-profit community media project across the north side of Dublin city. Near FM (on 90.3 FM) operates an open-access policy and runs at least two community radio courses a year. The station encourages groups to use community media as a tool in their development work and aims to reflect the issues, events and stories important in the local area. Near TV Productions is the community television arm. Volunteers produce content which is shown in the programmes section of our website [www.near.ie](http://www.near.ie) and on Dublin Community Television [www.dctv.ie](http://www.dctv.ie). Near TV also offers training to community groups and individuals in television production.

**Project name****Crossroads of European Literature****Lead partner:** Slovene Writers' Association (Slovenia)**Co-partners:** Galway Arts Centre / Cúirt Festival (Ireland); Pordenonelegge  
– Pordenone (Italy).**Arts/cultural practice area(s):**

Literature

**Year funded:** 2012**Amount awarded:**

€199,656

(50% of the budget)

**Total project budget:**

€399,312

**Project start date:**

September 2012

**Project end date:**

May 2014



## Project description

The project Crossroads of European Literature is aimed at stimulating production of transnational literary works either by presenting foreign literature in translation and live readings or by enabling authors to write in a foreign environment, thus bringing the latter and their own background and experience into creative dialogue.

These issues will be addressed at three renowned literary festivals in different parts of Europe that have a long tradition of exchanging ideas, literary works and artists on a European and global level: Vilenica Festival (Slovenia), Pordenonelegge (Italy) and Cúirt International Festival of Literature (Ireland). A number of literary readings, gala events, authors' exchange, discussions, meetings between cultural mediators and authors, and workshops will be organised.

A series of workshops for professionals and residencies for authors will be organised at partners' festivals. Workshops will bring together European publishers, translators, critics and authors for lively presentations and exchange of texts. Literary critics will present and argue their selection of works to be translated in foreign languages. Festivals will provide sample translations and a possibility for literary professionals to meet the authors. Publishers will be given information about possible ways of co-financing from different sources, national and international.

Partner festivals will present themselves at each other's events by means of short residencies for authors. Writers will be invited to come and write in a foreign environment and thus bring foreign influence to their literature. In this way we will directly stimulate a creation of transnational works of art.

Further information:  
<http://www.cuirt.ie>

**Irish organisation profile:** Cúirt is an international literary event that takes place annually in the west of Ireland. Cúirt will be 29 years old in 2014 and continues to grow and develop toward its 30th anniversary. The Cúirt festival programme comprises six days of readings, book launches, discussion events, youth events, music, spoken word, theatre and outreach.

### Testimonial

"Crossroads gave us an opportunity to work with talented curators and arts organisers in Europe toward a shared artistic vision. The collaboration resulted in new friendships, a deepening of our understanding of transnational literature, and a growth in our own professional skills and abilities."

Dani Gill, Director, Cúirt

**Project name****E-Motional Bodies & Cities**

**Lead partner:** Gabriela Tudor Foundation (Romania)

**Co-partners:** Dance Ireland (Ireland); Dublin Dance Festival (Ireland); Association of Professional Contemporary Dance Choreographers (Latvia); body>data>space (UK); Dance House Lemesos (Cyprus).

**Associate partner:** Irish World Academy of Music and Dance / UL (Ireland)

**Arts/cultural practice area(s):**

Dance

**Year funded:** 2011

**Amount awarded:**

€199,978

(50% of the budget)

**Total project budget:**

€399,903

**Project start date:**

August 2011

**Project end date:**

April 2013



Photo Credit: Suzana Phialas

## Project description

E-Motional Bodies & Cities is a mobility and artistic exchange gathering dance artists and managers from six European countries. Clusters of artists and activities will be fed in during the two-year project, aiming at creating strong cultural links between different dance communities.

E-Motional plans to identify, nurture, attract and sustain talent and creativity at European level, by connecting artists and dance managers from countries participating in the project through mobility grants, residencies, fellowships, artistic research and performance co-production and exchange. Professional development and artistic experiment represent pillars of the project. Participants are invited to learn, research, exchange, create and perform while interacting with new cultural contexts.

The project can be seen as an interior continent and an emotional map as well as a complex metaphor of the contemporary body, subject and object of communication, space for creativity, hub for new ideas and concepts as well as vehicle for cultural development. It represents an accelerator of opportunities for exchange and intercultural dialogue, moving people's bodies and emotions into new cultural landscapes and contexts.

In its very unique and innovative approach, the project is a concept-driven initiative that aims to mobilise talents and creative organisations towards a multi-layered European network in which artists, managers and audiences are invited to share ideas and projects. Through the important number of countries involved, participants and complex activities, the project represents an excellent contribution to long-term development of local cultural scenes.

Further information:

<http://e-motional.eu/>

<http://www.gabrielatudor.ro/>

**Irish organisation profile:** Dublin Dance Festival is Ireland's premiere dance festival and a major annual dance event on the annual cultural calendar. Held in Dublin every May, the Festival hosts top quality international companies and artists, as well as showcasing Irish choreographers and premiering new work.

Dance Ireland is the representative body for professional dance in Ireland, dedicated to providing training programmes, development opportunities and practical support for the needs of the professional dance community. Since 2006, it manages DanceHouse, a purpose-built rehearsal venue in Dublin. Featuring six studios, an artists' resource room and exhibition spaces, DanceHouse is a hub for the professional dance sector and the wider dance community.

The Irish World Academy of Music and Dance / UL is a centre of academic and performance excellence housed at the University of Limerick, in the west of Ireland. The Academy focuses on disciplines ranging from music, dance and voice through to research and performance.

### Testimonial

E-Motional Bodies & Cities represented a valuable example of how an international project can generate collaboration on a national and international level and allow resources to be pooled for mutual benefit. The final two events of E-Motional in Ireland were supported by Firkin Crane in Cork, which meant that a fourth Irish organisation partnered in the project, allowing it to reach out to three main cities across Ireland.

The design of E-Motional ensured that a substantial number of artists and cultural managers exchanged and connected internationally through a wide range of events. Ireland delivered seven residencies, including one artistic research period; nine mobility grants; 5 fellowships; and 7 performances.

It has been enormously valuable for Irish professional dance artists, producers, educators and managers to explore, observe, exchange and network with colleagues and counter parts in the other E-Motional countries. This will continue to create opportunities and forge links that can potentially lead to future projects.

**Project name****If I Can't Dance...Europe**

**Lead partner:** Stichting de Appel (Netherlands)

**Co-partners:** Project Arts Centre (Ireland); Stedelijk Van Abbemuseum (Netherlands); Sala de Exposiciones Rekalde S.L. (Spain); Overgaden Institut for Samtidskunst (Denmark).

**Arts/cultural practice area(s):**

Visual arts

**Year funded:** 2008

**Amount awarded:**

€200,000

(26.24% of the budget)

**Total project budget:**

€769,231



Sarah Pierce, *An Art Work in The Third Person*, 2009  
Image Credit: Project Arts Centre & If I Can't Dance...

## Project description

The project is a rolling curatorial platform for performance practices in contemporary visual arts. It will be developed in close connection with the specific qualities and characteristics of the cities and countries involved.

The aim is to explore and generate new ideas of connections through cultural difference. It is our belief that only through proudly expressing our differences to each other can we move beyond easy tolerance.

The project takes the robust practices of internationally acclaimed artists as the basis for its investigation into the possibilities of imagining new, transformative communities.

Further information:

<http://www.ificantdance.org>



**Irish organisation profile:** Project Arts Centre is a multidisciplinary arts centre in the heart of Dublin and Ireland's leading centre for the presentation and development of contemporary art across the artforms.

Project consists of two performance spaces and a gallery and was perfectly poised to embrace both the ideas and functionality of If I Can't Dance... The visual arts programme of Project Arts Centre has international horizons and commissions new work with leading artists from around the world and Ireland. Project is furthermore dedicated to supporting and protecting the next generation of artists across all forms of the performing and visual arts.

### Testimonial

Partnering with If I Can't Dance... was an excellent experience for Project Arts Centre, and provided a unique opportunity to bring some of the most ground-breaking and innovative visual artists working in the expanded field of performance to Ireland. The quality of international participants in this curated programme was exemplary, with the ambition and scale of both the production and presentation of new work being otherwise beyond each of the partners' financial capabilities. Presenting Keren Cytter's award-winning new production on Project's main stage as well as an installation by Dublin-based Sarah Pierce (which was later presented in Lyon Biennale), an installation by Suchan Kinoshita, and further performance work by Jon Mikel Euba, Olivier Foulon and Joachim Koester, represented rigorous events for both Irish audiences and for If I Can't Dance... as a curatorial platform, marking one of the most successful and energetic outings on the European tour.

**Project name****LÉIM – A Toolkit for the Next Generation of Dance Multi-players**

**Lead partner:** Dance Ireland (Ireland)

**Co-partners:** Mercat de les Flors (Spain); Dance House Lemesos (Cyprus); Tanzhaus nrw (Germany); Commune Bassano del Grappa (Italy).

**Arts/cultural practice area(s):**

Dance

**Year funded:** 2013

**Amount awarded:**

€200,000

(50% of the budget)

**Total project budget:**

€400,000

**Project start date:**

June 2013

**Project end date:**

May 2015



Photo Credit: Giancarlo Ceccon

## Project description

LÉIM is a two-year leadership programme, involving 10 participants from five European dance organisations. The focus is on nurturing the next generation of dance curators, programmers and managers.

Five European dance partners have come together to share their experience of international policy and practice and to invest their knowledge in an emerging generation of cultural operators. Ten participants (two from each country) are engaged in an innovative piece of action research which includes national and international placements and self-directed projects that will offer valuable hands-on experience in organisations with a high degree of expertise in the field of dance, both in their own countries and on a European level.

LÉIM aims to build a Europe-wide community of cultural players capable of assuming multiple roles within dance organisations (i.e. multi-players) and to stimulate their creative development through exchange and interaction with dance institutions, dance artists and dance communities outside the usual cultural context in which they operate. The LÉIM programme offers support, mentorship and encouragement as well as challenge and practical engagement.

Using a modular system comprising practical management toolkits, think-tank sessions and placements in a minimum of four different institutions, participants are free to pursue their own ideas by actively and concretely developing their own cultural projects.

Participants will have access to an extensive international network of artists, cultural operators and institutions through which they will get the chance to learn and present themselves as active cultural players.

Further information:

[www.leimproject.eu](http://www.leimproject.eu); [www.danceireland.ie](http://www.danceireland.ie)

### Testimonial

While Dance Ireland is involved in a number of EU funded projects, including Modul-dance, E-Motional Bodies & Cities and Communicating Dance (Leonardo Lifelong Learning), this is the first time the organisation has led on a major EU project.

As the leader, this is a valuable learning opportunity for Dance Ireland, and an opportunity to further strengthen our international position and raise the international profile for dance in Ireland.

### Irish organisation profile:

Over 21 years old, Dance Ireland is a resource organisation which supports and develops all forms of dance practice in Ireland today. With a membership base of over 200, made up of dancers, choreographers, companies and associates, we are committed to building on our year-round programmes of training and development opportunities, and we operate on an all-island basis.

Dance Ireland also manages DanceHouse on behalf of Dublin City Council. With six studios, an artists' resource room, a green room and exhibition spaces, DanceHouse is a working base for dance practice and a hub for the wider dance community.

**Project name****LOCIS European Artists in Residence Programme**

**Lead partner:** Leitrim County Council (Ireland)

**Co-partners:** Botkyrka Konsthall (Sweden); Centre of Contemporary Art (Poland).

**Arts/cultural practice area(s):**

Visual arts

**Year funded:** 2013

**Amount awarded:**

€161,860

(50% of the budget)

**Total project budget:**

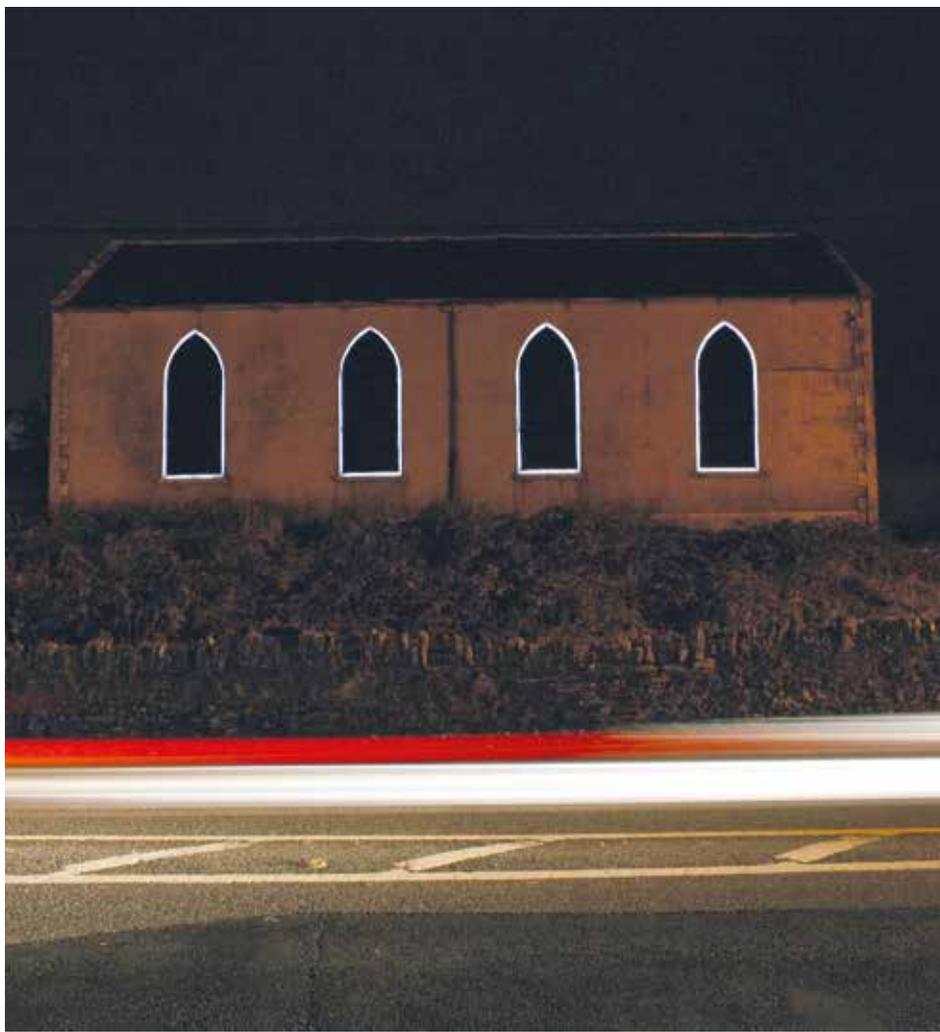
€323,720

**Project start date:**

May 2013

**Project end date:**

December 2014



*Phantom and Spectre*  
Image Credit: Natalia Wisniewska

## Project description

LOCIS is an artist-in-residence programme involving a rural local authority (Ireland), an arts centre in a large provincial town (Poland) and an arts organisation in a suburb of a capital city (Sweden).

LOCIS encourages the principle that high-quality arts projects can be based anywhere, and that networking across borders can occur from anywhere in Europe. LOCIS also recognises that projects which collaborate with the wider community integrate the thinking of artists from different countries into society and bring a greater appreciation of European artists to the general public.

The concept is that each country sends one of their leading artists to one of the other two countries to work with, and mentor, a group of emerging artists. Each group consists of four artists, referred to as 'Location Artists', as they share the location where the residency is held.

Each group discusses their interests. The lead artist shares his/her approach to art, methodologies and motivations. They develop a work programme which relates to their interests and to the wider community, with sufficient autonomy to follow the most appropriate direction.

Each group meets for three one-week periods over six months. There is ongoing contact through [www.locis.eu](http://www.locis.eu) to devise work and update the other groups, the wider arts community and the general public. After six months, an exhibition and seminar are held in all three locations, attended by all participants.

In the second year, the order is reversed so that after two years each country has sent and received a lead artist to/from each country.

Further information:

<http://locis.eu/>

**Irish organisation profile:** The Arts Office of Leitrim County Council is responsible for arts development, in all its facets, throughout the entire local authority area of County Leitrim.

In addition to policy development, the Arts Office provides information, advice and assistance to a wide variety of clients. It develops and coordinates many programmes independently and in association with local, national and international partners.

The central objective of the Arts Office is to encourage the widest number of individuals and communities to become involved in the arts both as participants and audiences, to further the value, role and recognition of the arts in society, and to provide professional development opportunities for individual artists.

### Testimonial

Two ongoing central objectives of Leitrim County Council are to develop initiatives that prove and support the belief that a high-quality international arts practice can be based in a rural location and to provide international arts experiences of the highest quality for Leitrim audiences to engage with. LOCIS successfully addresses both of these objectives. While the primary beneficiaries of the programme are the participating artists and the communities and audiences that those artists interact with, the programme also presents additional opportunities for international curators to engage with other artists in Leitrim and to raise the profile of the arts in the county among a general non-arts audience.

**Project name****New Music: New Audiences**

**Lead partner:** Dansk Komponist Forening (Danish Composers' Society) (Denmark)

**Co-partners:** Contemporary Music Centre (Ireland); Foreningen svenska tonsattare (Swedish Composers' Society) (Sweden); Hrvatsko društvo skladatelja (Croatian Composers' Society) (Croatia); Hudobne Centrum – Music Centre (Slovakia); International Society for Contemporary Music Vlaanderen (Belgium); Lithuanian Composers' Union (Lithuania); Magyar Zeneszerzok Egyesulete / Hungarian Composers' Union (Hungary); Norsk Komponistforening (Norwegian Society of Composers) (Norway); Polish Composers' Union (Poland); PRS for Music Foundation (UK); Société des auteurs, compositeurs et éditeurs de musique (France); Suomen Säveltäjät ry (Society of Finnish Composers) (Finland); Wallonie-Bruxelles International (Belgium).

**Arts/cultural practice area(s):**

Music

**Year funded:** 2012

**Amount awarded:**

€200,000

(35% of the budget)

**Total project budget:**

€564,500

**Project start date:**

1 October 2012

**Project end date:**

31 September 2014



## Project description

New Music: New Audiences is 17 nations, 16 national music organisations and 31 ensembles and orchestras cooperating intensively across borders for the purpose of researching and developing new concert forms and new ways of disseminating contemporary music.

The Contemporary Music Centre, with support from Culture Ireland, is delighted to participate, as the lead Irish partner, in this large-scale European project, with Crash Ensemble and the Galway Music Residency / Contempo Quartet as the participating Irish ensembles.

During the project, the 31 ensembles will cooperate in various 'working groups' across borders. They will play each other's repertoires and meet to collaborate on finding new ways to give concerts of new music. The result will be a series of unique concerts all over Europe, beginning in the spring of 2013.

New Music: New Audiences is a project aimed at strengthening the concert experience and defining new concert forms that are in tune with a contemporary audience. Though different in style and size, the ensembles share a devotion to contemporary European art music, and a strong wish to engage a new audience for this music.

Each ensemble will provide a selection of their national repertoire and their knowledge of presenting new music in new settings. As a result, more than 100 contemporary music works will circulate across European borders to reach new audiences. This exchange is a core activity for the ensemble network of New Music: New Audiences and ensures that the music of the concerts is among the best new music in Europe.

Further information:  
<http://www.newaud.eu/>

### Irish organisation profile:

The Contemporary Music Centre (CMC) is the national archive of scores and recordings of works by Irish composers. The public library provides access to scores on a daily basis, including scores for performance. The archive (physical and digital) plays a unique role in the musical heritage of the island.

Audience development and support for the continuing professional development of composers and performers of contemporary music are also at the heart of CMC's work.

CMC meets the needs of a variety of interest groups: composers, performers, musicologists, teachers and students; and reaches a wide range of audiences: music enthusiasts, other artforms, children and young people, and the general public.

### Testimonial

The Contemporary Music Centre, Crash Ensemble and Galway Music Residency / Contempo Quartet represent Irish new music in this Europe-wide initiative. This offers us the unique and invaluable opportunity to learn and share our expertise with our peers in the new music sector across Europe. The conferences and workshops have been motivating and inspirational, yet also offered incredible practical advice and examples of how together we can grow audiences for contemporary music in our home countries.

This peer learning stimulates interesting and challenging debate on audience needs and performers' aspirations. The repertoire exchange which forms a central raison d'être of the network is a unique opportunity to export Irish works and raise the profile of Irish composers. There are limited opportunities to achieve this. It is for this reason that the network is essential to the dissemination of quality new music across European borders.

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**Project name****Paths Crossing**

**Lead partner:** HIAP – Helsinki International Artist Programme (Finland)

**Co-partners:** The Baltic Art Center (Sweden); Fabrikken for Kunst og Design (Denmark); Temple Bar Gallery + Studios (Ireland); Nordisk Kunstnarsenter Dalsåsen (Norway).

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**Arts/cultural practice area(s):**

Visual arts

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**Year funded:** 2010

**Amount awarded:**

€200,000

(50% of budget)

**Total project budget:**

€400,000



## Project description

The Paths Crossing project unites the forces of five northern European artist-in-residence centres to invite fifteen young and emerging visual artists and art professionals from new and applicant EU Member States. The central purpose of this collective endeavour is to discover and support new talent, provide international mobility to visual artists and art professionals from eastern and central Europe, and build new networks of cooperation with the participating countries.

Together the five centres are able to provide for fifteen individual production and research residencies, from one to six months in duration. Artists, curators, critics and researchers based in Europe are eligible to apply. The core of the project is to offer a dynamic working environment to the resident art practitioners, in which they are enabled and encouraged by creative encounters with international colleagues and local art scenes. They will be enabled in critical discussions and given the resources for a period of intense work by curatorial support during the production process.

Paths Crossing offers its participants the opportunity to acquire professional knowledge and international contacts as well as to develop new works from conception to finished piece.

Complemented by workshops, lectures, screenings, exhibitions and other public events, the processes, networks and artworks created within the project will be made accessible to the wider communities of the host cities. The contents and results of Paths Crossing will also be visible to a wider international audience via the development of open web-based resources.

Further information:

<http://www.art4eu.net>

**Irish organisation profile:** Temple Bar Gallery + Studios works to support professional visual artists and to connect as many people as possible with the engaging dynamic of art. We do this by providing affordable studio space to over 40 artists annually and through our vibrant programme of exhibitions and events. The gallery features work by the most compelling Irish and International artists in five exhibitions annually. All our programmes are free and accessible to everyone with a curiosity about visual art. The Talks + Events series includes studio and gallery tours, lectures, critical discussions and film screenings. Our education programme works with young people, families and schools in Dublin city.

**Project name****Read Me Live – Promotion of Reading Culture through Live Literature**

**Lead partner:** Društvo slovenskih pisateljev – Slovene Writers' Association (Slovenia)

**Co-partners:** Galway Arts Centre / Cúirt (Ireland); Associazione Ex Border (Italy); Vilenica International Literary Festival (Slovenia).

**Arts/cultural practice area(s):**

Literature

**Year funded:** 2010

**Amount awarded:**

€199,177  
(50% of budget)

**Total project budget:**

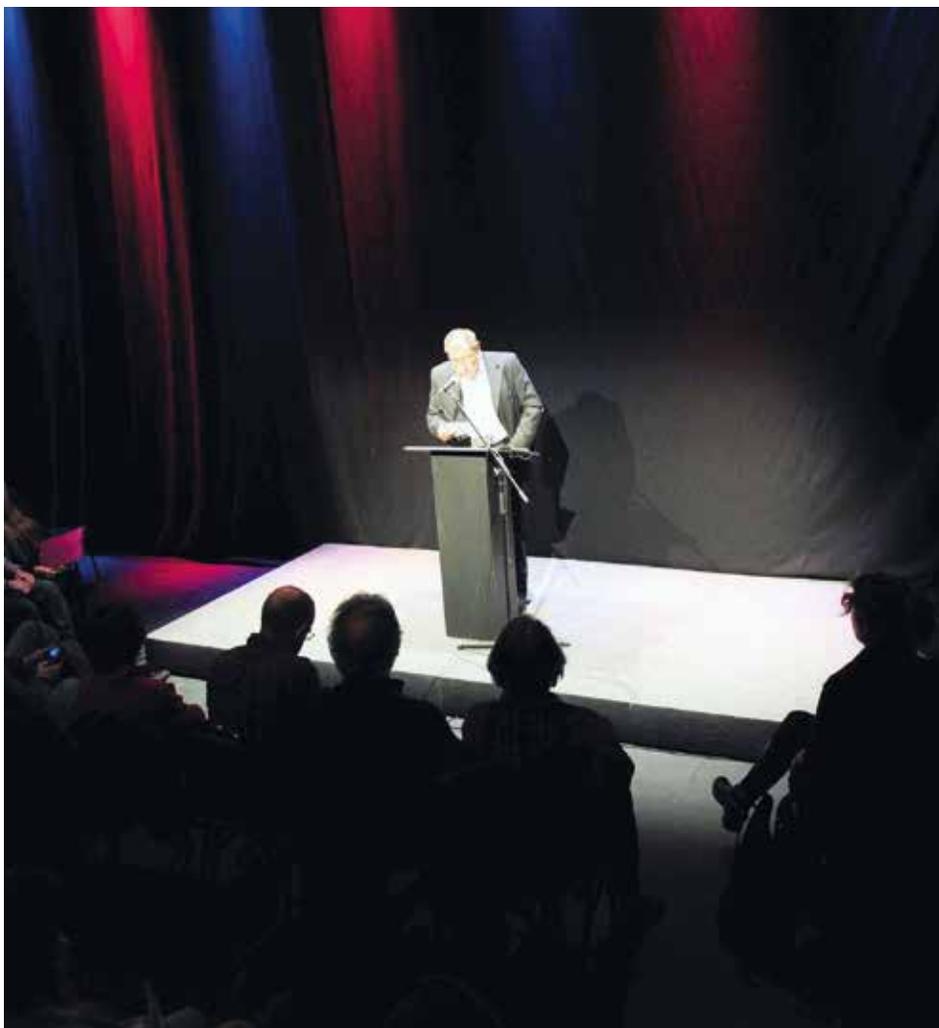
€398,354

**Project start date:**

October 2010

**Project end date:**

May 2011



## Project description

The project Read Me Live is aimed at promoting reading through live literature. Literary evenings, interviews with authors and gala literary events will be organised with established European writers to attract a large audience. A direct exchange between authors of the respective co-organisers and other countries will be ensured. A series of other events will establish a direct exchange between the author and the reader.

A unique web portal will contain live performances of established European authors at the presented events organised by the co-organisers festivals. It will grow to host all the most prestigious live literary events in Europe. The portal will thus become an archive of best live performances of acknowledged European authors; a database of information on presented authors including the list of books translated into the partner's language; and a forum for discussion.

The reader will be a special focus of the project. There will be debates to discuss reading habits, readers' profiles, the question of educating a readership, and academic debate on literary theory in the presented European countries.

The aim is to highlight commonalities and emphasise differences between the countries involved, promoting cross-cultural understanding and inter-cultural dialogue. The programme will be designed to attract readers from all generations and profiles, including experts, students, young adults, elementary school pupils and the general public.

### Further information

<http://www.drustvopisateljev.si/>

**Irish organisation profile:** Cúirt is an international literary event that takes place annually in the west of Ireland. Cúirt will be 29 years old in 2014 and continues to grow and develop toward its 30th anniversary. The Cúirt festival programme comprises six days of readings, book launches, discussion events, youth events, music, spoken word, theatre and outreach.

### Testimonial

'Read Me Live introduced Italian and Slovene writers to Irish literature, Irish writers and our cultural traditions. Writers participated in a range of event types at three different festivals, resulting in a diverse exploration of various subjects and themes. The feedback was tremendous and it encouraged us to keep working in this area, where we could meet with and learn from energised partners.'

Dani Gill, Director, Cúirt

**Project name****Transnational Co-production in Action / MERIDIANS**

**Lead partner:** Patronat Municipal de la Fira del Teatre al Carrer (Spain)

**Co-partners:** St. Patrick's Festival (Ireland); Društvo gledališče Ane Monro (Slovenia); Event International Co. Ltd (UK); INTEATRO Centro per la promozione e la ricerca teatrale (Italy); Internationaal Straattheater vzw (Belgium); Ville de Mulhouse – Festival Scènes de Ru (France).

**Project description**

MERIDIANS is a European network for the performing arts in non-conventional venues which was established in 2006. The network exists to promote the creation and co-production of works based on exchanges between artists and partners from various European Union countries in the field of the performing arts. These should inhabit and use the city as a stage to link its citizens to non-conventional theatre languages.

**Arts/cultural practice area(s):**

Street arts

Seven of the leading arts festivals in Europe will work collectively to enable eight performance companies, four established and four emerging, to explore creative practices, resulting in four new street arts creations. The working processes, which will be shared with other organisations, will investigate and deepen intercultural dialogue within the arts in Europe in a direct and transferable fashion.

**Year funded:** 2011

**Amount awarded:**

€188,282

(50% of the budget)

The main goal of the project is to create an opportunity for young, emerging artists and companies to develop performance pieces that investigate new artistic expressions in the field of street arts and in non-conventional venues, and to match these fresh companies with experienced creators in the field to assist the artistic process. To underpin the dissemination of the work, the leading arts festivals form a supportive steering group to facilitate the management of the project, and to ensure that the resulting work is seen by millions of audience members across Europe.

**Total project budget:**

€380,000

The creation will take place in sequential residencies in Spain, Belgium, France, Great Britain, Italy, Ireland, Slovenia, Sweden and Croatia.

**Further information:**

<http://www.firatarrega.cat/>

<http://www.stpatricksfestival.ie/>

<http://www.meridiansnet.org/en/home>

**Irish organisation profile:** The principal aim of St. Patrick's Festival, since its inauguration, is to develop a major annual international festival around the national holiday over which the 'owners' of the festival, the Irish people, would stand proud. It sets out to reflect the talents and achievements of Irish people on many national and world stages, and it acts as an exciting showcase for the manifold skills of the people of Ireland, of every age and social background.



*Hidden from the Gaze*, LOCIS  
Image Credit: Magda Wegrzyn

**Project name****United States of Europe – A Travelling Exhibition about European Identity and Diversity****Lead partner:** Goethe-Institut (Germany)**Co-partners:** Cork Vision Centre / Cork Civic Trust (Ireland); The University of Lodz (Poland); Centre of Culture and Art Initiatives (Lithuania); The Lasipalatsi Film and Media Centre (Finland); STOA AESCHYLOU (Cyprus); Gulliver Clearing House Foundation (The Red House) (Belgium); Transforma – laboratory for contemporary artistic practice (Portugal); AIDA, non-profit association for artistic development (Belgium); Collectif l'art au quotidien (France).**Arts/cultural practice area(s):**

Visual arts

**Year funded:** 2010**Amount awarded:**

€199,570

(50% of the budget)

**Total project budget:**

€399,140

**Project start date:**

March 2010

**Project end date:**

April 2013

*Estonian Race*

Image Credit: Tanja Muravskaja

## Project description

United States of Europe (USE) is a travelling exhibition about diversity and identity, about unity in diversity. It is also a platform for transnational circulation of artworks. USE consists of three main project dimensions:

1. Artists' interpretations of European identity in multimedia, cyberculture, video and installations that will be exhibited in public spaces and in traditional exhibition venues;
2. Sociological study based on five different methods, conducted among different groups of young European people, the results of which will also be exhibited in spaces mentioned above;
3. An interactive laboratory where the artistic and sociological dimensions come together. The laboratory is intended as a hybrid environment where people exchange and interact over time. It is also part of the exhibition.

The USE exhibition will tour to 10 European cities, offering artist workshops and round table debates around the theme of European identity during the tour. Calls for photography and storytelling will be issued for professional photographers and authors as well as a wider audience.

USE is led by a consortium of ten partners with different fields of competence in culture. The partnership reflects diversity in terms of geography, seniority in the EU, political and historical background.

USE responds to a need to for a cultural project that adds new, artistic perspectives to the debate about European identity and about the Europe we live in. USE wants to make many Europeans' voices heard. Listening to the people will make them will listen back. This creates awareness, understanding and in the end commitment.

Further information:  
<http://www.go-use.eu/en>

**Irish organisation profile:** Cork Civic Trust is a non-profit-making voluntary organisation, dedicated to the preservation and enhancement of our architectural heritage and environment and the promotion of visual arts and cultural tourism through its management and programming of the Cork Vision Centre @ St. Peter's.

The National Sculpture Factory (NSF) is an organisation which provides and promotes a supportive and enabling environment for the making of art and the realisation of creative projects.

Crawford Art Gallery, a national cultural institution and regional art museum for Munster, is dedicated to the visual arts, both historic and contemporary.

### Testimonial

Cork Civic Trust, through the Director of the Cork Vision Centre, John X Miller, was the lead Irish organisation in the initial development stages of the project. However, the project evolved into a hugely successful collaborative project in terms of its delivery in Ireland, involving Cork Civic Trust, the National Sculpture Factory (NSF), and the Crawford Art Gallery, where the USE exhibition was hosted.

An integral part of the USE exhibition in Ireland was a symposium organised by the NSF, *Dreams of Freedom? Conversations on Aesthetics, Ethics & European Democracies*.

Among the positive outcomes are a strong desire to collaborate on future projects and the strengthening of artistic links and relationships with the participating countries.

**Project name****Úr**

**Lead partner:** Cló Ceardlann na gCnoc (Ireland)

**Co-partners:** State Museum of Contemporary Art – Costakis Collection (Greece); Junta de Freguesia (Portugal).

**Arts/cultural practice area(s):**

Visual arts

**Year funded:** 2012

**Amount awarded:**

€190,855

(50% of the budget)

**Total project budget:**

€381,710

**Project start date:**

1 September 2012

**Project end date:**

31 August 2014



## Project description

Úr, Sanskrit root (an Indo-European word, suffix, prefix, noun, verb or adverb, appearing in modern European and many Indo-European languages. In Gaelic Úr can mean new or fresh, whereas in German it means old or original. In this context Úr refers to the ancient Persian city as well the modern Gaelic meaning).

ÚR is a trans-European art and culture exchange. ÚR visualises a practical basis for a trans-European artistic and cultural cooperation project which considers the central role of language as a catalyst for cultural understanding and exchange.

ÚR interprets contemporary art as a means of activating European identity in a global context.

The project is realised through a residential artists' exchange programme, a transnational forum, an international summer school, developmental workshops, exhibitions, performances and screenings.

The State Museum of Contemporary Art Thessalonika combines with Cló to support ÚR through sponsoring the curatorial structure for the exhibitions, performances and artistic presentations of the project in all of the participating countries.

The coordinator, Cló, combines with the Junta de Freguesia, Benfieta (Portugal), to provide the support structure for the production of artworks in distinctly rural and environmentally unique landscapes in Portugal and Ireland.

ÚR provides for:

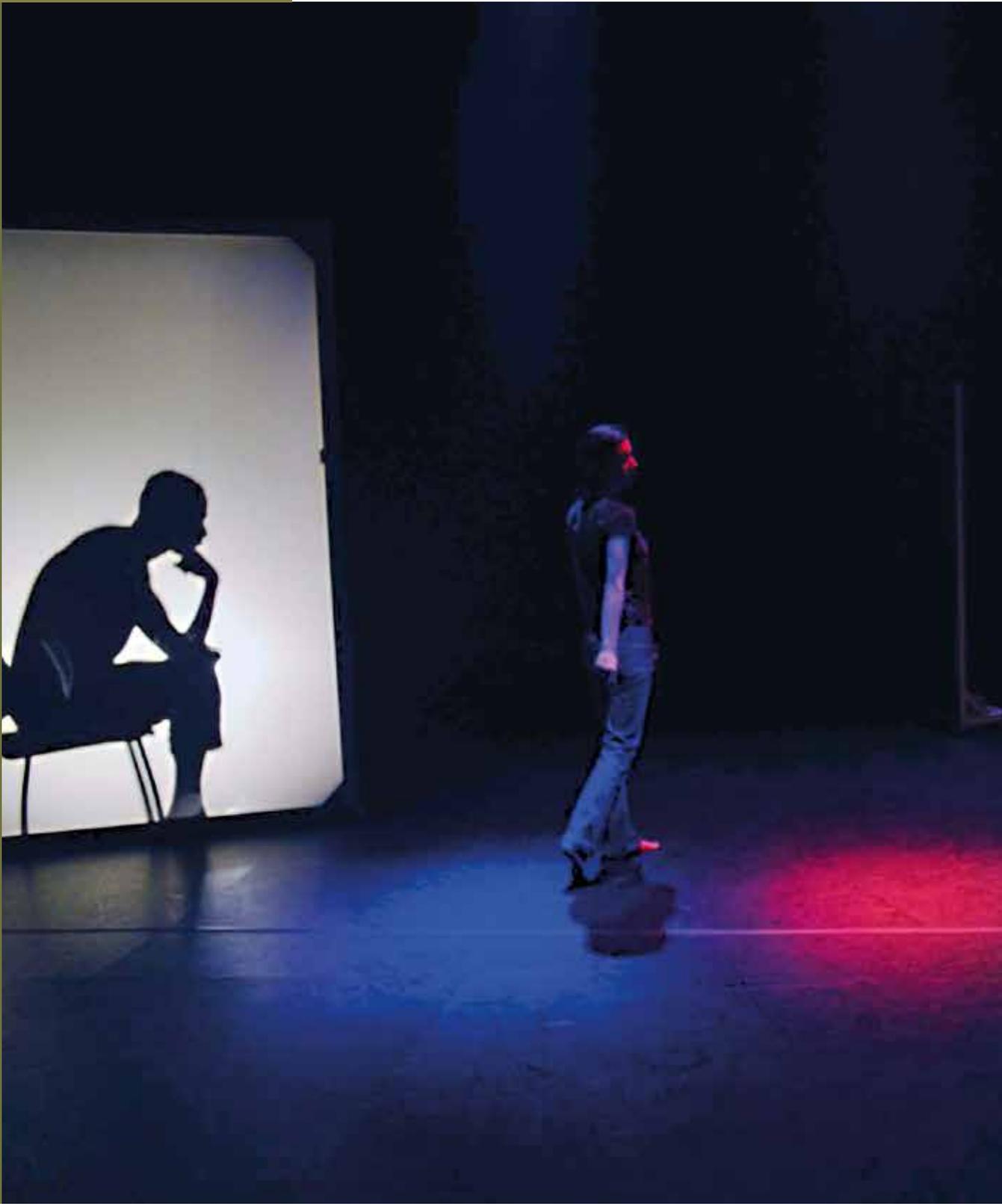
1. Thematic research and exchange between artists and cultural workers through an international forum and summer school;
2. Practical development of artworks through an international artist-in-residence program involving the mobility of all participants;
3. Dissemination and circulation of artworks through exhibition, documentation, audience participation and promotion.

Further information:

<http://www.clo.ie/uacuter.html>

**Irish organisation profile:** Cló is an artist-led initiative providing a platform for creative exchange between artists worldwide and the Gaeltacht community. It is an art and media workshop combining traditional forms of printmaking with contemporary visual media.

Cló facilitates artists and groups to create original works which can be used for exhibition, documentation or broadcast. Cló also publishes limited edition prints, DVDs, CDs and artists' books.



Keran Cytter, *History in the making or the Secret Diary of Linda Schultz*, 2009  
Image Credit: Project Arts Centre & If I Can't Dance...



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### 1.2.2. Literary translation projects

Translation of *Adolescencia dos: poemas hormonados*  
by Manuel Arana from Spanish into English

Irish participant: Tigh Filí / Cork Women's Poetry Circle Ltd

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### 1.3.5. Cooperation projects with third countries

**SAMKURA**

Cló Ceardlann na gCnoc

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**Weather Stations**

Tallaght Community Arts

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### 1.3.6. Support to European cultural festivals

Cork Midsummer Festival

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### 1.3.6. Framework partnership (3 years) for European cultural festivals

West Cork Chamber Music Festival

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**Project name****Translation of *Adolescencia dos*: poemas hormonados by Manuel Arana from Spanish into English****Project description**

**Project organiser:** Tigh Filí / Cork Women's Poetry Circle Ltd, Ireland

Translation of *Adolescencia dos*: poemas hormonados by Manuel Arana from Spanish into English. Translators: Tina Pisco and Aoileann Lyons.

Further information:

[www.bradshawbooks.com](http://www.bradshawbooks.com)

**Arts/cultural practice area(s):**

Literature

**Year funded:** 2011

**Amount awarded:**

€16,790

(100% of the budget)

**Total project budget:**

€16,790

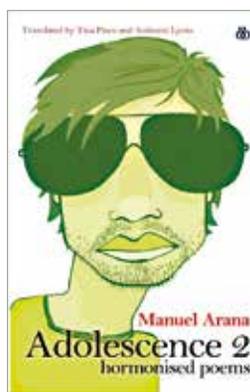
**Project start date:**

October 2010

**Project end date:**

2011

**Irish organisation profile:** Tigh Filí is an Irish cultural centre and poetry publishing company committed to promoting access for people from all backgrounds and of all ages to quality literature and visual arts programmes. Established in 1985, the main aim of Tigh Filí is to develop an inclusive, creative space for different groups to come together in partnership and cooperation. Tigh Filí runs a whole range of artistic and community development programmes in addition to projects targeted specifically at children. It also offers shelter, support and motivation to emerging writers, poets and artists by organising and facilitating readings, workshops, seminars and a poetry outreach education programme.

**Testimonial**

*Adolescencia 2* was launched at a number of local, national and international festivals and venues in Ireland and Spain, which has allowed us to make contacts toward a European tour.

Unfortunately. But not the  
in the minorities.

macht. Maar niet het  
de minderheden.



*Three Fingers Below the Knee*, Mundo Perfeito, NXTSTP  
Image Credit: Magda Bizarro

**Project name****SAMKURA**

**Lead partner:** Cló Ceardlann na gCnoc (Ireland)

**Co-partners:** State Museum of Contemporary Art – Costakis Collection (Greece); Junta de Freguesia Benfeita (Portugal).

**Associate partners:** AKOS (Armenia); The Centre for Visual Researches (Georgia).

**Arts/cultural practice area(s):**

Visual arts

**Year funded:** 2010

**Amount awarded:**

€168,438

(50% of the budget)

**Total project budget:**

€336,876

**Project start date:**

19 December 2010

**Project end date:**

19 December 2012



Samkura exhibition, Thessaloniki

## Project description

SAMKURA [English Shamrock, Gaelic Seamróg]

SAMKURA is the Georgian name for a small earth covering plant which has a leaf composed of a stem and three interconnected leaflets. The name in its Georgian form suggests the image of 'three ears connected together'. SAMKURA visualises the cooperation of a constellation of cultures (Ireland, Greece and Portugal) represented by the three leaves or 'ears', whose stem is represented by Georgia and Armenia. SAMKURA was a trans-European art and culture exchange linking European limits.

SAMKURA created the conditions for understanding contemporary art as a language of cross-cultural communication. Research, development and dissemination of new artworks took place in the context of a thematic artistic exchange focusing on cultural and linguistic specificity.

The lead organisation, Cló, was responsible for providing the practical support for the production of artworks in the context of an artist-in-residence programme that took place in Ireland, Portugal and Georgia.

Cló invited a leading institution for contemporary art in Greece to support the professional development of SAMKURA through sponsoring an international forum that provided the curatorial structure for an exhibition and publication in Georgia and Armenia.

Participating artists were selected through agreement of the co-partners and were drawn from all five participating countries, with a minimum of four participants from each of the participating EU states and four from the combined ENP (European Neighbourhood Policy) countries (Armenia and Georgia).

Further information:

<http://www.clo.ie/projects.html>

**Irish organisation profile:** Cló is an artist-led initiative providing a platform for creative exchange between artists worldwide and the Gaeltacht community. It is an art and media workshop that combines traditional forms of printmaking with contemporary visual media. Cló facilitates artists and groups to create original works which can be used for exhibition, documentation or broadcast. Cló also publishes limited edition prints, DVDs, CDs and artists' books.

### Testimonial

Cló successfully completed the following activities: residencies in Portugal, Georgia and Ireland; workshops in Ireland, Portugal and Armenia; exhibitions in Thessaloniki and Armenia; forums in Armenia and Georgia.

**Project name****Weather Stations****Lead Partner:** Free Word (UK)**Co-partners:**

Tallaght Community Arts (Ireland); Krytyka Polityczna (Poland); internationales literaturfestival (Germany); Wheeler Centre (Australia).

**Arts/cultural practice area(s):**

Writing, digital art, visual art

**Year funded:** 2013**Amount awarded:**€200,000  
(50% of the budget)**Total project budget:**

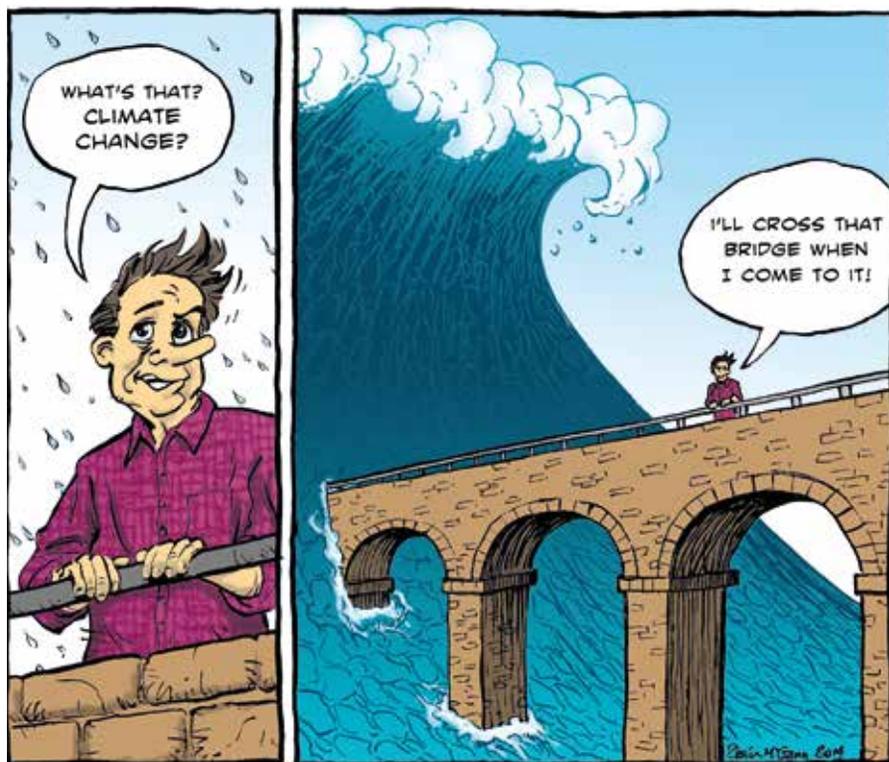
€400,000

**Project start date:**

January 2014

**Project end date:**

September 2015



## Project description

Weather Stations harnesses the transformative power and vision of literature to explore in the context of climate change how, as European and global citizens, we might live our lives differently. Weather Stations in Poland, Germany, United Kingdom, Ireland and Australia will host a writer-in-residence programme, from which a range of activities for artists, activists, philosophers, scientists and young people will flow. The programme will include debates, skills development, online activity and creative projects in schools and communities, festivals and literature hubs.

Each Weather Station will establish a Sub Station in a local school or college to explore how, in a materialistic world, we nurture responsible young citizens with the knowledge, inspiration and tools to fight for a sustainable future.

Our Australian partner provides our frontline Weather Station, beginning with a three-week residency for writers from European Weather Stations. Stories from indigenous elders will mix with the voices of scientists, politicians, artists, young people and communities experiencing the impact of floods and bush fires. Writers will travel to each European Weather Station to share their work.

In 2015 the European Sub Weather Stations will convene a Young People's Summit in Berlin to disseminate the most powerful narratives and the most effective tools to help us navigate a new future and inform a new sense of responsible European citizenship and global connection. This will be mirrored by an equivalent event in Melbourne. Alongside the Summits, writers will share their new work and experiences with a wide-ranging public, complete with full media attention, as part of the internationales literaturfestival berlin.

Further information:

<http://globalweatherstations.com>

**Irish organisation profile:** Tallaght Community Arts is an arts development organisation working with local communities, schools and youth groups since 1996. We work in the heart of communities, in schools, community gardens, football stadiums and individual people's homes, as well as in designated arts spaces.

We focus on participatory arts, encouraging and supporting people of all ages to be involved in the making of art. We bring people together to explore their creativity: writers, teachers, visual artists, directors, choreographers, sound and broadcast artists, policymakers, elders, schoolchildren and young people. We also commission new works and seed projects across South Dublin County.

### Testimonial

Tallaght Community Arts is delighted to be involved in the project. Our experience working with young people and in an educational context gives us the opportunity to lead in the development of a Young People's Summit with project partners at the internationales literaturfestival berlin in September 2015.

**Project name**

**Cork Midsummer Festival**

**Project coordinator:** Cork Midsummer Festival, Ireland

**Arts/cultural practice area(s):**

Multidisciplinary

**Year funded:** 2011

**Amount awarded:**

€100,000

(42% of the budget)

**Total project budget:**

€237,938

**Project start date:**

11 June 2011

**Project end date:**

26 June 2011



Cirque Mandingue, Cork Opera House  
Image Credit: Provision

## Project description

Our aim was to offer a diverse, multidisciplinary arts festival of the highest standards in a variety of different artforms, including opera, circus, dance, theatre, world music and visual arts.

Further information:

<http://www.corkmidsummer.com/>

### Testimonial

Positive outcomes included the strengthening of relationships with arts organisations around Europe, development of new audiences for the Festival, and providing a successful platform for Cork-based and other Irish artists to present their work alongside international work.

**Irish organisation profile:** Established in 1997, Cork Midsummer Festival is one of Ireland's leading international multidisciplinary arts festivals. It is an annual festival which transforms the city of Cork every June with a programme full of local, national and international events, including theatre, dance, opera, music, visual arts and outdoor arts, as well as ambitious participatory projects and an extensive programme of free events.



**Project name**

**West Cork Chamber Music Festival**

**Project coordinator:** West Cork Music (Ireland)

**Arts/cultural practice area(s):**

Music

**Year funded:** 2011, 2012, 2013

**Amount awarded:**

€100,000 per year  
(35% of the budget)

**Total project budget:**

€853,158

**Project start date:**

01 May 2011

**Project end date:**

30 April 2014



## Project description

The purpose of the project is:

- to foster the highest artistic standards in the Festival programme;
- to promote intercultural dialogue by inviting musicians from throughout Europe and other countries to work together in the Festival;
- to present a wide-ranging repertoire of European works, including those by lesser-known and contemporary composers;
- to encourage professional European cultural workers to exchange experiences through Festival residencies;
- to make Festival concerts available to a wide European audience through live and broadcast performances;
- to make the Festival archive available for streaming on a year-round basis;
- to educate a new generation of European performers and composers through masterclasses, workshops, and intercultural dialogue;
- to maintain the Festival's financial sustainability.

Further information:

<http://www.westcorkmusic.ie>

**Irish organisation profile:** West Cork Music promotes three Bantry-based festivals, West Cork Chamber Music Festival, West Cork Literary Festival and Masters of Tradition. It also runs a music-in-schools programme, Tuning Up.

### Testimonial

- The Culture Programme grant enabled the Festival to continue to finance the delivery of the highest musical standards in a wide-ranging programme of works by European composers delivered by European performers.
- The medium-term outcome is a new website that also hosts the Festival's archive.
- The Festival archive makes a selection of Festival concerts available for free streaming in both broadcast quality audio and HD video.
- West Cork Music took on extra staff to manage the extra reporting and application demands.
- West Cork Music has further developed its capacity to collect all relevant data.

## STRAND 2:

Annual operating grant for organisations active at European level in the field of culture

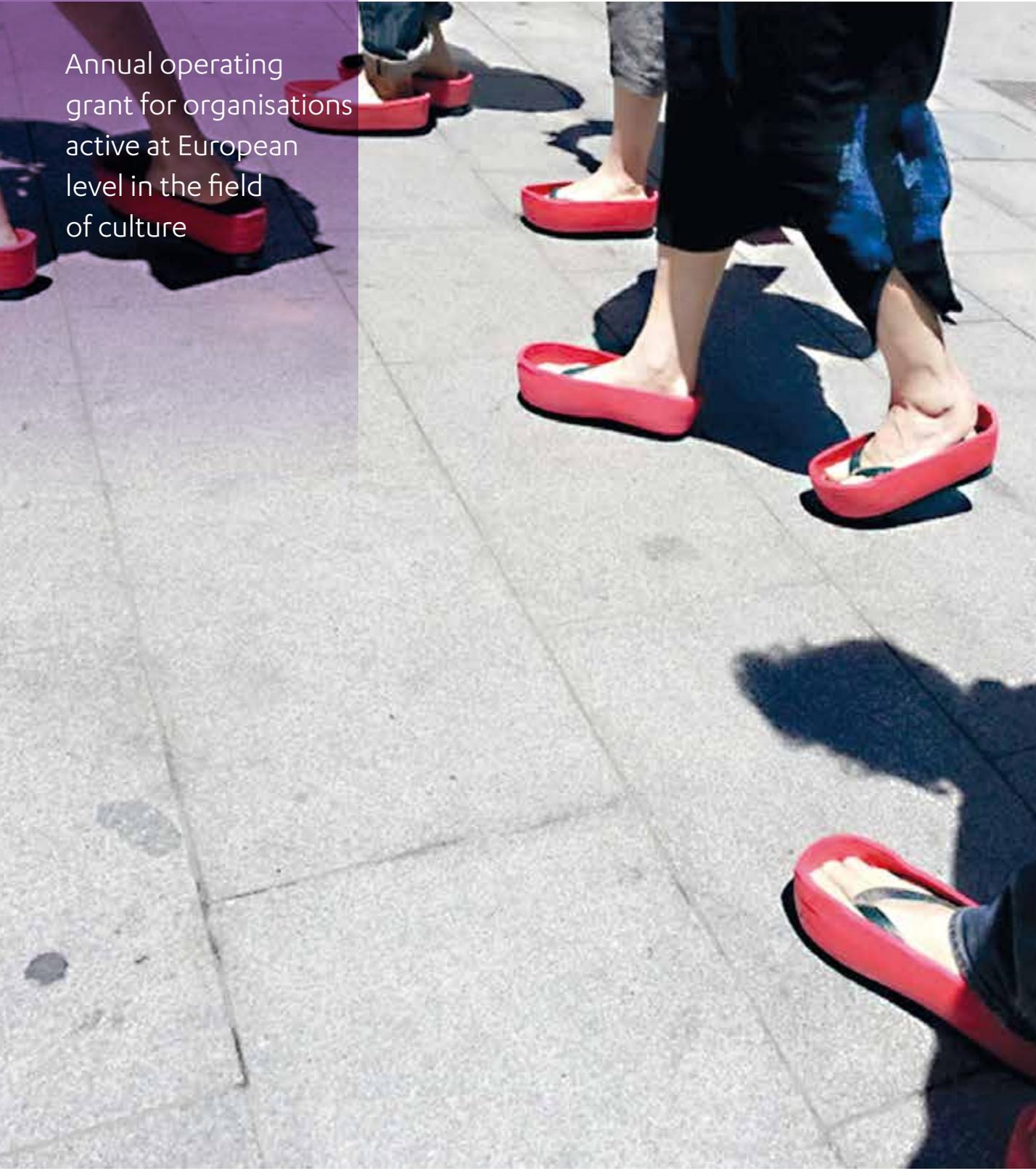


Image Credit: Bela Bisom



This strand offered co-financing towards the operating costs of organisations who were pursuing programmes of work at a European level in the area of culture or cultural policy.

<b>Category</b>	<b>Provided funding for</b>	<b>Grant allocation / Duration</b>
<b>Ambassadors</b>	Organisations whose work has a real European dimension and who, as such, can fulfil the role of European Cultural Ambassadors (for example orchestras, choirs, theatre groups, dance companies).	Up to a maximum of 80% of the total eligible costs 1 financial year of the organisation
<b>Advocacy networks</b>	Advocacy networks with a significant representation of a specific category or categories of European cultural operators or cultural fields.	Up to a maximum of 80% of the total eligible costs 1 financial year of the organisation
<b>Structured dialogue platforms</b>	Organisations actively engaged in a structured dialogue with the European Commission in the framework of the European Agenda for Culture.	Up to a maximum of 80% of the total eligible costs 1 financial year of the organisation



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**Strand 2: Annual operating grant for organisations active at European level in the field of culture**

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Dun Laoghaire Institute of Art, Design & Technology

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EIDD – Design for All Europe

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National College of Art and Design

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Tigh Filí – Poets’ House

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## Organisation

### Project description

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#### Arts/cultural practice area(s):

Public policy and public culture

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**Year funded:** 2009

**Amount awarded:**

€120,000

(75% of the budget)

**Total project budget:**

€160,000

**Project start date:**

1 September 2009

**Project end date:**

31 August 2010

Further information:

<http://iadt.ie/en/InformationAbout/NewsEvents/News/Title,1906,en.html>

## Dun Laoghaire Institute of Art, Design & Technology (Ireland)

The Creative Policies for the Creative City project was delivered by a pan-European consortium of leaders from academia, cultural organisations, municipalities and social foundations, providing a high level of expertise and skills in culture and arts research, programming and practice. The group undertook an experimental and innovative practice-based research project to address three specific localised scenarios that have application across the EU and responded to the following research questions:

- How may artist-led policies and practices engage a culturally diverse public in the regeneration of our civic space?
- How may creative design and inclusive engagement inform and influence culture-led regeneration?
- What are the challenges for re-orienting and adapting the public policies of cultural, educational and social institutions to promote intercultural dialogue?

These questions were the focus of experimental interventions held across the three sites; Dún Laoghaire (Ireland), Newcastle (UK) and Cuenca (Spain). The particular outputs translated to a suite of models that can inform policy addressing 'Artist-led Policies & Programming', 'Creative Design & Inclusive Engagement' and 'Towards an Intercultural Creative Community'. The delivery of best practice exchanges, discussion seminars, technical assistance projects and showcasing events underpinned these investigations and highlighted current intelligence while investigating and exploring models for future development. The cross-disciplinary focus of these discussions and the cross-sectoral participation at these events provided for a unique alliance between the academy, cultural organisations, local authorities, urban planners, the business sector, and artists and cultural programmers.

The consortium comprised Creativity, Culture and Education (UK); Simetrías Fundación Internacional (Spain) and associated partners Dún Laoghaire-Rathdown County Council (Ireland); Diputación de Cuenca (Spain); Newcastle City Council (UK).

**Irish organisation profile:** Dun Laoghaire Institute of Art, Design & Technology (IADT) has 2,300 full-time students, 800 part-time students and is set to grow to 3,000+ full-time places. IADT has built an international reputation in the creative, cultural and digital media.

IADT is a partner in the Graduate School of Creative Arts and Media (GradCAM), a collaborative initiative which builds on the expertise of the Dublin Institute of Technology, the National College of Art and Design, the University of Ulster and IADT. GradCAM exists to grow the sector of creative arts and media research and to be Ireland's centre for doctoral education across design, visual and performing arts, media practice and associated critical, historical and theoretical discourses.

## Organisation

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## EIDD – Design for All Europe (Ireland)

### Project description

EIDD – Design for All Europe is the joint European platform for social planners, architects, designers and others who believe in the potential of their professions to play a vital role in the necessary transformation of our societies into more cohesive, innovative and sustainable ones.

Our aims are to promote, communicate and disseminate the theory and practice of Design for All as a tool for social and economic inclusion; to undertake studies of and provide information and examples of best practice in the relationship between design and inclusion; and to initiate design solutions to meet identified needs at European level. The aim of EIDD is to encourage interaction and communication between professionals interested in the theory and practice of Design for All and to build bridges between, on the one hand, these and other members of the design community and, on the other hand, all those other communities where Design for All can make a real difference to the quality of life.

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**Year funded:** 2012

**Amount awarded:**  
€50,000  
(77% of the budget)

**Total project budget:**  
€66,667

**Further information:**  
[www.designforalleurope.org](http://www.designforalleurope.org)

## Organisation

## National College of Art and Design (Ireland)

### Project description

By showcasing, examining and comparing the methods and approaches of artists and culture theorists working in Europe today, this programme aims to advance public understanding of their work. It will cement links between art, research and the public sphere, while consolidating European leadership in this field.

Further information:

<http://www.ncad.ie>

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### Year funded:

2009

### Amount awarded:

€80,000

(67% of the budget)

### Total project budget:

€119,403

**Irish organisation profile:** The National College of Art and Design (NCAD) occupies a unique position in art and design education in Ireland. It offers the largest range of art and design degrees in the state at undergraduate and postgraduate level. In the past, many of the most important Irish artists, designers and art teachers have studied or taught in the College. It has long been the central and most important art and design educational institution in Ireland.

## Organisation

### Project description

#### Arts/cultural practice area(s):

Literature, visual arts

**Year funded:** 2009

**Amount awarded:**

€74,923

(75% of the budget)

**Total project budget:**

€99,897

#### What people say

I am delighted to see that the Eurochild international project has achieved so much in bringing children together from all over Europe – publishing the work of young artists and poets – and that it has now given children from several European countries the opportunity to gain practical experience of how democracy works.

Jan Figel, European Commissioner for Education and Training

## Tigh Filí – Poets' House (Ireland)

The Eurochild project began in 1995 with a series of poetry workshops in schools and youth groups in Cork city and county as part of Tigh Filí Cultural Centre's youth outreach programme. Following the success of the workshops, the children's work was published. In 1996 Eurochild was invited to France to take part in the Euroécole Children's Festival in Nantes. This initiated an exciting relationship which has resulted in the project having contact with over 378,000 Irish and European children over the past 10 years. Eurochild activities now include the annual publication Eurochild Anthology of Poetry and Art, the Eurochild International Festival in June, and a poetry outreach programme in Ireland throughout the year.

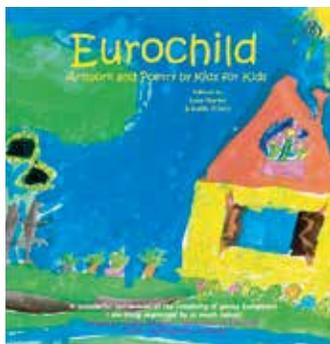
**Aims:**

- To encourage children to become aware of the diversity and cultural wealth in Europe;
- To link schools around Europe and learn about their culture, customs and language;
- To encourage children's creativity through art and poetry;
- To build an appreciation and awareness of different cultures;
- To discover what it means to be a young European.

**Further information:**

<http://eurochild.net>

<http://www.tighfili.com/>



**Irish organisation profile:** Since 1985, Tigh Filí Cultural Centre has been offering shelter, support and motivation to emerging writers, poets and artists by organising and facilitating readings, workshops, seminars and a poetry outreach education programme, in addition to a number of actions and initiatives targeted specifically at children. The centre coordinates and operates poetry, artwork and animation workshops at its own cultural centre and in schools, libraries, youth centres and festival events across Ireland and Europe.

## STRAND 3:

Support for analysis,  
collection and  
dissemination  
of information





This strand aimed at supporting cooperation projects involving organisations with experience in analysis, evaluation or impact assessment of cultural policies at local, regional, national and/ or European level, related to one or more of the objectives of the European Agenda for culture. Projects involved a minimum of three organisations established in three different countries. The objective of the funding was to promote the exchange, analysis, comparison and consolidation of existing quantitative and qualitative data and evaluation methods as well as facilitating proposals and recommendations for new evaluation methods or data.



Samkura  
Image Credit: Oona Hyland

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### 3.1 Cooperation projects between organisations involved in cultural policy analysis

#### Assessing Effective Tools to Enhance Cultural Participation

Irish participants: Trinity College Dublin; National Library of Ireland

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#### City (Re)Searches: Experiences of Publicness

Irish participants: Blue Drum, The Arts Specialist Support Agency

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**Project name**

**Assessing Effective Tools to Enhance Cultural Participation**

**Lead partner:** Oviedo University, Spain

**Co-partners:** Trinity College Dublin (Ireland); National Library of Ireland (Ireland); Universidad del Pais Vasco (Spain); University of Catania (Italy); V.A. Economics and Culture (Belgium).

**Associate partners:** Fundación Municipal de Cultura del Ayuntamiento de Avilés (Spain); Contemporary Art Museum of the University of Navarra (Spain); Ars Musica (Belgium); ZO Associazione Culturale (Italy).

**Arts/cultural practice area(s):**

Multidisciplinary

**Year funded:** 2012

**Amount awarded:**

€223,945  
(60% of the budget)

**Total project budget:**

€375,600

**Project start date:**

July 2012

**Project end date:**

July 2014



## Project description

The project aims to establish new ways to develop new tools and generate a transfer of knowledge from institutions specialised in cultural economics and cultural organisations, and vice versa.

### Synopsis:

This project links contributions from researchers and cultural managers by establishing a network between universities specialised in cultural economics and cultural institutions from different sectors working in five different European countries. This will facilitate the transfer of knowledge between them and the dissemination of the main findings of the network to society using both ICT (website, social networks, professional blogs etc.) and more traditional means (books, journals, conferences, seminars and media).

The general objectives of this collaborative action are:

1. To develop useful knowledge and tools for cultural institutions in order to enhance cultural participation in the European Union.
2. To link contributions from researchers and from cultural managers by establishing a network between universities specialised in cultural economics and cultural institutions from different sectors working across European countries.
3. To improve the ways to transfer knowledge from the academy to the cultural sector and vice versa in order to enhance participation in the European cultural sector.

Further information:

<http://puckproject.eu/>

**Irish organisation profile:** Trinity College Dublin, Ireland's highest ranked university. Founded in Dublin city centre in 1592.

### Testimonial

The project provided funding for six research workshops, at which six PhD students attended on and off. Two workshops were hosted in Dublin. A book is scheduled for publication by Springer, Berlin, in early 2015. Attendance at conferences in Kyoto, Japan, and Ljubljana, Slovenia, at which three papers were presented by delegates from Trinity College Dublin.

## Project name

## City (Re)Searches: Experiences of Publicness

**Lead partner:** Blue Drum, The Arts Specialist Support Agency Ltd (Ireland)

**Co-partners:** Kaunas Biennial (Kaunas Artists Support Fund) (Lithuania); Community Arts Partnership (New Belfast Arts) (UK).

### Arts/cultural practice area(s):

Socially engaged public art practice

**Year funded:** 2012

**Amount awarded:**

€60,000

(60% of the budget)

**Total project budget:**

€100,000

**Project start date:**

1 June 2012

**Project end date:**

31 May 2014



## Project description

The field of this inquiry is culture, community and publicness, and the contested nature of these terms. An invitation to 12 artists and researchers with a depth of Practice, Ideas and Experiences led to the formation of the PIE Group. They are: F. Marques Penteado (Brazil), J. van Heeswijk (Netherlands), M.J. Jacob (USA), N. and G. Urbonai (Lithuania), S. Bosch (Germany) as well as Irish-based A. Murphy, C. Smyth, F. Woods, J. Mulloy, N. Crowley and N. O’Baill.

The group travelled to three cities, Cork, Belfast and Kaunas, spending four days in each, engaging with people about their experience of creative local expression. We tested our concept of a mobile pop-up space in Belfast and Kaunas. We developed a public deliberation process for people to discuss hot topics in local culture significant to their context. We reflected upon our own ideas and values to see if we could formulate a shared understanding and insights.

We valued our exchanges, even our own sense of getting lost. This taught us that not-knowing is part and parcel of inquiring into the problems facing local culture, cultural expression in contexts of disadvantage, and issues of democracy and rights. We will formulate recommendations about how to nurture local culture on the island of Ireland and in Kaunas. The next step is about continuity, about creating multiples of this type of discourse; platform building for distribution of our research findings; and the use of pamphlets to capture our individual learning and insights from the process.

Further information:

[www.bluedrum.ie](http://www.bluedrum.ie)

<http://experiences-of-publicness.wikispaces.com/Action+Overview>

<https://www.facebook.com/CityReSearchers?ref=hl>

### Testimonial

The project aimed to be a catalyst for

- a fledgling national and international platform for exchanges about community culture;
- a ground-breaking Community Culture Strategy on the island of Ireland;
- experimentation about how to be more cooperative (we engaged the Venetian art collective [artwayofthinking.org](http://artwayofthinking.org) to deliver training with 11 participants from Ireland, Lithuania, US and Italy).

**Irish organisation profile:** Blue Drum is an arts and culture group working with others to make real the values of cultural rights and community culture. It is funded by Ireland’s Child and Family Agency and delivers a programme of cultural work through the network of Family Resource Centres.

Each year the European Commission supports various actions, initiatives and prizes to reward achievement, highlight excellence and raise awareness of Europe's culture and heritage.

The following is a list of the awards received by Irish artists and cultural organisations during the lifetime of the Culture Programme 2007–2013.

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### European Union Prize for Cultural Heritage / Europa Nostra Award

2009 National Inventory of Architectural Heritage (NIAH):  
An Inventory of Historic Gardens and Designed  
Landscapes in Ireland.

Category: Research.

Result: Medal.

2013 Heritage Council:  
Irish Walled Towns Network Educational Programme  
(Kilkenny).

Category: Education, Training and Awareness-Raising.

Result: Award.

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### European Union Prize for Literature

2009 Karen Gillece: Longshore Drift

2012 Kevin Barry: City of Bohane

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### European Border Breakers Award (EBBA)

2007 Dolores O'Riordan

2009 The Script

2012 James Vincent McMorrow



Kara Walker, In Praise of Shadows





