



MAKING WAVES

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(with acknowledgement to
our friends in Rijeka 2020)

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1. INTRODUCTION & GENERAL CONSIDERATIONS

1.1 Why does your city wish to take part in the competition for the title of European Capital of Culture?

1.1.1 THIS IS WHY...

We need to unlock the vast cultural capacity of Galway City and County which, for reasons of economic social and sectoral challenges, is inhibited from finding full expression in citizenship, inclusivity and creativity. Making Waves, with Europe's support, is the key to achieving our ambition.

As Europeans, we share experiences and values which bind us in a common purpose. The ECOC creates a secure space in which to celebrate and exchange our cultural diversity. There is much we can learn from our fellow Europeans and there is much of our culture which we want to share with them. And when we travel this path of exchanging our stories it will lead to creative synergies and boundless possibilities.

1.1.2 THIS IS WHO WE ARE...

The people of Galway are known for their fierce independence, forged by resistance to centuries of oppression and the harshness of our way of life on the western edge of Europe. A spirit of self-sufficiency – of being in control of one's destiny – of being united in community – are the qualities that distinguish the people of Galway like nowhere else in Ireland.

We were always travellers (seafarers and airfarers) and our roots have spread not only to Europe but to the Americas also. For example, 33m people in the USA (10% of population) claim Irish ancestry. Galway may be at the edge of Europe but we also see ourselves as being at the centre of a web of international cultures. Our remoteness can help our perspective when looking East and West. We have an openness and a talent for brokering partnership and friendship. Galway's achievement in attracting European and American business is mirrored in the multiple European programme partnerships Galway 2020 has already created.

Galway City is a vibrant city and an exemplary success story in terms of innovation in tourism, technology and culture. It is young (35% under 25) and cosmopolitan (24% are non-nationals). Yet, there is evidence that economic instability and a lack of investment in cultural sustainability are threatening its integrity.

Galway County on the other hand, while being one of the most beautiful places on earth, has been in social decline for many years – rural depopulation and a fundamental shift in traditional values have devastated the fabric of rural society.

In Ireland and in Galway, old certainties have been replaced by a new reality. Leaders of Church and State are judged to have betrayed the trust of their people. Many of our young people have left and many more from around the world have chosen to make their homes here, which has created sadness and joy in equal measure. The old order has changed and the clock cannot be reversed. We identify in ourselves a microcosm of the current existential challenges to Europe and our core values as Europeans. We bring to our ECOC bid both empathy and optimism and a resolution to develop and strengthen our bonds with the diverse cultures of Europe.

1.1.3 THIS IS WHAT WE DISCOVERED...

Framed in a European context and guided by Galway's Cultural Strategy, we embarked on a huge public engagement process in preparation for our ECOC bid. Many European examples were reviewed and the experience/plans of Aarhus and Leeuwarden in particular, struck a familiar chord with our participants. For our bid to have integrity, it had to resonate with the deeper truths and needs of our society. We learned more than we could have imagined. Broken dreams and helplessness were common themes but so too were courage and hope. Cynicism about effective democracy was counterpointed by a determination to engender self-motivation and self-reliance. The challenge being put to the ECOC bid was to shape a proposition that would be focused on the empowerment of our communities, particularly our young creative artists (the new wave), so as to give full expression to their reality, and their potential, in a challenging world. The engagement process can be distilled to the following conclusions:

- ~ The harmony that once was the hallmark of Galway City and County is now an urban/rural divide of stark contrasts – old families bereft, new families lacking integration. The innate empathy in our communities yearns for leadership and purpose, and a new sense of belonging.
- ~ Our artistic community, which has achieved so much with so little in the past, is in urgent need of strategic investment and renewal so as to assure future capacity, opportunity and sustainability. Solutions are most likely to be found by looking outward.
- ~ It is readily acknowledged that Europe has made enormous economic and social investment in Ireland. It is not therefore surprising that we are now reaching out to Europe, as never before, for solidarity and inspiration, not expressed in EURO but in the more enduring currency of culture.

In preparing our bid we also reached out to many artists, cultural organisations and activists across Europe through every means of communication imaginable. We invited them to attend workshops designed to address specific aspects of our approach. We recognised in them, and they in us, a profound shared perspective on the issues that our public engagement process raised. We equally identified that the value of inclusive, creative and shared responses to those issues is a most effective strategy.

1.1.4 THIS IS OUR VISION...

Our vision for Galway 2020 is that it will be a catalyst for a future of inclusivity, participation and cultural sustainability. It is drawn from and directly addresses what we have discovered in the bid process.

We have chosen to encapsulate the essence of our bid and the conceptual core of our programme as *Making Waves* – a metaphor for a series of actions that will challenge the status quo and enable a shift in behaviour so that we achieve solidarity in diversity and replace apathy with cultural confidence. An evolving emotional and social intelligence will be a measure of our ECOC designation.

The waves that we make, stirring up the essences of our traditional and contemporary culture, must carry our learning and achievement beyond our shores, and into the future. The legacy of Galway 2020 is what will be ultimately transformative.

1.1.5 THESE ARE OUR THEMES...

Migration, language and landscape are elemental themes in the make-up of Galway, as they are in European and world cultures. It is in their detail and their combination that our uniqueness is manifest. They are the foundation stones, but also the touchstones, upon which we build our programme for Galway 2020. Many of our projects speak to two or three of these themes reflecting their interconnectedness.

Migration

Galway has known emigration for centuries. More recently, there has been an increase of immigrants to the region from around the world, particularly from Europe. This ebb and flow of human movement has created mixed emotions, not least, a sense of uncertainty and displacement.

Few people are entirely alone. Those that come and those that leave bring with them a connectedness to where they have come from. So, our displaced Galway and European people become remote extensions of their native cultures creating a rich network for communication and influence.

Galway 2020 is already tapping into the potential of these migratory links to Europe so as to develop projects which will integrate those who have recently arrived and those who have been left behind.

Landscape

Galway's unique landscape – a paradox of harshness and beauty – is fundamental to the lived experience of Galway people and crucial to their sense of identity. The landscape is richly represented in language as well as in the visual, written and oral arts.

The rugged beauty of the region is a hard environment in which to farm and to sustain life but it is also rich in lore and legend, in music, dance and drama, in sport and friendship – a source of ambivalence, and tension between the urge to stay and the need to leave.

The landscape is a deep well of cultural heritage and inspiration. Economic forces have led to a desertion of large tracts of land and the depopulation of smaller towns and villages. And so, the role of the landscape has become uncertain – part museum artefact, part tourist trail.

Our inhabited islands are home to 10,000 people or 86% of island dwellers in Ireland. They are unique communities with ancient cultures.

Our urban landscapes and our extensive seascape, together with our rural landscape will all be thematic inspirations for our programme.

We are all on a journey of some kind. Our culture is both landscape and language.

Language

Galway is the cradle of the Irish language – *Gaelic* – and Galway City was recently designated Ireland's first Bilingual City. With Counties Mayo and Donegal, now strategic partners in our bid, the region includes two of the three major Gaeltacht (Irish language speaking) areas in Ireland.

Like many minority languages throughout Europe, the Irish language is under constant threat. Research suggests the language could die out within the next 20 years. Possibly the most significant threat is that of migration from the land.

Gaelic has had an extraordinary impact on the way we use English, in our speech and in our literature.

We also recognise that the arrival of strangers from abroad has brought with it a rich diversity of foreign languages and culture. 18% of the people of Galway speak neither Irish nor English on a daily basis.

Embracing cultural difference is at the core of our ethos. Multilingualism is a reality in Galway and our programme will engage with that reality and use it to explore broader issues of cultural integration.

1.1.6 THESE WILL BE OUR ACTIONS...

We will use our thematic pillars to generate a deep and authentic engagement with all the people of Galway and between the people of Galway and their fellow Europeans. This process is already under way working with our large community of Galway 2020 cultural activists on a series of very successful pilot projects. Our developmental work on these projects is informed by various European dimensions.

Through our innovative Virtual Capital of Culture (3.2.2) we will share much of the experience of Galway 2020 with a wide European and worldwide audience who through age, disability, timing or economic circumstances cannot be physically present. The European network of relationships arising from migration are of particular interest.

Most importantly, the engagement we have achieved with a very broad spectrum of European co-producers, co-curators and partners ensures that we will present a truly European programme that will enrich our people with a diversity of European influences and in turn allow us to bring our own cultural influences into the heart of Europe.

1.1.7 THIS WILL BE THE OUTCOME...

The awarding of the ECOC to Galway will:

- ~ Regenerate the cultural life of the city and spread its influence across Europe.
- ~ Re-open our eyes to the immense cultural landscape of Galway and of Europe.
- ~ Re-energise communities that have been undermined by economic decline and migration.
- ~ Re-instil a confidence in the power of culture to shape our lived environment.

We will identify ourselves as Europeans without compromising our pride in wearing the Maroon or the Green jersey.

The evolving relationships we are forming with cultural players all over Europe will gradually alter behaviours and perspectives so that sustainable cultural practice is embedded at the centre of all our civic and social policy making and practice.

Regardless of how long they have been here or where they come from, all our people will be proud to say that *they live where they love and love where they live.*

1.2 Does your city plan to involve its surrounding area? Explain this choice.

Yes. The Galway 2020 bid includes our City and our County.

In response to the Jury's questioning about capacities in our first presentation, we have entered into a strategic partnership with nine neighbouring counties (see map below) which gives us access to additional facilities, resources and audiences. While the host of this bid is emphatically Galway City and County there are several strands of our Flagship programmes – **SMALL TOWNS/BIG IDEAS** p36, **HOPE IT RAINS** p34 and **AN ARTIST IN EVERY PLACE** p32 – which will seamlessly extend into our neighbouring counties. It is intended that the ripple effect of this programme sharing will have significant legacy implications for our partners and for our future collaboration with them.

The Galway 2020 bid is supported by these local authorities who are politically, strategically and operationally committed to a strong partnership with Galway so as to ensure a visible partnership programme throughout the region for 2020. They have each signed Memoranda of Understanding to underpin their support.

This local authority partnership will provide us with access to;

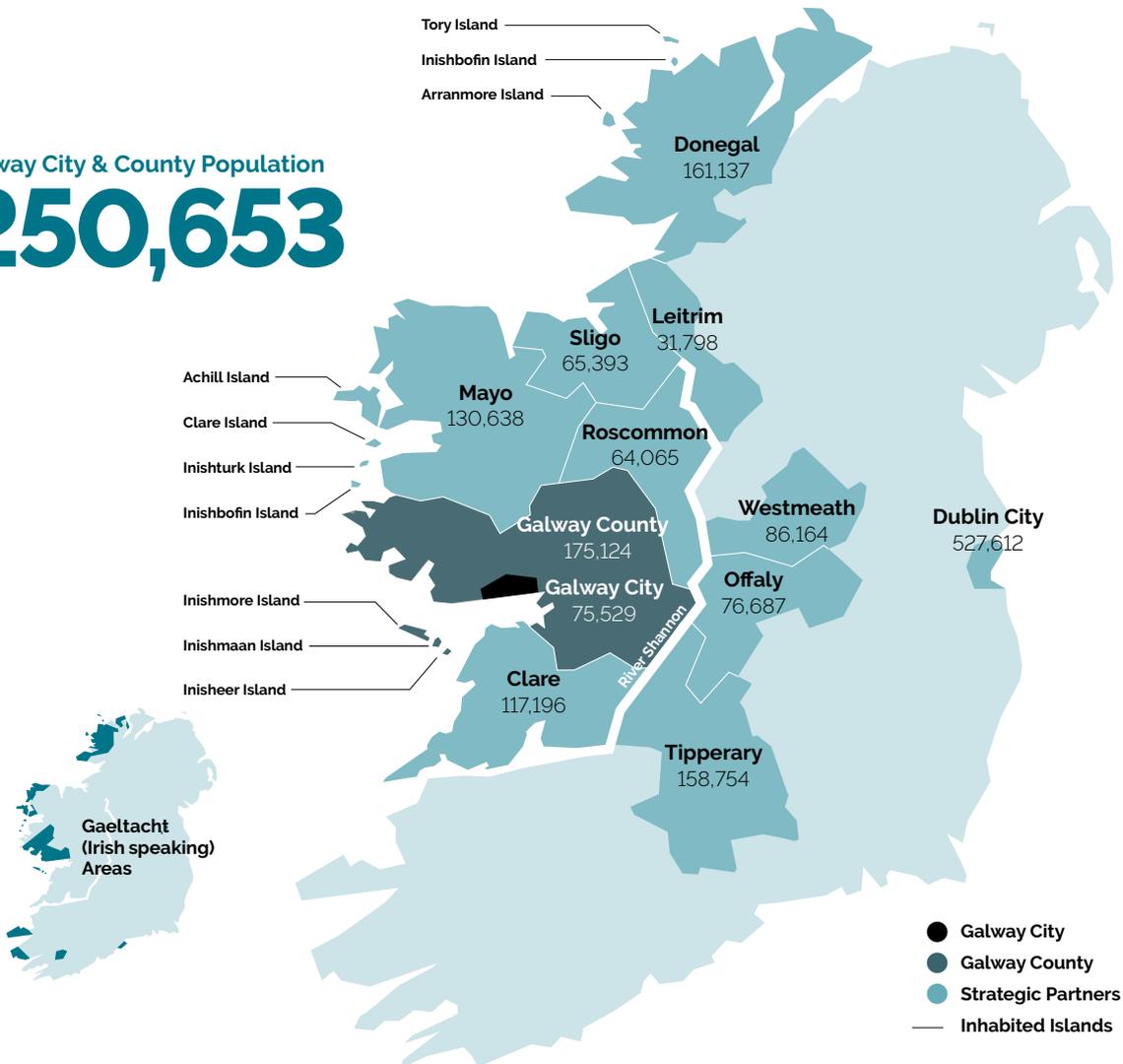
- ~ An enhanced Gaeltacht region (see map)
- ~ Additional Local Authority funding & resources
- ~ More off-shore Islands
- ~ Access to additional venues
- ~ Enhanced audiences, visitors and project participants
- ~ Greater engagement with specific migrant communities e.g. muslim community in Mayo.

Galway City and County, together with its strategic partners, is very distinct from the East of Ireland. We share a common heritage, culture and landscape. We also share familiar European issues relating to rural depopulation, migration, isolation and minority language. Our counties are the custodians of off-shore islands, home to 86% of island dwellers in Ireland. The Atlantic Ocean to the West and the River Shannon to the East makes us an island within an island.

Following the first phase of the bid process Dublin City Council signed an Memorandum of Understanding with Galway to be a strategic partner in our bid becoming a national gateway to the capital's many resources and very large population.

Galway City & County Population

250,653



1.3 Explain briefly the overall cultural profile of your city.

Detailed demographic and cultural infrastructure tables were provided in the first bid book. Throughout history, from the earliest tool makers of the Mesolithic period, through its hey day as the west coast's most important medieval and post-medieval centre of trade, Galway's fortunes have ebbed and flowed.

During the 1970s and 1980s a spontaneous creative revival took place in Galway leading to the establishment of several internationally renowned cultural organisations. While these organisations continue to provide fine work, there has not been a significant development of the sector for many years with the result that young artists and producers find it difficult to establish their practice in Galway.

This spike in cultural creativity combined with traditional arts practice gave Galway a unique status in terms of the old and the new culture and the synergies which arose from their co-existence.

Galway boasts a community of 300 documented artists in the city and county. Our preparation for the ECOC 2020 bid has generated such enthusiasm and awareness of culture that it has become a major factor in shaping attitudes to culture throughout our society and irrespective of the outcome of our bid, will leave behind a lasting cultural imprint.

1.3.1 CULTURAL PLAYERS

The following brief descriptions of a selection of cultural organisations in Galway will give a taste of the richness and variety of our cultural players.

- ~ Druid Theatre company has been celebrated throughout the English speaking world for their distinctive style and repertoire.
- ~ Galway International Arts Festival is an event of scale and consistent quality attracting major international artists.
- ~ Macnas is a Spectacle and Street Performance Company of international standing.
- ~ Baboro is an important national children's cultural festival with a strong network of worldwide practitioners.
- ~ Branar Theatre is notable for the simple elegance of its puppetry for young audiences and its use of Gaelic.
- ~ Fíbin is an innovator in the provision of challenging Irish language theatre.
- ~ An Taibhdhearc is Ireland's National Irish Language theatre, located in Galway city.

- ~ The Gaelic Athletic Association representing our National sports is very strongly rooted in Galway with huge popular support.
- ~ Equine sports are a feature of Galway City and County with the Galway Races, the Connemara Pony Show and the Ballinasloe Horse Fair being major national events.
- ~ Connaught Rugby is a beacon of achievement in the European Rugby League.
- ~ Soccer, golf, sailing, and many other sports are important features in the social and cultural fabric of Galway.
- ~ Galway is justifiably proud of its culinary status and holds the designation for the European Region of Gastronomy for 2018.
- ~ The Galway City and County Age Friendly Programme plays an important role in celebrating creativity amongst our older citizens.
- ~ Very active youth groups include, Coderdojo, The Youth Academy in NUIG, Foróige, Comhairle na nÓg, An Áit Eile.
- ~ Social Inclusion and Community Activation Programme with the LEADER scheme provides resources to a wide spectrum of social and cultural initiatives, especially in rural areas.

1.3.2 CULTURAL ECONOMY

Galway is a world class cultural destination capable of hosting major international events such as the Volvo Ocean Race, the Galway International Arts Festival and the Galway Races

Galway has a well developed tourism infrastructure, significantly enhanced by the recently implemented Fáilte Ireland Wild Atlantic Way initiative.

Galway has an audio-visual, television and film sector that is worth over €72 million to the local economy. There are over 600 people employed in the sector many of whom are based in the cluster of audio visual companies in Connemara.

Galway has a UNESCO City of Film designation – one of seven in the world – which is a recognition of both the film heritage and the training, education and content delivery services provided by the sector in Galway.

Incubation units, start-ups and innovation co-operatives are emerging in Galway featuring ICT, digital technologies, media and gaming companies. They are being informed by agencies such as the Insight Institute in NUIG and Portershed. The Creative Industries in the West generate €534 million and account for 3.4% of employment in Galway.

The Made in Galway initiative was established to develop a brand to showcase locally produced Galway based goods and services. It represents the work of over 200 businesses and provides a web-based directory and support structure for a wide range of craft and food producers in Galway City and County.

Events such as The Oyster Festival, Cruinniú na mBád, Clifden Community Arts Week, Féile na gCloch are amongst a host of local festivals that happen in the city, in the countryside and on the islands throughout the year. They are a vital part of the local economies of the host areas.

Galway has the largest population of Gaeltacht (Irish Language speaking areas) areas in the State. The Irish language is a considerable asset and is worth in the region of €136m to the County's economy, with €59m accruing to the city.

1.3.3 CULTURAL HERITAGE

Galway is rich in cultural heritage both in the built and natural environment. The City has retained its medieval fabric and scale and presents a walkable city with a coherent core. The county offers a huge diversity of landscapes, sites and monuments (the Western Forts in County Galway have been nominated by the State for inclusion as part of group of western Stone Forts to World Heritage Site tentative list) and biodiversity.

Galway City Museum has one of the highest visitor numbers in the country for non-fee paying attractions outside the capital with over 160,000 visitors annually.

1.3.4 EDUCATION

The population of 20–24 year olds is twice the national average.

Galway's two universities, the National University of Ireland, Galway (NUIG), and Galway-Mayo Institute of Technology (GMIT) are a pivotal resource in developing our professional cultural practitioners of the future. They are much valued strategic partners with Galway 2020.

Galway is a centre of marine research and development for both marine and fresh water with institutions such as the Martin Ryan Institute in NUIG and The Marine Institute leading the way in the field. The Marine Institute is an important collaborator with Galway 2020 on several projects.

Galway and Roscommon Education and Training Board provides 2nd Level courses and is a gateway to 3rd Level for many young people whose families are recent arrivals to Ireland.

1.3.5 ENVIRONMENT

Galway has the largest population of inhabited islands in the country and these hold unique communities with strong traditions and heritage as well as outstanding areas of beauty.

Galway has many forest parks in the city and county providing green spaces and environmental education to local and visiting populations. Connemara National Park provides a variety of facilities for over 170,000 visitors annually.

1.3.6 STRATEGIC PARTNERS AND LOCAL GOVERNMENT

The ten counties which comprise our Strategic Partners bring many cultural resources to enhance our own array of facilities.

The special relationship between Galway City and County Councils is built upon a foundation of co-dependency and intricate community connectedness. 30,000 citizens travel into the city from the county each day for work and education. The Councils are collaborators on a suite of strategies which view their cultural priorities in a holistic way.

The draft City Arts Plan (2016–2018) and the City Heritage Plan will be adopted in June 2016 which are key elements in advancing the Cultural Strategy. These plans are integrated with the collaboration of the City and County on economic, tourism, branding and marketing strategies which will be completed by the end of 2016. Dublin brings a particular learning to Galway through its hosting of the ECOC in 1991 and its candidature for ECOC 2020.

1.4 Explain the concept for the programme which would be launched if the city is designated as European Capital of Culture?

Making Waves is both the concept for our programme as well as the metaphor and the action we will use to give effect to our ambitious plan to create a movement of cultural democracy that will resonate not just around Ireland but way beyond our shores and into the future.

It is a fluid idea, and so, hard to limit by definition. The following fragments will illustrate the flexibility and adaptability of the concept but also its evocative strength. Presenting these ideas in this way reveals a process of thinking rather than a rigid conclusion. It should be apparent from the detailed programme that every project resonates in some way with the 'concept'.

Making Waves can be disruptive, churning up the sediment of the past and making new shapes. **Creating capacity, challenging apathy, making space for the new and the risky**

Making Waves suggests movement and communication. **Exchange with Europe, attracting audiences, meaningful engagement with migration challenges**

Making Waves is a spectrum of light. **Radiating warmth, leaving darkness behind**

Making Waves is about rhythm, energy and time. **Artistic creativity, in sync with audiences, the four year lead in to ECOC 2020**

Making Waves is playful and threatening. **Celebration, joy, confronting fear**

Making Waves is ebb and flow. **Listening for echoes, getting back what you put in**

Making Waves is both intimate and cosmic. **Personal shared experiences and infinity of the virtual**

Making Waves is a gesture of welcome or farewell. **We care, we share, we embrace allcomers, we don't want you to leave**

Making Waves is our promise and our gift to the European Capital of Culture. A unique opportunity, a reciprocal commitment.

2. CONTRIBUTION TO LONG-TERM STRATEGY



2.1 Describe the cultural strategy that is in place in your city at the time of the application, as well as the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long term links between these sectors and the economic and social sectors in your city. What are the plans for sustaining the cultural activities beyond the year of the title?

2.1.1 THE STRATEGY

Galway's 3-phase Cultural Strategy (2016–2025) is built on a comprehensive consultation process involving wide community engagement, sectoral involvement and careful research into best international practice. Our ambition is to design, drive and deliver a strategy that transforms Galway into a working model of cultural sustainability, community participation and world class cultural and creative experiences. This model begins with the City, extends into the County and engages with additional delivery partners in the western region. It matches achievable ideals with resources and delivery mechanisms. Sustainability is at the heart of the strategy. Its strategic aims, objectives and many actions have been analysed and informed through its involvement in **Culture 21** and the United Cities and Local Governments' **Pilot Cities Programme**.

As part of this programme, in April of this year a cultural self-assessment Stakeholder Workshop was held in Galway. The results of this event can be seen in diagram **2.1a** below. Culture 21: Actions – Galway and Global Panel 2015

Table 2.1a



Our seven Strategic Aims, each with three Objectives, were detailed in a table in our first bid-book. This bid-book will focus on how we intend to implement our policies, as illustrated on table **2.1b** below.

Table 2.1b Strategic Aims

Aim 1	Access & Cultural Rights	
Example Actions	- Build on the cultural charter through implementing the Us All In Cultural Inclusion Toolkit. June 2016	- Create introductory programmes to the culture of Galway for new migrants using cultural institutions. June 2017
Aim 2	Cultural Heritage	
Example Actions	- Create new interactive exhibitions on the Irish language for international visitors in the City Museum and An Taibhdhearc. September 2017	- Create greater links with cultural heritage agencies in Europe specifically in 2018, and through projects such as MONUMENT. 2017–2020
Aim 3	Culture, Education & Excellence	
Example Actions	- Establish an EU/Resource Desk to identify and access funding, resources, mobility programmes, residencies etc for hubs/networks/groups. April 2017	- Collaborate with ECOC2020 Artist in Every Place project to set up mentoring opportunities, platforms, residencies through creative hub model. 2016–2025
Aim 4	Culture, Environment & Place	
Example Actions	- Develop over a ten-year period, a prioritised schedule of cultural infrastructure needed in the city and county including hubs. 2016–2025	- Reconnect communities with nature through EU Green Infrastructure activity and education programmes and awareness. 2016–2018
Aim 5	Culture Economy	
Example Actions	- Support the development of creative hubs and enterprises such as GMIT and Portershed. 2016–2025	- Work with the UNESCO City of Film on the development of the regional Film Fund as part of the government's Action Plan for jobs. 2016–2025
Aim 6	Culture Health & Wellbeing	
Example Actions	- Support emerging youth and creativity focused initiatives, programmes organizations with new dedicated spaces. 2016–2025	- Engage with Cosán project for mental health recovery using cultural resources. 2016–2018
Aim 7	Culture Information & Knowledge	
Example Actions	- Create intergenerational ICT learning platforms in libraries and museums for older people. 2017–2017	- Commission and create an online portal to a) showcase unique products and brand of culture in Galway in creative industries sector, arts and cultural heritage and b) to establish and support networks. 2016–2017

The action plan for each phase of the strategy, subject to comprehensive evaluation and review, will be supported with financial resourcing, delivery partners, delivery structures (including existing cultural infrastructure, new infrastructure and digital/online platforms), management structures, a monitoring and evaluation process, and a range of cultural hubs.

2.1.2 CAPACITY BUILDING

The cultural hub concept is a new element of capacity building and has been developed to strengthen individuals and self-organising groups in the cultural sector. (see hubs diagram 2.1c below). The cultural hubs will include: creative enterprise hub; historic hub; theatre and performance hub; tech innovation hub; community hub; and festival hub. The model will provide support through the following elements:

- ~ Accommodation
- ~ Programming and Curation
- ~ Training and Mentoring
- ~ Residencies
- ~ Audience development

2.1.3 ECONOMIC AND SOCIAL LINKS

Economic

The economic sector in Galway will be impacted by the cultural strategy through specific actions such as:

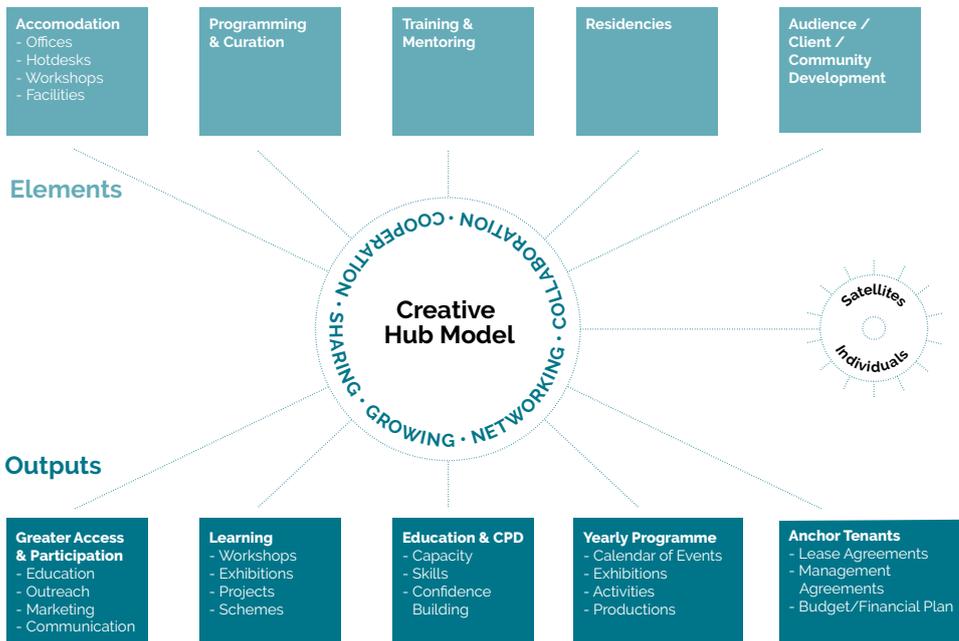
- ~ Collaboration with the cultural sector to develop training/mentoring programmes and opportunities that will have capacity building for the future as a goal.

- ~ Supporting the development of start-ups, creative hubs and enterprises such as the Regional Film Fund (UNESCO City of Film initiative) Enterprise Centre for Creative Arts & Media and Portershed.
- ~ Supporting the formation of creative/cultural hubs in both rural and urban communities that encourage co-operation and shared practices across all areas of cultural expression.
- ~ Through the establishment of a Funding and Resource office in Galway City Council to identify all relevant funding sources for cultural activity.
- ~ Through setting up EU and international mentoring programmes, residency and professional exchange opportunities to grow the capacity of our cultural sector.
- ~ Through the use of good planning tools and innovative approaches to create more attractive Public Realm spaces – using a Cultural Impact Assessment tool.
- ~ An improved cohesive digital platform and online presence for Galway's cultural offer and services and improved online communities/communication for participants and users.
- ~ Cross-sectoral approaches to tourism for those involved in producing, marketing, packaging and creating a better visitor experience.

Social

The west of Ireland has been deeply marked by emigration continually losing a high percentage of its young people to the growing Irish Diaspora. Conversely, in the last two decades it has also been enriched by significant immigration into the area. This Strategy takes account of migration from and into Galway and proposes a series of objectives that has a role to play in the mitigation of negative outcomes such as:

Diagram 2.1c Cultural Hub Model



- ~ The identification of innovative cultural services that support greater mental and physical health such as the Cosán project.
- ~ Better understanding of the needs of children, young people and youth culture and increasing supports and services for them through the creation of new dedicated creative spaces.
- ~ Increased engagement with the older people through the Galway City and County Age Friendly Alliance using cultural initiatives such as the Cultural Volunteers Programme.
- ~ Build on the cultural charter that has been developed through implementing the Us All In Cultural Inclusion Toolkit.
- ~ Increase opportunities for intergenerational engagement in cultural activities through the four city based community centres' programmes.
- ~ Create introductory programmes to the culture of Galway for new migrants using cultural institutions – **VOYAGE IN TRANSLATION** p57.

2.1.4 SUSTAINING CULTURE

We will sustain culture in Galway using the framework provided by the cultural strategy and the ECOC 2020 designation. With the support of our experienced regional and European partners – we will provide ideal conditions to nurture and grow creativity, build capacity and create new infrastructures. Through our participation in EU programmes with EU partners we will deliver new outcomes that will benefit our cultural sector, our communities of interest and our visitors to Galway and the West.

This framework will play an important role in mitigating the reality of migration to and from the west and re-vitalising communities. In aspiring to create a model of cultural excellence for Europe, the framework will play a significant role in the development of sustainable careers in the cultural and creative sectors and in the support and resourcing of the next generation of makers and innovators.

2.2 How is the European Capital of Culture action included in this strategy?

In 2.1 we spoke of the combination of the Cultural Strategy and the Galway 2020 bid becoming a model or framework for sustainable cultural development for Galway and by extension, for the West of Ireland.

A range of actions that will deliver complimentary outcomes are described in the following paragraphs and supported by examples from the Galway 2020 programme.

2.2.1 INFRASTRUCTURE

- ~ A new Funding and Resource Office.
- ~ A new Events Management Office.
- ~ Development of new or disused spaces – Museum Sea Gate Quarter for **MONUMENT** p47.
- ~ Support for creative hubs **WINDOW ON THE WORLD** p38/**INTERACTION** p39.
- ~ Support for new creative enterprise units. eg. Institute of Technology/Galway Film Centre Creative Hub/Unesco City of Film **NORTHERN PERIPHERY TALENT CAMPUS** p56, **VR STORY STUDIO** p40 and **IN THE THICK OF IT** p39.

2.2.2 PARTICIPATION

- ~ A common approach to communication, consultation, community and outreach.
- ~ A cultural inclusion toolkit is being developed as an action of the cultural strategy in collaboration with Galway 2020 that will be used by the City and County Councils to test accessibility and the mitigation of barriers to cultural participation.
- ~ An action of the Cultural Strategy where communities inform and train the cultural sector on how best to engage and deliver to those hard to reach and those who may think that 'culture is not for them'. **CROSTOWN TRAFFIC** p62.
- ~ Knowledge transfer and learning where the first wave of cultural producers in Galway, European artists and international mentors offer mentoring and support to the next wave who will be central to the sustainability of culture in Galway up to and beyond 2025. **WEIGH ANCHOR** p42.

2.2.3 PROGRAMME

- ~ Residencies – a key feature of the Cultural Strategy action for the development of hubs is echoed in **AN ARTIST IN EVERY PLACE** p32.
- ~ Mobility programmes – a key feature of hubs' development echoed in **SMALL TOWNS BIG IDEAS** p36.
- ~ Capacity building and mentoring platforms – a key feature of the strategy actions is echoed in **GOVERN DANCE** p53 dance project and **CELLISSIMO** p53 and the multi-annual nature of some projects that, by design, provide for capacity building – **GILGAMESH** p43, **MIDDLE ISLAND** p44 and **HOPE IT RAINS** p34.
- ~ Supporting young people's creativity – a dedicated hub echoed in the **WIRES CROSSED** p48 by Galway Community Circus and **HY BRASIL** p58 a children and schools project in addition to educational projects, **THE IMMERSIVE CLASSROOM** p59 and **SYM-PHONIC WAVES** p59.

2.2.4 CULTURAL HERITAGE

The Cultural Strategy and the programme reflect cultural heritage through a number of examples, all of which deepen the link with Europe and strengthen capacity in Galway.

- ~ **MONUMENT** p47 – this is being led by Galway City Museum and engages with six other countries showcasing massive pre-historic stone monuments on very small islands.
- ~ **SEA TAMAGOTCHI** p52 – this project features our beautiful Irish language and the heritage of our coasts, linking in with other European coast lines particularly where you find minoritised languages including Galicia, Basque Country, Sami Territories of Norway.
- ~ **TURAS CHONAMARA** p35 (a strand within **HOPE IT RAINS**) features a combination of Galway's unique brand of landscape and spirituality creating a customised journey to some of the best pilgrim sites and holy wells that exist in the county.

2.2.5 NATURAL HERITAGE

- ~ The Cultural Strategy and the Galway 2020 Programme are engaged with a number of actions and projects that promote our connectivity to and awareness of our natural environment.
- ~ **MIRRORED PAVILIONS (2020)** p46 – which (literally) reflects the beauty of nature and includes innovative sustainable energy solutions in Ireland and Spain.
- ~ **HOPE IT RAINS' GAEL-FORCE SYMPHONY** p35 – designs musical instruments from found, naturally occurring materials.

2.2.6 MANAGEMENT CAPACITY BUILDING

Possibly one of the most important legacies of Galway 2020 is in the deepening of executive/producer/manager skills and experience. The relevance of this training for the Cultural Strategy into the future is hugely significant, not least in terms of the multiple exposure which the Galway 2020 team will have with European partners and EU agencies. Both the Cultural Strategy and the ECOC 2020 Team will build capacity through:

- ~ Developing creative/innovative spaces and hubs for individuals, companies and start-up businesses involved in the creative economy sector using a multi-disciplinary approach – **GMIT Creative Hub**.
- ~ Increasing shared services across heritage and arts provision – **MONUMENT** p47.

- ~ Addressing the deficit in cultural infrastructure through a ten-year building programme that implements a cultural infrastructure framework plan. If implemented in time it will provide new cultural venues and spaces for programme elements.
- ~ Supporting the digital/online presence of cultural heritage organisations, craft workers, designers, artists, producers and makers and all those working in the creative industry sector – **LONGITUDE, LATITUDE** p33 and **PILGRIM** p40.
- ~ Developing health and well-being projects for health care workers and service users – **WAVES OF CHANGE** p40.
- ~ Identifying and supporting European mobility projects, international residencies, access to areas of excellence and curatorial exchange programmes for cultural workers – **GOVERN DANCE** p53, **GILGAMESH** p43.
- ~ Working with artists, heritage organisations, cultural players and educational institutions to build participative formal/informal learning platforms around new skills, entrepreneurship and creativity with hard-to-reach communities – **THE IMMERSIVE CLASSROOM** p69, **VOYAGE AND TRANSLATION** p57.

2.2.7 DEVELOPMENT THROUGH SHARED EXPERIENCE

In practically every aspect of the Galway 2020 programme there are learning outcomes – particularly those that derive from our European partnerships.

2.3 If your city is awarded the title of the European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city including in terms of urban development?

Each impact described in this section, 2.3, corresponds to specific evaluation metrics in Table 2.4b on pages 18 and 19.

2.3.1 CULTURAL

Cultural Capacity: Risk and Courage

Our consultation process revealed an urgent need to address a lack of investment in our existing artistic infrastructure, based on an open and objective analysis of current practice and prospective development. Strategic planning for succession and sustainability will be a prerequisite for justifying enhanced financial and other investment, measured by:

- ~ An increase in the amount of work considered to be risky, bold or innovative.
- ~ An increase in the range, quality and diversity of our cultural offering.
- ~ An increase in the amount of work which is provocative and energising.

Looking Outward: Europe and Beyond

At the very start of this book we spoke of the need for renewal and strategic investment in the artistic community. Galway 2020 wish to embrace the ECOC as a point of radical departure from a safe traditional path. We want to look outward and be inspired and influenced by the impulses of our European partners and a wider European community:

- ~ An increase in the number of artistic collaborations between Galway and Europe.
- ~ An increase in European audiences who virtually engage with Galway work.
- ~ An increase in the amount of work created in Galway which addresses some of the biggest European and international issues of our time.

A new Culture: Inclusive and Participatory

Fundamental to our bid concept is the wish to move beyond artistic and cultural activity often delivered in a large-scale, consumer-led, touristic context and create a legacy whereby cultural practice is seen as a vital value in a person's everyday life, by:

- ~ An increase in the number of people actively participating in the curation, creation, production and management of cultural events.
- ~ An increase in the number of cross-sectoral, inter-disciplinary collaborations with sectors of society who may never have engaged with culture.
- ~ An increase in the number of people who feel that culture is an integral part of their lives.

Language: Acceptance and Revival

Like many minority languages through Europe, the Irish language is under constant threat. Galway 2020 will use multilingualism as a European norm to promote and encourage the acceptance of the use of many languages in everyday life and more specifically the Irish language. Defining legacies of the bid will include:

- ~ An increase in the number of people who speak Irish in their daily lives.
- ~ An increased appreciation of the positive benefits of multilingualism.
- ~ A decrease in the level of racism towards speakers of languages other than English.

2.3.2 ECONOMIC

Cultural Sustainability: Capacity and Competence

We have spoken of the disparity between the outward presentation of Galway's cultural scene as both vibrant and thriving, and the reality of the fragile and under resourced ecosystem in which it exists.

Facilitated by Galway's long-term Cultural Strategy, Galway 2020 will be a catalyst for new models of cultural sustainability:

- ~ An increase in the number of artists working in sustainable careers.
- ~ An increase in the number of cultural organisations operating sustainably in Galway.
- ~ An increase in the number of cultural producers/managers/entrepreneurs in Galway.
- ~ An increase in the economic contribution of Galway's creative sectors.

Cultural Infrastructure: Physical and Virtual

While Galway has thrived for decades as a city of 'pop-up culture' in alternative and disused spaces, there is a common acceptance that there is now a real need to develop a cultural infrastructure which is fit for the vision of a flourishing cultural sector and creative industry through:

- ~ The development of a new suite of cultural facilities and creative hubs.
- ~ The development of a new digital infrastructure for the sector.
- ~ The upgrading and revival of existing cultural infrastructure.
- ~ An increased level of private sector involvement in support of cultural objectives.

2.3.3 SOCIAL

Rural/Urban Divide: Renewal and Recovery

We have talked openly about our growing problems of rural depopulation, social decline and a widening gap between our rural and urban communities. We believe the long term legacies of the ECOC title will include:

- ~ An increase in the number of people participating in Cultural activities in rural Galway.
- ~ An increased belief in the power of culture as a driver of social recovery, empowerment and change.
- ~ An increased pride of place and spirit of unity in community.

Migration: Openness and Diversity

While Europe struggles against a wave of closing borders, hearts and minds, Galway is seeking to challenge ambivalence towards difference and diversity. Some of the defining legacies of Galway's bid will include:

- ~ A deeper trust that fairness and friendship are possible between people of diverse cultural backgrounds.
- ~ A more welcoming response and deeper integration for those who arrive seeking refuge on our shores.
- ~ A clear reduction in the incidence of reflexive racism and xenophobia.

Europe: Understanding and Integration

Our peripheral geography, our island disconnection and our familial relationship with the United States have in ways acted as barriers to a deep sense of 'Europeanness' amongst the people of Ireland. We believe a defining legacy of our bid will include:

- ~ The creation of the first generation of Irish people who genuinely see themselves as European.
- ~ The creation of new, real and lasting social and cultural bonds with our European neighbours.
- ~ An increased appreciation and understanding of the culture, heritage, values, traditions and beliefs we share with our European family.

2.4 Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered:

2.4.1 WHO WILL CARRY OUT THE EVALUATION?

Galway has developed a comprehensive monitoring and evaluation framework based on ECOC Policy Group's recommended practice and an additional suite of objectives and performance indicators specific to Galway's bid.

The organisational structure for the impact and monitoring programme will consist of three core components:

- ~ **Lead Organisation** – An independent research team from the world renowned 'Insight Centre for Data Analytics' in the National University of Ireland, Galway will carry out both the monitoring and evaluation as part of the ECOC
- ~ **Data and Legacy Sub Committee** – A sub-committee of the board of Galway 2020 will be established to provide advice and assistance to both the Insight Centre of Data Analytics and the Galway 2020 team but the monitoring structure will be independent of the sub-committee (6.18.7).
- ~ **Galway 2020 Liaison** – An evaluation and monitoring point of contact within the Galway 2020 team will act as the primary liaison between the Insight Centre, the sub-committee and the Galway 2020 team.

An allocation of 1.5% of Galway's overall project funding has been set aside for the implementation of the evaluation and monitoring process. It is the intention of the Insight Centre of Data Analytics to supplement the funding of the monitoring and evaluation programme with monies derived from project-specific industry partnerships and Science Foundation Ireland funding.

2.4.2 OVER WHAT TIME FRAME AND HOW REGULARLY WILL THE EVALUATION BE CARRIED OUT?

Galway is committed to the implementation of a 10 year longitudinal research strategy commencing in January 2017 (-3 years) and running to completion in 2027 (+7 years). After 2027 the monitoring and evaluation framework will be maintained by the body responsible for Galway's long term cultural strategy as an indication of Galway's long term commitment to the legacy of the ECOC (see detailed schedule table 2.4a).

2.4.3 WILL CONCRETE OBJECTIVES AND MILESTONES BETWEEN THE DESIGNATION AND THE YEAR OF THE TITLE BE INCLUDED IN YOUR EVALUATION PLAN?

A preliminary set of objectives have been outlined as part of the evaluation framework table outlined herein (see table 2.4b). The final sign off on these objectives will be completed after an additional period of research and development with relevant stakeholders in the first half of 2017. (See 2.4.4 regarding milestones)

2.4.4 WHAT BASELINE STUDIES OR SURVEYS IF ANY – DO YOU INTEND TO USE?

In the absence of a comprehensive set of baseline studies being available for the proposed range of performance indicators, no specific milestones have been outlined at this stage of our bid. The schedule of proposed activities includes plans to establish a complete set of baseline studies and predictive studies by the end of 2017 to determine reasoned performance milestones which will be included in our evaluation plan.

2.4.5 WHAT SORT OF INFORMATION WILL YOU TRACK AND MONITOR?

The objectives, indicative indicators and proposed sources of data which will be monitored as part of the ECOC monitoring programme are outlined in table 2.4b. Our monitoring framework metrics incorporate those recommended by ECOC and also some that are of unique interest to Galway. The proposed monitoring framework mirrors the predicted long-term impacts outlined in 2.3.

Table 2.4a Proposed Schedule of Activities

Timeline	Activities	Outcomes
January 2017	Commencement Date.	Commencement of Research Programme.
January 2017– June 2017	Consultation & familiarisation with all previous studies and international best practice.	
	Development of research framework in consultation with all relevant stakeholders.	Publically available research framework with outlined Objectives, KPI's & Sources of Data.
	Final sign-off on monitoring framework.	
	Establishment of detailed research methodologies for the collection, dissemination, analysis & review of data.	Reports outlining the research methodologies to adopted.
	Commence data mapping exercise to establish initial framework benchmarks & to identify gaps in data.	
June 2017– December 2017	Establishment of baseline figures.	Formal database of baseline metrics and benchmarks for all objectives.
	Projection/Predictive analysis to establish reasoned performance targets for all key objectives of the bid.	Qualified set of targets & milestones from which to measure the success of the ECOC.
	Establishment of the entire data tracking infrastructure including database structures and API integrations with all known sources of data (3rd party organisations, G2020 mobile application, social media, local authorities etc.)	Real time data tracking infrastructure which will facilitate automated collection of key sources of data.
January 2018– December 2019	Pre-ECOC interim monitoring programme	Database of information on all KPIs being tracked as part of the monitoring study.
December 2019	Pre-ECOC Evaluation Study	Report outlining the final benchmark results before the commencement of the year itself.
	Insight Centre to commence multi-year programme of PhD, masters and undergraduate research.	Full body of academic research around the impact of Galway 2020.
January 2020– December 2020	Intense monitoring of Year Long Activities. Focus on the collation of primary field data and collection of information from existing secondary sources.	
March 2021	Immediate Post-ECOC Evaluation Study.	Report outlining the high level performance indicators of the year itself.
December 2021	Detailed Post-ECOC Evaluation.	Release of detailed post-ECOC study.
January 2022– December 2027	Post-ECOC monitoring of legacy with evaluation reports issued every two years.	
January 2028+	Monitoring & evaluation framework to be maintained by Galway's long term cultural strategy with legacy evaluation reports to be issued in 2030 and 2035.	

Table 2.4b Proposed Objectives

Objectives	Indicative Indicators	Source of Data	
Cultural			
1 Cultural Capacity: Risk and Courage			
1.1	An increase in the amount of work considered to be risky, bold and innovative	Expert Opinions/ Public Perception	Publications/ Surveys
1.2	An increase in the range, quality and diversity of the cultural offering in Galway	Total no. & value of cultural events	Programme/ Surveys
1.3	An increase in the amount of work which is both provocative and energising in nature.	Expert Opinions/ Public Perception	Publications/ Surveys
2 Looking Outward: Europe and Beyond			
2.1	An increase in the number of artistic collaborations between Galway and Europe	No. of collaborations	Programme Database
2.2	An increase in European audiences who virtually engage with Galway work	Size of online audience	VCOC Database
2.3	An increase in the amount of work created in Galway which addresses some of the biggest European and international issues of our time	The number of projects addressing European themes and issues	Programme Database
2.4	An increase in the amount of work which highlights shared aspects of our European culture, heritage and values.	No. and value of projects	Programme Database
3 A New Culture: Inclusive and Participatory			
3.1	An increase in the number of people actively participating in the curation, creation, production and management of cultural events	No. of participants	Surveys Programme Database
3.2	An increase in the number of cross-sectoral, inter disciplinary collaborations with groups outside of cultural sector	No. of collaborations	Programme Database
3.3	An increase in the number of people who feel that culture is an integral part of their lives	Public Perception	Survey
4 Language: Acceptance and Revival			
4.1	An increase in the number of people who speak Irish in their daily lives	No. of Speakers	Central Statistics Office (CSO)
4.2	An increased appreciation of the positive benefits of multilingualism	Public Perception	Surveys
4.3	A decrease in the level of racism towards speakers of languages other than English	No. Reported Incidents	European Network Against Racism (ENAR)
Economic			
5 Cultural Sustainability: Capacity and Competence			
5.1	To increase the number of sustainable jobs available for artists in Galway	No. of jobs	CSO/Surveys
5.2	To increase the number of professional arts organisations operating sustainably in Galway	No. of Organisations	Surveys
5.3	To increase the skills and capacity of local cultural organisations	Self Assessed Skills Level	Organisation Data
5.4	To Increase the GDP of Galway's creative sectors	GDP of Creative Sector	National Statistics
5.5	To Increase the local investment in cultural infrastructure	Value of Investment	Public Authorities
6 Economics: Economic Impact and Tourism			
6.1	To increase the total number of visitors to Galway	No. of visitors	CSO
6.2	To increase the total revenue spent by tourists in Galway	Total Revenue	CSO
6.3	To increase the international awareness of Galway	Awareness level	Survey
Social			
7 Rural/Urban Divide: Renewal and Recovery			
7.1	An increase in the number of people participating in cultural activities in rural Galway	No. of Participants	Surveys
7.2	An increased belief in the power of cultural participation as a driver of social recovery, empowerment and change	Public Sentiment	Surveys
7.3	An increased pride of place and spirit of unity in community	Public Sentiment	Surveys
7.4	Decrease in perceived decay of rural towns & villages	No. of vacant & derelict spaces	Surveys

Objectives		Indicative Indicators	Source of Data
8	Migration: Openness and Diversity		
8.1	A deeper trust that fairness and friendship are possible between people of diverse backgrounds	Public Sentiment	Surveys
8.2	A more welcoming response & deeper integration for those seeking refuge on our shores	Public Perception	Surveys
8.3	A clear reduction in racism and xenophobia in Galway	No. of reported incidents	ENAR
9	Europe: Understanding and Integration		
9.1	The creation of the 1st generation of Irish people who genuinely see themselves as European	Public Opinion	Surveys
9.2	The creation of real and lasting social and cultural bonds with our European neighbours	No. of social & cultural connections	Programme Database Social Media
9.3	An increased appreciation and understanding of the culture, heritage, values, traditions and beliefs we share with our European family	Level of Public Understanding	Surveys
9.4	To increase citizens sense of belonging to a common cultural space	Public Perception	Local Surveys

Innovative Features

The evaluation and monitoring framework proposed is innovative in the following ways:

Semantic Web & API Integrations

In line with Galway's ambitions to become the first truly Virtual Capital of Culture we are proposing a major step change in the manner in which data is collected as part of our evaluation and monitoring programme. The planned methodology will use the power of mobile technologies, semantic technologies, real time API (application program interface) integrations and data analytics to extract real-time insights. The semantically enriched API integrations will compose a central Galway 2020 data cloud which will be open to both citizens and independent researchers alike. It is envisaged that this ambitious plan to create a county wide data collection ecosystem will be one of the defining legacies of the ECOC and Galway's long term cultural strategy.

The proposed policies contained in **3.2.2** Intellectual Property Rights will apply to any rights or obligations arising from the development of algorithms, software or hardware developed in the context of the monitoring and evaluation process.

Galway 2020 Human Stories

As identified in phase one of Galway's bid it is planned to develop a Galway 2020 book of stories, videos, photos and audio recordings that will detail the experience of 365 people across the programme. We feel this story book of human experiences will further complement our metric focused monitoring and evaluation approach and offer citizens across Europe a real insight into how a cultural programme can impact, in a very real way, on people's lives, aspirations and overall confidence.

ECOC Knowledge Network

Galway 2020 will host a 'knowledge sharing' conference with evaluation and monitoring experts from previous ECOC cities in 2018 on the topic of successes, failures and lessons learned as well as the evaluation and monitoring of ECOC's. The goal of the conference will be the sharing of good practice and exchange of intelligence in relation to the delivery of the evaluation and monitoring programme. Galway will also host a conference in 2026, following the completion of our 10 year evaluation process, to assess the long term impacts of the ECOC and to ensure the widest possible dissemination of our learnings amongst other ECOC designated cities.

2.4.6 HOW WILL YOU DEFINE 'SUCCESS'?

For us 'success' will be defined by our ability to meet the objectives outlined in the table above while staying true to the process, visions and ideals outlined in this bid book. The ultimate arbiters of our success will be the citizens of Galway and Europe whose holistic perceptions of success will be defined by the positive and enduring influence of the programme on their lives and the lives of others.

3. EUROPEAN DIMENSION



3.1 Elaborate on the scope and quality of the activities:

- ~ Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens.
- ~ Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes.
- ~ Featuring European artists, cooperation with operators and cities in different countries and transnational partnerships.
- ~ Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

Galway 2020's European Dimension is multi-faceted with most projects containing multiple European strategies of partnership, mentoring, exchange, themes, co-creation and co-production. National and European contexts are seen as complimentary objectives within the bid. The challenges in European society are mirrored closely within Irish society.

Co-operation is the driver of all parts of the programme – whether that be interdisciplinary, intercultural or trans-local. To create personal relationships between artists, academics and activists from Ireland, Iceland, Poland, Wales, Scotland, the United Kingdom, Germany, Sweden and Austria, Galway 2020 organised four days of workshops on the themes of language, landscape and language. Projects including **SEA TAMAGOTCHI** p52, **AISTRIÚ** p52 and **MIDDLE ISLAND** p44 were augmented by creative input from these workshops.

These trans-local personal relationships across Europe build tolerance and understanding and give communities an environment of trust in which to explore, take risks, support, converse, disagree, and crucially sometimes to fail, but ultimately to flourish together. Members of the community-activated **HEADFORD 2020** p69 pilot project within **SMALL TOWNS, BIG IDEAS** p36 reached out to friends, family and old school connections in Lithuania, Finland, Italy, Poland and Spain to find solutions to the daily issues facing small communities. This has culminated in a new local festival. The resulting increased ambition and momentum has created a community full of ideas and the drive to implement a shared vision for what they wish their small town to be. Partnerships with the **European Network for Cultural Centres** and **Europa Nostra** will work in partnership with these communities.

Artists from Scotland, Austria and Germany collaborated with local artists and communities in pilot projects for **AN ARTIST IN EVERY PLACE** p32. Co-curated with UZ Arts (Scotland) of the **InSitu Network**, the projects are across urban and rural locations involving an environmental community group, workplace choirs, and traditional boat builders in partnership with the Marine Institute of Ireland. Galway 2020 intends to be a member of the **InSitu Network** and will work in partnership to create the most significant Irish residency programme of European and local artists ever.

3.1.1 KEY THEMES

The key themes of our bid – Migration, Landscape and Language – are serious priorities on Europe's agenda over the next five years at both institutional and citizen levels.

Migration

With over 24% of Galway's population being foreign born, Galway 2020's lens on European themes is specifically on rural depopulation/repopulation, recognition of cultural diversity, integration, and isolation due to technology and exclusion. For much of Europe and indeed Galway, we are challenged to integrate the refugees currently arriving along the Mediterranean into the daily lives of our cities and towns. The programme contains large to small scale projects where direct community participation in productions is used to provoke debate, and challenge insular thinking.

MIDDLE ISLAND p44 which is a drama set on Inis Meáin and the Island of Corsica shows similarities in the suffering being experienced by different oppressed people. It speaks to local communities about acceptance that they are not isolated in Europe, and explores the varied experiences of migrating people. Ultimately it contributes to the creation of new forms of European culture.

SPIRITUS p45 brings together youth, community and professional orchestras and choirs for mass participation in a musical rebellion to protect openness, participation and shared ritual. It is located in a place which has welcomed a variety of religious faiths for centuries. A smaller number of these voices will then travel to perform in Germany at festivals co-ordinated by Elbipolis Baroque Orchestra.

Language

The acceptance of linguistic diversity within, as well as, across boundaries is a significant European challenge. Many European countries have yet to come to terms with their own internal linguistic diversity. The inclusion of language within projects throughout the programme will be used to promote and encourage the acceptance and use of many languages, combatting the casual racism which many European minority language communities encounter in everyday life. The breaking down of linguistic stereotypes through a new interpretation of the **European Language Passport** by artists, writers, communities and linguists within the **MAKE** p32 strand of **AN ARTIST IN EVERY PLACE** p32. **FAOI RÚN** p35 an artistic strand within **HOPE IT RAINS** p34 will see people encountering words of many languages activated by rain as they appear under their feet throughout the city and county.

Landscape

The long established tradition of Galway's rural and marine landscape as a central character within artists' work will be challenged and disrupted. John Gerrard's **MIRRORED PAVILIONS (2020)** p46 spanning in the fast-flowing River Corrib, rising out of the Connemara landscape and embedded in Santander, harnesses local energy sources to create installations to be witnessed both day and night. **AN ARTIST IN EVERY PLACE** p69 as the largest ever artist residency programme in Ireland will challenge our idea of where and how audiences experience art. However, the creation of a new landscape through Virtual Reality allows for continuing and sustainable growth of Galway's creative industries. **INTERACTION** p39 and **VR STORY STUDIO** p40 are programmes of workshops, masterclasses, mentoring and experimentation in dramatic, visual and audiovisual storytelling in the virtual landscape. They help to create places of innovation, training and technology.

3.1.2 CULTURAL DIVERSITY OF EUROPE

Cultural diversity is the antithesis of cultural uniformity. The strategy Galway 2020 follows is that warm personal connections introduce visiting artists/activists directly into the heart of the community. Institutions provide a framework of support alongside these to demonstrate a truly immersive interaction.

BUA TEANGACHA p52 continues the work of **Ealaín na Gaeltachta**, **Celtic Neighbours** (Wales), **TxalapART** (Basque Country) and **Afuk** (Friesland) bringing together minority language, traditional music, song and voice for a carnival of words.

SRUTH NA TEANGA p45, brings together a new team of 21 European artists from eight countries. Using Gaelic legends, the intercultural team will co-create an immersive site-specific interdisciplinary project. This collaborative decision-making process will enhance and sharpen the European essence in staging, lighting and production while delivering a truly authentic Irish story.

3.1.3 INTERCULTURAL DIALOGUE AND GREATER MUTUAL UNDERSTANDING

Intercultural dialogue and greater mutual understanding lead to the acceptance of the right, the respect and the dignity of being different – creating waves of welcome and acceptance. Our programme is true to the principle that the more we share, the more we learn. Using established European programme models such as Erasmus to promote intercultural dialogue and exchange, we will embrace the experiences of academic, activist and sectoral practitioners. Our cultural programme will allow participants to experience and interact with unfamiliar cultural expressions.

WIRES CROSSED p48 brings together 40 participants from nine community circuses for international workshops, exchange programmes, masterclasses in Belfast, Brussels, Luxembourg, Berlin, Norsberg, Bagneux, Tampere, Bucharest and Afghanistan in a new tight-rope community circus programme. Tight-rope walking requires balance, self-control and courage, it makes us face our fears and trust in ourselves. Each participating community circus will have an extensive outreach and public engagement programme all coming together in 2020 for the world's largest ever tight-rope spectacle across the river Corrib.

INTERACTION p39 brings together local theatre-makers with leading European theatre and technology practitioners to explore human passivity and responsibility in the 21st century. This innovative and risky project takes mentorship and support from **Punchdrunk (UK)**, **Ars Electronia (AT)**, **Platiges (PL)**, **Doodpard (NL)**, **Ontroerend Goed (BE)**, **CREW (BE)** in an experimental laboratory process. The use of sensor/IOT technologies brings passive viewers directly into the medium of co-creating their own theatrical experiences.

TAKE MY SEAT p54 relates the very personal stories of GoBus passengers as they make their way from Dublin Airport and city to Galway and vice versa. From questions such as, what do they do on the bus? Where are they travelling to? When did they make their first journey? We share in their joy and sadness but ultimately understand a little more of the people we sit beside on the bus.

3.1.4 COMMON ASPECTS OF EUROPEAN CULTURES, INTEGRATION AND THEMES

We understand the phrase 'common aspects of European cultures, heritage and history' to mean our shared experiences, feelings, traditions or beliefs – that you don't feel like a stranger in another place.

MONUMENT p47 connects stone monuments on European small islands from Aran to Orkney, Gavrinis, Pantellaria and Malta for a new international exhibition. The elements of the exhibition will be co-created through archaeology, architecture, craft and design, construction and sustainability.

THEN AND NOW p33 examines the history of Imperialism and how colonialism continues to shape our current condition using the symbol of English rule, the Big House. Leading national and international artists challenge our vision of our collective histories, its contradictions and complexities.

SEA TAMAGOTCHI p52 collects the words of coastal communities in Connemara, Galicia and the Sami Territories. Words in minority languages which describe similar ways of life, shared common challenges, climatic events, isolation and perseverance, show us that European life close to the power of the sea is all too familiar.

We understand 'European Integration' as the development of a European identity, the acknowledgement of a shared value system based on democracy, human rights and law.

NORTHERN PERIPHERY – TALENT CAMPUS p56 sees young European documentary makers examine and create short documentaries on regional communities across Europe, exploring themes of rural isolation, language, ageing populations and integration of new communities. The workshop and mentoring programme will see leading European documentary makers work alongside trainers, academics and community leaders.

CROSSING THE LINES p55 places main-stream training opportunities for actors currently working in special training programmes for artists with intellectual disability. This pan European programme will heighten awareness of professional theatre by people with intellectual disability.

3.1.5 EUROPEAN ARTISTS, OPERATORS, CITIES AND TRANSNATIONAL PARTNERSHIPS

ECOC is the catalyst to ensure Galway's cultural producers look beyond their own boundaries to learn, co-create and co-operate with European artists and cultural operations.

A key component of our programme was the inclusion of European partnerships from the very outset. The specific partnership details are found within the individual project information of the cultural programme. (4.2)

SMALL TOWNS, BIG IDEAS p36 involves the **European Network of Cultural Centres (ENCC)**, **Europa Nostra** and the **eNtopia** programme to support capacity building within rural communities, connecting them trans-locally within their networks.

WINDOW ON THE WORLD p38 programme is supported through partnership, co-creation and co-operation with world technology leaders such as **Ars Electronica (Austria)**, **MIT Media Lab (USA)**, **Sundance Institute (USA)**, **UNESCO Cities of Media Arts in York (UK)**, **Lyon (FR)** and **Linz (AT)** with **UNESCO Cities of Film in Bradford (UK)** and **Rome (IT)**.

AN ARTIST IN EVERY PLACE p32 will benefit from membership of European networks such as **InSitu**, Europe's largest network of publicly engaged art.

International conferences which will be hosted as part of Galway 2020 include the **International Federation for Theatre Research (IFTR)** and **Annual International Conference of Business and Professional Women** in 2019.

Fresh Street #3, the Circostrada European Network congress of Street Arts, will be hosted in Galway in June 2019.

ENCORE, the environmental conference of the Regions of Europe, will be held in Galway in 2020.

ECOC is the catalyst to ensure Galway's cultural producers look beyond their own boundaries to learn, co-create and co-operate with European artists and cultural operations.

3.2 Can you explain your strategy to attract the interest of a broad European and International Public?

3.2.1 STRATEGY

Our primary focus will be on providing opportunities for citizens across Europe to remotely experience and participate in Galway 2020 in their own countries, supplemented by more conventional initiatives to attract European audiences to come to Galway. This outward looking participation strategy has been built on three main pillars of activities which will seek to bring Galway 2020 to Europe and beyond

- ~ Virtual Capital of Culture
- ~ Travelling Events – Dul Amach (Go Out)
- ~ Diaspora and Community Hospitality
 - Tar Isteach (Come In)

Fundamental to our strategy is the belief that for Galway 2020 to truly have an impact on the defining European issues of our time and for our programme to genuinely Make Waves across Europe we must empower mass remote participation by citizens across Europe who are not able to travel to Galway.

3.2.2 VIRTUAL CAPITAL OF CULTURE

Our vision is to empower as many of Europe's 500m citizens as possible to remotely experience, participate and connect with Galway's programme, in virtually immersive worlds.

Galway aims to build on its status as the largest ever digital capital of culture by running the first fully Virtual Capital of Culture. Our goal is to revolutionize the way in which people remotely experience and participate in cultural events by exploring emerging possibilities of infinitely connected virtual worlds and shared states of complete immersion, agency and presence.

Mixed Reality Teleoperations

Galway will work alongside project partners MIT Media Lab and Ars Electronica to develop the world's first linked network of virtually immersive, multi-user environments (20m x 20m cubes) in seven cities across the globe including Tokyo, Dubai, New York, Linz, Galway, Boston and Shanghai. European and international audiences will share the same mixed reality spaces (virtual and physical) and will be able to see, feel, hear, touch and interact with each other in new virtualized worlds as if they were in the same physical space. These effective virtual teleportation's will seek to transform the way citizens across the globe collectively experience cultural events together.

360' Virtual Reality Broadcasting

Galway has partnered with eight out of the world's top ten virtual reality content agencies including Jaunt VR, Unitg VR and Visualise VR to become the first European Capital of Culture to broadcast all events and activities in live 360' virtual reality. Citizens from across Europe will be able to fully immerse themselves in live events and performances which are taking place in Galway. Stereoscopic video and three dimensional sound will empower full 360' visual and omni directional audio immersion allowing citizens to look around the live event in any direction as if they themselves were at the event.

Real Time Holoportations

Galway 2020 will work alongside project partners Musion and Smirvirtua to use emerging hologram mediums and augmented reality technologies to enable live holographic projections of events occurring in Galway to be experienced around the world. Holoportation is a new type of 3D capture technology that allows high-quality 3D models of people to be reconstructed, compressed and transmitted anywhere in the world in real time. When combined with augmented reality displays this technology will allow citizens across Europe remotely experience artistic performances and events which are happening in Galway in their own place.

Participate Anywhere in the World

Working alongside our project partners at MIT Media Lab and the Ars Electronica Future Lab, Galway 2020 is seeking to move beyond the concept of passive audiences by empowering remote audiences around the world with the dramatic discretion to dictate aspects of live performances from their own homes. Sensor/IOT technologies, mobile technologies, interactive gaming and immersive virtual mediums (VR/AR/Holo) will be used to connect European audiences with the experience of other people, non-human objects and space in ways never previously deemed possible.

Digital & Citizen Broadcasting

In addition to the use of emerging virtual reality, augmented reality and mixed reality mediums, a conventional programme of digital broadcasting will be run across our entire programme. Galway 2020 will establish a 'live broadcasting' and a 'Video on Demand' platform which will be used to stream projects, events and activities across web and mobile channels.

Galway has developed an ambitious Europe-wide programme of citizen broadcasting which will involve citizens and artists across Europe reporting on some of the defining issues of our time through the lens of their own local context and personal experiences.

A Virtual Programme

Inspired by the vision of creating a programme that can be experienced by audiences from anywhere in the world, nearly 60% of the projects in Galway's programme are entirely digital in nature or will have a significant digital existence. Projects including **LATITUDE-LONGITUDE** p33, **CUBE CONNECTED CITIES** p39 and **VR STORY STUDIO** p40 will produce artistic experiences which can be experienced from anywhere in the world, re-inventing conventional notions of physical exhibitions and walled infrastructure.

This digital element has been designed into each project from the outset and will be interwoven throughout the entire programme. A full strand of projects within the artistic programme entitled **WINDOW ON THE WORLD** p38 will use emerging technologies and virtual mediums as new forms of artistic expression in their own right to immerse people in entirely new artistic experiences, tell stories in completely new ways and look at the world from entirely new perspectives.

Example Projects	Sample Virtual Components
Cube Connected Cities	Mixed Reality Artistic Experiences
County of Screens	Augmented Reality Film Tours
(un)Inhabitants	Holographic Projections
interAction	Pervasive Media/IOT and Immersive Mediums
VR Story Studio	Virtual Reality Film Making
Middle Island	360° Virtual Reality Broadcasting
Longitude-Latitude	Virtual Reality Visual Arts Festival
Immersive Classroom	Classroom Coding & Virtual/Augmented Reality Art

Intellectual Property Rights

It is recognised that in developing our Virtual Capital of Culture (and the monitoring and evaluation process at 2.4) various issues concerning intellectual property rights and obligations may arise as well as data protection issues. Galway 2020 will employ the highest standards in ensuring that licensing and other arrangements for the use of pre-existing software will be adhered to. In the event that Galway 2020 creates or contributes to the creation of new, and potentially valuable, algorithms, appropriate steps will be taken to register and protect such investment. Galway 2020 will apply any income stream that might arise from such exploitation of rights, towards the aims and objectives of the Cultural Strategy. Data Protection legislation in Ireland and in Europe will be fully respected.

Training

The delivery of the Virtual Capital of Culture on an international platform(s) will require a significant engagement of specialist personnel and the VCOC section in the organisational structure (6.18) will have responsibility for outsourcing and /or training the required staff.

3.2.3 DIASPORA AND HOSPITALITY

Tribal Gathering

Our vision is to mobilise the Galway and Irish diaspora around the world, in particular those in the USA, Canada and throughout Europe, to self-organise their own 'tribal gatherings' in overseas communities worldwide.

As a country of migrants, Ireland has an estimated diaspora of over 70 million people living around the world (14 times greater than the population of Ireland). Galway 2020 has partnered with Ireland's largest diaspora organisation 'Ireland Reaching Out' to develop The Tribal Gathering initiative which will aim to mobilise the Galway and Irish Diaspora abroad. These Tribal Gatherings, events and cultural activities will be organised in Irish migrant communities across the world through close collaboration with the Irish Embassies Network, Irish Abroad Network and a network of Galway ambassadorial teams around the world.

The Tribal Gathering will not be a single event but will provide an umbrella framework for activities varying from cultural events, clan gatherings and townland festivals.

The project will be delivered by a dedicated team at 'Ireland Reaching Out' alongside a network of 500 Ireland Reaching Out volunteers across the country. Ireland Reaching Out is Ireland's dedicated national database for the Diaspora which has direct communications to over 10 million people across the world.

Tar Isteach (Come In)

Our vision is to attract the interest of a broad European and International audience by providing an unprecedented level of community hospitality and personalised immersion in Irish culture.

Ireland has a long and proud tradition of inviting international visitors to stay as guests in our communities. As hosts of the Special Olympics in 2003, our Host Towns programme saw 350,000 visitors from all over the world staying as guests in family homes around the country. Galway 2020 wishes to build upon Ireland's reputation as the land of a 100,000 welcomes – 'Céad Míle Fáilte' – and to continue this tradition of community hospitality by inviting people from around the world to 'Tar Isteach' or 'Come Inside' as our guests.

A core feature of the 'Tar Isteach' host programme will be the promotion of reciprocated culture swaps between our host ambassadors and guests. Visitors to our shores will be invited to

- ~ Stay as guests in our family homes 'Tar Isteach'
- ~ Learn and exchange aspects of our shared European culture e.g. Dance, Language, Music
- ~ Socialise with locals e.g. 'Have a pint', Traditional Music Session.

The initiative will be modelled upon moneyless versions of modern house sharing technologies such as AirBnB and Home Exchange. This initiative will allow visitors to Galway to delve into the rich layers and idiosyncrasies of local culture that are not easily accessible but appeal greatly to the more adventurous and culturally curious. Take a street art tour, jump straight into the local gaming scene or attend a Gaelic hurling match with a lifelong fan. This will strengthen the absorption capacity for visitors as detailed in 5.4.

3.2.4 TRAVELLING PROJECTS – 'DUL AMACH' (GO OUT)

Our vision is that citizens across Europe will be able to experience first-hand Galway 2020 events and activities which physically travel to locations around Europe

While Galway has ambitious plans to empower as many of Europe's 500m citizens to remotely experience its programme through virtual or digital means, this will never beat the magic of physically experiencing live events and performances first hand. It is with this in mind that Galway has designed an ambitious programme of projects which will 'Dul Amach (Go out)' and travel to locations around Europe. Some examples include:

MIRRORED PAVILIONS 2020 p46 Santander Mirrored Pavilions will see the creation of three new interactive sculptures throughout Europe. These reflective 100 metre pavilions will blend into the landscapes of Galway, Connemara and Santander.

MIDDLE ISLAND p44 Corsica Middle Island is a theatre production which will tell the story of Mary's life after the death of her son, Jesus. The project will start on the island of Corsica before travelling to an island off the coast of Galway (Inis Meáin).

GOVERN DANCE p53 Bucharest, London Govern Dance will explore new ways of working in a world of connected networks, open data and geographically mobile populations, with residencies and exchanges taking place in Bucharest and London.

SEA TAMAGOTCHI p52 Galicia, Basque Country and Sámi Territories

Sea Tamagotchi is a pedal-powered harvester and redistributor of endangered seaside words and place-names which will travel along the ocean frontiers of Galway, Galicia, Basque Country and the Sámi Territories.

(UN)INHABITANTS p40 Sardinia, Malmo, Glasgow

Using holographic projections (un)Inhabitants will gradually re-people the bustling streets of Galway, Sardinia, Malmo and Glasgow with its forgotten, overlooked and 'missed' persons.

MONUMENT p47 nine Countries

Monument will showcase the most impressive and beautiful stone monuments from small islands across Europe including Islands in Scotland, Sweden, Denmark, Wales, United Kingdom, France, Spain, Italy and Malta.

3.3 To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

As mentioned in 1.1.3, the experience and planning of other ECOCs was an important part of the framing of our public engagement process and continues to be an inspiration for us.

Galway 2020 has progressed its links with the cultural programme and team of Rijeka 2020 with numerous discussions on our shared themes. A programme for sustainable communities is shared between 27 Neighbourhoods (Rijeka 2020) and **SMALL TOWNS, BIG IDEAS** p36 in our programme. Both cities will collaborate on continuing artist development, exchange and residency programme through **AN ARTIST IN EVERY PLACE** p32. **THE IMMERSIVE CLASSROOM** p59 new immersive digital technology programme for teachers will see schools in Rijeka participating in its online environment. Individual artists from Rijeka will participate in **PROJECT BAA BAA** p51, **ARIAL SPARKS** p33 and **WIRES CROSSED** p48.

Galway 2020 has deepened its connection to the cultural programme and programme teams of San Sebastian (E), Leeuwarden (NL), Matera (IT), Plovdiv (BG) and Valetta (MT). These cities will partner with Galway 2020 in our flagship projects, **AN ARTIST IN EVERY PLACE** p32, **SMALL TOWNS, BIG IDEAS** p36, **HOPE IT RAINS** p34 and in some elements of **WINDOW ON THE WORLD** p38. Participation in meetings for ECOC designated and candidate cities by networks such as InSitu, Edgeryders and IETM assist in building strong personal connections to the teams and their programmes. These connections provide access to invaluable local knowledge on co-producing partners, artists working within specific practices relevant to Galway 2020's themes and shared objectives.

Candidate cities such as Bucharest, Timisoara, Cluj-Napoca, Elefesis and Kalamata regularly share information with Galway on project development and mechanisms on how to engage local communities. Through this shared communication, cultural integration and knowledge of each other's cities have already taken place and are part of the steady building blocks which will be used in the coming years to develop and co-create meaningful programmes of exchange.

The pattern of cross-over and convergence of projects in the cultural programmes of these European cities can be seen in Galway's projects. Shared themes of rural development, sustainable communities, depopulation and migration, minority languages, integration, support for continued development of the creative industries, artists exchange and residency programmes all resonate deeply within projects.

Galway's practice is based on the principle that the more you share, the more you learn. We propose to host a meeting in the years 2018 and again in 2025, of ECOCs past, present and future to advise and participate in the preparation, monitoring and evaluation process (see 2.4).

Links with previous ECOC cities are found within the connection to Linz as a fellow member of the UNESCO Creative Cities Network and with Ars Electronica through strong partnership in the **WINDOW ON THE WORLD** p38 programme.

Ireland's participation in the Tosta project in Donostia/San Sebastian 2016 and Galway 2020's partnership in LWD18's Home of Languages has progressed to the shared co-development of **BUA TEANGACHA - GIFT OF LANGUAGE** p52, a carnival of minority languages through voice, song and music.

Confirmed participation in projects and partnerships of ECOC cities are detailed in the information for individual projects.

Map of European Partners, Tour Destinations and ECOCs



4. CULTURAL & ARTISTIC CONTENT



4.1 What is the artistic vision and strategy for the cultural programme for the year?

4.1.1 OUR ARTISTIC VISION

The artistic vision for our cultural programme is that it will be authentically of Galway, while being presented through a European lens and supported by partners and collaborators in Europe and beyond.

It showcases our cultural heritage, our people's identity, how we imagine ourselves as Irish Europeans and how we embrace challenge and risk. It will also illustrate the extraordinary ambition, creativity and deliverability that Galway can achieve and which it has been achieving in terms of major international cultural events and festivals for many years. Our vision is to make waves and to place culture at the heart of what it means to be in and of Galway. It will inspire people to 'love where they live' and to 'live where they love' be they fifth or sixth generation Irish or newly arrived from Europe, Africa, the Middle East, North America or Australia. We are positioned on the edge of Europe and looking West to America; our vision is that our cultural programme will have both an edge to challenge the status quo and a centrality showcasing international quality and crucially, will have a WOW! factor that will attract new eyes to Galway both in person and in a virtual context.

4.1.2 INCLUSION AND CAPACITY BUILDING

The artistic vision for the programme, inspired entirely by the possibility of Galway being the ECOC 2020 for Ireland, reflects the process by which it was generated. It is true to the diverse range of people, organisations, communities and sectors that informed the projects that will be delivered across the years of the designation. At the heart of the vision is inclusion. Inclusion in the sense that Galway City and County and its people will work in harmony to present an authentic cultural expression to Europe while being open and receptive to the influences and impulses that the European partners bring to the range of projects we have.

For the first time in a long time, the feeling of cultural stasis that has permeated the sector in Galway for some years (compounded by biting austerity and large cuts to Ireland's culture budgets) can be redressed. The combination of the high level artistic expertise and achievement of existing cultural organisations (Druid, Galway International Arts Festival, Macnas, Galway Film Fleadh, Branar), the ambition and courage of independent artists and cultural producers (Tulca Visual Arts Festival, Galway Community Circus, artists Louise Manifold, Máiréad Ni Chronáin) and the commissioning of international works (NVA Glasgow, Susan Philipz, Mathieu Kleyebe Abbonenc) will be harnessed to build a strong and credible framework of deliverability and capacity building.

4.1.3 SUPPORTING AMBITION

We have strategically conflated some projects that were emerging from the same core idea to form one strong and compelling project. This has encouraged artists to work together where they previously had intended to work alone. A huge revelation for us was the extraordinary ambition of many local artists and organisations who presented project ideas which, under intensive development and interrogation, evolved into multi-stranded programmes comprising a suite of complementary projects. A prime example of this is **HOPE IT RAINS** p34 led by Galway artist, Rionach Ní Néill who is best known as a dancer and choreographer but whose academic past was in urban geography. She developed a project that aims to change our (and our European neighbours') attitude to the unpredictable weather in Ireland where, typically, it rains 225 days of the year in the West. This will be achieved through project strands engaging with playground design, green infrastructure, water management, renewable energy, landscape and heritage – all common European themes. She brings to the project German, Swedish and French collaborators, academics and urban planners.

The analysis of our programme, as it was emerging, has informed our strategy. We identified four Flagship programmes that are thematically linked and when combined, have the capacity to deliver significant legacy and cultural capacity in Galway and a series of strong European collaborations. Three of these programmes have emerged through our consultation process – **SMALL TOWNS, BIG IDEAS** p36, **AN ARTIST IN EVERY PLACE** p32 and the aforementioned **HOPE IT RAINS** p34, and the fourth, **WINDOW ON THE WORLD** p38 is a clear example of the energy, innovation and experimentation that exists in the creative industries and the younger artistic community in Galway. Each of these four is a multi-annual programme which will run from 2017 to 2020 and, in fact, in three of the four cases, we adopted a strategy to pilot the projects so that we could interrogate the feasibility and the level of interest within the cultural community in Galway and among potential European collaborators. We have learned from this process and are now certain that these three programmes have the potential for enormous impact in terms of legacy, cultural capacity building, a clear connection with the Cultural Strategy, career sustainability and integration across sectors e.g. business, agriculture, science, urban planning and community development. We believe our vision and strategy illustrate a compelling cultural offering across performance, public engagement, visual arts, community interventions, national and international collaborations, street spectacle and smaller contemplative moments. The vision reflects our concept of *Making Waves* strategically delivers on our themes of migration (rural/urban depopulation), landscape and language.

4.2 Describe the structure of the cultural programme including the range and diversity of the activities/main events that will mark the year. For each one please supply the following information date and place, project partners, financing.

The cultural programme is structured around the concept of *Making Waves* – a bold and fearless pursuit of creative excellence and cultural integrity. *Making Waves* encapsulates our motivations for bidding to be ECOC and allows us to be courageous and disruptive, but also to joyfully celebrate our unique cultural heritage in collaboration with a wide range of European partners and audiences. We know that our programme is relevant, will make an impact and will ultimately lead to long-term relationships, collaborations and exchanges between Irish cities, including those in the ECOC bidding process, and European partners with whom we will work.

4.2.1 CULTURAL PROGRAMME STRUCTURE

The structure of the Galway 2020 programme comprises Four Flagship Programmes complemented by a suite of vibrant, challenging and ambitious projects, under four distinct headings.

4.2.2 FLAGSHIP PROGRAMMES

A number of project proposals that emerged in Phase I were so compelling and creative it was obvious they were not stand-alone projects but were, in fact, multi-faceted programmes. The many projects comprising these programmes will allow us to reach into the core of our communities and create waves from the inside out. We call these our four Flagship Programmes. They are deliberately constructed around issues, concerns and areas of great interest that pre-occupy us on a local, trans-local, national, European and international level. We have harnessed the energies of our communities, our artists, their European partners, institutions, organisations, and independent producers to build our Flagships, three of which we have already launched with pilot projects in June and July 2016. So, what are these projects and why will they disrupt and inspire change?

4.2.3 PROJECT SUITES

We have developed an extremely strong and well-considered set of project suites to complement our four over-arching Flagship Programmes – namely, **LAUNCHING AND LANDING** p41, **WEIGH ANCHOR** p42, **SHIP TO SHORE** p51 and **FORWARD MOTION** p58. Each of these suites, and the projects housed therein, are described in detail after the Flagship programmes.

4.2.4 STRUCTURE OF PROGRAMME

FLAGSHIPS PROGRAMMES

AN ARTIST IN EVERY PLACE p32

HOPE IT RAINS p34

SMALL TOWNS, BIG IDEAS p36

WINDOW ON THE WORLD p38

LAUNCHING AND LANDING

p41

CO-CREATED LAUNCHING EVENT February

AURORA WEST December

WEIGH ANCHOR

p42

GILGAMESH p43

MIDDLE ISLAND p44

SPIRITUS p45

SRUTH NA TEANGA – FLOW OF LANGUAGE p45

JOHN GERRARD – MIRRORED PAVILIONS (2020) p46

MONUMENT p47

PROMISED PARADISES p47

WIRES CROSSED: A BALANCING ACT FOR EUROPE p48

GALWAY GHOST TRAIN p49

SHIP TO SHORE

p51

PROJECT BAA BAA! p51

AISTRIÚ: CROSSING TERRITORIES p52

BUA TEANGACHA: THE GIFT OF TONGUES p52

SEA TAMAGOTCHI p52

CELLISSIMO p53

SONGS FROM AND OPEN ROAD p53

GOVERN DANCE: THE NEW WAVE p53

KITCHEN ISLAND DANCES p54

TAKE MY SEAT p54

TRIBES: THE PRIDE OF THE PARISH p55

CROSSING THE LINES p55

EYE ON THE EDGE p55

LIVE FEED p56

NORTHERN PERIPHERIES p56

PERIPHERAL VISION p56

VOYAGE AND TRANSLATION p57

WEST WORDS p57

FORWARD MOTION

p58

HY BRASIL p58

SYM-PHONIC WAVES p59

THE IMMERSIVE CLASSROOM p59

National University of Ireland, Galway p60

Galway Mayo Institute of Technology p60



AN ARTIST IN EVERY PLACE

Galway 2020, UZ Arts, Tulca Festival of Visual Arts,
CREATE National Development Agency for Collaborative Arts

Galway intends for this to be the most significant programme of artist residencies and engagements in Ireland. We aim to have an Artist in Every Place and to create opportunities for artists to develop interesting, new and sustainable practice in Galway and across Europe. It will work on the principle that high-quality arts projects can be based anywhere, in our towns, villages, in our city, on farms, in schools and that networking across borders can occur from anywhere in Europe. The Programme will draw on a shared cultural heritage and will have three distinct complementary and interconnected strands – *Make, Connect, Commission*. It opens Irish and Galway artists up to European influences and exchanges and will address the professional isolation that many artists here and in Europe experience. Over four years we will invade, occupy and inhabit everyday places and spaces through cultural activity and installations that will, beyond 2020, provoke Galwegians and visitors alike not only to see, but to expect to see, art and artists in every place in Galway.

National Partners CREATE – national organisation for collaborative arts, The Marine Institute, Galway City and County Council (Cultural Strategy), Tulca Festival of Visual Arts, Visual Arts Ireland, nine Local Authority Partnerships, School of Languages, Literature and Cultures in NUI Galway, Office of Public Works, Embassy of France, Ireland, Kerlin Gallery, Portumna Castle, Community Radio Association

European Partners InSitu, European network of Public Art Practice; Rijeka 2020, Leeuwarden 2018, Lisson Gallery, London (UK)

Time 2016 three pilots
2017–2020 *Make*: open calls and invitations via UzArts/InSitu
2018–2020 *Connect*: series of residencies and exchanges
2019–2020 *Commissions* incl. *Then and Now* April/May 2019
2021–Major international Symposium and Evaluation

Location Throughout Galway City and County incl. Athenry, Gort, Portumna, Ballinasloe, Headford, Clifden, Ballygar, City locations including woodlands and parks, factories, hospitals, schools – EVERY PLACE.

Produced by Galway 2020 in association with UZ Arts, Tulca, CREATE

MAKE – PUBLICALLY ENGAGED PRACTICE CURATED BY UZ ARTS, UK

Artists programmed for the project will be drawn from all art forms. At its centre, is the ambition to have artists living and working in every part of our community, co-creating projects with members of the public and making works that respond to our people and our communities. UZ Arts (Glasgow) will collaborate with InSitu programming projects ranging from the intimate to the large scale. Several projects will involve significant levels of citizen engagement. International artists drawn from the InSitu network will collaborate with Irish artists and Irish artists will also lead out on projects. A symposium in 2021 will investigate developments in publically engaged practice across Europe and report upon *An Artist in Every Place* as a key programme in developing this area of work. Galway 2020 has been invited to join the InSitu Platform network and through this programme will access the InSitu ACT, co-operation programme to co-produce pan-European projects. Galway 2020 has already piloted three *Artist in Every Place* projects with UZArts (June/July 2016) in the City (Merlin Woods – artist open call) and the County (Kinvara, Oranmore). This programme is compatible with the concept of publically engaged art that is embedded in the Galway Cultural Strategy 2016–2025.

CHANGING WAVES working with Galway University Hospitals Arts Trust artists will make waves of change by transforming the internal landscape of hospital waiting areas and public spaces.

EUROPEAN LANGUAGE PASSPORT Linguists, artists and writers will create a community-inspired, fun and practical Language Passport using the Council of Europe's Common European Framework of References for Languages (CEFR). The development of the passport with local communities will ask them to assess and appreciate their own language skills, find innovative and fun ways to encourage and promote minority languages including Irish.

CONNECT – ARTISTS TO ARTISTS CURATED BY TULCA

This programme is designed to provide knowledge, resources and opportunities for artists to engage internationally. It aims to create relationships and start artistic dialogue between Galway and Europe. There is a disconnection among European artists due to migration, different languages and landscapes but, through a shared cultural heritage, we aim to develop a programme of residencies, discussions and exhibitions that connect Artists to Artists across Europe.

ARIAL SPARKS led by Louise Manifold – takes as its inspiration the opening of the transatlantic radio station in Clifden, Co. Galway in 1907 and celebrates the ship to shore work of Guglielmo Marconi, whose mother was Irish. Louise Manifold will be in residence on the Marine Institute's Galway based Celtic Explorer Research vessel, and on a 20 day research expedition will develop the framework and brief for eight Irish and European artists. to create a six part series of experimental oceanic/coastal radio broadcasts.

LONGITUDE-LATITUDE Festival of Visual Art will explore the concept of borderless virtual worlds through the human lens of migration, displacement and dislocated sense of place. A European curatorial collective of artists, designers and technologists will explore the concept of borderless geographies marked by culture and imagination. The Tulca festival in October 2020 in Galway will create a virtual gateway to the City of Rijeka in 2020 using emerging virtual reality mediums to remove physical borders and empower untethered imaginations.

COMMISSIONING; SPACE, PLACE & PUBLIC REALM CURATORS: VARIOUS

Site specific commissions, through limited calls and invitation in 2018, 2019 and 2020 that interrogate our relationship with our land and with our language and the inter-connectedness of both. We are an Island, we are on the periphery, we are both a rural and lonely landscape and a hip and young city. These commissions will explore our relationship through large scale commissions that interrogate our place, our identity and our language.

THEN AND NOW Mary Cremin, Curator Artists: Alice Maher (IE), Ursula Burke (N. Irl), Willie O'Doherty, artist Megs Morley and Tom Flanagan (IE), John Akromah (GH/UK), Mathieu Kleyebe Abonnenc (FR).

The architecture of Galway's colonial past is prevalent throughout the countryside in its Big Houses – they loom large in the landscape and often inform how we understand our past. Working with leading Southern and Northern Irish, African and European artists, this commission will examine how colonialism continues to shape our current condition and how it has affected our landscape and our language.

HOPE IT RAINS

Galway 2020, Ríonach Ní Néill, Curator

**Our landscape is changing,
climate change matters.
Water management –
both excess and absence
– is a global concern.**



In Galway we experience a great deal of wet weather and frequently experience severe flooding in the South and East of the county. On the other hand some European neighbours have recently (June/July 2015) experienced severe heatwaves and drought. This programme, imagined and led by an inspirational Galway based artist, will invite people to collaborate and create weather-proof projects that inspire wet weather activity and innovative design for rural and urban locations. We need to build climate resilience through engaging people in planning for, and adapting to, climate change. Galway's climate and landscape has huge potential for clean energy. Bad weather in Ireland contributes to our increasing levels of obesity, particularly among children, and decreasing levels of physical and communal activity, which also adversely affect mental health. We need a different approach. And we need some fun doing it. In parts of the West of Ireland it can rain up to 225 days of the year. Using the three principles of Exchange – Play – Change, *Hope It Rains* aims to effect a cultural change in our relationship with Galway's weather, so that, by 2020, Galway will be the place to come to because it rains – and blows. We will connect experts in art, design, sport and science with citizen inventors/makers to create a multi-year programme of projects to make Galway's people and places more weather and climate resilient, building weather-proofing into the whole Galway 2020 programme. Programme strands will include:

Weather-proof Play

RAIN PLAYGROUNDS by 2020, 40 of Galway's 63 playgrounds will be more weatherproof and weather-interactive, by introducing at least one element to enable outdoor play, physical activity and social interaction year-round. A pilot project is underway with children in five schools in the city and county and will be presented at the playground on Inis Oirr in early July.

FAOI RÚN the creation of words that will only appear in the rain – a co-project with *Small Towns, Big Ideas* celebrating the diverse languages of the different communities in Galway, including Irish.

Green Infrastructure/ Water Management

FROM SKY TO SOIL THROUGH SONG a rain-propelled musical kinetic drainpipe system harvesting water for a living wall/green harvest system for urban malls/retail warehouses thus addressing the common problems of the strip-malls surrounding European towns and cities by countering traffic, noise and air pollution, improving air quality, while reinforcing the importance of water management for sustainable harvests.

FLOOD AND COASTAL DEFENCES

how can they be built in Galway with, for example, a retaining sea wall that could manifest as a tidal organ (e.g. Croatia's *Zadar sea organ*, Blackpool's *High Tide Organ*).

Renewable Energy & Technology

WIND-FARM ORCHESTRA and **GAEL-FORCE SYMPHONY** a collaboration between designers, musicians, Men's Sheds and the public to build wind-powered melodic musical instruments, integrated into Wind Farms at Spideal/Moycullen, transforming the wind-farm site into a kinetic musical sculpture.

Landscape & Heritage

TURAS CHONAMARA South Conamara's coast-line is necklaced by tobair (holy wells), each with its own journeys and traditions, and the natural landscape is explained by mythological stories. Following the coastal pathways of Slí Chonamara from tobar to tobar, we will reawaken ancient traditions associated with Holy to reconnect us with our land and sea and highlight a shared cultural heritage evident in Ireland and Britain, particularly Scotland and Wales.

National Partners Marine Institute, Ryan Institute at National University of Ireland, Galway, Easkey Britton & Humans of the Sea (surfer), Barry Christie, Embassy of France, Ireland, Engineering Department, National University of Ireland, Galway, Engineering Department, Galway Mayo Institute of Technology, Galway City Museum, 091 Makers Labs, Design Climate

European Partners

Straandbeest/Theo Jansen(NL), Natalie Jeremiejenko(AU) Pierre Sauvegeot, Les Lieux Publiques, Marseilles(FR), Anuradha Mathur & Dilip da Cunha(IN), University of Sweden, Malmo, Landscape Architecture Department(SE)

Time 2016 playground and weather proofing pilot 2017–2020: planning, design, commissioning, installations, delivery and documentation

Location Galway City and County: coastal and in-land, urban and rural (playgrounds, flood defences, public events)

Produced by Galway 2020

Rural Ireland was built on community, neighbourliness, family and, in many cases, the support of the church in the locality. This has all changed...



SMALL TOWNS, BIG IDEAS

Galway 2020 with 20 towns, villages in Galway

Sunday morning church is no longer the meeting place where community activity and engagement is planned. Families are coping with losing their young people to emigration and new communities are moving to small towns and villages and trying to make sense of how rural Ireland works. *Small Towns, Big Ideas* aims to re-introduce the spirit of collective action – Meitheal, an old Irish tradition – back to our towns and villages but in a contemporary, relevant and European context. We will activate European connections in our towns and villages by celebrating European culture and will strengthen local cultural confidence through meaningful programming. We have partnered with Europa Nostra who ultimately believe that smaller communities must be supported as a significant part of our common European heritage and as a vital resource for sustainable living and development. Our small communities see the value of interconnection and are driven by the power of belonging to a place with a rich cultural heritage and a desire to share its qualities with other European communities. This multi-annual programme will respond to the Big Ideas coming out of the towns and villages and, to date, we know they will include the following projects:

EDIBLE TOWNS AND VILLAGES – we will turn our towns into edible landscapes in partnership with the European Region of Gastronomy, Galway (2018). The project will see our communities, villages and towns transformed into edible landscapes. Vertical gardens will emerge from the ground up, community gardens, fruit trees and herbs will line the streets, schools will have their own gardens and housing estates will grow their own fruit and vegetables. A pilot project with the town of Athenry took place in June 2016 where the town worked together to create Ireland's first edible town, reconnecting our people to the land.

A PLACE GOES WILD will help make the city and county of Galway into a place that has renewed its traditional connection with the land. It will be a place where children learn to honour all aspects of the natural world, through inspiration and imaginative connection with the land. Workshops, schools projects and residencies will all explore the unique landscapes of both the West and the East of Galway county and into the City itself.

COUNTY OF SCREENS Galway is a UNESCO City of Film but, to the general visitor or indeed native, this may not be obvious. The core concept of this project is to make Galway, literally a city and county of film; to transform itself into a screen (or series of screens) upon which film and other visual arts can be projected with the aim of disrupting the urban and rural visual landscape with indigenous and European film and conveying that Galway is, indeed, a city and county of film. The screenings over 12 months will include a Film and Augmented Reality Trail and Film in City Spaces and Rural Spaces.

THE RURAL ART SYMPOSIUM in 2020 delivered by Galway Mayo Institute of Technology (GMIT) will focus on cultural practice in rural areas. Key thinkers, critical voices and curators will 'reside' along-side many of the communities and towns and will reflect on the practice of project development in rural areas. Other communities from across Europe will be invited to the Galway symposium to actively participate and share experiences.

Capacity Building Programme

Galway 2020 has partnered with the European Network of Cultural Centres (ENCC) who will deliver a programme in citizenship, entrepreneurship, environmental and cultural resources and social economy. This training programme, delivered in 2017/2018, will include the following topics:

- ~ Culture, civic participation and local empowerment.
- ~ Culture and local economic development.
- ~ Creative strategies for local resilience & sustainable development in an environmental, cultural, social context.
- ~ Sustaining creative skills through new educational models at local level.

It will involve workshops with local and European stakeholders and innovators from various backgrounds. There will also be a mobility/exchange programme for artists and cultural managers. Galway 2020 will ensure that capacity to deliver is built within the towns and villages to ensure that projects are delivered and delivered well. We will hold regular fora in 2020 and a European Conference on empowerment and citizen led engagement.

National Partners

20 Towns, Villages, Islands and Communities of Galway, Galway Mayo Institute of Technology, Teagasc – National Agency for Rural Development, Western Development Commission,

European Partners Europa Nostra/Entopia – our places in Europe, LEADER, European Network of Cultural Centres ENCC, Rijeka 2020 – Croatia (link with '27 Neighbourhoods' (HR)), Leeuwarden 2019 (Link with City & Countryside) (NL)

Time 2016 pilots

2017–2018 capacity building programme (ENCC)
2019–2020 roll out of projects across 20 towns and villages; symposium/conference
2021 evaluation and continuance of programme under cultural strategy (city/county)

Location East, West, North and South County Galway towns and villages, City suburbs. Activity will also take place in neighbouring counties.

Galway 2020 Production



WINDOW ON THE WORLD

Galway 2020

The range of activities that are housed under this ambitious programme clearly illustrates Galway's forward-thinking, innovative, experimental, edgy and risky spirit.

Window on the World is a programme of experimental projects seeking to push the boundaries of emerging digital technologies and virtually immersive mediums. Building upon Galway's ambition to become a Virtual Capital of Culture the programme will immerse citizens across the world in new artistic experiences in a bid to look at our world from radically new perspectives. The projects will see theatre makers working alongside gamers, visual artists working alongside technologists and film makers alongside social activists and hackers. This programme will explore questions relating to contemporary culture and hidden identities in a city dominated by traditional definitions of authenticity. *Window of the World* will recklessly break free from the shackles of perceived certainties to explore uncharted waters at the edges of European culture. Artists will reflect on the influence of digital technologies on our global notions of identity through the human lens of migration, displacement and dislocated sense of place. This collision of tradition and technology will reflect upon Ireland's story telling heritage and folklore to push the boundaries of new forms of immersive story-telling and non-linear narratives to answer questions and challenge issues in ways never previously deemed possible. Re-imagined European traditions of monastic practice, pilgrimage and ritual will see artists, technologists and ecological innovators tackle challenges of environmental sustainability, integration and wellness.

CUBE CONNECTED CITIES running from February to November 2020, is a project that aims to push perceived boundaries and accepted limitations of both space and time. In partnership with MIT Media Lab and Ars Electronica, Galway will develop the world's first network of virtually immersive, multi-user environments across the globe. Matched spaces in Galway, Linz, Tokyo, Shanghai, New York and Boston will be rendered out on gaming engines creating linked mixed reality virtual environments. People in spaces which are thousands of miles apart will be able to see, feel, hear, touch and interact with each other in new mixed reality, virtualised worlds as if in the same physical space. These mixed spaces will become connected canvases for the creation of entirely new artistic experiences, installations and performances.

Lead Producer Real Sim, Galway

FROM HERE ON will explore and promote contemporary European culture through electronic music and experimental digital art. This Galway winter festival in November 2020 will commission and showcase a mix of pioneering artists and experimental technologists who will be invited to re-imagine ourselves and our environment through digital technologies and differing representations of emerging digital soundscapes. The festival will explore themes of an imagined future, changing cities and the influence of digital technologies on our global notions of identity and place. *From Here On* is a city-wide takeover showing art in forgotten places; music in non-music venues from petrol stations to bookshops and dilapidated hotels to community halls.

Lead Producer Mary Nally

INTERACTION is a four year (2017–2020) experimental laboratory seeking to create work at the intersection of participatory immersive theatre, interactive technologies and non-linear gamified narratives. Working alongside partners including Punchdrunk, MIT Media Lab and Ars Electronica, interaction will create work which explores the role of passivity and responsibility in 21st Century Europe, fundamentally challenging the audience's role in defining the trajectory of society's response to issues such as forced migration, global warming and social inequality. The laboratory will culminate in a festival of immersive, experiential productions which will involve participating audiences in both Galway and across Europe in April – May 2020.

Lead Producer Galway Theatre Festival

IN THE THICK OF IT Galway Film Fleadh aims to establish Galway at the vanguard of Virtual Cinematic Storytelling by curating and showcasing a programme of the very best in virtual reality cinema in July 2020. *In the Thick of it* festival will move beyond the physical limitations of frames and screens by inviting audiences around Europe into fully immersive worlds of virtual reality narrative, documentary and live cinematic content. The programme of films will provide a wide ranging cinematic experience covering everything from virtual reality animation and VFX heavy sci-fi to intimate documentaries which immerse audiences in the eyes, bodies, sounds and experiences of others, making every viewer their own director.

Lead Producer Galway Film Fleadh

National Partners Tribal City Games Pocket Anatomy, Cúram, Centre for Research in Medical Devices, The Marine Institute, Moonfish, Mmmm Theatre, Dodo Theatre, John Rogers Theatre, Ait ait, Alive-O, Guerrilla Aerial Collective, NUI Galway Drama and Theatre Studies, Cloughjordan EcoVillage, Murrough Co-op, Birr 2020, Access Music Project, FEAST, Ragairi, Citog, Dirty Circus, Foroige, Puzzle, Kinetika, Engage Art Studios, Over the Edge, Huston School of Film & Digital Media, Galway-Mayo Institute of Technology, Galway Technical Institute, Galway Film Centre

European/International Partners MIT Media Lab(USA), Ars Electronica(AT), Artanim Interactive(CH); Catapult, EPOCH, Bap to the Future, Science Gallery International; Mapping Festival(CH), Unsound(PL), OFFF(ES), Future of Everything(UK), Us Two(UK), Sonos(UK), Biophilia Educational Project (IS), Punchdrunk(UK), CREW (BE), Critical City Upload(IT), Platiges(PL), Doodpard(NL), Ontroerend Goed(BE), Komuna Warszawa(NL), The Other Way Works(UK), Lundahl & Seitl(UK), Sundance(USA), Tallinn Black Nights(EE), Motovun(HR), Edgeryders(BE), POC21(FR), EcoLise Network(EU), The Art of Hosting Network(global network), Institute Without Boundaries(CDN), Open Care(IT), Possibility Management(IT), Open Source Circular Economy(DE), Musion(UK), Be Another Lab(BE), Amistadelab(IT), KRETS(SE), VR Lab France(FR), Transmission Gallery(UK), York(UK), Lyon(FR), Linz(AT) UNESCO Cities of Media Arts, Bradford(UK), Rome(IT) UNESCO Cities of Film, Cultivamos Cultura(PT)

Supported by Galway 2020 with multiple producers

PILGRIM from the Cathedral of Clonfert to the bee-hives of Skellig Michael Island, the West of Ireland has for thousands of years served as a monastic centre and storehouse of knowledge, connected to Europe by routes of pilgrimage and sites of learning. Pilgrim will merge this tradition of knowledge sharing with new approaches to technology, ecology and culture. Through monastic inspired hackathons, social innovation camps and cultural festivals, Pilgrim will re-trace the pathways through our shared European past bringing change-makers together in a trans-local village. Artists, technologists and ecological innovators from across Europe will live together in a flexible series of co-living, co-working 'Monasteries', to tackle challenges of environmental sustainability, integration and wellness.

Lead Producer An Ait Eile **Time** Monastery: Jan–March 2020; Meitheal: May–July 2020; Pilgrimage: September 2020.
Location Cregg Castle, NUIG, Aras na nGael/Teach Ealla Ban

(UN)INHABITANTS using holographic projections will gradually re-people the bustling streets of Europe with its forgotten, overlooked and 'missed' persons – forced migrants, homeless, lost people. As Europe struggles to form a cohesive identity as a society, those at the fringes remain overlooked. The use of holographic projections to raise these minor ghosts and non-entities in the midst of bustling European cities will force viewers to confront the unknown and neglected collective mass of the past. Artists and writers from Galway and across Europe will research and create these figures from the distant and immediate past.

Lead Producer 126 Artist Run Gallery – Lucy Elvis.
Time April–May 2020. **Location** Galway City, Sardinia, Malmo, Glasgow

VR STORY STUDIO Literary greats like Yeats and Synge have, for centuries, descended upon Galway to be inspired by the oral story-telling heritage, fairytales and folklore of Ireland. A unique collaboration between Galway's three 3rd level academic institutions and the UNESCO Network of Creative Cities (Media and Film), this project will explore the undiscovered possibilities of immersive storytelling in short form virtual reality animation, documentary and cinematic film. Multi-annual Virtual Reality Summer Schools, hosted across Galway's three university campuses, will bring writers and directors from film, animation and gaming together to carve out the syntax and grammar of a storytelling language not yet truly understood. The programme will culminate in an exhibition of 16 pieces of commissioned works at the 'Peripheral Visions' virtual reality film festival.

Lead Producer Galway UNESCO City of Film.
Time Summer Schools 2017, 2018, 2019, Festival 2020.
Location Galway City: NUIG and GMIT campus

WAVES OF ENTANGLEMENT Art and science have become collaborative endeavours without borders. Ecological concerns are now global. Waves of entanglement will create nodes of multiple art science residencies in Galway. Collaborations between disciplines will be nurtured and will bring together the most innovative research by European artists and scientists in the use of disruptive media, technology and science. It will be grounded on a network of collaborations between different European institutions. The Project will consist of a series of production residencies and exhibitions from 2017 culminating in a conference and exhibition by participating artists in 2020. This project will create new and innovative relationships between research and creative industries in Galway.

Lead Producer/Artist(s) Cultivamos Cultura (Portugal).
Time 2017–2020. **Location** The Printworks, Galway City

FLAGSHIP PROGRAMME LEGACY

Each of these programmes will support the career development of individual artists, collectives, cultural workers and the sustainability of community groups in Galway city and county in the long-term. These programmes connect strongly with the strategic objectives of the Cultural Strategy and they support sustainability, talent and creativity retention in the region as well as international exchange, collaboration and mobility. Three of the four Flagship projects were piloted in 2016. The learning from these has strengthened our belief that we have a strong programme structure. These programmes are a direct outcome of the consultation and development process in Phase I and each was included in the first Bid Book. The Flagships are a clear example that our Programme Team listened to what people want, how people want ECOC to impact on and for them and how they committed they are to working with Galway 2020 to achieve shared objectives for these programmes.

LAUNCHING AND LANDING

In addition to the existing highly regarded programme of annual festivals in Galway including Galway Film Fleadh, Galway International Arts Festival, Cúirt Festival of Literature, Clifden Community Arts Festival and Clarinbridge Oyster Festival, we will launch 2020 with a bang. Galway is extremely good at producing and delivering large scale events and has access to expertise in international programming, artistic direction and the highest level of production and technical support.

LAUNCHING

In remaining true to the consultation and co-creation process our objective is for our leading artists and producers to co-curate and co-create an opening event that will set the tone for the designation year. Since Ireland is one of the closest parts of the European Union to North America which is home to a large proportion of our diaspora, we feel it is important that our launch in particular reflects our relationship with the US and the bridge we, in Ireland, make into Europe.

Time 1st February 2020 (Lá Féile Bríd) **Location** Galway Airport Site
Produced by Galway 2020

LANDING

For this closing, event we aim to present a major city and county wide series of light installations that will be curated, designed and choreographed to reflect the impact and highlights of the 2020 year and what will come next. With the working title **AURORA WEST**, groundwork has been laid for this and Galway is the first Irish city to become a member of Lighting Urban Community International (LUCI).

Time Friday 4th Sunday 6th December 2020

Location City and County

Produced by Galway 2020 and Galway Light Brigade

PROGRAMME LEGACY

Some of our **WEIGH ANCHOR** projects will also be viewed as Spectacle events for example the **GALWAY GHOST TRAIN** and **GILGAMESH** but we will present opening and closing events that will have a wide public, media, and tourist appeal at the beginning and towards the end of the year. These events will showcase Galway and will be communicated to Europe and into the diaspora via our Virtual Capital of Culture communications strategy and broadcasting partnerships. It is our intention to make these events our showcase bookends to 2020 which will invite people in at the start and leave them wanting more of Galway and its beautiful people, its unique landscape and its diverse languages by the end.





WEIGH ANCHOR

Our Weigh Anchor projects involve a number of the established Galway based cultural organisations who will present large-scale, ambitious work that includes a strong and relevant European dimension and which, for some, will be their first journey into European partnership waters.

These projects also represent the collective experience, talent and ambition of Galway cultural organisations and will inspire, entertain, engage and challenge participants and audiences across Galway, Ireland and into Europe. John Gerrard's *Mirrored Pavilions* will amaze and inspire in Connemara and Santander; Druid's *Middle Island* will portray heartbreak and loss in Inis Meain and the Isle of Corsica; Galway Community Circus will unsettle and restore balance in communities through *Wires Crossed* along with eleven European funambulist partners. These artists and organisations will show just what Galway is capable of when inspired to take on new projects, new challenges and new ways of making work for new audiences.



GILGAMESH

Macnas, Noeline Kavanagh (Director), Marina Carr (playwright)

Macnas has been making work on the streets of Galway, in the US, Australia and Europe for over thirty years. For Galway 2020 the company will step up its ambition to its highest level yet. *Gilgamesh* is a theatrical spectacle taking inspiration from a literary epic a thousand years older than Homer. *Gilgamesh* is all of us: hero, abusive leader, beloved child, refugee, citizen. Galway City and county will be transformed, making any site a stage, with 500 participants populating three acts across myriad art forms. Macnas has an excellent reputation in participation and engagement and will harness the energies of many youth ensembles in Galway while also engaging with older members of the community to make *Gilgamesh* a truly inter-generational project. The Connemara bog and the Aran Islands, a disused factory, suburbs, mosques, churches, mountains, boats and buses all become the stage. Macnas has 30 years' experience of delivering critically acclaimed work and will partner with internationally renowned artists to create a 21st century theatrical phenomenon. *Gilgamesh* is two-thirds God, one part human, a combination of David and Goliath. The chapters read like a lexicon of the human condition; riotous, holy and unholy, frightening, insightful, humorous and tragic.

Part I plays out the introduction of characters, re-imagining a mythical kingdom in a contemporary city, staging a battle with mythological beasts, and closing with a love story. This all takes place within the city centre using indoor and outdoor landscapes.

Part II is a ritual wake and funeral as we follow our protagonist on his self-imposed exile through a mysterious, lonesome and beautiful rural landscape.

Part III sees our protagonist travel on his quest for Immortality to a final landscape, urban or rural.

This project will result in the creation of cultural capacity in a series of towns in County Galway. It will be one of Galway 2020's most ambitious projects combining inherent local talent with international expertise and collaboration which will build strong international networks for street and spectacle work being made in Ireland.

National Partners Macnas young Ensemble, Galway Baroque singers, Athenry Music School, Youth Ballet West, Coole Music, Galway Music Academy, Cloughanover Music School, Headford, The Jesuit Secondary School, Coláiste Na Coribe, Irish Street Arts, Circus & Spectacle Network (ISACS), The Lir, National Academy of Dramatic Arts, Dublin, Dun Laoghaire Institute Art, Design & Technology (IADT) Dublin

European Partners Helen Marriage, Consultant Producer, Artichoke (UK), Julian Crouch - designer (UK), Salt: Collective (NL), Pete Bateman Carnavasari (FR), Mikhail Karikis (GR) Norfolk and Norwich Festival (UK)

Time 2017 Development and Planning
2018 Community casting and training
2019 Participation, performance development/showcase
2020 Performance in three parts
February, May, Halloween/November

Location Galway City, County and the Aran Islands.

Co-Production Macnas and Galway 2020

MIDDLE ISLAND

Druid, Galway, Garry Hynes (Director), Colm Toibín (Writer), Marie Mullen (Actor), Francis O'Connor (Designer)

Middle Island is a performance that starts on a pier in Rosamhil, Co. Galway. The audience then makes the journey across to the remote landscape of Inis Meáin by boat and there they continue on a staged progress through the island. *Middle Island* is based on Testament, the novella and play by Colm Toibín, which tells the story of Mary's life after the death of her son, Jesus. Mary's life of exile and fear will be explored along with themes of displacement, peripherality, migration, indigenous cultures, minority languages, multilingualism and religion. The events will be animated by professional actors (10) and by performers (20) drawn from the local community. The line between spectator and participant will be blurred as the audience journey mirrors that of countless exiles heading to strange and foreign lands, not knowing what to expect. *Middle Island* will incorporate a strategic process of capacity building for Irish and local Galway based artists and also will have an element of international artist exchanges. The project will be presented in one other European location with local community participation namely the Isle of Corsica. Druid is also working with Theatre Cymru Wales on minority European language research. Notwithstanding extraordinary success and acclaim on the international stage, particularly in London, New York and throughout Australia, this will be Druid's first European collaboration in its 40 year history.

National Partners National University of Ireland, Galway, Embassy of France (Ireland)

European Partners Immersione, Corsica (FR) and Corsesca Production (FR), Theatre Cymru, Wales (UK)

Time 2017 creative development
2018 technical development
2019 Partner development/casting/training
2020 Performance (April and June)

Location Inis Meain Galway, Galway City, Isle of Corsica

**Co-production between
Druid and Galway 2020**



SPIRITUS

Mark Duley, Artistic Director, Resurgam Collegiate Church of St. Nicholas

Sacred Music Programme, *Spiritus* encourages moments of openness, participation and shared ritual throughout the City and County. At the heart of the *Spiritus* project stands the Collegiate Church of St Nicholas: the ancient sanctuary at the heart of the medieval city of Galway that will celebrate its 700th anniversary in 2020. A variety of worshipping communities have their home in the church, in addition to the Church of Ireland namely Russian Orthodox, Romanian Orthodox, Mar Thoma Syrian Christians. *Spiritus* will celebrate this diversity, by exploring the richness of inspired breath through sacred music traditions from Europe and beyond. Three ambitious elements of the year long programme at St. Nicholas include:

A contemporary environmentally aware *Noyes Fludde* (Benjamin Britten) is an opera written for amateur participation that will involve diverse communities, youth groups and schools in Galway. *Ceol Naofa: A festival of sacred music* that welcomes Jewish, Muslim, Buddhist, Orthodox, Christian and other traditional sacred music ensembles. *Resurgam* Choir Ireland and Elbipolis Germany will create a residential performance partnership at St. Nicholas' Church and Elbipolis has agreed to develop programme partnerships with other German festivals. As part of the *Spiritus* programme, further engagement will interweave through sacred sites throughout the county. A site specific production of *Dialogues des Carmélites* (Francis Poulenc) is being developed with RTÉ Orchestras, Quartet and Choirs, which will see the Galway citizens heave in mass participation as a rebellious multitude.

National Partners RTE Orchestras, Quartet and Choirs, Resurgam Choir

European Partners Ceol Naofa, Festival of Sacred Music Groups (various), Elbipolis Baroque orchestra (DE), Mid Wales Opera (UK), Ensemble Organum (FR), Cumpagnia (FR), Centru di Creazione Musicale Voce Corsica (FR)

Time A yearlong programme of engagement in 2020

Location Kylemore Abbey, Headford Church, St. Nicholas's Collegiate Church and site specific venues

Co-Production: Galway 2020
RTE Concert Orchestras, Resurgam Choir

SRUTH NA TEANGA – FLOW OF LANGUAGE

Branar, Marc MacLochlainn, Artistic Director

Galway's Irish language theatre company producing work for children and families will create a large scale site specific immersive experience for audiences to encounter the elements, legends and stories of the Gaelic Culture. The root of this project is to take the stories of the Gaelic culture and reimagine them with a team of international artists, theatre makers, visual artists, musicians and digital artists. There will be seven 'story pods' and each individual pod will be a unique story across the history of the native Gaelic Culture and minoritised languages. European partners will identify artists who will be members of a team comprising Irish and international artists who will work on the project in groups of three with each group collaborating on an individual story pod. Audiences will travel through each pod sequentially. The project will run in March 2020 for Seachtain na Gaeilge (Irish Language Week) and will culminate later in the year with all seven pods presented in one location in Galway city around European Languages Day 26 September 2020. Following this, European touring will be developed with partner organisations. Participating artists will be mentored by leading established national and European artists to facilitate both the development of their practice and the creative development of the project. The practical legacy of this project will provide a pool of artists, technical and production teams that can create and deliver work of international standard with greatly expanded skill sets that will enrich the work they create in the future. Furthermore, management capacity will be built by applying to Creative Europe in October 2017 to support this project.

National Partners Foras na Gaeilge

European Partners Arad Goch, Wales (UK) Starcatchers, Scotland (UK) NIE, England (UK), Odsherred Teatre (DK), Teatre Mumpitz (DE), Ostfold (NO), Sala Baratz (ES), Toa Graz (AT), Theatre Velo (FR)

Time Seachtain na Gaeilge (March); European Language day (26/9/2020)

Location Numerous locations in City and county culminating in all seven pods being installed in Eyre Square. Pods will subsequently tour to European partner countries in 2021/22

Co-production Galway 2020 and Branar

**MIRRORED PAVILIONS –
LEAF WORK (CORRIB) 2020/
CORN WORK (SANTANDER) 2020/
PELT WORK (CONNEMARA) 2020**

**Galway International Arts Festival (GIAF), Artist –
John Gerrard, Inseq Vienna, Design and Fabrication (AT),
Section A, Vienna (AT) Production (Physical)**

Irish artist John Gerrard works and lives between Dublin and Vienna. For Galway 2020 he will create three major new sculptures for Galway city and county and Europe. Each work consists of a unique 100 metre pavilion covered in highly reflective mirror, allowing the building to melt into the landscapes of the River Corrib, Galway; Connemara, Co. Galway; and Santander in Northern Spain respectively. Each sculpture is connected to a local power source, hydroelectric, wind or sun energy. This local energy source drives an algorithmic dance performance by figures cloaked in leaves, pelts(skins) and straw, based on surviving European folk traditions. These actions occur within the mirrored spaces over an annual orbit which the public can witness through day or night as projections. A mirrored pavilion will stretch across the fast flowing River Corrib in the centre of Galway City. The object will function both as a home for a new art piece titled *Leaf Work (Corrib) 2020* and as a functional bridge. Crucially this sculpture has 'its feet in the river' in the form of a micro hydro turbine, fixed to the base of the bridge and providing abundant electrical energy to the structure. A second mirrored pavilion titled *Pelt Work (Connemara 2020)* will appear as apparition upon the Galway Connemara landscape, uniting the land, sky and air into a single uncanny built form. A third pavilion will be located in Santander, entitled *Corn Work (Santander) 2020* will sit on the North coast of Spain reflecting the climate and landscape of this historical region.

The intention is that the Santander Pavilion will subsequently tour to other European locations in 2021 and, partnering with the Dallas Museum of Contemporary Art (TBC) and the Simon Preston Galley in New York, GIAF would tour the two 'mobile' objects to Texas and connect them with wind and solar resources there so they can keep dancing. A major catalogue/ book on the project will be published to include installation photos of each pavilion during 2020. GIAF will produce a number of short online documentaries from inception to installation of the works. This is a project of major international impact which will become a 'destination' visual art experience for people from Ireland, Europe and further afield, art lovers and the general public alike. This John Gerrard installation will demonstrate the extraordinary ground-breaking work of an Irish artist who works in a truly European and International context. It will inspire and amaze in equal measure.

National Partners GIAF

European/International section.a art.design.consulting gmbh, Vienna (AT), Inseq Design, Vienna (AT), Thomas Dane Gallery, London (UK), Guggenheim Museum Bilbao tbc (ES), Dallas Museum of Contemporary Art (TBC), Simon Preston Gallery, New York (USA)

Time 2019 Creation and Build
2020 Installation in three
locations February – November

Location River Corrib between Salmon Weir and O'Briens Bridge, Galway City Derrykyle/Knockadoagh, Connemara, Co. Galway
Vega de Pas, Cantabria, Santander (ES)

Co-production Galway International Arts Festival and Galway 2020



MONUMENT

Galway City Museum

This co-curated a new international exhibition will showcase Europe's most impressive and beautiful prehistoric stone monuments on small islands. The exhibition will engage with archaeology, architecture, craft and design, film, construction, sustainability and cultural heritage. The exhibition will feature the huge monuments, small finds and new craft pieces created by maker exchanges. The project will develop over four years through research, site visits, residencies, symposia and touring. An education and maker space will accompany each iteration of the exhibition with a curated events programme. Galway City Museum will lead out with the Western Forts of the Aran Islands and engage with teams representing: the Brochs on Orkney, Shetland and Hebrides Islands in Scotland; Ismantorp fortress on Oland Island, Sweden; the passage graves on Mon Island, Denmark; Caer y Twr Hillfort on the Isle of Anglesey, Wales; South Barrule Hillfort on the Isle of Man, United Kingdom; Gavrinis Island Tomb off Brittany, France; the Talayots on Menora and Majorca in Spain; the Sesi on Pantelleria Island off Sicily, Italy; the Ggantija Temples on Gozo Island off Malta to develop a touring exhibition of selected monuments and archaeological finds. The outcome will be a commissioned documentary film and commissioned design pieces in response to archaeology and monuments. There will be an online digital platform connecting islands, monuments, communities and participants. *Monument* will have a curated education and outreach programme and ultimately, a new partnership of small museums and European partners will be created along with a new tourism product linking islands, monuments, centres, venues and people around Europe's small islands.

PROMISED PARADISES

Mary Cremin, Curator/Producer Artists: Susan Philipsz (UK), Caoimhe Kilfeather (IE), Eva Rothschild (IE), Isabel Nolan (IE), Rhona Byrne (IE), Niamh McCann (IE), Virginie Yassef (Fr)

Inishboffin, an island off the coast of Galway will become the site for landscape interventions, public sculptures and social interactions. Invited national and international artists will create commissioned large scale sculptural works that dialogue with the natural landscape. The intention of these site-specific interventions is to explore the potential for art to become an integral part of the public space. These 'disruptions' will enhance the experience of the island's inhabitants and visitors by embedding a heightened awareness of visual language and landscape. The sculptural works will trigger the imagination and inhabit the gap between perception and reality. Susan Philipsz sound works will explore themes of distance and landscape; Caoimhe Kilfeather, the vernacular and the horticultural environments; Eva Rothschild and Rhona Byrne will create works that are both playful and interactive while Isabel Nolan and Virginie Yassef will directly respond to the landscape. Niamh McCann will work with GMIT Letterfrack to construct a pavilion, which will be the site for a series of talks, screenings and performances that will create a collective experience for the audience and the participants involved. Central to this project is its participatory nature through the process of making, collaborations, performances and interactions that allows for a more in-depth view of how we inhabit and interact with the landscape.

National Partners Design & Craft Council of Ireland, The Office of Public Works (National Monuments), The Discovery Programme

European/International Partners Craft Scotland Crafts Council (UK), Arts Council Malta (MT), Centre Artesanal de Menorca (ES), Consell de Mallorca (ES), National Confederation of Artisans (IT), Danish Crafts & Design Association (DK), Institut National Metiers d'Art (FR), The Manx Museum, Isle of Man (UK), Cadw, Welsh Government (UK), Historic Scotland (UK), Elizabeth France (IT), Ministry of Cultural Activity and Tourism (IT), Centre des Monuments Nationaux (FR), Heritage Malta (MT), Swedish National Heritage Board (SE), Danish Agency for Culture (DK), The Orkney Museum (UK), Regional Archeological Museum Antonio Salinas, Palermo (IT), Musée de Préhistorique, Carnac (FR), Atelier Francis (IT)

Time Multi-annual 2017-2020

Location Galway and 7 participating county venues, touring exhibition

Co-production - Galway City Museum and Galway 2020

National Partners RTE, Broadcasting Authority of Ireland, The Model and Niland Gallery, Sligo, GMIT Letterfrack, Hazelwood House Estate, Embassy or France Ireland, Kerlin Gallery

European Partners Modern Institute, Glasgow (UK), Tanya Bonakdar Gallery, New York (USA), Goethe Institute (DE),

Time April-September, 2020

Location Inish Boffin and western coastline

Commissions: Galway 2020

WIRES CROSSED – A BALANCING ACT FOR EUROPE

Galway Community Circus, Ulla Hokkanen, Artistic Director

The River Corrib that flows through the heart of Galway city is one of the shortest yet fastest rivers in Europe. To Galwegians, the Corrib embodies the breath-taking beauty and fierce power of nature. It also, tragically, serves as a reminder of the fragile mental health of our young people and can be seen as a representation of our city and county's high rates of suicide. *Wires Crossed* has emerged from a strong desire to highlight this crisis and help restore balance within our communities. By embracing the vitality that courses through our and other European cities, this project aspires to re-infuse life, hope and courage into landscapes carrying great sadness and beauty. *Wires Crossed* is set to bring the dynamic art of funambulism (tightrope walking) to all corners of Europe through a partnership with CARAVAN, the European network of youth and social circus schools. Languages, ethnicities and abilities intermingle and blur as people from all corners of society and Europe connect on the wire. Galway Community Circus and their partners will each train up to 44 people to walk the tightrope – young people and older people alike. Individual participants experience funambulism's empowering, transformative effect and together we will cross wires to foster healthier communities and a more balanced Europe – one step at a time. This inclusive and important project will culminate in a major tightrope walking and funambulism festival in Galway in 2020 where the 'walkers' will traverse wires cross Europe together.

National Partners NUI Galway

European Partners Ecole de Cirque de Bruxelles (BE), Cabuwazi (DE), Sorin Sirkus (FI), Zaltimbanq (LU), Cirkus Cirkor (SE), Le Plus Petit Cirque du Monde (FR), Scoala de circ (RO), Belfast Community Circus (N. IRL), Mobile Mini Circus for Children Afghanistan, CARAVAN – European Youth and Social Circus Network (EU), Davor Sanvincenti – artist, Rijeka (HR) Extraordinary Bodies/Cirque Bijou (UK), Cultural Centre PiiPoo (FI)

Time 2017–2019 training, skills development

2020 June Tightrope walking festival Galway

Location Multiple – European workshops, exchanges culminating in large festival in Galway 2020

Co-production Galway Community Circus and Creative Europe Partners and Galway 2020



GALWAY GHOST TRAIN

Angus Farquhar, Cristina Armstrong – NVA Glasgow

A large scale public engagement commission to celebrate the history of the Galway/Clifden Railway which resonates in the memory of Galwegians, those who stayed and those who left. It will highlight trade and migration, landscape and longing. It will encourage positive attitudes to health and well-being and be a celebration of the extraordinary landscape from Galway City to Connemara through which the 47 mile railway line ran from 1895 to 1935. This route is being developed as a cycle green-way. The project will be developed in three phases, led by world leading artists NVA, Glasgow who have conducted a site visit and project scoping exercise (April 2016). Firstly, a county-wide engagement and training process with artists, cultural producers and the public; Secondly a strategically time-lined rehearsing of participants for performances at the beginning of the line in Galway City and the end of the line in Clifden, Connemara. Thirdly, the 'live' performance experiences and the showing of a documentary film of the project. Animating seemingly family spaces and locations, each night hundreds of runners/cyclists in specially designed, wireless controlled LED light suits will create complex choreographed sequences interacting with signature landmarks and references taking in the cityscape and nearby coast. Linking Galway and Clifden the illuminated participants will embark along a pre-set route to create linear light patterns visible along the path networks throughout Connemara to create a stunning filmed work. It is proposed that the cycling element is the main form of transport between chosen sites where each activation takes place through runners following pre-set patterns. Performances integrate collective movement with light, sound, the landscape and changing climactic conditions. This project will offer excellent capacity building opportunity to Galway based artists, technicians, running and cycling clubs, environmental groups and others who will be afforded the opportunity to work with NVA specialists over a three phase project. It will also highlight the new cycle green way which will an important element of our tourism and outdoor activity infrastructure.

National Partners
Galway Film Centre,
Galway Sports Partnership

European Partners
NVA, Glasgow, UK

Time 2019 Engagement
& Training programme
2020 4 day event (April)
Documentary showing at
Galway Film Fleadh (July)

Location Galway City to Clifden

Galway 2020 Commission

WEIGH ANCHOR LEGACY

Weigh Anchor highlights the extraordinary achievement and sustainability of our long-established arts and organisations who led cultural development in Galway. In recent times, these organisations have not only survived biting austerity in Ireland but have actually been strengthened by it. Resource sharing, collaboration and co-production is an outcome of the recession 2008–2014. This experience will now be applied to the delivery of Galway's 2020 programme where established and resourced organisations like Druid, Galway International Arts Festival, Macnas and Branar can support and advise younger organisations who have developed projects of scale and international reach for 2020 e.g. Galway Community Circus and Galway Dance Project. The artistic quality and European relevance of the *Weigh Anchor* projects indicates how positively our local professional arts and cultural organisations and academic institutions have responded to the invitation to be part of a cultural process that can stimulate new ways of working, new networks and collaborations and long term cultural benefit for the city, the county and importantly for the people who live here and the people who visit or move here.

This is a suite of projects that reflects the emphasis we have placed on Trans-local engagement and collaboration.



SHIP TO SHORE

Ship to Shore includes projects that are designed to integrate various shared and common local practices with geographically dispersed communities within Galway, Ireland and Europe and, among the Galway diaspora who have a strong attachment to their new homes abroad and their old homes in Ireland. These projects connect people to people, communities to communities, languages to languages, food-growers to food-growers and Europeans to Europeans. As an island nation, our selection of the title *Ship to Shore* aims to illustrate how strongly we plan to interact and make connections within our own island of Ireland and further afield. *Ship to Shore* invites two-way communication and this is at the core of these projects. Galway is synonymous with movement and mobility, it is part of our DNA. We, in Galway, can do trans-local better than anyone else – we know how to connect and engage, be it through Foreign Direct Investment, international education programmes, artist exchanges, virtual communication, tourism or emigration. *Ship to Shore* will develop long-term, tangible trans-local connections that highlight and explore shared European themes.

PROJECT BAA BAA! – EUROPEAN COLLECTIVE OF SHEEP FARMERS AND SHEPHERDS

Seamus Sheridan, Event Director, Galway European Region of Gastronomy 2018

This festival will build on our unique heritage by inviting other communities across Europe and northern Africa – who have a similar relationship with sheep. The project will focus not just on sheep cheese and sheep wool, but also on sheep meat – dairy from sheep i.e. cheeses and yoghurts – which are unique all around Europe and culturally, draw on the unique interpretation of fabric, weaving and knitting that is found across Europe and in Northern Africa. There will be myriad events and celebration of everything ovine including:

THE SHEEP CONGRESS This will take place in 2018 & 2020. This event will take place in Athenry at the Teagasc centre and will concentrate on the unique cultural events that occur around 'sheep'.

JUMPING JUMPERS Exhibitions of textiles – jumpers (various types of wools and knit patterns) – traditional fabrics using modern interpretations – and also the crafts i.e. spinning – weaving – felting.

SHEEP OF MYTH & RELIGION Sheep are common symbols in both mythology and religion. This is a two day forum on the role of sheep in religion. Across many religions, sheep play an important role.

THE BAA BAA BANQUET This is a street feast with a difference, all the food will be a complete celebration of the 'sheep', from yogurt, to curd, to ice cream, lamb chops, lamb shank, lamb sausages, blood sausages, cheese, a complete celebration of Sheep.

SHEEP SCHOOL Schools will be invited to working sheep farms for the 'lambing season'.

SPINNING YARNS Folklore and literature weaving thought the programme curated by poet Louis de Paor.

National Partners Teagasc, European Region of Gastronomy, Made in Galway, Connemara Mountain Lamb Producers, An Bord Bia, Design & Craft Council of Ireland, Sheridan's Cheesemongers, McGee Tweed, Foxford Woollen Mills, Galway Tweed Project, Fáilte Ireland, Enterprise Ireland, Aer Lingus, Avoca

European/International Slow Food Presidia (IT)

Time June 2018 and June 2020

Location Venue, found space, site specific, indoors, outdoors, Galway City & County (Congress Athenry and Aran Islands)

Produced by the European Region of Gastronomy and Teagasc

AISTRÍÚ: CROSSING TERRITORIES, LANGUAGES & ARTFORMS

Dr. Ríona Ní Fhrighil & Dr. John Caulfield, Project Co-ordinators, Dr. Louis de Paor (Director of Centre for Irish Studies), Dr. Seán Crosson (Huston School of Film 7 Digital Media & President of EFACIS), Dr. Lillis Ó Laoire (Former Head of School of Languages, Literatures and Cultures), Dr. Ailbhe Ní Ghearbhuigh (Discipline of Irish), Ms. Marianne Ní Chinnéide (Centre for Drama, Theatre & Performance Studies), Ms. Susan Folan (Discipline of Translation and Interpreting), Séamus Ó Coiléain (Discipline of Translation Studies)

When Europe is faced with unprecedented immigration, twentieth century Gaelic texts provide a vocabulary to respond to contemporary challenges. Working with the European Federation of Irish Studies (EFACIS), translation of extracts from 25 Gaelic texts documenting aspects of migration in Irish and European contexts, will be published in an edited anthology. A dedicated, interactive website will encourage open-source translation and will disseminate the project content. In collaboration with Foras na Gaeilge and 'Other Words' network, NUI Galway will host a minority-language writer during their residency (8 weeks). The writer will work on subjects relevant to lesser-used languages. The resulting text will be translated by 'Other Words' partners. In collaboration with Centre for Drama, IMRAM, Ealaíon na Gaeltachta and its European partners, community based artist(s) from Europe will be invited to collaborate with artists-in-residence in the Centre for Irish Studies to respond to Gaelic texts. Performances will be workshopped in Galway during 2020.

BUA TEANGACHA – THE GIFT OF TONGUES

Galway 2020, Ealaíon na Gaeltachta

Galway and the West of Ireland are home to the largest community of Irish speakers so language is an integral part of daily life. Increased multilingualism needs are of significant cultural, civic and social value to Galway and Europe. We will continue the momentum and knowledge of Donostia 2016 and LWD18's partnerships in Tosta, Other Words and Home of Languages promoting awareness of minority languages and multilingualism. We will harness this energy to co-create a carnival of language which will travel through traditional Gaeltacht and non-Gaeltacht areas. Artists, writers, musicians, singers, composers, storytellers, dancers, theatre-makers, historians, linguists of minority languages and general lovers of language and words will be invited to share in the work. The programme will have artist exchange, interdisciplinary workshops, residency programmes, symposia and conferences and, ultimately, a festival of expression which brings language on a tour of the West of Ireland.

SEA TAMAGOTCHI

Manchán Magan, Curator/ Writer, Tom de Paor, Film maker, Johnny O'Reilly, Producer

Sea Tamagotchi is a linguistic art project seeking out and celebrating endangered maritime words and place names in the coastal regions of Galway, Galicia, the Basque Country and the Sámi Territories. Manchán Magan roams the sea-roads of each region on a specially-built pedal-powered word collector and redistributor in the company of a local artist/writer immersed in the old sea customs and language. Together they explore the social knowledge and traditions contained in words associated with fishing, sea trade and maritime culture. The words are then distributed at public gatherings in which communities agree to take on custody of a forgotten or endangered linguistic key. They keep them alive by gathering with the custodians of other words at festivals, performances and online, with the support of a website and art or performances linking the words with the location from whence they came.

National Partners National University of Ireland, Galway, Ealaíon na Gaeltachta, Literature Ireland, Foras na Gaeilge, IMRAM, Irish Language Literary Festival Arts Development Executive Connaught & County Meath, Dublin UNESCO City of Literature

European Partners European Federation of Associations and Centres of Irish Studies (EFACIS), Centre for Frisian Languages, Leeuwarden 2018 (NL), Celtic Neighbours Wales (UK), Centre Culturel Irlandais Paris (FR)

Time National University of Ireland, Galway

Location April 2019–April 2020

Producer: National University of Ireland, Galway

National Partners NUIG, Ealaíon na Gaeltachta, An Taibhdhearc

European/International Euskaltzaleen Topagunea (Basque Country) (ES), Celtic Neighbours Wales (UK), TxalapART (Basque country) (ES), Afuk, Leeuwarden (NL)

Time 2017–2019 Artist exchanges, residencies, workshops, symposia 2020 Festival and Language tour summer

Location Rural Galway, regional – Mayo, Donegal Gaeltacht

Co-Production: Galway 2020, Ealaíon na Gaeltachta

National Partner TG4

European Partners Marilar Aleixandre, University of Santiago de Compostela (ES), Susana Sánchez Arins, Galicia (ES), Edorta Jimenez, Basque Country (ES), Sissel Mutale Bergh, Sámi Territory (NO), Rávnna Horndal, Lule Sámi Center, Drag (NO), Thomas Seppola, Samovarteateret (NO).

Time May–August 2020

Location Basque Country (Galicia), Galway and Norway/Sweden to coincide with local events and summer art/marine festivals.

Produced by Manchán Magan in association with Galway 2020

CELLISSIMO

Music for Galway

Cellissimo is a new 10-day Festival that will immerse European music making within the horizon lines and landscapes of Galway. The cello is the conduit by which we propose to connect to Europe and disrupt perceptions of its musical influence. Kuros Torkzadeh, a local Galway county luthier will design and craft a cello from local bog oak and sheep gut strings placing the cello within our own vernacular. The sound of the Connemara landscape will resonate when played by our European, as well as national musicians. *Cellissimo* will collaborate with and commission Irish and European ensembles, soloists and traditional music groups. Zagreb Soloists, Croatia, will participate as a featured resident ensemble as well as invited international soloists. We will connect these artists to the next wave of emerging cellists through international masterclasses and collaborative ensemble performances. *Cellissimo* will reach out to new younger audiences by meshing and challenging perceptions of classical performance through the European phenomenon (Berlin and London) of Classical music 'Clubbing'.

SONGS FROM AN OPEN ROAD

Joe Boyd Curator, South Galway Folk Song Society, Producers

Songs from an Open Road is a four day and night celebration of nomadic music, focussing on the trans-national relationship between music, migration, movement. The songs of global wanderers will be retold within the music of the Irish Traveller, Roma, English, and Sami, North African and the Middle East traditions. *Songs of the Open road* will also look to the Atlantic and the long road west taken by our own people to America, where it influenced both bluegrass and folk troubadours like Woody Guthrie and Bob Dylan. A vital element of *Songs of an Open Road* is the oral dissemination and passing on of melodies between participants, and young musicians in featured talks and workshops. A series of bespoke masterclasses and workshops will be developed and delivered by participating musicians in diverse cultural contexts and communities in the city and county. This resonates with the hub network that is being developed as part of the Cultural Strategy. *Songs from an Open Road* has the potential to become a biennial event in Galway each October. The concert programme for this project will be a commercial activity.

GOVERN DANCE – THE NEW WAVE (NOUVELLE VAGUE)

Galway Dance Project

Govern Dance is a bold interrogation of the difficulties in sustaining artistic companies of scale within financial climates. By closely aligning academia, design and arts worlds in a deep, practical research inquiry, it will show how public resources can be utilised to minimise administration, workloads and overheads and foster a new wave of sustainable artistic production. This Creative Europe project will dedicate the first project year to building of methodologies to harness collaboration and resource sharing in new governance models. Dance communities will re-imagine funding structures, control and management of space, drawing inspiration from network based models and contemporary open sharing practices. A pan-European touring network will develop a programme of co-productions through mentorship activities, professional development labs, residencies and camps, turning their work into a sandbox for experimentation and artistic play. The 2020 NuDance Festival platform and conference is where performances will be brought together and the outcomes and blueprints handed over for the ultimate benefit of the broader public, making Galway the centre of vibrant dance landscape innovation.

National Partners RTÉ
Orchestras, Quartets and Choirs

European Partners Zagreb
Players (HR), Cello Biennale
Amsterdam (NL), Universal Music
(UK), Yellow Lounge (UK)

Time April 2020

Location Aula Maxima NUIG,
Leisureland, Bailey Allen Hall NUIG,
Aras Eanna, Inis Oirr, Station House
Theatre Clifden, Model Niland, Sligo

**Co-production Music for
Galway and Galway 2020**

European Partners Embassies
and Cultural institutes will be
approached to support the project

Time 4 day celebration
early October 2020

Location Galway City and County
venues including Town Hall Theatre,
Black Box, Róisín Dubh, Campbells
Tavern, Station House Hotel

**Produced by South Galway Folk
Society Workshops; Masterclasses
supported by Galway 2020**

National Partners Lead -Dance
Ireland with Dance Limerick,
CoisCéim Dance Theatre, Liz
Roche Dance Company

European Partners Gabriela
Tudor Foundation Bucharest
(RO), University of Bedfordshire
Department of Music and Dance
(UK), Bucharest 2021 (RO) Human
Organising Project, London (UK)

Time 2017 Methodology
development
2018–2019 Research inquiry,
collaborations, action research,
model development
2020 Performances and reports
Festival of dance in Galway
2021 Evaluation and new structures

Location Pan European

Supported by Galway 2020



KITCHEN ISLAND DANCES

Galway 2020/ Galway Dance Project

Kitchen Island Dances will connect dancers and foodies with bodies of older people across Galway's urban, rural and island locations to counter feelings of loneliness and social isolation and what it means to be old and alone. By enhancing the encounters experienced through the existing *Meals on Wheels* service, dancers and food makers will migrate from home to home to visit elderly people living alone, echoing the Celtic tradition of the 'Brideog'. Training will be provided to develop the skills of participating dancers, artists and gastronomiques to engage with older people in their own personal environments and facilitate a process of connection and communication. Participants will gather to create a final screen-dance work for Imbolg (Spring) 2020 that will then be premiered as part of the Bealtaine Festival in Galway (May). The created screen-dance work will also be shown as part of Light Moves festival of screendance, Limerick, Joie De Vivre Film Festival, Bournemouth, UK, Cinedans (NL).

National Partners Galway City and County Councils, Galway Dance Artist in Residence, Dance Ireland, Dance Limerick, Dance Theatre of Ireland, Coisceim Broadreach, Lightmoves Festival of Screendance, Bealtaine Festival/Age & Opportunity

European Partners Pavilion Dance SouthWest (UK), Dance Resource Agency (UK), City Moves, Aberdeen, Scotland (UK)

Time 2017 & 2018 Capacity building & inspirational workshops & labs
2019 stories gathered from communities of older people will emerge as screen-dance short films, audio archives and photographic collages
2020 Bealtaine Festival

Location Galway City and County, UK, Netherlands

Co-production with Galway Dance Project

TAKE MY SEAT

Galway 2020/Dublin City Council, Sonya Kelly, Actor/writer, Ruarí McKiernan, Youth & Community Campaigner

The Galway owned GoBus makes at least 17 trips from Galway to Dublin city and airport each day. It is a busy, affordable service with people from many backgrounds taking the bus for countless reasons. *Take My Seat* will explore who these passengers are. *Take My Seat* will identify 104 passengers of varying backgrounds and ages, from different countries and communities and invite them to participate in a 30 minute interview with specialist artists. Why do they take the GoBus? When did they make their first journey? Where do they come from? Where are they going? *Take My Seat* will create an audio environment where GoBus users can share their thoughts on travelling between Galway and Dublin, coming and going, thus capturing the stories of people who rarely are asked to tell them. These stories will be available to listen to on the Go-Bus throughout 2020 and thereafter available as downloadable podcasts via our Virtual Capital of Culture.

National Partners Dublin City Council, Galway Migrant Service, Galway County Intercultural Forum, AMACH LGBT Galway, Galway Age Friendly Programme, Youth Work Ireland, Foroige, Go Bus

European Partners n/a

Time 2017-19 Recruitment, Interviews and recording 200 passengers
2020 Audio stories available for passengers on GoBuses
2021 Stories available online and as downloadable podcasts

Location Galway - Dublin City Centre - Dublin Airport (return)

Co-production between Galway 2020 and Dublin City Council

TRIBES – PRIDE OF THE PARISH

Galway 2020, Jen Coppinger, Producer, Emma Martin, Choreographer

Using traditional Irish set dancing as a jumping off point and referencing the Maori Haka, *Tribes – the Pride of the Parish* will invite Galway Gaelic Athletic Association (GAA) teams (10–12 year olds) to create a heroic dance that is individual to their parish and its landscape. A movement vocabulary illustrating the landscape of the county e.g. mountains, rivers, trees, sea, stone and lake will be choreographed. Each club will choose the movements that reflect their area – coastal clubs use sea and stone in their dance; in-land clubs may want use river, mountain and trees. *Tribes* will engage with boys and girls to create a two-minute heroic dance that they will perform at the beginning of each match. Beginning in 2017, *Tribes* will spread throughout the 150 girls and boys teams playing our national games, camogie, hurling football and handball in the county creating legacy for each club. The objective is to create a new dance/sporting tradition in Galway. *Tribes* will culminate in *Tribes Day* at each of the four (GAA) Connacht finals in 2020.

CROSSING THE LINES

Blue Teapot Theatre Company, Petal Pilley, Artistic Director

This Creative Europe project, led by Moonstearn (SE), will create Inter-connected performances through a series of collaborative interventions leading to a festival of theatre for artists with intellectual disability in Galway in 2020. The programme will include main-stream training opportunities for actors currently working solely in special training programmes for artists with intellectual disability. The project will comprise academic research, training and residencies, production, festival and audience development and networking programmes. It will allow Galway's Blue Teapot theatre company to work within a context and partnership which is not currently available to them in Ireland. It will support high level capacity building and will heighten awareness of professional theatre by people with intellectual disability. Blue Teapot will be a full partner but with a lower financial commitment than their more established and resourced partners.

EYE ON THE EDGE

NUIG Students' Union and European Youth Forum

EYE (European Youth Event) is a biannual European Youth conference where young people, policy makers and politicians from all over Europe descend on the European Parliament to debate and devise solutions to the shared challenges facing Europe and its future generations. In 2020 Galway will collaborate with the EYE in Strasbourg, the largest event of its kind in Europe, to host EYE on the EDGE, a parallel or fringe conference off-site (May). EYE on the EDGE will be a demonstration of the centre and the edge of Europe working together through a shared conference programme and involving live streams of key speakers and presentations. The Galway conference will host participants from Rijeka and throughout Europe through collaboration with our local and national youth agencies. EYE on the EDGE will incorporate the first iteration of Live Feed showcasing some of Galway's best young musicians, performers and artists.

National Partners Galway GAA County Board (local clubs and communities)

European Partners n/a

Time 2017–2019 Promotion, demonstration, training and choreography

2020 All Tribes Day
May–September 2020

Location Galway City and County

Co-Production Galway 2020 and Galway GAA County Board

National Partners Arts & Disability Ireland

European Partners Moomsteatern, Malmo (SE), Mind the Gap, Bradford (UK) Les Oiseaux Mouches, Roubaix, (FR), Hijinx Festival, Cardiff, Wales (UK), Naujasis Teatras (ES), Rotterdamscentrum/Theatre Maatwerk, (NL)

Time Creative Europe: Multi-year 2017–2020

Production & Festival in Galway, September 2020

Location Galway City, Malmo, Bradford, Roubaix, Cardiff, Rotterdam

Supported by Galway 2020

National Partners National Youth Council of Ireland, Foroige, Youth Work Ireland, NUI Galway Students' Union

European Partners EYE Unit of European Parliament and European Youth Forum (EU)

Time May 2020

Location NUIG campus Galway City

Produced by NUIG Students' Union

LIVE FEED

Tracy Bruen (Musician and Project Manager)

Live Feed is a direct response to the need to provide spaces for our young musicians to play live concerts and also to provide regular opportunities for our wider youth population to socialise in safe and alcohol and drug free environments. This project will support the burgeoning youth music scene in Galway city and county and we will link it with 'Classical Clubbing' aspect of our project, Cellissimo. Using alternative venues and outdoor there will be a clear focus on capacity building within the programme with workshops on live performance, masterclasses, recording and production, budgeting, promotion and networking. The project will cater to all musical genres and will support the participation of young musicians and audiences from all communities and will culminate in the establishment of a new annual Youth Cultural Festival in Galway. The first iteration of this new festival will be delivered in partnership with YOIFEST which will be hosted in Galway in 2020.

NORTHERN PERIPHERIES - TALENT CAMPUS

Galway Film Centre/UNESCO City of Film

Twelve producers, directors and editors under 30 come together annually for a three week talent campus collaborating on four short documentaries. They will participate in a series of lectures and workshops hosted by academics, experts and communities on aspects of life specific to the region such as rural depopulation and isolation, language diversity and multilingualism, sustainable rural economies. The participants will pitch ideas to each other and form teams to make the four short films (5-10mins in duration). Throughout the production process, participants will be mentored by experienced documentary producers and film-makers. The Talent Campus will be reviewed after each three week session learning from participants' experiences. The location of the Campus will move each year between the eight participating countries. The main emphasis is to create new European creative producers, stimulate co-production, collaborative projects and co-financing models and form a new network, the Emerging Producers International Co-production Network (EPIC) with an annual event, the Emerging Producers Forum commencing in 2020.

PERIPHERAL VISION

Galway Film Fleadh

Through the creation of a network of independent European film festivals and film organisations, Galway Film Fleadh will promote, stimulate and encourage the distribution and exhibition of European cinema across borders. These strands will be co-curated by the festival programmers for inclusion in each festival's programme. It will specifically highlight work from new and emerging film-makers, 1st and 2nd feature films, films which interrogate the notion of representation in indigenous cinema from across Europe, examine rural and regional film-making voices, gender diversity but also to ultimately demonstrate the breathe and diversity of European film-making.

National Partners Youth Work Ireland (Irish Youth Music Awards), Foroige, National Youth Council of Ireland, Galway Youth Arts Alliance, Sober Sessions, Dance Free

European Partners European Youth Forum (EU)

Time 2017-2019 Four events per year, one in city; three in county including Portumna, Loughrea, Kinvara, Gort, Tuam, Oughterard, Ballinsloe
2020 Live Feed festival to coincide with Eye on the Edge

Location Galway city and county

Supported by Galway 2020

National Partners FilmBase, Screen Training Ireland, Irish Film Board

European/International Partners

Documentary Department, National Film School of Denmark (DK), Aarhus Film Workshop (DK), Copenhagen Film Workshop (DK), Odense Film Workshop (DK), Open Workshop Viborg (DK), Media Factory Akershus (NO), Tvitbit Youth Film Centre (NO), Filmcloud, Kultur I Vast Goteborg (SE), Film I Skane, Filmbasen Stockholm (SE), Film Workshop Kiel (DE), Klippfisk (Faroe Islands), Ciclic Animation Vendome (FR), Nerve Centre Derry (N Irl)

Time 2017-2020
(2020 October in Galway)

Location Galway in 2016; Norway 2017; 2018/2019 tbc and 2020 Galway

Supported by Galway 2020

National Partners Irish Film Board (Ireland)

European/International Partners

ACE - Ateliers du Cinema Européen (FR), EAVE - European Audiovisual Entrepreneurs (BE), Eurimages, Council of Europe (EU), Tallinn Black Nights (EE), Motovun (HR), Sundance Film Festival (USA)

Time 2017-2020

Location Galway and in film festivals across the network

Producer Galway Film Fleadh

VOYAGE IN TRANSLATION

Galway City and County Library

Libraries are the places most frequented by migrants to new communities, people who are living in Direct Provision, people studying English as a foreign language and local people, particularly elderly people, who value their local libraries. This project will encourage readers to embark on a voyage to read 12 European novels in translation from 12 different countries in 2020. We will seek out people from the 12 selected countries, now residing in Ireland, to work with us to choose the 12 novels that best represent their country and the library service will make them available throughout the city and county both in the original language and in English. We will target book clubs to read and discuss these novels which we expect will help communities to understand better their migrant neighbours. This project will celebrate multiculturalism and create exchange beyond national borders and encourage greater use of libraries in all communities.

National Partners The Library Association, Literature Ireland, Dublin UNESCO City of Literature

European Partners Centre Culturel Irlandais, Paris (FR)

Time 2019 Sept–Dec
2020 Jan–Dec

Location Libraries across Galway city and county

Co-production with Galway City and County Libraries

WEST WORDS

Poetry Ireland and the Stinging Fly

Galway 2020 will work in partnership with Ireland's leaders in poetry and short story writing – Poetry Ireland and the Stinging Fly – on publishing anthologies of Galway writers' work in 2020. These publications will be edited by Galway based writers and will include work from writers based in Galway, writers who were born and no longer live in Galway and international writers who have been hugely influenced by the landscape of Galway. Galway 2020 will work with international literature festivals to create a stand-alone event combining writers from both anthologies as *Galway on Tour*. In late 2018, to acknowledge our shared love of storytelling across Europe, work will begin on a *European Wide Short Story Competition* which will be managed by the Stinging Fly. Entries will open in 2019 and the shortlist will be judged by a panel of European writers with the winner announced in early 2020.

National Partners Poetry Ireland, The Stinging Fly, Literature Ireland, Dublin UNESCO City of Literature

European Partners Berlin Poetry Festival (DE), Internationales Literaturfestival Berlin (DE) Scottish Poetry Library, (UK) Centre Culturel Irlandais, Paris (FR), Southbank London (UK), Crossing Border Festival The Hague (NL)

Time Competition, publications, tour March–October 2020

Location Galway City and Galway writer diaspora in European and global locations

Co-production with the Stinging Fly and Poetry Ireland

SHIP TO SHORE LEGACY

This suite of translocate projects shows our commitment and our ability to engage in activities that are of European relevance but resonate within a Galway context. They highlight shared and common local practices with geographically dispersed communities both within Galway, Ireland and Europe. They reach out to the Irish diaspora through language, story-telling, celebration of our landscape and recognition of the shared experiences of migration. The projects are diverse and cross many disciplines from film to dance and food to language. They invite locals and those who have recently moved to Galway city and the county towns and villages from Europe, Africa and the Middle East to embrace the opportunity to be participants, makers, ideas originators and audiences. They illustrate that we can be one people who can collaborate, share our cultural heritages and build a Galway that recognises the potential for integration, acceptance and tolerance while also generating a great deal of enjoyment, collective action and achievement. Furthermore, they invite artists to think about new ways of working and creating sustainable careers. They highlight the importance of trans-local engagement where we can share experiences and impacts.

FORWARD MOTION

Forward Motion is the description applied to our Education and Engagement projects with children and teenagers at primary and secondary level and with students at third level.

We have designed projects that will build a cultural intelligence and creativity in both the next wave of artists and makers and the wave after that (who will still be in school in 2020).

Our commitment to the next wave is evident throughout the programme but we have designed and collaborated on bespoke projects that have the capacity to impact not only on the lives of participating children and teenagers, but on education policy itself. Galway 2020's relationship with both the National University of Ireland, Galway and Galway Mayo Institute of Technology is very strong and both institutions have created a number of projects within their own educational contexts that will merge and support the work of Galway 2020. We have acknowledged the need for 'progression' through our education and engagement projects, as ECOC is a multi-annual, legacy initiative and not a one year festival of events.

HY BRASIL

Patricia Forde (writer), Padraic Boran (producer), Tom Conroy (design), Poetry Ireland, curriculum design

Hy Brasil is a mythical island seen off the west coast of Ireland every seven years. In 2020 the children of Galway will imagine it into being. The worlds' of childhood and early adolescence are the natural realm of the imagination. This child-centred project will harness that imagination to create something beautiful and mysterious but also to discuss questions of importance to the European community today – questions around philosophy, governance, social inclusion and justice; questions about our environment and our legacy; questions about art and culture. The project will portray a community abandoned and forgotten and ask how that could happen and if it could ever happen again. The people leading this project are storytellers, writers and artists. They use their creativity to build worlds to present to their fellow human beings. That creativity lives in every child, and we intend that this project will act as stimulus to ignite each and every imagination working on *Hy Brasil* both young and not so young. This is a project about education and how people learn. This project will show the power of teaching through the arts. It aims to develop critical thinking in its participants (11/13 year olds) asking them to question how we live, what our values are and the consequence of each and every decision we take. The education phase has been developed and planned in partnership with Poetry Ireland and a pilot school's workshop was conducted in March 2016. The final manifestation of *Hy Brasil* will be determined by the children that imagine it into being. We are not second-guessing what the children will imagine. It may be a virtual manifestation created and accessed on line, a publication, an animation or it could be a spectacular installation located in the Claddagh Basin in central Galway which will then be shown in centres throughout Galway where the children who created it live and learn.

National Partners

Poetry Ireland Writers:
Alan Nolan, Eileen Gibbons,
Oisín McGann, Corrib Navigational
Trust, Children's Books Ireland

European Partners

Gerda Dendooven – writer, playwright,
teacher Ghent (BE), Heather
Ackroyd & Dan Harvey (UK), Sheena
Wilkinson (NI), Teatergruppen
Batida, Copenhagen, (DK)

Time

Sept 2017–June 2019 Education
programme
May 2020 the island will be
launched in the manifestation
designed by the children.

Location

25 schools though-out Galway
city and county Installation
location to be decided

Co-production with Galway 2020

SYM-PHONIC WAVES

Galway Music Education Partnership; (Music Matters, Maoin Cheoil na Gaillimhe, Coole Music & Arts, Athenry School of Music, Galway Youth Orchestra, Galway Technology Institute, Headford Music Works, Galway Roscommon Education Training Board, Ealíon Na Gaeltachta, Galway City and County Councils)

This collaborative project will create a sustainable music education legacy for young people in Galway by developing a new Western Symphonic Youth Orchestra (WSYO). It will link with three established youth orchestras in Germany, Finland and Scotland and a professional orchestra in Ireland, up-skilling music teachers through an on-line continuing professional development programme, hosting an international competition for new works and culminating in a series of large-scale performances and recordings by WSYO together with European partner orchestras and choirs. The development of this project is evidence of the power of collective imagination and drive and illustrates the impact of resource and intelligence sharing to build capacity and opportunity for the next wave of musicians in Galway.

National Partners

St Patrick's Brass Band, Esker Festival Orchestra, Irish Association of Youth Orchestras, Irish Chamber Orchestra, Irish Youth Wind Ensemble, Galway Music Residency, National Symphony Orchestra

European Partners

Junges Streichorchester, Weilim Schönbuch (DE), Helsinki Strings (FI), National Youth Orchestra of Scotland (NYOS) (UK)

Time

Multi-annual 2016–2020

Location

New Inn, Tuam, Galway City, Athenry, Gort and Spiddal. Training in Helsinki and London

THE IMMERSIVE CLASSROOM

NUIG – School of Education, Dr. Veronica McCauley and Dr. Kevin Davison, Lead Artist, Denise Mc Donagh, Educators, Martin McHugh, Michael McNamara, Brendan Smith, Karl Sweeney

The European Commission has recognised that digital literacy is a prerequisite for creativity and innovation and the Irish Department of Education and Skills have developed a Digital Strategy for Schools 2015–2020 to develop an embedded digital literacy programme within the school curriculum. Information and communication technology is increasing at an exponential rate and how we interact with the world around us is constantly being redefined. This project will develop bespoke micro-curricular digital and artistic programmes to target increased digital literacy in schools using immersive technologies. Interaction is the key to any digital experience and the goal is to augment students' engagement with digital technology throughout Ireland and Europe. Students will cultivate a host of sustainable digital skills where they will design and create culturally significant immersive experiences inspired by their lives, language and landscape. Training courses will be developed for teachers working in classrooms and, through an online environment with students, the project will develop and integrate immersive technologies into teaching and learning activities. The project will culminate in 2020 with an International Immersive worlds Exhibition and symposium.

National Partners

TULCA Festival of Visual Art, Galway Education Centre, Insight Centre for Data, Ireland, Coder Dojo Galway

European Partners

CREW (BE), Matera 2019 (IT), Rijeka 2020 (HR)

Time

2017–2020

Location

Galway City and County, Matera, Italy

Co-production NUIG School of Education and Galway 2020

NATIONAL UNIVERSITY OF IRELAND, GALWAY (NUIG)

NUIG will combine the expertise and wisdom of its scholars and students to explore the question of how NUIG can act as a model of sustainability for Ireland and for Europe. The University will consider new thinking which can boost the sustainability of culture, landscape, language, career pathways and the sustainability of the European University itself. The University will establish a MedTech Science Lab for Children and complete a major project making spaces available for Galway and visiting artists (see also 6.10.4).

THE SUSTAINABLE CITY – what would happen if everyone in a university – all of its staff, students and visitors – asked the same question at the same time? For 2020, will bring together its 17,000 strong community to explore the question of how NUIG can act as a model of sustainability for Ireland and for Europe. Between 2017–2021, the University will host a significant programme of conferences, outreach projects in the city and county and engage in over 30 European research projects. Projects and festivals include:

- ~ Galway Now/Present History explores the question of identity 'who am I? who are we together?' using applied theatre techniques on students from primary to 3rd level education.
- ~ Science & Technology Festival highlighting the University's many European research projects.
- ~ Sustainable Careers in the Arts – a pilot project with a special focus on playwriting using the University's partnerships with the Abbey Theatre and Druid.

In addition NUIG is working with Galway 2020 on **THE IMMERSIVE CLASSROOM** p59, **AISTRÍÚ** p52 and **VR STORY STUDIO** p40 NUI Galway is a member of numerous European networks, including the European University Association and the Coimbra Groups. It has formal links with 78 Universities across Europe from Uppsala to Augsburg, Cadiz to Manchester.

GALWAY-MAYO INSTITUTE OF TECHNOLOGY (GMIT)

GMIT will look at further education in Creative Practice to provide flexibility for people to work and study and develop their own creative pathway. Integrating modules in research and innovation, design, professional practice and themes and issues into practice-based research projects will be carried out both within the campus or remotely. GMIT are also partners in a number of our cultural projects for 2020 including **THEN AND NOW** p33, **RURAL ARTS SYMPOSIUM** p37, **NORTHERN PERIPHERY - TALENT CAMPUS** p56.

FORWARD MOTION LEGACY

We have deliberately invested a great deal of time in developing three specific projects that speak to children and young people's creativity and imagination. **SYM-PHONIC WAVES** p59 (music), **HY BRASIL** p58 (democracy, politics, writing, design,) and the **IMMERSIVE CLASSROOM** p59 (code/scratch) each offer children in primary and secondary schools in Galway new opportunity to engage with culture. These three projects will have a long term and positive cultural impact on the children who participate, and on their families. We want to make waves in this area to build a new generation of culturally conscious young people who will comprise our next wave of creators and artists and give them an international outlook. Similarly we have established excellent creative working relationships with the third level institutions in Galway, NUIG and GMIT who will, in time, receive many of those young people who travel through our primary and secondary schools in the lead up to 2020 experiencing cultural interventions as they go.



PROJECTS UNDER DEVELOPMENT

We worked on 90 credible projects in Phase II some of which we continue to work on at time of going to print. These projects meet most of the criteria but in some cases required further budget interrogation, partnership development or confirmation of participating artists. Here we present a sample of projects on which we continue to work post print deadline and which will be allocated to the programme budget of 30% that remains for post designation development.

CROSSTOWN TRAFFIC

Dublin City Council/Galway 2020: this project continues the development of our relationship with Dublin City Arts Office and will focus on the twinning of communities and neighbourhoods in Galway and Dublin.

ONCE UPON A TIME

Baboró Children's Festival is preparing a major new European fairy tale project which will be presented at Ireland's leading children's festival in Galway in mid-October 2020.

SUGÁN - FROM INIS ÓIRR TO ISTANBUL

Led by artist, Allana Robbins will create a sùgán (straw rope) in digital, verbal and visual formats. A story starts on the Aran Islands and is replayed and retold, again and again, travelling across Ireland and Europe finally reaching Istanbul and engaging with artists along the way. Allana is working with artists in Sweden, Germany, France and Turkey.

THE MIGHTY OCEAN

Producer Ollie Jennings/musician and composer Máirtín O'Connor. A summer concert series celebrating traditional music and boating presented in five different locations around Galway Bay over five weekends in summer 2020. Led by acclaimed traditional accordion player, Máirtín O'Connor working with established and young musicians from Ireland, UK, Galicia, Brittany and Crete.

ENDA WALSH FOCUS

2020 will see the world premiere of a new opera, a new play, an examination of Enda Walsh's previous canon of work, and a series of shorter texts presented in in site-specific installations throughout Co. Galway. This significant project is produced by Landmark Productions (Dublin) and Galway International Arts Festival who have previously presented Walsh's work in Europe and North America and who will build a platform in 2021 and beyond for this ECOC inspired project to travel internationally.

NATIONAL CULTURAL PARTNERSHIPS

Galway 2020 has worked extremely hard to establish partnerships with national cultural organisations given that this is a national designation for Ireland. We have been very successful in this work. Leading national organisations have entered into project partnerships with Galway 2020 and The Abbey Theatre and RTE Orchestras, Quartet and Choirs will work with us on a series of initiatives which will be of long term mutual benefit to both of us but critically, of enormous value to participating artists and audiences.

The Abbey Theatre

Galway 2020 has entered in an MOU with the National Theatre of Ireland, The Abbey and Peacock Theatres on the following areas of shared interest:

- ~ The commissioning and production of new Irish language plays drawing on the expertise and of theatre artists and makers in the Galway region.
- ~ The revival of touring by the National Theatre to rural towns and villages where no physical theatre infrastructure exists.
- ~ The development of a project with Galway International Arts Festival entitled Refuge exploring memory, loss, people and place. Working directly with the migrant communities in Galway, elsewhere in Ireland and Europe, and working with European Council of Refugees and Exiles taking real life conversations and testimonies that will be sensitively edited into an arresting theatrical and visual event.

RTE Orchestras, Quartet and Choirs

have agreed to be a one year (2020) resident creative partner. Comprising RTÉ National Symphony Orchestra, RTÉ Concert Orchestra, RTÉ Contempo Quartet, RTÉ Philharmonic Choir, RTÉ Cór na Nóg (Children's choir), Galway 2020 and RTE have begun a four year voyage to develop projects of genuine artistic ambition, with international partners, particularly in relation to new and original work. Early discussions have taken place around a new commission by composer Gerald Barry, as well as a collaboration with Dumbworld Belfast on a large scale public participation project called **WHERE ARE WE GOING?** RTE Orchestras, Quartet and Choirs have signed an MOU stating that our two organisations share a creative impulse, a 'natural fit' that has underpinned an essential and meaningful way of working.

NATIONAL PROJECT PARTNERS

- ~ Access Cinema – **COUNTY OF SCREENS** p37
- ~ An Bórd Bia – **PROJECT BAA BAA!** p51
- ~ CREATE – **AN ARTIST IN EVERY PLACE** p32
- ~ Dance Ireland – **GOVERN DANCE** p53
- ~ Design and Craft Council – **MONUMENT** p46, **PROJECT BAA BAA!** p51
- ~ Irish Association of Youth Orchestras – **SYM-PHONIC WAVES** p59
- ~ Irish Film Board and Screen Training Ireland – **NORTHERN PERIPHERIES – TALENT CAMPUS** p56
- ~ Irish Theatre Institute – self producing artist training/capacity building
- ~ National Chamber Orchestra – **SYM-PHONIC WAVES** p59
- ~ Poetry Ireland – Annual publication 2020. **HY BRASIL** p58
- ~ Visual Arts Ireland – **AN ARTIST IN EVERY PLACE** p32
- ~ Dublin City Arts Office – **TAKE MY SEAT** p54 and **PROJECTS IN DEVELOPMENT** p62
- ~ Dublin UNESCO City of Literature – **VOYAGE IN TRANSLATION** p57, **WEST WORDS** p57, **AISTRÍÚ** p52

Galway 2020's cultural programme has been structured in such a way that it complements the rich and diverse programme of festivals and events that traditionally run throughout the year in the city and county. We are collaborating with the majority of cultural producers so that our programmes work alongside and intersect with each other. We have taken the Galway festival calendar into consideration for our artists, our communities and our audiences when devising our schedule for the Galway 2020 cultural programme in order to avoid clashes, over-laps and congestion of cultural activity. We can achieve this by delivering work in the county and with strategic partners in other counties when the city is particularly busy e.g. July.

Flagships

G2020 Calendar Programme

2016

2017

2018

2019

2020

AN ARTIST IN EVERY PLACE p32
multi-discipline

- a) MAKE: Publically Engaged Practice
European Symposium on publically engaged practice
- b) CONNECT: International Artist Residencies & Exchanges
Ariel Sparks & other projects
Longitude/Latitude Festival of Visual Art
- c) COMMISSION: land-based, site-specific engagements
Then and Now

HOPE IT RAINS p34
art, science, design, engineering, climate

- a) Weather-proof Play: Rain playgrounds
Faoi Rún
- b) Green Infrastructure/Water Management: From Sky to Soil through Song
- c) Renewable Energy & Technology: Gale-Force Symphony
- d) Landscape & Heritage: Turas Chonamara

SMALL TOWNS/ BIG IDEAS p36
multi-sectoral

- Art & Rural Life
- Edible Galway
- A Place Goes Wild
- County of Screens

WINDOW ON THE WORLD p38
technology, art, culture

- Cube Connected Cities
- interAction
- In The Thick Of It (A Virtual Fleadh)
- Pilgrim
- VR Story Studio
- From Here On
- Waves of Entanglement
- (un)Inhabitants

LAUNCHING & LANDING p41
large-scale public

- Opening Event
- Aurora/City of Light – Closing Event

WEIGH ANCHOR p42
performance, visual art, spectacle, heritage, environment, well-being

- Galway Ghost Train
- Gilgamesh
- John Gerrard Mirrored Pavilions (2020)
- Middle Island
- Monument
- Promised Paradise
- Spiritus (4 part series)
- Sruth na Teanga
- Wires Crossed Europe

SHIP TO SHORE p51
trans-local, multi-discipline

- Project Baa Baa!
- Aistriú: crossing territories, languages & artforms
- Bua Teangacha
- Sea Tamagotchi
- Cellissimo
- Songs from an Open Road
- Govern Dance – The Nouvelle Vague
- Kitchen Island Dances
- Take my seat
- Tribes – Pride of the Parish
- Crossing the Lines
- Eye on the Edge
- Live Feed
- Northern Peripheries Talent Campus
- Peripheral Vision
- Voyage & Translation: 12 Books
- West Words

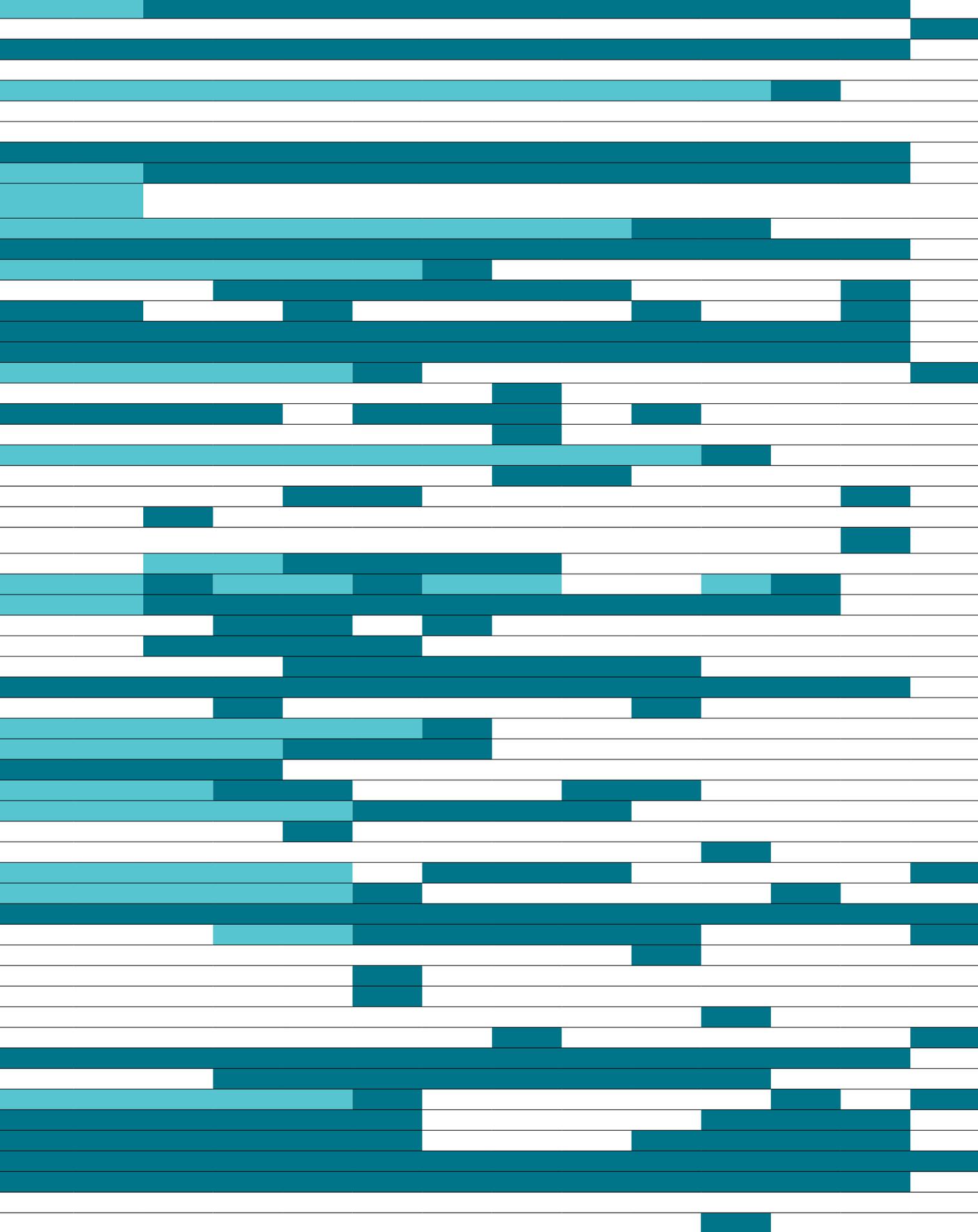
FORWARD MOTION p58
education, children, young people

- Hy Brasil
- Sym-ponic Waves
- The Immersive Classroom
- Galway 2045: A City for Europe
- GMIT Creative Hub/Design Programme

Other One Off events in support of programme

- Fresh Street #3 – Circostrada European Street Arts Congress
- 12 Points Jazz Festival

- Project Planning/Development/Creation
- Project Presentation



4.3 How will the events and activities that will constitute the cultural programme for the year be chosen?

4.3.1 PROGRAMME SELECTION

The cultural programme was chosen to reflect Galway's range of diversity, experience, scale, geographical location and potential legacy. It accurately reflects the process applied to the generation of projects. Each project was set against six essential criteria. Some projects immediately met the criteria and were chosen for the programme. Where projects did not, but were clearly very strong, they were given immediate priority and focus to develop them further within an agreed timeframe. Other exciting but under-developed projects were classified as 'in development' for inclusion in the Bid Book or were set aside in a 'pota óir' (pot of gold) for future consideration should the bid be successful.

4.3.2 PROJECT CRITERIA

Those projects that have been selected for the programme and presented in the Bid Book met the six key criteria (it should be noted that these criteria are more precise than those broader criteria referenced in 4.5, for initial development of projects):

- ~ **Artistic merit** they will aspire towards excellence and quality.
- ~ **European dimension** they speak to common European themes and invite opportunity for partnership.
- ~ **Capacity Building/Legacy** Galway will be better for it in terms of increased cultural capacity, sustainable networks and collaborations and the generation of new creative impulses in the city and county.
- ~ **Deliverability** Galway can do it; can afford it; is it well distributed; and we have the infrastructure (hard and soft).
- ~ **Public Engagement** it will involve people as participants, makers, collaborators and audiences.
- ~ **Relevance** it clearly illustrates where and what Galway is and it is relevant to Europeans.

4.3.3 CONSISTENCY

It was important that the selection of projects for the cultural programme was true to the process by which the ideas were generated. There was excellent consistency between Phase I and Phase II and projects that were mentioned in the first Bid Book were not only retained but were developed into compelling programmes and projects which meet the criteria set out above. Of the four programme strands that are presented as our Flagship Legacy projects in Bid Book II all of them

appeared in the first iteration as projects but, such was the ambition and potential of the proposals that they were developed in to multi-strand projects that speak strongly to our three core themes of migration (de-population), landscape and language.

4.3.4 ESTABLISHED CULTURAL ORGANISATIONS

Established organisations who were not particularly involved in Phase I became increasingly involved in Phase II and many responded creatively to the invitation to develop projects within the concept for Galway 2020 and its European focus. We emphasised that projects must be materially different to how organisations currently make and deliver their work. Some organisations rose to the challenge without difficulty, some required support and advice and others felt they were not sufficiently resourced or were time-poor at this point. Certainty of inclusion for these cultural producers was not guaranteed and it was understood that their projects would need to meet the criteria that were applied to all projects.

4.3.5 CULTURAL HERITAGE

Cultural heritage was important in both stimulating and choosing projects. As defined by ICOMOS, Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. This definition was uppermost in our minds when selecting cultural projects so that our bid is seen to be authentically Galway and Irish but clearly illustrates common European themes that inform all of our lives in a European context. Our programme and the projects therein show this shared European cultural heritage and our collective experiences of Migration **MIDDLE ISLAND** p44, **WINDOW ON THE WORLD** p38, Landscape **MONUMENTS** p47, **KITCHEN ISLAND DANCES** p54 and Language **SRUTH NA TEANGA** p45, **SPIRITUS** p45.

4.3.6 FUTURE PROGRAMMING

We believe the process by which the cultural programme was chosen for Bid Book II was rigorous, fair, geographically distributed and that it strikes a strong balance between public engagement, impact, legacy, entertainment and enjoyment. We recognise the need to maintain this rigour following the designation and that a further 30% of programme needs to be chosen. This will be done by the Creative/Artistic Director who will have the responsibility for designing and curating the 2020 opening ceremony; responding to new ideas; examining those that remain for now in the 'pota óir'; and building projects with international collaborators. All of this will augment the very strong multi-annual and capacity building selection of work made in Phase II.

4.4 How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

Our local cultural heritage and traditional heritage will be experienced by making waves which churn up the sediment of the past and make new shapes. Local and international artists will examine and dismantle some of our most traditional arts, cultural heritage, including landscape, with a new representation challenging our complacency towards them and reinvigorating them with a heightened value.

MONUMENT p47 invites designers and makers to respond to the finds that survived from the large-scale monuments of this project and to imagine, design and make new objects to accompany this exhibition.

PROJECT BAA BAA's Jumping Jumpers p51 showcases traditional 'aran' jumpers, wool and knitting patterns. This traditional craft is revered internationally in the world of fashion but held in snobbish disdain by many in Ireland. This project places textiles, wool, knitting, weaving firmly within a contemporary context and repositions it back into the heart of Irish people.

KITCHEN ISLAND DANCES p54 emulating the ancient Irish tradition of procession 'Brideóg' connects the older generation in rural communities through the Meals on Wheels service brought daily into their lives with traditional dance and stories. A new opportunity to encourage cultural activity, combat isolation and promote movement in hard to reach communities.

VR STORY STUDIO p40 takes our long held tradition of story-telling, folklore and literature and completely reinvents how we tell a story for a new era of technology and visual experience. The multi-annual storytelling summer schools will bring together story-tellers from across Europe to create this new syntax and grammar of a story-telling language not yet truly understood.

MIRRORED PAVILIONS (2020) p46 by Irish artist John Gerrard creates three unique 100 meter mirrored installations which will melt into the landscapes of Galway City, Connemara and Santander. Local energy sources, water, wind and sun, will drive algorithmic dance performances by figures cloaked respectively in leaves, straw and felt based on surviving European folk traditions.

4.5 How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme? Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

Since the inception of Galway's bid we have regarded it as fundamental to listen to what local artists and cultural organisations want from the ECOC. We have encouraged a sense of collegiality and collective ambition in the cultural sector so that artists and organisations are working in concert, towards securing the ECOC designation for the benefit of all. We have reached out to every corner of the Galway region through a thorough process of mass participation, crowd sourced ideation and co-creation to ensure that local artists and cultural organisations are at the centre of generating our programme. Our philosophy is inclusive. Our process is enabling. Our objective is achievement.

The criteria for developing project ideas for Galway 2020, which were broader than the criteria outlined in 4.3 for projects selected for the bid book, included:

- ~ Be self-generated and ambitious
- ~ have artistic merit and potential for excellence and quality
- ~ Involve European partners often and early
- ~ Be materially different to what established cultural organisations are already doing
- ~ Be designed through co-creation and collaboration
- ~ Be supportive of artists working in places where they love and with people they respect
- ~ Be encouraging of risk taking and innovation
- ~ Projects must be sustainable
- ~ Be inclusive in terms of gender, ethnicity, disability, aged and young
- ~ Build capacities in terms of excellence and scale
- ~ Lay foundations for a strong cultural legacy beyond 2020
- ~ Reflect and respond to the strategic objectives of the Galway Cultural Strategy 2025
- ~ Build strong interactive networks locally, regionally, nationally in Europe and beyond
- ~ Develop strong links with other ECOCs – bidding, designated and former hosts

The following table summarises the engagements achieved in Phases I and 2 of the bid process – it is clear that a huge amount of concrete work has been achieved since our first Bid-Book and it addresses many of the observations and concerns of the judging panel following Galway's first presentation.

How we involved Local Artists and Cultural Organisations in the development of Galway 2020

What we Did	How we did it	Phase one 13th April–13th November 2015	Phase two 15th November–17th June 2016	Project Examples arising
Engagement	We engaged with the creative community not only in an artform specific way but also in a geographical way, engaging with artists, festivals, cultural organisations.	28 Speak Outs	11 Speak outs	3 Pilot Projects up and running with regards to Small Towns Big Ideas engaging over 75 Artists living in Galway
		145 Stakeholder meetings	556 meetings held with artists/ cultural producers to develop projects	
		1 Community Hub established	Now a programmed venue and a meeting place for Artists	
Inspiration	Workshops for those who wished to develop ideas for the programme and provided ongoing support to them to engage with the process.	48 Thematic Subgroup meetings	Specific workshops for each project/programme	An Artist In Every Place - Public Workshops held with 149 Artists Virtual Capital of Culture - workshops held with 120 makers/artists/hackers
Analysis	Having collected and critically analysed ideas we set about the development of thematic strands and concepts for our programme.	348 Submissions	348 Submissions worked up to 90 projects though expanded programme team	6 member programme team in place to analyse the projects and assist cultural producers
Development	Projects were selected on the basis of the criteria above but especially their viability and their potential impact on capacity building.	38 project workshops	Over 120 local artists engaged in projects directly 3 European workshops engaging 50 participants engaged	90 projects developed 58 cultural organisations in Galway involved in delivering projects
Delivery	The process of producing pilot projects has commenced and will be continued and developed through to 2020 and beyond.	No pilot projects delivered	Over 320 project partners confirmed 8 funding agencies committed 10 local authorities committed Over 35 Artists commissioned to do Murals, Poems, Hub projects, Films and VR events, Bealtaine events, etc..	An Artist in Every Place Pilot Project – 4 Residencies commenced 3 towns activated as part of small towns big ideas Hope it Rains Pilot project commenced engaging over 30 children Immersive Classroom Pilot commenced with over 40 participants Hy Brasil Pilot project 22 children engaged

Specific Actions towards engagement of local artists and cultural organisations

Galway 2020, with the Cultural Strategy Team, initiated many events and actions to provide opportunities for local artists and cultural organisations to expand their contextual sense of European collaboration and to identify possible European co-production partners. Here is a selection of some of these initiatives.

Artists, academics and activists from Ireland, Iceland, Poland, Wales, Scotland, the United Kingdom, Germany, Sweden, Austria participated three days of workshops on the themes of Migration, Landscape and Language. 25 local participants attended the workshops over six days and developed partnerships to create projects for Galway 2020, these include **SUGÁN** p62, **SEA TAMAGOTCHI** p52 and **AISTRÍÚ** p52. These projects are being led by Local Artists and Producers, in partnership with European and National Partners.

Galway 2020 intend to become members of InSitu (Platform), the European network for artistic creation in public space. With over 21 partners from over 14 countries, supporting more than 150 artists. In Situ was supported by Creative Europe as a platform for publicly engaged arts practice from 2017–2020. Theatre-maker, John Rogers participated in a residency programme in November–December 2015 with artists from Italy, Denmark and the United Kingdom as part of the In Situ Sura Medura Sri Lankan residency programme.

Galway 2020 participated in IETM, creating project partnerships with artists, writers and theatre makers in Spain, Norway, Scotland, Wales, Belfast, the Netherlands, Greece, France and Belgium.

Attendance at significant network events and meetings in Europe including the In Situ Meeting, which was attended by Local Artist Denise McDonagh, who is working on two projects – **THE IMMERSIVE CLASSROOM** p59 and **AN ARTIST IN EVERY PLACE** p32 for Galway 2020.

Artists from Scotland, Austria and Germany collaborated with local artists and communities in the pilot projects for **AN ARTIST IN EVERY PLACE** p32. Co-curated with UZ Arts from the In Situ network and Local Producers Tulca Contemporary Visual Arts Festival of Galway, the projects will take place between March – July 2016 in urban and rural locations involving an environmental community group, workplace choirs and traditional boat builders and in partnership with the National Marine Institute located in Oranmore, Co. Galway. Local Artists selected to work on this pilot project alongside international artists include Feilim O' hAolain, Catherine Denning, David Boland, Debbie Reilly and Caroline Stanley.

Winner of the Prix Ars Electronica 2016, Belgian company CREW presented a workshop in June 2016, as a pilot element of **THE IMMERSIVE CLASSROOM** p59 project on immersive storytelling, transmedia, mixed reality, the internet of things illustrating the numerous possibilities of these ways of working, performing and thinking. The participants were the partners in **THE IMMERSIVE CLASSROOM** p59 project including artists, filmmakers, educators, organisations, theatre and performance artists in Galway 2020s VCOC.

As part of San Sebastian/Donostia 2016 'Tosta' project, Galway Artist, Nuala Ní Flathún participated in a 5-week residency in Friesland as part of Leeuwarden 2018. Galician traditional singer, Ana Belen undertook a 6 week residency in Conamara in traditional style of sean-nós Irish singing.

SMALL TOWNS, BIG IDEAS p36 is just one of a number of ambitious programmes spearheaded by Galway 2020, that aims to culturally strengthen towns and villages throughout the county through events and projects organised by the people who live, work, study and dream there. Such has been the scale of engagement and the universal enthusiasm for the development of the programme that a series of pilot projects have been arranged.

Pilot Projects

Headford – THE NESTING LARK 26–29 May 2016

The Headford pilot project will explore the identity of the town and through a series of interactive workshops led by Artists working in the community, there are a number of European Artists living in this small town and they wanted to explore the theme of Nesting – blowins setting up nest, locals emigrating and leaving empty nests, empty nests during the day as people go elsewhere to work as there is so little there – all themes common to small towns around Europe. Artists include Eillis Nic Dhonncha (Local Artist) Selma Makela (Finnish Artist) Miquel Barachelo (Mallorcan Artist) Veronika Straberger (Austrian Artist)

Athenry – THE EDIBLE LANDSCAPE/POT LUCK March–June 2016

The people of Athenry got together to plant hundreds of plants. On 16th June, the town will re-unite in Athenry Town Park, where the fruits of the planting will be transformed into art. There are 16 Local Artists involved in the project and 15 local community groups, the project is being led by Máire Daly a local cultural producer.

Ballygar – SUGÁN April–September 2016

The Ballygar pilot project, entitled **SUGÁN** (not to be confused with **SUGÁN - INIS ÓIRR TO ISTANBUL**) which began in April, will continue through to September with a series of events and workshops inspired by the traditional rural skills of Sugán (hay rope making) bringing the village together through a series of interactive Artist Led workshops with Artists Ceara Conway and Sheila Flanagan.

5.
**CAPACITY
TO DELIVER
& OUTREACH**



5.1 Please confirm and supply evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

The Irish Ministry has committed to providing €15m to resource whichever of the three remaining Irish bids should be successful.

Galway City and County Councils re-asserted their support for the candidature by agreeing bid book commitments and governance model at their meetings of 16th and 23rd May respectively.

The North Western Regional Assembly, which has overall responsibility for economic and spatial planning for Ireland's Northern & Western region has given its support for the Galway 2020 bid.

The Western Development Commission which supports social and economic development in the Western Region has also pledged its support for the bid.

Memoranda of Understanding from Counties, Donegal, Leitrim, Sligo, Roscommon, Mayo, Clare, Tipperary, Westmeath, Offaly and Dublin in support of the Galway 2020 bid have been signed and the Chief Executives of each municipality has pledged support.

All individual Members of Parliament, Senators, and Councillors in our region are behind our bid and in many cases have participated in our speak-outs.

5.2 Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title. To do that please answer the following questions; Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.

At Galway 2020 we aim to ensure that every citizen will have access to our programme. With that in mind, our programme has been developed to respond to our existing infrastructure as well as making the best possible use of our public spaces, our landscape, unconventional venues, bringing culture into every possible location of the city, county and islands (and online) so as to invite as many people as possible to participate, to engage and to attend our events.

5.2.1 OUR PLACE-PHYSICAL INFRASTRUCTURE

Galway is synonymous with ingenuity in terms of the creative use of places and spaces. For many years cultural activity was presented in temporary, purpose built locations and unconventional non-arts spaces due to inadequate infrastructure. Eventually municipal (and other) spaces were developed in response to the increasing creativity in performance in the city. While still in need of new spaces the inherent ingenuity and creativity is evident in the programme that has been developed. Artists, communities and cultural organisations have found ways to celebrate our landscape and our heritage by locating largescale projects in found spaces and site specific locations (the Aran Islands), Connemara hillsides, disused airport, handball alleys, public libraries and heritage houses. Very large outdoor spaces that are available to Galway 2020 and which have capacities of up to 30,000 people include, the Fair Green in Ballinasloe, South Park in Galway City and the old Galway Airport site. This also serves the purpose of making the cultural programme accessible and accidental for audiences who will have the opportunity to both make trips to see work **MIRRORED PAVILIONS (2020)** p46, **PROMISED PARADISES** p47 or simply stumble upon it unexpectedly which will impact on those who don't think culture is for them.

However, many projects within the programme, festivals and large special once-off events require built infrastructure and it is our intention to optimise these resources for the 2020 programme.

Optimise Our Existing Infrastructure

Existing Cultural Spaces will be programmed and best use will be made of as many spaces as possible. We have committed to programming equally within the city and the county and the following lists the available infrastructure.

Developing New Infrastructure

The implementation of a sustainable cultural strategy needs investment – in terms of funding and manpower and existing resources. One of the areas requiring significant capital investment during the lifetime of this ten-year strategy is cultural infrastructure – both physical infrastructure – buildings – and collaborative infrastructure – and virtual cultural hubs. In terms of buildings, a number of key cultural deficits are identified below. These proposed additions to the cultural stock of Galway are all needed and will certainly enhance the cultural offer of the city and county.

Table 5.2a Existing Cultural Venues and Associated Projects

Venue	Location	Project examples
31 Libraries	City/County Wide	West Words, I am...we are, Cross Town Traffic Hy Brasil
6 Cinemas	City	Film/symposia; Galway/Clifden Ghost Train (documentary)
16 Galleries	City/County-wide	An Artist In Every Place, Small Towns, Big Ideas, Everyday Superheroes
12 Museums	City/County-wide	Monument exhibition
33 Heritage Sites	City/County-wide	An Artist in Every Place, Hope it Rains, Aurora-City of Light, Then & Now Big Houses
11 Theatres	City/County-wide	Spiritus, Govern Dance, Songs from an Open Road
63 Playgrounds	City/County-wide	Hope it Rains
Arts Centre Inis Oirr	Aran Island	Sugan
12 Community Centres	County-wide	Abbey Theatre (Tour), Small Towns, Big Ideas
Galway City Museum	City	Monument, Tulca
Galway University Hospital	City	Changing Waves, An Artist in Every Place

Table 5.2b - Planned Cultural Venues

Project	Completion Date	Status	Delivery Partners	Est. Cost
Spanish Parade Picture Palace	Feb 2017	Fit out stage	DAHG, Bord Scannan, WDC, Solus Picture Palace Teo, Element Pictures, Galway City Council	€7.9m
Nun's Island Galway City and County Library	2020	Planning stage	Galway City Council, Galway County Council, The Library Council, NUIG, ERDF	€12m
Dyke Road Cultural Hub – Gallery/ Perform/ Music/Producers & Rehearsal space	2020	Planning stage	ERDF, Galway City Council, Private Sector joint venture	€13m
Children's Creativity Hub	2019	Renovation/ Refurbishment	Galway City Council, Baboró, Branar, Galway Community Circus	€3.5m
Sea Gate District Museum/Historic Centre Hub Expansion	2020	Proposal Stage	Galway City Council, Fáilte Ireland, Nat. Museum of Ireland, DAHG, Marine Institute, NUIG	€4m
Merchant's Rd Lower Artists Studios & Residential Spaces	2018	Planning Stage	Galway City Council	€5k
Nun's Island Youth Arts Space & Hub	2017	Planning Stage	Galway City Council, Galway Arts Centre, Galway Youth Theatre, Galway Youth Arts Alliance, Macnas, Arts Council	€3m
Cluain Muire CCAM Creative Hub, Enterprise Centre + Venue Acoustic Music & Perform	2018/19	Design Stage	GMIT, Galway City Council	€4m
New Theatre NUIG	2018	Under construction	NUIG	€3m
Leisureland Music/ performance venue	2020	Renovation/ adaptation	Galway City Council	tbc

Occasional/Temporary Infrastructure

We will programme Spaces for Culture a series of artistic projects that will take place in locations that would not ordinarily house cultural activities, we are working with a number of companies to gain access to Buses, Boats, Cycle-ways, Sports grounds and so on. Part of our audience development strategy is to ensure that we can involve as many people as possible in our programme, therefore programming in 'non' cultural spaces becomes important:

- ~ The Marine Institute's research vessel, the Celtic Explorer will become a place of artistic and scientific exploration with projects such as **ARIAL SPARKS** p33 and **AN ARTIST IN EVERY PLACE** p32
- ~ **TAKE MY SEAT** p54 will both be based on and presented on the, 17 times per day, GoBus run from Galway to Dublin Airport (via Dublin City Centre). This is presented in collaboration with Dublin City Council.
- ~ Businesses, Farms, Castles, Boats will all be programmed as part of an **ARTIST IN EVERY PLACE** p32.
- ~ **THEN AND NOW** p33 A project which will highlight the colonial architecture of the Big Houses in the East of County Galway.
- ~ Schools; Our schools will play a huge role in hosting and taking part in a number of projects including; **THE IMMERSIVE CLASSROOM** p59, **SYM-PHONIC WAVES** p59, **HY BRASIL** p58, **STRUTH NA TEANGA** p45 and also they will host smaller events in 2020 such as exhibitions, events and recitals, ensuring that every school in Galway will take part in a vibrant programme.

- ~ Streets of the city and the roads of the county will come to life with the abundant cheer of the spectacle that is Macnas in **GILGAMESH** p43 and NVA Glasgow animating the landscape from Galway City to Clifden along the disused and much lamented Galway/Clifden railway line (scheduled to become a cycle green-way).
- ~ Our sports grounds will be reimaged though Tribes – the pride of the parish, a project that welcomes the 150 GAA clubs in the county to create a dance that reflects their landscape and their own 'tribal' identity.

Public Realm

We will make best use of our landscape and public realm, we have devised a series of projects that highlight our landscape and allows us to programme high quality artistic projects in site specific locations, ensuring that our landscape as 'venue' is placed firmly within our programme:

- ~ Projects like **PROMISED PARADISE** p47 will see our rural public space revitalised with international artists working on land based commissions.
- ~ **MONUMENT** p47 will have a presence on all three of the Aran Islands and at the Galway City Museum.
- ~ **MIDDLE ISLAND** p44 will take place on Inis Meain, the middle island of the Aran Islands.
- ~ John Gerrard – **MIRRORED PAVILIONS (2020)** p46 will be located in the Connemara landscape to 'mirror' the one located in the city centre across the river Corrib both powered by water and wind.

The local authorities in our strategic partnership have committed to supporting Galway 2020 and in doing so have also offered their venues as locations for events to be programmed over the next four years.



5.3 What are the city's assets in terms of accessibility (regional, national and international transport)?

Galway and the region is very well connected nationally and internationally.

5.3.1 INTERNATIONAL

Shannon Airport which is one hour from Galway had a total of 1.7 million passengers in 2015. It has 14 daily bus services and five daily train services.

Ireland West Airport (Knock) which is 90 minutes from Galway had 700,000 passengers in 2015. Galway City and County Councils are now a shareholder in the airport. It is 85 minutes from Galway, with six daily bus services.

Dublin Airport is about two hours from Galway by motorway. Buses run every half hour from Dublin. 25 million passengers passed through the airport in 2015.

The map below shows current destinations from Knock and Shannon Airports with estimated flight times. Dublin Airport has virtually saturation coverage of Europe and North America.

This summer almost 200 weekly cross channel car ferry sailings from Ireland to the UK and France are scheduled to accommodate 50,000 cars.

There are plans for a major development of Galway Harbour which will enable cruise liners to dock there.

5.3.2 NATIONAL

The Irish road infrastructure has been greatly enhanced in past 20 years due largely to investment by EU Structural Funds. A network of motorways connects all major cities. Galway is two hours from Dublin. The new Galway Orbital Route providing a bypass around Galway to facilitate the growth in traffic in the region is currently in planning stages.

There are 51 daily bus services to Dublin and 15 daily train services. The journey times are around two hours.

The region has a network of rail and bus services connecting all small towns.



5.4 What is the city's absorption capacity in terms of tourists' accommodation?

Galway has experience in hosting large scale events, such as the Volvo Ocean race, which brought 650,000 visitors over a two week period. The events programmed for Galway 2020, have been spread over the year, to maximise the use of our capacity.

As well as the existing accommodation, NUIG has plans to develop a further 500 student accommodation units, which will be used as self catering accommodation outside college term.

There are planning permissions being processed for renovations/extensions to hotels. As discussed in 3.2, the Tar Isteach (Come in) initiative will generate additional accommodation capacity.

Premises/Unit	Galway City & County	Strategic Partnerships /Region
Hotel Beds	10,233	26,285
Guesthouses	525	1,267
B&Bs	1,744	3,992
Self Catering	899	5,714
Caravan & Campsites	700	6,587
AirBnB	1,923	4,142
Hostels	1,082	1,446
University Accommodation (summer availability)	2,564	
Total	19,670	49,433

5.5 In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the 'European Capital of Culture' action between now and the year of the title? What is the planned timetable for this work?

As set out in our previous bid book the delivery of new infrastructure is in connection with and part of our Cultural Strategy (see 2.1.1 and 5.2). Our programme of events, as outlined, will be delivered within current infrastructure. Any additional cultural infrastructure delivered between now and the title year can be considered as part of projects under development.

With regard to urban and tourism infrastructure there are plans to carry out a number of projects that will enhance the accessibility and connectedness of Galway. The Galway Transportation Strategy (2030), involving investment of €250m, will enhance public transport, reduce cars and promote cycling and walking in public domain. Most of the investment will be made by early 2020s.

Galway City Transportation Project	2020	Design phase	Accessibility
M17/M18 Motorway Gort to Tuam	2019	Under construction	Connectedness
Greenways	2019	Under construction	Connectedness

5.6 Explain how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year?

One of our proudest achievements and the wellspring of our ECOC bid has been the enormous scale of engagement with our citizens and with civil society. Across very diverse groupings there has been a magnificent response to our consultation process. Commencing with the open, bottom-up process we applied in the development of Bid Book 1 we have continued and strengthened this approach in the preparation of this Bid Book. This approach is rooted in a commitment to the principle that the development of a truly authentic ECOC bid requires the involvement and support of all our communities.

The scale and structure of our engagement and consultation process has been designed to facilitate the direct participation of the broadest spectrum of society in Galway. In addition to the main components of this process, our local population has also been directly involved in the development of the Galway 2020 programme through the collaborative process outlined in 4.5.

5.6.1 CITIZEN PARTICIPATION IN DEVELOPING GALWAY'S BID – SOME FACTS AND FIGURES

The table below shows the involvement of the people of Galway in the bid process.

Component	Description	Outcome
Public Speak Outs	<p>39</p> <p>community based public meetings gathering communities' ideas and visions for ECOC. These meetings were held throughout the city and county, including our offshore islands and even as far afield as the Galway diaspora in Dublin, London and Chicago. Over 1,200 people attended these meetings.</p>	<ul style="list-style-type: none"> - High level of awareness and understanding of Galway 2020 bid across the city and county. - The development of Small Towns Big Ideas as a strategic model and full programme strand.
Stakeholder Engagement	<p>Over</p> <p>200</p> <p>one-to-one meetings, focus groups and presentations with local business sector, creative industries, education institutions, local tourism sector, sports organisations and politicians.</p>	<ul style="list-style-type: none"> - Unequivocal support from all key stakeholder groups for Galway 2020 bid. - Participation in programme development. - Development of Galway 2020 corporate fundraising programme.
Community Outreach	<p>Over</p> <p>100</p> <p>one-to-one meetings, focus groups and presentations to an extensive range of NGO's and community structures including our Public Participation Networks and local organisations and activists working with young people, older people, ethnic minorities, people with disabilities, LGBTI community and many more.</p>	<ul style="list-style-type: none"> - Strong focus on social inclusion in development of cultural programme. - Direct participation of marginalized groups in Galway 2020 bid process.
Volunteer Programme	<p>A dynamic, fun and creative Galway 2020 volunteer programme that has signed up a core team of</p> <p>982</p> <p>people throughout the city and county.</p>	<ul style="list-style-type: none"> - Direct participation by local population in Galway 2020 awareness-raising activities and in the development and delivery of our Pilot Projects.
Galway 2020 Online Community	<p>An online community of over</p> <p>70,000</p> <p>people grown in just over 12 months, building momentum for the bid and feeding directly into all of the offline activities of the bid process.</p>	<ul style="list-style-type: none"> - Significant contribution in building awareness, momentum and offline participation in the bid.
Galway 2020 Community Hub	<p>The nerve centre of Galway's bid. A centrally located community space hosting daily meetings, focus groups, and workshops, all directly connected to the development of the programme. The 'Hub' has also provided the open 'community' space for our Volunteer Meet Ups and regular cultural events.</p>	<p>The provision of an open, neutral space which attracted the participation of diverse groupings in meetings, workshops and cultural events.</p>
Random Acts of Bidness	<p>The huge show of support for the bid from the general public. From farmers branding their sheep Galway 2020 to local businesses doing Galway 2020 murals and banners to #IBACKGALWAY chalk messages appearing all over the city.</p>	<p>A clear indication of how active and supportive our local population has been in the Galway 2020 bid process.</p>



5.6.2 CITIZEN PARTICIPATION IN THE DELIVERY OF GALWAY 2020

Three of our four Flagship Projects are designed to engage directly with local communities and organisations and to build their capacity to participate in the development and delivery of the cultural programme. **SMALL TOWNS, BIG IDEAS** p36 will see the delivery significant capacity building measures to communities across the county with the mentoring of the Galway 2020 team, and our partnership with ENCC and Entopia. Having piloted Small Towns, Big Ideas in the towns of Athenry, Ballygar and Headford we have already begun to demonstrate the potential of this model to activate small rural towns and mobilise local communities around exciting new cultural projects.

HOPE IT RAINS p34 will involve a whole series of publically engaged projects that will be fun, participatory and educational but will also respond to the pressing local and global challenges of creating a healthier more environmentally sustainable lifestyle.

Projects within **AN ARTIST IN EVERY PLACE** p32 will see artists working in a range of public environments alongside local organisations, groups and individuals, creating projects that engage with new audiences.

A number of our **WEIGH ANCHOR** p42 projects like **GALWAY GHOST TRAIN** p49 and **GILGAMESH** p43 will culminate in large public spectacle events that will require significant participation by local communities while also attracting large scale audiences.

Our Volunteer Programme will also play a fundamental role in the development and delivery of the ECOC. We view our volunteers as much more than the essential human resource that any cultural initiative of this scale and status requires. We see them as community ambassadors to encourage mass participation and attendance at ECOC events. Our volunteers will also be very effective in supporting intercultural participation and dialogue and for engaging with harder to reach groups.

From 2017 onwards we will develop our strategic partnership with the two largest volunteer structures in Galway; namely the Galway Volunteer Centre and the ALIVE programme in NUIG. We also aim to develop a strong European dimension to our volunteer programme by facilitating volunteer exchanges between Galway and other ECOC's in 2018, 2019 and of course Rijeka in 2020. With these key partnerships in place we estimate that by 2020 the Galway 2020 Volunteer Programme will have mobilised a minimum of 5,000 people.

As citizen participation is central to the development and delivery of our community hospitality initiative *Tar Isteach*, as outlined in 3.2.3.

5.7 How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.

5.7.1 AN INCLUSIVE ETHOS

Our ECOC will connect with all our communities. Galway 2020 is also committed to making a real and lasting contribution to the greater inclusion and empowerment of marginalised and disadvantaged groups.

Embedding this principle in our work will be one of the key legacies of Galway 2020.

This ethos is in keeping with Galway's Cultural Strategy and its strategic objectives, in particular its first strategic objective of Access and Cultural Rights (2.1.1). We will work hand in hand with the strategy team in the development of a new Cultural Inclusion Toolkit and other targeted participation and inclusion measures, as set out in 2.1.

Our ECOC will connect with all our communities. Galway 2020 is committed to making a real and lasting contribution to the greater inclusion and empowerment of marginalised and disadvantaged groups.

5.7.2 AN INCLUSIVE PROGRAMME

In developing our cultural programme one of our key aims has been to identify and design cultural projects that have universal appeal. Projects that resonate with people of all backgrounds and offer genuine scope and capacity to enable diverse participation. This is consistent with our consultation process and we have responded to it in the design of our overall programme.

Examples include **SPIRITUS** p45, **TAKE MY SEAT** p54 and a number of our projects listed in the 'Projects Under Development' section of the programme, including **CROSSTOWN TRAFFIC** p62 and **WHERE ARE YOU GOING?** p63 (in development). All of these projects by their very focus and design will enable the type of diverse participation we are committed to achieving through our programme.

Our Wave Making seeks to provoke debate, challenge assumptions, and raise awareness in society about issues of marginality and exclusion. **MIDDLE ISLAND** p44 will be performed in another European location and will explore issues of exile, persecution and indigenous cultures. **HY BRASIL** p58 will enable young audiences to imagine a more progressive and egalitarian social model that is free from the prejudices and exclusions that undermine our current model. And the innovative **(UN)INHABITANTS**, p40 using holographic projections, will place those experiencing extreme forms of marginality at the very centre of our public realm.

5.7.3 WORKING WITH YOUNG PEOPLE

Provision for children and young people is of primary importance to us in every aspect of our bid. In addition to the projects working with schools, outlined in the programme (4.2) and our children's strategy in audience development (5.8). Several youth projects will support the creative and social development of young people. **TRIBES - THE PRIDE OF THE PARISH** p55 will engage with Gaelic sports clubs throughout the county and work with young people in each club to create their own heroic dance. **WIRES CROSSED** p48 will see young people from across Europe working together through circus skills while raising awareness about mental health. **LIVE FEED** p56 will create a new supportive environment for Galway's live youth music scene while also responding to the critical need to provide safe, alcohol and drug-free spaces for young people to socialise. **EYE ON THE EDGE** p55 will form an exciting new partnership between Galway and European institutions in supporting the democratic participation of young people.

5.7.4 WORKING WITH OLDER PEOPLE

We are working with the Galway Age Friendly Programme and with other older peoples' organisations to mitigate the common barriers to cultural participation of older people such as cost, comfort and transport. There are a number of projects that will see us engaging specifically with older people. **KITCHEN ISLAND DANCES** p54 will lessen the social isolation and loneliness experienced by many older people through dance, food and storytelling. Meanwhile in the coastal villages of Galway, Galicia and the Sami Territories **SEA TAMAGOTCHI** p52 will tap into the rich maritime knowledge, traditions and language of older people living in those communities.

5.7.5 CELEBRATING CULTURAL DIVERSITY

We intend to celebrate Galway's rich diversity of nationality, ethnicity, language and beliefs in both large and smaller projects throughout our programme.

SPIRITUS p45 will require the direct participation of minority communities in its development and will culminate in large multicultural public performances. **SONGS FROM AN OPEN ROAD** p53 events will focus on nomadic cultures from Ireland, Europe and further afield and will use music and song to remind us that the history of the human race is one of migration and exchange.

TAKE MY SEAT p54 will engage directly with migrants and allow them to share their stories with a wider audience in a unique environment while **VOYAGE IN TRANSLATION** p57 will use libraries to bring people from different communities together to foster intercultural dialogue.

Our programme will seek to respond to the more difficult and challenging issues of racism and exclusion faced in particular by the Irish Traveller community, but also by new communities, refugees, Roma people and others. The strategies needed to properly serve these most marginalised communities are by their nature slow and deliberate and require time to form trusting engagement. The time we have spent in the bid process and the lead time to 2020 will allow us to have meaningful engagement with these communities. We will continue to build our relationships with the newly formed Galway Anti-Racism Network, Galway Traveller Movement, Galway County Intercultural Forum and other local, national and European organisations working in this area to ensure these communities have a strong voice in Galway 2020 and that we can co-create new cultural projects that can combat the racism and exclusion they experience. The 30% of our programme that we have set aside for future project development will in part be used to develop programmes for and with these minority groups, who by their nature require a longer lead development period.

5.7.6 UNIVERSAL ACCESS

Galway 2020 is committed to ensuring that people with disabilities, amongst the most marginalised in our society, are facilitated to participate fully in the year of culture.

We have already commenced the work required to ensure that all performances and events are held in accessible venues and public spaces through 'accessibility proofing' of all the projects in our programme. We will progress this work through the strategic partnership we have already established with Arts and Disability Ireland (ADI) during our bid process. Specifically, this will involve the delivery of a series of tailored workshops by ADI and their international partners Attitude is Everything (UK) and VSA (JFK Centre for the Performing Arts, USA) to our cultural producers. In this way we will be integrating best international practice in the provision of accessible and assisted performances, exhibitions, screenings and large scale events into our programme.

Our **WINDOW ON THE WORLD** p38 projects also provide further evidence of our commitment to universal access and providing inclusive experiences for audiences with disabilities. Projects like **CUBE CONNECTED CITIES** p39 and **INTERACTION** p39 in particular will enable people to remotely access fully immersive cultural experiences from the comfort of their own homes.

Finally, **CROSSING THE LINES** p55, a pan-European capacity building project will support professional actors with an intellectual disability to move beyond the specialised training model and into mainstream training programmes.

5.7.7 MAINTAINING OUR APPROACH AND ETHOS

We understand that achieving what we have set out will take time and hard work. There are no short cuts to genuine community engagement and this is particularly true when working with marginalised groups. We can only achieve our goals in this area by continuing and deepening our approach to outreach which requires direct engagement, building up trusting relationships, and creating the space for those on the margins to participate and collaborate.

We have already started this work, it has informed and inspired our bid, and we will continue on this path in developing our programme between now and 2020.

5.8 Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

5.8.1 OBJECTIVES

Our strategy for audience development is embraced in a broader strategy for public engagement which aims to achieve more cultural opportunities for citizens; individual development and social cohesion. The strategy which has been built into decisions on programming, education, outreach and communications has three priority objectives

- ~ Diversity (more diverse audiences)
- ~ Depth (better experiences and relationships with existing audiences)
- ~ Width (new audiences)

Our audience development strategy has been developed in conjunction with Galway's Cultural Strategy (2016-2025) with the intention of ensuring a mutually compatible approach to sustaining and developing audiences and practice long into the future.

5.8.2 STRATEGY

Galway's audience development strategy has been inspired by the engagement process from which the programme has originated. The process of crowd sourced ideation and collective co-creation has inspired thousands of people who never considered themselves part of the artistic community, for the first time, to take an active role in a cultural project. This shift from passive bystander to active participant is the spirit which underlies much of this strategy. Our approach also reflects the work of the ADESTE programme over the past three years and contemporary international practice. The audience development strategy is outlined in three sections:

- ~ Upstream Activities which take place before an event or project
- ~ In-event Activities which are built in features of events or projects
- ~ Downstream Activities which take place after an event or project

5.8.3 UPSTREAM

Involving people as participants in events and activities which are relevant to them make them collaborators in the creative process.

All Galway 2020 projects have been designed to achieve this objective. For example Druid will engage a local cast of 20 participants to become active performers in the production **MIDDLE ISLAND** p44 on the Isle of Corsica and Inis Meáin. This public engagement will begin in Corsica when the production tours. In **PILGRIM** p40, Artists and technologists will work with local communities to co-create prototypes that to challenge ecological and environmental sustainability.

Audiences will become actively involved in the creation/production process. Communities in Athenry, Headford and Ballygar have already come together to work alongside professional artists to co-produce Galway 2020 pilot projects **THE NESTING LARK** p69, **THE EDIBLE LANDSCAPE** p69 and **SUGÁN** p69. Children will work with architects and designers to design their own water proof playgrounds as part of the project **HOPE IT RAINS** p34.

Audiences will become actively involved in the delivery of Galway 2020. Volunteers will be given a sense of ownership of projects through activities as broad as event co-ordination, communications and ambassadorial hosts. Example The planned 'European Citizen Broadcasting' project will empower citizens to move from passive audiences to extended members of the Galway 2020 communications team.

We will seek to develop a sustainable online community of citizens to facilitate an ongoing two way dialogue between cultural organisations, artists and audiences over the next four years. Example Galway 2020 will develop a custom mobile application, web platform, broadcasting channel and community forum.

Through training programme in Digital Communications and Marketing, lessons will be delivered to all of Galway's cultural organisations, collectives and artists to improve digital skills and competencies as part of overall attempts at increasing levels of audience engagement and participation.

5.8.4 IN-EVENT

Our 'in-event' audience development strategy is focused on reaching out to new audiences and improving the experiences of existing audiences by removing virtual barriers, physical barriers and by being relevant.

Galway 2020 wish to remove physical and mental obstacles to audiences participating in cultural events by having as many events in non-traditional spaces as possible. Our goal is to overcome the common perception of citizens that 'cultural institutions' are simply not for them. Examples include Macnas epic street spectacle **GILGAMESH** p43 will take place on urban streetscapes and landscapes across the county. The electronic music and digital art festival **FROM HERE ON** p39 will take place in disused spaces, hotels, pubs and petrol stations across Galway and audiences will be able to experience the project **TAKE MY SEAT** p54 while taking a bus to Dublin or the project **SEA TAMAGOTCHI** p52 while taking a stroll on the beach!

AN ARTIST IN EVERY PLACE p32 is a full programme of projects which will involve artists co-creating work with members of the public in unexpected places which prompt citizens to take a break from the flow of their everyday lives to experience culture in businesses, churches, schools, boats, farms and hotels.

Fundamental to Galway's plans to becoming a Virtual Capital of Culture is our mission to remove virtual barriers and empower audiences around the world to remotely experience and participate in cultural events.

Galway wants to revolutionize the way in which audiences remotely experience cultural events by immersing them in 360° virtual environments as if they themselves were actually at the live event. Through the use of emerging virtual mediums Galway wish to remove the barriers of active participation in culture for those who cannot physically attend events (older generations, disabled, geographically distant) and those who may feel intimidated by attending in person.

Galway has ambitious plans to empower audiences throughout Galway and Europe to remotely participate in live events by actively dictating aspects of live performances. The growing trend of building ownership and confidence of audiences through participatory arts has inspired Galway to go one step further by opening up mass participation on a global scale through digital means. Example Audiences across Europe will be invited to actively participate and dictate aspects of live non-linear narratives using emerging interactive and sensor technologies as part of the project **INTERACTION** p39.

Galway plans its audience development strategy with projects which are relevant and which are aligned to their experience of audiences.

Galway 2020's artistic programme has been intentionally designed to be inter-disciplinary and non-art form specific. This cross-sectoral approach has already opened up entirely new audiences to cultural participation. The continuation of this approach through the production and delivery of the programme is important to Galway's planned audience development strategy. Examples Visual Artists will work alongside scientists at the Marine Institute of Ireland to reflect on a history of experimental marine radio communications as part of the project **ARIAL SPARKS** p33. Young theatre makers will work with game designers and technologists as part of the interactive immersive theatre project **INTERACTION** p39. Sound Artists will work alongside local bus companies to develop a series audio stories as part of the project **TAKE MY SEAT** p54.

5.8.5 DOWNSTREAM

Eager to build lasting relationships with audiences over the coming years, Galway will place particular focus on maintaining an ongoing dialogue with audiences after events. This will be a significant contributor to the legacy of Galway 2020 and will inform the Cultural Strategy. This will be enabled in an online context through a dedicated Galway 2020 mobile application, digital platform and community forum.

More powerfully, the ability for audiences to physically meet with artists and producers after events will be ensured through a series of debates, workshops and discussions built into post event activity timelines. Example: citizens across Galway will be invited to meet and debate with directors from around the world who are showcasing work as part of the Peripheral Visions film festival.

5.8.6 STRATEGY DEVELOPMENT AND EVOLUTION

Galway 2020 will commence a period of listening and data mapping in 2017. The activities will focus on building an evidence base for the development of a coherent strategy of honest feedback from a diverse range of audiences and non-audiences.

Listen and Learn 1 Data Mapping Existing Audiences (2017)

An intense listening and data mapping exercise will be carried out with existing cultural audiences in Galway to learn more about their motivations, experiences and expectations.

Listen and Learn 2 Data Mapping Non Audiences (2017)

This initial listening exercise will be followed up with a county wide mapping exercise of citizens who do not engage in any way with culture.

Plan Finalisation of Audience Development Strategy (2018)

Based on the feedback from the mapping exercise carried out throughout 2017, our audience development strategy will be refined and optimised in 2018.

Implement the Audience Development Strategy (2018–2022)

Measure Monitoring and Evaluation Programme (2018–2026)

A full monitoring and evaluation programme designed specifically to track the impact of the audience development activities will be rolled out as part of the Galway 2020 monitoring programme.

Iterate and Repeat (2018–2026)

Periodic performance reviews based on feedback from the evaluation and monitoring programme will inform iterations in the strategy over the period 2018–2026.

5.8.7 EDUCATION AND SCHOOLS

All our programmes will be specifically planned to ensure that where there is an appropriate application for children and youth that this will be exploited to the full. From Early Years to Third Level we will ensure that no demographic is excluded. Dedicated members of the Galway 2020 team will have specific experience, training and responsibility to deliver this priority. We are guided in our work with children and youth by the tenet that the best cultural experiences involve making and doing as well as looking and listening.

Education and Schools Projects

Over the last 12 months Galway 2020 has placed a special emphasis on developing projects which will facilitate participation by students across primary secondary and third level educational institutions. **THE IMMERSIVE CLASSROOM** p59 will see students across Ireland combine digital literacy skills and creative thinking to create art using virtual and augmented reality mediums. The National University of Ireland Galway has designed a full programme of independent projects, festivals, conferences and outreach activities that will be rolled out across their campus in 2020.

Children and Youth Projects

An additional suite of projects have been specifically designed for children and youth audiences in out of school environments. **HY BRASIL** p58 will see children across Galway create a new society and a new island engineered by the imagination of our children. **HOPE IT RAINS** p34 will be a year-long celebration of the rain with rain dances, rain based playgrounds and interactive rain projects for children taking place across Galway. **AN ARTIST IN EVERY PLACE** p32 and **SMALL TOWNS/BIG IDEAS** p34, two of our widespread community programmes, will have specific projects designed with and for children and youth both in schools and as extra-curricular projects.

IMMERSIVE CLASSROOM p59

This project will develop bespoke micro-curricular digital and artistic programmes to target increased digital literacy in schools using immersive technologies. Interaction is the key to any digital experience and the goal is to augment students' engagement with digital technology throughout Ireland and Europe. Students will cultivate a host of sustainable digital skills where they will design and create culturally significant immersive experiences inspired by their lives, language and landscape. Training courses will be developed for teachers working in classrooms and an online environment with students. The project will develop and integrate immersive technologies into teaching and learning activities and will culminate in 2020 with an international immersive world's exhibition and symposium.

SYM-PHONIC WAVES p59

This project will create a sustainable music education legacy for young people in Galway by developing a new Western Symphonic Youth Orchestra (WSYO), linking with three established youth orchestras in Germany, Finland and Scotland and a professional orchestra in Ireland, up-skilling music teachers through an online continuing professional development programme, hosting an international competition for new works and culminating in a series of large scale performances and recordings by WSYO together with European partner orchestras and choirs.

Institutional Involvement

We are already working with The Department of Education and Teacher Centres in our region to maximise the impact of our work with children. We are particularly aware of the need to offer regional leadership with the Implementation Body of The Arts and Education Charter, a recent national initiative by The Departments of Arts and Education with the Arts Council. Our approach to provision for children and youth is in synch with the Cultural Strategy.

Training and Child Protection

All artists and Galway 2020 team members who will work with children and youth will have special training to ensure that they have appropriate pedagogical and communication skills for their work. They will also be required to undergo police vetting procedures. The highest standards of Child Protection will be assured in our Child Protection Guidelines.

6. MANAGEMENT

6.1 What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)?

Year	Annual Budget for Culture in the City (in euros)	Annual Budget for Culture in the City (in % of the total annual budget for the city)
2012	€3,042,202	3.98%
2013	€3,032,853	3.82%
2014	€3, 537, 623	4.40%
2015	€3,593,547	4.73%
2016	€3,688,817	4.81%

In addition to the annual budget of the city, the County annual budgets over the last 5 years are as follows:

2012	€875,000
2013	€915,000
2014	€880,000
2015	€922,000
2016	€943,250

6.2 In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate the amount starting from the year of submission of the bid until the European Capital of Culture Year.

The Local Authority element of the financing of the ECOC project is additional funding provided over and above the existing allocation for culture. Rather than displace any of this existing funding which would negatively impact on core current cultural provision, the Council's plan to provide an additional €12m to fund the ECOC. Given that the bulk of the funding from national government and private sector funding will most likely be received in 2019 and 2020, it is anticipated that a greater proportion of the operating budget will fall to be funded by the local authorities over the earlier years. Therefore, it is expected that the budget profile will be broadly as follows:

2016	€1,000,000
2017	€4,200,000
2018	€3,000,000
2019	€1,000,000
2020	€2,300,000
2021	€500,000

6.3 Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (In Euros and in % of the overall annual budget)?

We intend to increase incrementally the annual budget for culture over the course of the ECOC process and maintain an overall increase of 15% for 2021 and beyond. This 15% would equate to an increase of €695,000 in combined city & county annual cultural spend. This will allow the continuation of our capacity building programme and support the delivery of planned legacy. Through discussion with the corporate sector, we are confident that there will be significant strategic interest in the development of long-term flagship cultural programmes and events that could be launched across and beyond ECOC (See 6.10)

As part of the Cultural Strategy, we will explore new financing models to develop new funding for cultural activities in the City, County and Islands (See 2.1)

6.4 Operating budget for the title year.

See 6.5 below

6.5 Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions for the legacy activities.

Total Budget	€45,750,000
Public Sector	€39,000,000
Public Sector %	85.25%
Private Sector	€6,750,000
Private Sector %	14.75%

6.6 What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Income from Public Sector to cover operating expenditure	€	%
National Government	€15,000,000	38.46%
City & County	€12,000,000	30.77%
Region	€3,500,000	8.97%
EU	€3,000,000	7.69%
Other	€5,500,000	14.10%
Total	€39,000,000	100.00%

6.7 Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

The local authorities have confirmed commitments to supporting the ECOC for Galway 2020 based on the programme, delivery strategy and funding architecture set out in this bid book. Approval for this Galway 2020 bid was passed by resolution at the monthly meetings of Galway City Council and Galway County Council held on May 16th, and May 23rd, 2016 respectively. National Government has confirmed the commitment of €15m to the city that is awarded the ECOC title.

6.8 What is your fund-raising strategy to seek financial support from Union programmes/ funds to cover operating expenditure?

The consultation process for the City & County Cultural Strategy identified that lack of national and regional match-funding mechanisms represented a significant blockage to certain sectors in active participation in European funding programmes. Galway 2020's engagement process with the cultural sector also highlighted the strength of the audiovisual and children's cultural sectors, scientific research and innovation sector and youth sector in accessing EU funding. The City & County Councils, as part of the Cultural Strategy will investigate core match-funding models for EU projects. It also proposes the establishment of an 'EU help desk' to enable and ensure training, participation, and project collaboration in European projects for underrepresented sectors.

Galway 2020 has ensured that potential and realistically achievable EU funding partners and programmes are identified with cultural producers as an integrated part of project development. We are cognisant of other ECOC's experiences where projected funding from Union programmes has not materialised. We have therefore sought to construct a robust and resilient model based on a prudent and cautious approach to estimating potential funding from EU programmes.

Key identifiers within the development of projects around creativity, education, citizen engagement, industrial leadership, societal change, heritage and preservation of public space should ensure eligibility to access funding from EU programmes such as Creative Europe, Horizon 2020, Erasmus+, Europe for Citizens, LIFE, INTERREG and Northern Periphery & Arctic.

It is also our intention to build capacity for cultural producers and organisations to be more effective in accessing EU funding, and we have commitment from the Western Development Commission and the Northern and Western Regional Assembly in implementing this process through advice and support programmes.

EU Programme	Sub-Programme	What does it support?	Projects
Creative Europe	Culture	Co-operation Projects. Platform of work in minority languages.	- Govern Dance - Crossing the Lines - Aistriú
	Media	Training. Distribution & Exhibition.	- VR Story Studio - In The Thick of It - Peripheral Vision
Erasmus+		Co-operation and exchange. Cultural placements. Support for policy reform.	- Crossed Wires - An Artist in Every Place
Europe for Citizens		Promotion of active citizenships.	- Small Towns, Big Ideas
Horizon 2020	Industrial Leadership	Leadership in enabling and industrial technologies.	- Hope It Rains
	SME Instrument	Cultural heritage, innovation to grow and cross traditional boundaries. Europe in a Changing World.	- Monument
LIFE	Resource Efficiency	Creation of Integrated Project. Sustainable urban plan. Better integration and implementing of EU environmental legislation.	- Small Towns, Big Ideas - A Place Goes Wild

6.9 According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECOC project if the city receives the title of European Capital of Culture? Please fill in the table below. (This question is optional at pre-selection stage)

Source of Income for operating expenditure	2016 €	2017 €	2018 €	2019 €	2020 €	2021 €
EU	-	300,000	500,000	500,000	1,500,000	200,000
National Government	-	-	-	9,000,000	6,000,000	-
City	1,000,000	4,200,000	3,000,000	1,000,000	2,300,000	500,000
Region	-	750,000	500,000	1,100,000	1,150,000	-
Sponsors	-	750,000	1,500,000	1,750,000	2,700,000	50,000
Other	-	500,000	750,000	2,000,000	2,000,000	250,000

6.10 What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Galway city and county has a very strong and diverse commercial sector with businesses ranging from internationally recognisable brands in the ICT and Medical Device space, through large scale indigenous companies enjoying significant international success, and incorporating a vibrant, creative and energetic SME sector. To put Galway's role as the economic engine for the region in perspective, Galway is home to one of the world's leading Medical Technology clusters, providing employment to over 8,000 people. In terms of global performance, ten companies in Galway export €8 billion of goods annually.

We have had widespread and unequivocal expressions of support from across all of the business sectors, and have established a dedicated Business Engagement team to optimise this goodwill and work on converting it into tangible support for Galway 2020. As a concrete example of support, Galway businesses have shown real leadership by voluntarily accepting a 3% increase in their Commercial Rates (business property tax) and this will create a revenue stream for the local authority of some €1m per annum.

6.10.1 'BE GALWAY 2020'

Drawing on previous experience in private sector engagement for large-scale international cultural programmes, the team has assembled a comprehensive Business Engagement programme which has been branded as 'BE Galway 2020' [Business Engaging for Galway 2020]. Underlying our fundraising strategies is a subtle attempt to change behaviours and build future opportunities for the cultural sector.

Ireland does not have a well developed corporate philanthropy/sponsorship culture, and we are acutely aware that beyond 2020 there will be real need for the corporate sector to be a part of the cultural economy of Galway.

In asking the private sector to 'BE Galway 2020', we have set out a wide range of funding options, and a tiered structure for various levels of support providing appropriate entry points for companies of all sizes. We have designed financial support packages set to reflect scale of contribution and level of brand association, while also providing for 'Champions' to attract various large scale sectoral players for example Media Partner, ICT Partner, Communications Partner, Hospitality Partner etc.



We feel that to reflect the genuine expression of support from the business community, it is critical to have a structure that will accommodate and build a truly representative and cross-sectoral funding and engagement model. In addition to showing widespread positivity and backing for Galway 2020 from our business community, on a pragmatic level, having a broad funding base is also more robust, and mitigates the risk of funding not materialising from any one source. A wide spread of engagement by the corporate sector is far preferable than having access to a few large contributors.

To support the work of the BE Galway 2020 team, a Business Leadership Team, comprising key figures from across the business community, has been set up to act as a networking and outreach group. A corporate engagement promotional video has also been produced.

6.10.2 HIGH LEVEL CORPORATE ENGAGEMENT

Since its establishment, the BE Team has held a large number of meetings and briefings with all of the key business representative groups in order to promote and encourage engagement with the Galway 2020 project. These groups include the Chamber of Commerce and other Business Associations, the Irish Hotels Federation, the IT Association of Galway, and the Medical Technology group. In addition, the team has already had over 30 meetings with individual companies across all sectors, and significant, advanced discussions are in train with firms in Banking/ Finance, ICT, Internet Service Provision, Medical Technology, Hotel/Hospitality, Transport/Airports, and Media. The response to this interaction has been very positive and it is estimated that support in the order of €3–4m is accessible through engagement with the larger-scale partners.

6.10.3 2020 CLUB

In parallel with the creation of partnerships with large scale corporations, the team has also launched the '2020 for Galway 2020 Club'. This is designed to provide an accessible and affordable entry point for smaller businesses and individuals to become involved and provide financial support for Galway 2020, while being part of a branded initiative which will, in return, provide business networking opportunities and access to certain Galway 2020 events, and other opportunities.

An online portal has been set up to provide easy registration, and based on feedback from the business community, we believe this will be a substantial source of private sector income in the lead-up to 2020. There are two main options under the scheme, the first is to contribute a total of €2020 on a phased basis over four years (i.e. €505 p.a), while the second is to contribute a total of €8080 over the same four-year period (i.e. €2020 p.a). The target is to get 2,020 businesses/individuals to contribute; however, taking a prudent approach and allowing for a lower rate of subscription, we are fully confident that the scheme will generate in the region of €3m in the lead-in to 2020.

6.10.4 LEGACY VISION

As well as the more traditional forms of corporate involvement and support, which, by their nature often relate to the short-term, there have also been discussions around large scale and longer term projects and initiatives which have been inspired by the Galway 2020 bid. A proposal for a 'Medical Technology Museum' has been initiated by the National Centre for Research in Medical Devices (CURAM), NUI Galway, and Medtronic, with support from the broader Medical Technology sector, Local Authority, and other interested parties in consultation with the Galway 2020 team.

Programming at the MedTech museum will be developed to target all sectors of the general public, across all generations, age groups and socio-economic backgrounds, as well as patient groups through a variety of MedTech scientific and art science programmes and exhibits. The museum would engage with Galway's vibrant artistic and scientific community through residency programmes, open calls for engagement initiatives and targeted schools activities. The proposal has ignited significant excitement and interest across the various organisations and sectors involved, and we believe that as the project progresses, it will act as an example and inspiration to the corporate sector, leading to further initiatives and increasing the long-term legacy value to Galway as European Capital of Culture.

6.10.5 OTHER INITIATIVES

Bed Night Cultural Top Up

This initiative, which involves the inclusion of a one-euro charge per room per night, will deliver a strong income stream over the lifetime of the project. The scheme is currently under negotiation with the hotel sector, and based on the hotel capacity and occupancy rates across the City and County, as a conservative estimate, a 50% sign-up rate from the sector would yield a fund of €550,000 per year.

Merchandising and Licensing

The approach will include one-off fee charging for the application of bespoke branding etc to a percentage of licensed products sold across the year.

Philanthropic/Diaspora

Galway 2020 has made contact with Irish Diaspora organisations internationally, and particularly in North America, as well as engaging expert advice in philanthropic fundraising. Given the initial strong support shown from the Irish community abroad for the Galway bid, we are confident that there is scope for substantial funds to be raised from philanthropic sources.

We are aware that all of the above work-streams require a significant investment of time and resources, and this work will come under the remit of a dedicated Business Engagement team, which will be formed if the Galway 2020 bid is successful. We see the management of corporate engagement at all levels and effective servicing of sponsorship contracts as critical in optimising the ongoing private sector support. The BE team will work closely with the Marketing & Communications team to ensure that national and international coverage for Galway 2020 is used strategically to support the private sector funding efforts. Substantial progress has been made by the team to date and a full update will be available for the Jury Panel presentation.

6.11 Please provide a breakdown of the operating expenditure

Programme expenditure	Programme expenditure	Promotion & Marketing	Promotion & Marketing	Wages, overheads & administration	Wages, overheads & administration	Total of the Operating Expenditure
€33,397,500*	73%	€5,490,000**	12%	€6,862,500	15%	€45,750,000

* The programme expenditure figure above represents the NET cost to Galway 2020.

**The Promotion & Marketing budget described above will be supplemented by in-kind marketing benefit from our supporters, strategic partners & producers.

6.12 Planned timetable for spending operating expenditure

Timetable for spending	Programme expenditure	Programme expenditure	Promotion & Marketing	Promotion & Marketing	Wages, overheads & administration	Wages, overheads & administration
2016	€100,193	0.30%	€329,400	6.00%	€446,063	6.50%
2017	€4,842,638	14.50%	€658,800	12.00%	€857,813	12.50%
2018	€4,174,688	12.50%	€823,500	15.00%	€1,098,000	16.00%
2019	€7,247,258	21.70%	€1,756,800	32.00%	€1,647,000	24.00%
2020	€16,364,775	49.00%	€1,592,100	29.00%	€1,990,125	29.00%
2021	€667,948	2.00%	€329,400	6.00%	€823,500	12.00%
	€33,397,500	100.00%	€5,490,000	100.00%	€6,862,500	100.00%

6.13 What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

Capital Expenditure is aligned to our Cultural Strategy rather than in connection with the title year as planned infrastructure is seen as something we should be providing anyway as referenced in 2.1.1 and 5.2.

6.14 Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

See 6.13.

6.15 What is your fund raising strategy to seek financial support from Union programmes/ funds to cover capital expenditure?

See 6.13.

6.16 According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECOC project if the city receives the title of European Capital of Culture?

See 6.13.

6.17 If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

See 6.13.

6.18 What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

6.18.1 GUIDING PRINCIPLES

Our intention is to provide a governance and management structure that is:

- ~ an example of best practice of governance
- ~ not for profit
- ~ truly representative of wide interests
- ~ robust and legally coherent
- ~ straightforward, transparent and effective
- ~ independent of political and other influences
- ~ acceptable to all stakeholders and the ECOC
- ~ accountable at every level

The following organogram **6.18a** illustrates the anticipated organisational structure to be employed by Galway 2020 in delivering the 2020 ECOC.

As was anticipated in the first bid-book, Galway 2020 has now incorporated a new independent corporate structure to manage our bid, and if successful, it will be the delivery mechanism for Galway 2020. Our Steering Committee continues to provide invaluable advice to our work.

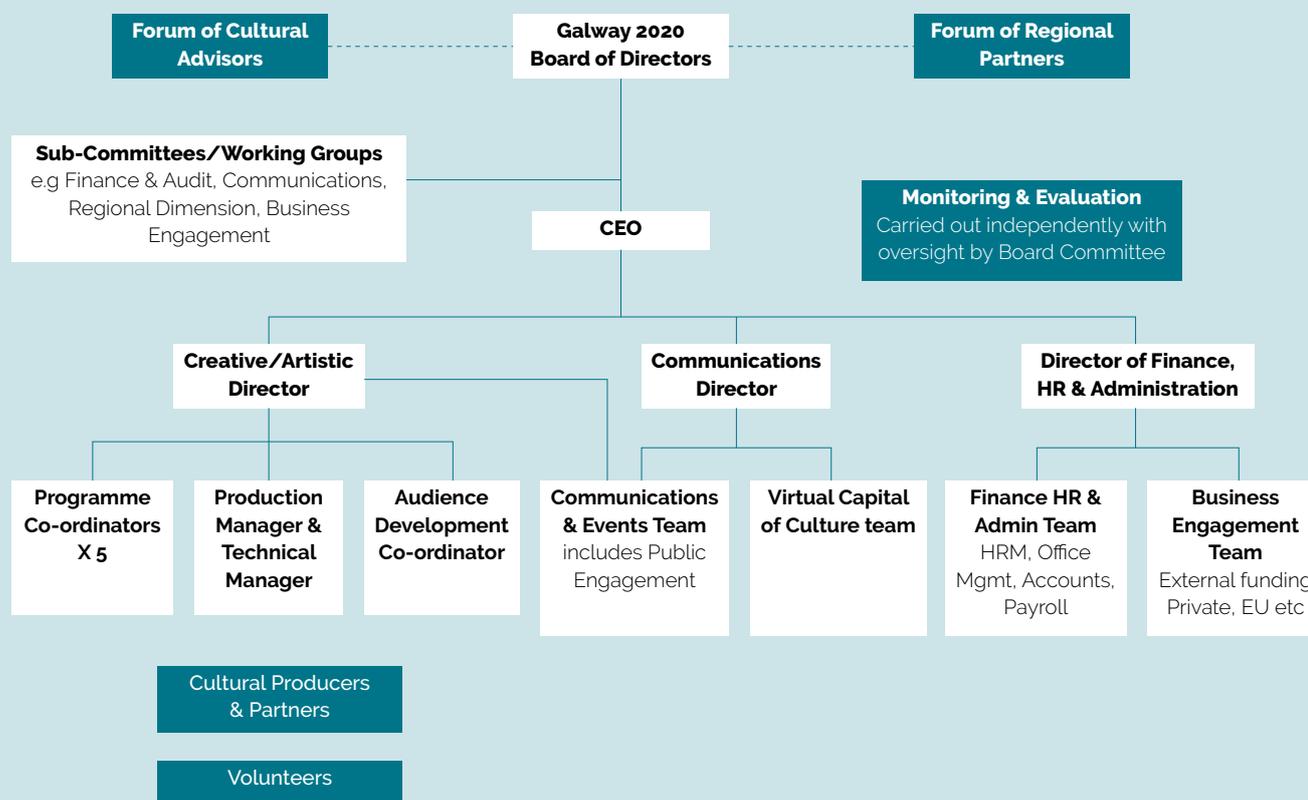
6.18.2 THE COMPANY

A company limited by guarantee and not having a share capital has been incorporated under the Companies Act 2014 with the title – Galway Cultural Development and Activity Company Limited by Guarantee. It is registered in the Companies office – Registration Number 576394. The Company is already trading and will be the legal structure used to undertake all Galway 2020 activities from now until delivery of the 2020 ECOC. The Trading Name – Galway 2020 – has been formally registered and the Company will be known as ‘Galway 2020’.

It is a not-for-profit company with a membership of not less than seven Members. The Members elect/appoint a Board of Directors of not more than 15 Directors.

The Members of the Company are all well established and respected individuals in spheres of culture and business. The Local Authorities have no right to be represented in the membership either through elected representatives or officials although as of now it is considered important that the Chief Executives of Galway City Council and Galway County Council be two of the seven members.

6.18a Organisational Structure



6.18.3 BOARD OF DIRECTORS

The Board of Directors will comprise up to 15 Directors, including a Chairperson. Directors will be appointed to ensure an appropriate balance of skills and expertise in the areas of culture, management, governance, finance, marketing, business, tourism, evaluation and European affairs.

The Board of Directors is the body responsible for running the Company on a day-to-day basis. It will be responsible for:

- ~ the employment of senior executives to the company;
- ~ establishing, and ensuring the implementation of, strategic policy objectives based upon the programme and financial projections contained in this bid book;
- ~ ensuring the highest standards of governance and transparency;
- ~ appointing sub-committees/working groups (see 6.18.5) to ensure that the Company has access to the broadest range of specialist expertise and advice in all aspects of its work and delegating to the sub-committees such decision making powers as are considered effective and prudent;
- ~ accounting fully for its activities at the end of Galway 2020 and in particular providing leadership and continuity towards maximising the legacy benefits of the year of culture.

In order to ensure appropriate connection between Galway 2020 and Galway City and County Councils, the Chief Executives of both Councils will each have power to appoint one Director of the Company and they are free to appoint themselves to these positions.

It is also intended that two Directors of the Company will be European and be experienced in corporate governance of organisations such as Galway 2020.

6.18.4 THE CHAIRPERSON

The Chairperson of the Company will be critically important as a public representative of the Company in all its activities. He/she will provide leadership for the Company in the exercise of its duties and the implementation of policy and will be a vital bridge between the Board and the Executive.

6.18.5 WORKING GROUPS/SUB-COMMITTEES

In order to provide the Board with the range of expertise which will be needed to deliver Galway 2020, a series of working groups/sub-committees of the Board will be established as required which may include for example:

- ~ Programming
- ~ Finance and Audit
- ~ Marketing and Communications
- ~ European Liaison
- ~ Regional Cultural Strategy
- ~ Fundraising and Sponsorship
- ~ Data and Legacy
- ~ Virtual Capital of Culture

Each of these sub-committees will be appointed by the Board to ensure the broadest range of expertise is available to the Company in each specialised area. Each sub-committee will include up to two Directors from the board and will be chaired by one of them. The Chair of the sub-committee will be responsible for reporting on its activities on a timely basis to the Board. The Board will delegate such powers as are prudent to the sub-committees but any decision of the sub-committee, especially with regard to budgetary matters, that exceed the limits established by the Board, must be referred back to the Board for decision. A senior member of the Executive Team will be given responsibility for providing executive services to each sub-committee.

6.18.6 FORUM OF REGIONAL REPRESENTATIVES

An advisory group will be formed to channel the views of our Strategic Partner Counties but it shall not have decision making powers.

6.18.7 FORUM OF CULTURAL ADVISORS

A forum comprised of established local arts interests will be created to advise the board on local cultural issues. This forum will be advisory in nature and will not have decision making powers. It will be distinct from any formal cultural Sub-Committee/Working Group that the Board may form as part of its formal structure.

6.18.8 AUDIT MONITORING AND EVALUATION

In addition to the usual statutory requirement for annual auditing of the Company, it is intended that the Company, at all levels, will be subject to independent review by the Insight Centre for Data Analytics at NUIG, being the Company's chosen independent monitoring and evaluation body (see 2.4).

6.19 How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?

The constitution of Galway 2020 allows for the appointment of up to two Chief Executives (one for organisational management and one for artistic/creative direction). We have researched the approach to the appointment of senior management adopted by various past and prospective ECOCs. Where the appointment of a Creative/Artistic Director, as the person with final responsibility for global leadership of the project was used, there seems to have been a range of debilitating challenges arising from such appointments and a very high turnover of personnel in those roles, resulting in loss of momentum, uncertainty within creative and management teams and unnecessary cost. Unlike major international arts/cultural festivals which seek to have one individual design and implement the entire event with a singular vision and brand, we believe that the scale and range of activities anticipated by Galway 2020 may not be best served by this approach.

Given that up to 70% of the programme is already articulated in this bid book, it seems more appropriate that Galway 2020 will engage as its CEO, an individual who has broad organisational/financial/management skills in the cultural sector. This CEO will bear overall responsibility for global leadership of the project. It is intended that this position will be internationally advertised immediately, in the event of our bid being successful.

The management of the artistic programming will best be served by the selection of a Creative/Artistic Director who will have discrete responsibility for delivering the cultural programme (70% of which is defined in this bid), subject only to the budgetary and human resource provision available for her/his work. The Creative/Artistic Director may delegate responsibility for certain aspects of the programme to sectoral specialists.

As is evident from the organogram at **6.18.1**, a small group of senior Directors (number and titles/responsibilities to be determined) will be engaged to structure and manage a series of specialist departments to deliver every aspect of the Company's work. This Directorate together with the CEO will be the senior management team.

We are especially aware that in the event that our bid is successful, there will be a significant immediate challenge to the organisation in terms of managing expectation and making arrangements for the engagement of key personnel. In this regard, and not wishing to be presumptive, we have in place a strategy to deal with the period from July to (approx.) December 2016, from the points of view of management and communications.

6.20 How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title?

Based on the arguments in **6.19** we will appoint a CEO with final responsibility for the global leadership of Galway 2020. This CEO will be employed by and be answerable to the Board. The CEO, as leader of the management team, will be responsible for arranging the recruitment of all other personnel. In the case of the Creative/Artistic Director, the CEO will involve the Board in this recruitment and decision making process. The Creative/Artistic Director will have discrete responsibility for the delivery of the programme so long as she/he adheres to budgetary and human resource provisions and that they observe the programming structures laid down in this bid book. In all other respects they will report to the CEO. The attributes, skillsets, and responsibilities of the CEO and the Creative/Artistic Director are detailed in **6.22**.

A team of senior specialist managers/co-ordinators will be appointed to manage various departments within the organisation.

Clear skills attributes, job descriptions and implementation schedules will be drawn up for each position in advance of their appointment and these will become an integral part of their contracts of employment. Provision will be made for training, upskilling and capacity building as appropriate during the years leading up to 2020. Employment policy for all management positions will be based on a transparent public advertisement basis and best practice in Human Resource Management will be applied to the recruitment process and to the contracting and maintenance of all employees.

In developing and implementing our strategy for engaging a team to deliver Galway 2020 we will be ever mindful of the enhancement we will be making in the cultural management and organisational infrastructure of Galway and the Region and the legacy implications of this for sustaining the long term impact of Galway 2020, and the implementation of the Cultural Strategy.

6.21 How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

As referenced at 6.18.3, both Local Authority Chief Executives have the power to appoint one Director of the Company and therefore have a formal relationship with the Company. In addition the executive teams of Galway 2020 will be aligned with the respective local authority departments for logistical and service delivery of the programme. The strength of the collaboration between the various stakeholders was strengthened in phase 2 of our bid and demonstrates the shared focus to ensure successful delivery of the project.

In addition, the establishment of the Forum of Regional Representatives (6.18.6) will capture the views of our Strategic Partners.

6.22 According to which criteria and under which arrangements have the general director and artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

The CEO (general director) and Creative/Artistic Director positions have not been appointed. Once the final designation is made, if successful, Galway will immediately undertake a recruitment campaign for both positions.

We are committed to the principle of open recruitment. Both positions will be filled by open recruitment on an international basis.

The CEO (general director) will have an understanding of and commitment to the value of large-scale cultural projects as well as:

- ~ Administrative, financial and/or legal background
- ~ Experience of working in a dynamic and culturally oriented organisation
- ~ Ability to co-ordinate and inspire teams
- ~ Experience of managing large, complex projects
- ~ Practical understanding of political systems
- ~ International competencies
- ~ A good communicator, adept at defining strategies for communication, marketing and financing of cultural events
- ~ Proven capability to inspire teams
- ~ Knowledge of European cultural programmes
- ~ Skills to work with high level Chairperson and Board of Directors

The Creative/Artistic Director will be appointed once the final selection process has been concluded. The profile of this person will be:

- ~ Artistic, cultural background with a strong proven track record in delivery of international cultural events and programmes
- ~ Skills and experience with process and project planning, design and execution
- ~ International competencies
- ~ Good communicator and skilled negotiator
- ~ Strategic thinker
- ~ Inspire teams
- ~ Experienced in team management
- ~ Accepting of programmatic plans already committed in bid book

6.23 Have you carried out/planned a risk assessment exercise?

In order to carry out a risk assessment on this project, KPMG and a number of stakeholders were brought together in a workshop to identify potential risks and the mitigating actions required. These stakeholders included the Galway International Arts Festival, the production manager of major international events, and representatives from the financial and hotel sectors. The initial Risk Management exercise contained in the first bid book has been reviewed and updated to reflect consideration of the panel's comments, as well as amendments required as the project has developed. Furthermore, in the preparation of the detailed programme and related budgets, a prudent and balanced approach to financial risk has been employed.

	Risk	Mitigation	Impact (1-4)	Likelihood (1-4)	Risk (1-16)
Cultural Strategy	Contribution to the long-term cultural strategy – To develop a cultural strategy for Galway, which covers the action and includes plans for sustaining the cultural activities beyond 2020.				
	Failure to strengthen the capacity of the cultural and creative sectors.	Implement planned 2016-2020 cultural capacity-building programme	3	1	3
	Failure to sustain the cultural activities beyond the year of the title and securing the projects intended legacy.	Ensure Galway's 2020 legacy strategy is integrated into all programmes and projects and adequately resourced in all budgets	3	1	3
	Failure to deliver a diverse coherent artistic vision and strategy for the cultural programme	Ensure clear artistic vision and strategy in place	3	1	3
	Failure to involve European artists and cultural organisations in the conception and implementation of the cultural programme.	Ensure European and Irish artists and organisations are involved in the conception and development of the cultural programme and projects	4	1	4
European	European dimension – To promote the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens.				
	Failure to promote the cultural diversity of Europe and to therefore attract the interest of a broad European and international community.	Ensure comprehensive multicultural and european marketing communications strategy in place	4	1	4
	The programme doesn't have sufficient focus on the European partnership involvement	Ensure European themes, artists and partners are integral to every project in the cultural programme	4	1	4
Stakeholder	Stakeholder – To ensure all relevant stakeholders are involved to enable the Board to deliver a successful programme.				
	There is insufficient buy-in from the relevant stakeholders to the proposed programme	Develop a comprehensive Stakeholder Management Plan.	4	2	8
	The reputational damage to stakeholders of any perceived lack of success and reputational damage to Galway's inherent ability to plan and deliver large scale national and international events.	Maintain and build on Galway's track record of successful stakeholder engagement in the delivery of large scale national and international events.	4	1	4
	Failure to gain political support	Ensure our comprehensive Stakeholder Engagement Plan effectively uses established local, regional and national government structures to secure optimum political buy-in and engagement.	4	2	8
	Failure to attract a diverse local, national, european and international audience.	Ensure comprehensive multicultural and european marketing communications strategy in place	3	1	3
Capacity to Deliver	Capacity to deliver – To ensure the Board have the necessary resources available to enable the Board to deliver a successful programme.				
	Any necessary infrastructure is not achieved/ in place	Programme based on existing infrastructure with contingency. Time based risk management plan on every project for any additional temporary infrastructure required.	3	2	6
	The appropriate management structure is not in place to deliver multi-cultural european activities.	Maintain and build on Galway's track record of successful stakeholder engagement in the delivery of large scale national and international events.	3	2	6

	Risk	Mitigation	Impact (1-4)	Likelihood (1-4)	Risk (1-16)
Financial	Financial Management – To maximise potential Private Sector, Local, National and European income streams. To ensure there is a robust financial Management system in place to achieve accountability and best value with accurate cost projections and no cost over-runs.				
	The various funding streams are insufficient to deliver the programme as described in the Bid Book and meet our contractual requirements to ECOC	Proposed budget is sufficient to cover planned cultural programme and any additional elements will be subject to prior confirmation of additional finance. A comprehensive funding and fundraising strategy which includes multi-sourced funding and a comprehensive cashflow model will be in place.	3	2	6
Governance	Governance– To ensure good governance enables the pursuit of the Board's objectives combining robust systems and processes with effective leadership and high standards.				
	Failure to achieve good governance in delivering a multi-cultural european event.	Ensure a comprehensive, robust and adequately resourced governance culture and structures (to include risk management and audit processes) are in place.	3	1	3
Safety	Fire Emergency, Major emergency, Health and safety – To ensure there are robust plans in place to minimise the risk of accidents/incidents				
	Failure to ensure public safety at events.	The event management plan will ensure all events are delivered in a safe and responsible manner, with competent personnel specifically employed to undertake agreed key management, safety and statutory responsibilities. Each event will have a specific event management plan in place alongside the overall strategy.	4	2	8

6.24 What are the main strengths and weaknesses of your project?

A high level SWOT analysis has been carried out for the project (please see table below). This will be further developed to form the basis of a comprehensive management & reporting structure as set out in 6.25.

Strengths

- Level of engagement from Cultural organisations; public & business sector
- Regional support from relevant agencies and firmly established regional partnerships
- Excellent physical infrastructure
- Local Government fully committed to programme and political buy-in at local & regional level
- Galway has an inherent cultural identity and proven track record in hosting large scale international events
- Unconventional infrastructure solutions

Weaknesses

- Poor track record of accessing EU funding
- Other tourism events running in parallel could pose accommodation capacity issues
- Lack of knowledge of technological advances in 2020
- Systems/processes within the various organisations e.g. licensing, road closures etc.

Opportunities

- Opportunity to take the already vibrant Galway brand to a higher level
- Strengthen further the local cultural sector and build on the highly successful community engagement
- Promotion of the region for investment
- Economic boost to the creative sector
- Use of existing infrastructure and spaces in a creative way
- Creation of a European cultural legacy
- Collaboration with the European Region of Gastronomy project

Threats

- Political instability – local elections prior to 2020
- Relationship between Public and Private sector and other stakeholders
- Dominance of existing players in the cultural sector
- Inability to raise sufficient finance
- Other international events planned for 2020
- Other events attracting the interest of the management structure therefore impacting organisation performance and governance

6.25 How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc?

It is planned that a fully integrated risk-based oversight framework and reporting structure will be at the heart of the formal arrangements for reporting to the Board of Directors. International experience has clearly shown that a fully informed Board, given relevant, accurate and timely information in order to make effective decisions is a prerequisite for sound Corporate Governance. To this end, a monthly update on the Principal Risks and Uncertainties will be presented to the board to keep directors fully apprised of progress, related risks, and the associated management and mitigation measures in place. The architecture of the oversight framework and reporting format will be agreed with the Board and reviewed and updated as required on a regular basis to ensure a robust, flexible and responsive governance arrangement.

6.26 Could your artistic programme be summed up by a slogan?

MAKING WAVES

Making Waves will work effectively and provocatively as a slogan but might also be used as a motif or wraparound in specific contexts. For example:

- ~ Making Waves Across Europe.
- ~ Making Waves for children's cultural rights.
- ~ Making waves about direct provision for Asylum Seekers.
- ~ Making waves together.

6.27 What is the City's intended Marketing and Communications Strategy for the European Capital of Culture Year?

6.27.1 EXPERIENCE ANYTHING ANYWHERE

In a little over 12 months Galway has become the largest ever 'Digital Capital of Culture' building an online community of over 60,000 people and reaching audiences of over 200,000 across 84 countries every week. By 2020, our goal is for Galway's digital communications to reach over 1,000,000 people globally per week. While not alienating or forgetting consumers of traditional media, Galway is thinking global and backing digital.

In the coming four years we will continue on a road of aggressive experimentation. Our mission is to fundamentally revolutionise the way in which people remotely experience culture around the world. Our approach to communications will continue to be decentralised and citizen led. Over the next four years we will continue to build online communities and sustainable platforms which facilitate mass participation and meaningful offline experiences. Short term, expensive and flashy marketing campaigns are out.

Galway is the **largest ever**
'Digital Capital of Culture'

Current weekly audience –

200,000+

Our goal for 2020 –

1 million+
people globally per week

6.27.2 OBJECTIVES

Galway's communication strategy will focus on achieving two core objectives:

- ~ Empower people throughout Europe and the rest of the world to remotely experience and actively participate with Galway's programme of cultural events in virtually immersive worlds.
- ~ Inspire mass participation and ownership amongst the citizens of Galway in the ECOC.

6.27.3 TARGETING

In a digital age of 'hyper targeted' communications, the simplistic categorisation of target groups becomes a mere framework from which we will commence:

- ~ Galway and Irish Citizens
(e.g. A 24yr old male from Dublin)
- ~ Culturally Curious
(e.g. A Guardian reader from the UK)
- ~ Project Specific Interests
(e.g. A Cello enthusiast from France)

Over the coming 12 months the Galway 2020 data and communications teams will develop target profiles and characteristics for all Galway 2020 projects (e.g. age, gender, interests, location). Data profiling, social listening and data scraping techniques will then be used to build a detailed database of specific target groups for our communications. Marketing automation and campaign refinement via algorithmic artificial intelligence will subsequently be implemented to optimise the effectiveness of our targeting strategies over the next four years.

6.27.4 DIGITAL STRATEGY

Galway is aiming to build upon its status as the largest ever Digital Capital of Culture by becoming the first ever city in Europe to run a 'Virtual Capital of Culture'. Our vision and ambition is to use digital technologies and emerging Virtual Reality, Augmented Reality, Mixed Reality and Holographic mediums to:

'Empower as many of Europe's 500m citizens to remotely experience, participate and connect with Galway's programme of cultural events, activities and projects in virtually immersive worlds'.

Our vision is to step beyond the world of static screens and passive digital experiences to immerse audiences around Europe in fully navigable virtual worlds from which we can collectively experience Galway 2020.

Galway's digital communications strategy is focused on five main pillars of activities:

1. Virtual Futures
2. Digital Broadcasting
3. Digital & Mobile Platforms
4. Social Media
5. The Hidden Web

Virtual Futures

Live 360' Virtual Reality Broadcasting

Galway 2020 will broadcast all events and activities using live 360' Virtual Reality broadcasting. Our intention is to visually immerse people from across Europe in fully navigable virtual worlds as if they themselves were at the event. Stereoscopic video and three dimensional sound will empower full 360' visual and omni directional audio immersion allowing citizens to look around the live event in any direction as if they themselves were at the event. Galway 2020 has partnered with eight out of the top ten Virtual Reality content/broadcasting agencies in the world including Jaunt VR, Visualise VR, Unit 9 VR, Virtual Reality Ireland and Next VR.

Digital Broadcasting

Digital Broadcasting

It is predicted that by 2020, over 75% of all internet traffic will be video. Galway 2020 will use digital broadcasting of live events to augment and complement our planned uses of advanced virtual mediums. Galway 2020 will establish both a 'live broadcasting' platform and a 'Video on Demand' platform which will be used across all projects, events and activities. We have commenced initial discussions with Ireland's national broadcaster (RTE) about the possibility of utilising their existing Video on Demand infrastructure as part of an extended arm of our digital ambitions. RTE's VOD platform is used by over 68% of Ireland's population reaching an audience of over 60,000,000 globally per year.

Broadcasting Futures Lab

The broadcasting futures lab will be a multi-annual programme of research and practical development into the future of how people will remotely experience and participate in cultural events and activities. This 'pilot centric' programme of research will build upon the un-paralleled expertise of our partners at the MIT Media Lab 'Ultimate Media Group' to explore emerging mediums, remote interactivity of audiences and crowd sourced citizen broadcasting.

Digital Platform and Mobile App

Inspired by the vision of creating a programme that can be experienced by audiences from anywhere in the world, nearly 60% of the projects in Galway's programme are entirely digital in nature or will have a significant digital existence. Fundamental to realising this goal is the creation of a suitably immersive and digitally interactive online/mobile platform from which these ambitions can be realised. For the last six months Galway 2020 has worked with digital product designers, user experience experts and tech developers to develop technical specifications and wireframe designs for these platforms.

Core features of the platforms will be the ability to remotely experience live cultural events in a multitude of mediums (Virtual Reality/Digital Broadcasting etc), socially interact with citizens all over the world and interact with and dictate aspects of live events. Additional practical functions of these platforms such as the ability to book tickets, rate events and provide real-time feedback will prove to be fundamental components of Galway's data centric 'Impact and Monitoring' framework.

Social Media

Our citizen-led strategy to social media is focused around building sustainable online communities which empower mass participation in meaningful offline activities.

- ~ In a little over 12 months we have built an online community of over 60,000 people, the largest of any previous European Capital of Culture.
- ~ We have become the largest mobile platform in Galway with 83% of all our online traffic coming from mobile phones and tablets
- ~ Our levels of online engagement have been consistently 3-4 times higher than that of this year's ECOC host cities
- ~ Self-forming online 2020 communities' pages have begun to form around the county including Athenry 2020, Headford 2020 and Oughterard 2020.
- ~ Over 2,000 citizens have self-organised an online Galway 2020 community forum for the dissemination of ideas and development of projects

Over the next four years we look forward to this strategy extending beyond our shores to empower people throughout the world to remotely experience and actively participate in Galway's programme of events.

The Hidden Web

Galway 2020 is building an entire digital strategy around the 'Hidden Web' which exists beyond our own digital platforms and social media. This strategy will focus on uncovering the untapped potential of the following:

- ~ Digital Bloggers and Industry Influencers
- ~ Digital Journalists and Press
- ~ Digital Networks of our EU Project Partners
- ~ Interest Specific Websites
- ~ Google Display Network

Over the next three years the focus of the strategy will be based around mapping a nodal network of influence and building a segmented communication infrastructure around each project in our programme.

6.27.5 TRADITIONAL COMMUNICATIONS

National and European Media

Galway 2020 has already built successful media partnerships with local and regional media owners. These traditional mediums have proved to be vital tools in engaging with rural and ageing communities who may not have the access or skills to engage with online communications.

A collaborative campaign ('My Galway, My Culture' – Photography Competition) ran in partnership with the largest west of Ireland media owner, involved over 3,000 citizens taking part throughout Galway city and county. Proving the goodwill that exists for the project within local media sources, Galway 2020 has recently secured over €500,000 in sponsored advertising for the period 2017–2020 from a number of local and regional media owners.

For the last six months Galway 2020 has been working alongside international communications agency and worldwide media buyer OMD International to build upon these successful local and regional media partnerships. Galway has commenced initial discussions and has received pledges of support from Ireland's key national media organisations including;

- ~ RTE TV, Radio (Ireland's National Broadcaster)
- ~ TG4 TV and Radio (Ireland's Irish Language National Broadcaster)
- ~ INM (Ireland's largest newspaper and media group)
- ~ Irish Times (Ireland's largest Broadsheet Newspaper)
- ~ Communicorp (21 Radio Stations Across Europe)

We have also commenced discussions with European and International media groups across TV, Press and Radio whose target demographics reflect those identified by Galway 2020. While highly targeted digital communications will focus on a global European audience, communications via traditional media will focus on six strategic European markets including United Kingdom, France, Spain, Germany, Italy and Poland. Formal partnerships will be pursued with these media groups should Galway be successful in its bid.

Networks

The use of carefully orchestrated 'Network Effects Marketing' will be used to scale communication and messaging throughout Irish and European networks, including:

- ~ Irish Embassies and Diaspora Network
- ~ Previous and Future ECOC Cities Network
- ~ Existing Networks of European Cultural Organisations
- ~ Networks of formal European Institutions
- ~ Network of Galway's Export Businesses
- ~ Worldwide Network of Ambassadorial Galway 2020 Teams
- ~ Existing Local and European Networks of Key Stakeholders (e.g. NUI Galway, Local Authorities)

Branding and Outdoor Marketing

A physical branding and outdoor marketing campaign will be rolled out across Ireland as part of a nationwide advertising campaign. Galway 2020 has already formed preliminary partnership agreements with three of Ireland's largest Outdoor Advertisement Contractors including JC Decaux, Exterior Media and Clear Channel Ireland. The use of citizen led branding, guerrilla marketing and the creative use of public spaces across Galway will continue to play an integral role in the overall communications strategy.

6.28 How will you mobilise your own citizens as communicators of the year to the outside world?

Fundamental to Galway's success in building an online community over the last 12 months was our ability to mobilise the people of Galway as active members of our extended communications team. In recognition of this, we have built an entire strategy around utilising this decentralised network of citizen communicators as a key feature of our digital communications strategy.

EUROPEAN CITIZEN BROADCASTING

The rapid emergence of citizen broadcasting technologies and channels including Periscope, Meerkat, Youtube and Facebook Live are transforming the way in which global news, events and issues are communicated with the outside world. Periscope alone has 40 million daily active viewers with over 65 years of broadcasting footage being watched every day. Galway has developed an ambitious Europe-wide programme of citizen broadcasting which will involve citizens and artists across Europe reporting on some of the defining issues of our time through the lens of their own local context and personal experiences. The curated programme of digital broadcasts will be used to augment projects in our programme with contextualised input from citizens across the continent.

RE-MIX ME

Re-mix me is a project being developed by MIT Media Labs 'Ultimate Media Group' and Galway 2020 which will look at the future of citizen broadcasting of live events. The project will see the establishment of a dedicated citizen broadcasting channel for Galway 2020 which will stream re-mixed feeds of multiple crowd sourced broadcasts. The project will empower citizens from across Europe to become effective directors of their own citizen run TV channel, fluidly moving between individual broadcasts from citizens across Galway.

VOLUNTEER MEDIA TEAM

Building on our core belief of developing a grassroots network of decentralised citizen communicators, Galway has already established a volunteer Social Media and Data team of over 900 people in the last 12 months. This specialised volunteer media team will be formalised over the coming 4 years through a managed programme of activities, mentorship, training and the establishment of a volunteer media lab.

6.29 How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

The visibility of the European Union will be guaranteed by including the European Union logo on all Galway 2020 marketing literature, website, social media and graphic materials. Guidance on the correct use of the European logo and branding will also be issued in all distributed brand packs and guidelines. The European Union flag will be flown from all cultural institutions in the city and county for the duration of the year.

Members of the European Parliament including the President will be invited to take part in Galway's opening and closing ceremonies as well as key events throughout the year. These will be hosted outdoors in Galway city and linked in with every town and island in the region, broadcast live digitally and on television.

Three particularly special occasions will be used to mark the role of the European Union in the year long programme including Europe Day on the 9th of May, the 100th birthday of Melina Mercouri and the 250th birthday of Beethoven. A day long series of events will reflect on the special life of Melina Mercouri and her role in the foundation of the European Capital of Culture project. On the occasion of Beethoven's 250th birthday, performances of the EU anthem, Beethoven's Ode to Joy from his 9th Symphony will take place in Galway. A series of public workshops, talks and debates will be hosted as part of these performances to examine whether the choice of anthem still resonates with European ideals of freedom, peace and solidarity.

7. ADDITIONAL INFORMATION

7.1 In a few lines explain what makes your application so special compared to others.

Our application is European in scope, scale, partners, relevance and impact.

The depth of our engagement with the cultural community and the public, we believe is unprecedented in Ireland, and the momentum that has been created for the ECOC is inspiring.

Our engagement with a very wide spectrum of European partners throughout the programme and process is exemplary evidence of our embracing the philosophy of ECOC.

We have invested prodigious energy in developing our Virtual Capital of Culture which we intend to be a game changer in ECOC practice.

Our four flagship programmes in terms of conception, development and scale are extraordinary.

Mirrored Pavilions (2020), Galway Ghost Train, Middle Island, Gilgamesh and Hy Brasil are amongst many projects of international scale and significance.

Galway has a proud history of being able to deliver major events of world stature.

Galway is the largest Irish speaking area of the country.

Galway and our region has 86% of island dwellers in Ireland.

Galway 2020 and the Cultural Strategy for Galway City and County to 2025 are completely at one with each other.

7.2 Any further comments?

One of the great legends of Irish mythology concerns Queen Maeve, the queen of Connacht (the western province of Ireland) and the war that arose over her desire to own the greatest bull in all of Ireland. Across the sea (at about the same time!) Europa was abducted by Zeus, in the form of a white bull, and became the queen of Crete. We think that a meeting between Europa and Maeve is long overdue. They will have great stories to share.



SHORT-LISTED CITY
EUROPEAN CAPITAL
OF CULTURE

Lara Luxardi - Larissa Oliveira - Larry Carey - Larry Donnelly - Laura Beatty - Laura Browne - Laura Carrill - Laura Cull - Laura Daly - Laura Forde - Laura Glynn - Laura Lynn - Laura Maribo - Laura Marino - Laura O'Dea - Laura Rigney - Laura Sandrheg - Laura V. O'Robledo - Laurence Bessard - Lea Shocks - Leah Berge - Leah Duncan - Leanne Biggins - Lei Cai - Leo Hallissey - Leon Butler - Leona de Búrca - Leonie King - Leonore O'Neill - Lesley O'Farrell - Letitia Wade - Letizia Gorini - Levi Hanes - Liam Cunningham - Liam Duffy - Liam Healy - Liam Weldon - Lidia DeLange - Lillis O'Loaire - Lilly McGarry - Lily Condon - Lily Kelly - Lily McGarry - Linda Ryan - Linnea Pettersson - Lisa Corbett - Lisa Forde - Lisa Martin - Lisa O'Donnell - Lisa Sweeney - Little John Nee - Liz Brook - Liz Coman - Liz Gantly - Liz Meaney - Liz Powell - Lol Hardiman - Look West - Lorna Flanagan - Lorna Moynihan - Lorna Murphy - Lorna Shaughnessy - Lorna Sullivan - Lorraine Callanan - Lorraine Fitzpatrick - Lorraine Fletcher - Lorraine Tansey - Lorraine Tuck - Louise Borre - Louise Breathnach - Louise Cassidy Conneely - Louise DePaor - Louise Durcan - Louise Heneghan - Louise Manifold - Louise Ryan - Louise Shields - Louise Spokes - Louise Staunton - LT Millane - Luca Angioletti - Lucas Nemeth - Lucas Vilhena de Paula - Lucina Russell - Lucy Elvis - Lucy Jackson - Ludo Vic - Luke Anthony - Luke Corrigan - Luke Morgan - Luke Murray - Lula Masri - Lusine Magazian - Lydia Concannon - Lydia HERNON - Lynda Lycan - Lynette Moran - Macdara Hosty - Macnas - Madeleine Flanagan - Madeleine Shinnick - Madeleine Fenech - Maël Jezekel - Maery Larkin - Maev Creaven - Maev Lenaghan - Maev Collins - Maev Curtis - Maev Egan - Maev Forde - Maev Joyce - Maev Kelly - Maev Magee - Maev McNamara - Maev Mullen - Magdalena Hylak - Maggie Ann Powell - Maggie Crowley - Maggie Hall - Mags Heffernan - Mags O'Gorman - Máire Daly - Máire Lavin - Maire Mannion - Mairead Berrill - Mairead Manifold - Mairead Ní Chaoimh - Mairead Ní Choinín - Mairín Duddy - Mairín Mannion - Mairín Ní Dhonnchadha - Mairín NicFhionghinn - Mairín O'Reilly - Máirín Uí Chomáin - Máirtín Davy O'Coisdealbhá - Máirtín O'Maolain - Maja Mustac - Majella Burke - Majella Lennon Dalton - Majella Pedersen - Malachy Duggan - Malgorzata Doczky - Manchán Magan - Maoliosa Boyle - Marc Lozano Meseguer - Marc Mac Lochlainn - Marcell Badia - Marcella Morgan - Marcin Calka - Marcus Wynne - Margaret Coleman - Margaret Costello - Margaret Curley - Margaret Dowling - Margaret Edgar - Margaret Flannery - Margaret Hanning - Margaret Irwin - Margaret Irwin West - Margaret LaCombe - Margaret O'Regan - Margaret O' Riada - Margaret Quinn - Margo Delapp - Margo Kelly - Margot Kenny - Mari Maxwell - Maria Auletta - Maria Burke - Maria Casey - Maria Cleary - McGuffin - Maria Conboy - Maria Connolly - Maria Coyne - Maria Fenech - Maria Flaherty - Maria Heenan - Maria Hutton - Maria Kelly - Maria Mansfield - Maria Murray - Maria O'Dowd - Maria Shiel - Maria Somerville - Maria Tivnan - Maria Tuffy - Maria Tuffy - Mariam Chale - Marian Duddy - Marian Ní Chonghaile - Marian O'Callaghan - Mariangela Maselli - Marianne Ní Chinneide - Marianne Ten Cate - Marie - Jeanne Jacob - Marie Dolan - Marie Gibbs - Marie Greaney - Marie Hannon - Marie Howley - Marie Kennedy - Marie Mannion - Marie O'Donnell - Marie Therese Shelly - Marielle Macleaman - Marina L. Levitina - Marina Lisova - Mario Di Mario - Mario Zimmermann - Marion Ruane - Marion Uí Chonghaile - Marisón Carrasco F - Mark Bruzzi - Mark Byrne - Mark Campbell - Mark Claeys - Mark Cullen - Mark Elliot - Mark Hall - Mark Keane - Mark Kennedy - Mark White - Marqu Breathnach - Martha Kieran - Martin Drury - Martin Flanagan - Martin Halliday - Martin Lavelle - Martin McDonnell - Martin O'Sullivan - Martin Staunton - Martina Cunningham - Martina Finn - Martina McDonagh - Martina Murray - Martina Nee - Martina Passman - Marty Walsh - Martyna Przygodzka - Mary Bennett - Mary Butler - Mary Campbell - Mary Curran - Mary Deely - Mary Deely - Mary Donnelly - Mary Donohue - Mary Fitzpatrick - Mary Flanagan - Mary Gannon - Mary Geeleher - Mary Greene - Mary Hartnett - Mary Hunt - Mary Joyce - Mary Keaveney - Mary Kelly - Mary Kerins - Mary Lavelle - Mary Lavelle Burke - Mary Lou Fallon Cary - Mary Mannion - Mary McCarthy - Mary McDonagh - Mary McGuinness - Mary McNabb - Mary McPartlan - Mary Morris Waldron - Mary Mullen - Mary Mullins - Mary Nash - Mary O'Connell - Mary O'Halloran - Mary O'Keefe - Mary O'Rourke - Mary O'Rourke - Mary Phelan - Mary Power - Mary Roberts - Mary Rogers - Mary Ruddy - Mary Ryan - Mary Shields - Mary Silke - Mary Teresa Fawle - Mary Treacy - Mary Whyte - Mary Ann Kelly - Mary Anne Worrell - Mary Clare O'Hara - Matthew Berrill - Maud Hand - Maura Hiney - Maura Machanana - Maura O' Cronin - Maura Walsh - Maureen McCarthy - Maureen Rabbitt - Maurio Figerora - Max Hafler - Maxim Kelly - Mayo Arts Office - Meabh Blount - Meabh De Burca - Meabh NíFhuarthain - Meave Dineen - Meave Giles - Medb Kiely Cuddy - Megan Bhairst - Megan Brogan - Megan Nelis - Megan O'Reilly - Megan Vine - Megs Morley - Melissa Griffith - Melissa O'Conoe - Mercedes Flemming - Mercedes Varona - Meriel FitzSimon - Mert Cinar - Michael Browne - Michael Carmody - Michael Corcoran - Michael Fitzsimons - Michael Gallagher - Michael Irwin - Michael Lacy - Michael MacNamara - Michael McDonagh - Michael McGettrick - Michael Moore - Michael Naughton - Michael O'Meara - Michael P. O'Conor - Michael Sweeney - Michael Walsh - Miche Chai - Michael Breathnach - Micheál Ó Fógáin - Michael Hercherich - Michelle Bradley - Michelle Browne - Michelle Fisher - Michelle Gunning - Michelle Harlowe - Michelle Joyce - Michelle Lally - Michelle Ní Chroinín - Michelle Shannon - Mick Conneely - Mick Crehan - Mick Monaghan - Mick Quinn - Miguel Cornejo - Miguel Losada - Miros Michael - Mike Byrne - Mike Corbett - Mike Corby - Mike Dale - Mike Leahy - Mike McCormack - Mike Minnis - Mike Murray - Miko Burke - Miquel Barcel - Miranda Daly - Miriam Allen - Miriam Mullen - Miriam Ni Neil - Mohannad Alahmadi - Mocha Beane - Cross Street - Moira Mahony - Molly O'Driscoll - Mona Wise - Monica Corcoran - Monica Flynn - Morgan Matthews - Morgan O'Brien - Muireann Ní Chonaill - Muireann Ní Dhroighneáin - Muriel Grenon - Muz (Munchie) van Dijk - Nadia Fadda - Nadine Stille - Naomi du Bois - Narly Simoes - Narumul Prangnawarat - Natalia Kozłowska - Natalie Blakeney - Natalie Byrne - Natalie McCambridge - Natasha Edmondson - Nathan Staniforth - Neasa O'Shea - Neasa Ronayne - Neasa Russell - Neill Barrett - Nerina Burke - Ness Porter Kelly - Nessa Crpin - Neuzá Felix - Niall Kelly - Niall Duffy - Niall McCormack - Niall O'Brolochain - Niall O'Uathail - Niall O'Floinn - Niall Teague - Niall Warde - Niall Woodlock - Niamh Brophy - Niamh Casey - Niamh Connolly - Niamh Corcoran - Niamh Dillon - Niamh Fahy - Niamh Farrell - Niamh Mannion - Niamh McCann - Niamh McHugh - Niamh McLoughney - Niamh Ní Fhlatharta - Niamh Ní Mhaoláin - Niamh O'Donovan - Niamh O'Sullivan - Niamh Philbin - Niamh Slattery - Nicole Blue - Nick Quinn - Nicola Kerrigan - Nigel Keady - Ninoska Morilla Fuentes - Nireen Keaveney - Noam Maguire - Noel Larrigan - Noeline Kavanagh - Noelle Cooper - Noelle Gallagher - Noelle Jennings - Noelle Lynskey - Nora Murphy - Nora Ward - Noreen Collins - Noreen Darcy - Noreen Goggin - Noreen O'Connor - Noreena Gill - Norma Shortall - Nuala Allen - Nuala Cunningham - Nuala McDonagh - Nuala Ni Chonchair - Nuala Ni Fhlathuín - Nuala Nolan - NUIG SU - Oibhne Scannell - Oisín Cunningham - Oisín Greaney - Oisín Hanlon - Olga Lee - Olive McGrath - Oliver Mertz - Oliver Smith - Olivia Brown - Olivia Lally - Ollie Crowe - Ollie Jennings - Olwen Fouere - Oonagh Hassett - Orla Higgins - Orla McGovern - Orla Moloney - Orla O'Donoghue - Orla Roche - Orla Scannell - Orlagh De Bhaldráithe - Orlagh Gallagher - Owen Harney - Owen MacCarthaigh - Owen Quinlan - Paddy O'Connor - Paddy Toibin - Pádraig Boyle - Pádraig Fahy - Pádraig Naughton - Páid Ó Neachtain - Paige Godfrey - Pam Fleming - Pam O'Connell - Pamela Hartly - Paolo Peveri - Paraic Collins - Paraic MacDonncha - Pádraig Kenny - Páscál McDaibhid - Pat Burke - Pat Fleming - Pat Gilmore - Pat McGrath - Pat Ward - Patricia Walsh - Patria McWalter - Patricia Comer - Patricia Johnston - Patricia Kavanagh - Patricia Murphy - Patricia Prieto-Blanco - Patricia Timmons - Patricia Walsh - Patrick Costello - Patrick Denno - Patrick Fox - Patrick Gilmore - Patrick Gunning - Patrick Hamilton - Patrick Lonergan - Patrick McCabe - Patrick McCormick - Patrick Mierke - Patrick O'Connor - Patsy Connolly - Paul Bryan - Paul Cialis - Paul Connolly - Paul Fahy - Paul Flynn - Paul Frecklington - Paul Gibbons - Paul Gillen - Paul Grealish - Paul Killoran - Paul Mannion - Paul McLaughlin - Paul Murphy - Paul Naughton - Paul O'Donnell - Paul Wilson - Paula Healy - Paula Heaney - Paula Kehoe - Paula Madden - Paula McFettridge - Paula McGurell - Paula Ni Chualain - Pauline Logue - Pauline Neary - Pauline Nic Aindriú - Pavillon Marquées - Peader King - Peader O'Beirn - Pearl Finn - Pearce Doherty - Peggi Browne Interiors - Petal Philip - Petie Claddagh - Peter Casby - Peter Crann - Peter Feeney - Peter Joyce - Peter Mullineaux - Phil Gurning - Phil Whyte - Phillip Clapperton - Phillip Cribbon - Phillip Fogarty - Phillip Harkin - Philippa Maguire - Phillip Delamere - Philippa McGuire - Garret Phillips - Phyllis Hayes - Pierce Boyce - Pippa Blue - Pol O'Gallchloir - Polly Putney - Preveen Thyarala - Print Cantec - Prof. Cathal Seoighe - Prof. Daibhi O'Croinin - Prof. Daniel Carey - Prof. Donal O'Regan - Prof. Goetz Pfeiffer - Prof. Graham Ellis - Prof. John Hinde - Prof. John Walsh - Prof. Lionel Pilkington - Prof. Michel Destrade - Prof. Paul Crowther - Prof. Ríona Ní Fhrighil - Prof. Sean Ryder - Prof. Steven G Ellis - Rachel Barry - Rachel Cuniffe - Rachel Dubber - Rachel Kuck - Rachel Maguire - Rachel Mounthey - Rachel O'Connor - Rachel Paul - Rae Visser - Ragnháll Ó Mordha - Ragneidur Skuldottir - Rahemat Ali - Raluca Selejan - Ramona Burke - Rana Samir - Ray Glasheen - Ray Yeates - Raymond Keary - Raymond O'Donnell - Rebakah Burke - Rebecca Ashade - Rebecca Jackson - Rebecca Nolan - Reg Gordon - Regan Maher - Regina Daly - Regina O'Dea - Regina O'Shea - Regina Rogers Ballet - Rena Garrett - Renato Nadal da Rocha - Renske Boef - Rhona Shaughnessy - Rita McGovern - Richard Chapman - Richard Chapman - Richard Harris - Richard King - Richard Nielsen - Richard Peyton - Richard Walsh - Ríonach Ní Néill - Risteard O'Domhnaill - Rita Doyle - Rita Loughlin - Rita Orlando - Rita Wobbe - Rob Deat - Robert Creech - Robert Crowley - Robert Fischer - Robert Hession - Robin D'Eath - Robin Jones - Robin Van Der Klooster - Rod Stoneman - Roger O'Sullivan - Rogha Bhride - Róisín Burke - Róisín Cowden - Roisin Coyle - Roisin Cure - Roisin Fahy - Roisin Kelly - Roisin McNally - Roisin O'Toole - Roisin Stack - Roland Zarzycki - Ronan Browne - Ronan Burke - Ronan Byrne - Ronan Connor - Ronan Fahy - Ronan Galvin - Ronan Gibney - Ronan Hennessy - Ronan McNeill - Ronan Mulryan - Ronan Scully - Ronan Smith - Ronnie O'Gorman - Rory Lorton - Rory McGauran - Rory O'Byrne - Rory Tyson - Rosa Roccaforte - Rosa Velasco - Rosanne Ward - Rose Curley - Rose Fagan - Rose Nkhoma - Rosemarie Butler - Rosemary Drumm - Rosemary Hanley - Rosie McGurran - Rosie Webb - Ruairi McNicholas - Ruairi O'Neill - Ruby Wallis - Rusty Weise - Ruth Caty - Ruth Golden - Ruth Hanly - Ruth Hegarty - Ruth Lardner - Ruth LeGear - Ruth McHugh - Ruth McMahon - Ruth Ní Mhairtín - Ruth Smith - Ruth Burke - Ruth Gordon - Ryan Browne - Ryan Molloy - Sabrina Dinan - Sadhb Keating - Sadhbh Baumann - Sadhbh Ní Nualláin - Sadie Cramer - Sadie Mackey - Saifur Rehman - Salim Zulficar - Sally McHugh - Sally O'Leary - Salt & Pepper Foods - Sam Adlum - Samantha Sullivan - Samantha Williams - Samir Mahmood - Sandra Downey - Sandra Getty - Sanswrag Basumatary - Saoirse Bergin - Sara Freilich - Sara Gilligan - Sara Stokes - Sarah Bannan - Sarah Burke - Sarah Clancy - Sarah Dillon - Sarah Doherty - Sarah Donnelly - Sarah Doyle - Sarah Kelleher - Sarah Kenny - Sarah Lynch - Sarah Matthews - Sarah McCathy - Sarah Murphy - Sarah O'Neill - Sarah O'Toole - Sarah Shawick - Sarah Smith - Sarah Walsh - Sarscoil Fíbin - SCCUL Enterprises - Seamus Hughes - Seamus JP Scullion - Seamus McCarthy - Seamus Scanlon - Seamus Scullion - Seamus Sheridan - Sean Coppinger - Sean DeBurca - Sean Dunleavy - Sean Forstal - Sean Heaney - Sean Lynch - Sean MacCarthaigh - Sean Mc Grath - Sean O Muircheartaigh - Sean O'Connell - Sean O'Maille - Sean O'Meallaigh - Seán Power - Sean Prendergast - Sean Reddan - Sean Walsh - Seán Lynch - Sebastian Gornick - Sebastian Kania - Selma Makela - Seosamh Duffy - Sergio Silva - Shafiq Qadri - Shane Conway - Shane Daly - Shane Farrell - Shane Heneghan - Shane Malone - Shane Sheedy - Shane Sheil - Shannon Barry - Shannon Holland - Sharon Carroll - Sharon Collins - Sharon Conneely - Sharon Daly - Sharon Dooley - Sharon Egan - Sharon Kelly - Sharon O'Grady - Sharon Shannon - Shay Livingston - Sheikh Zuhab - Sheila Deegan - Sheila Flanagan - Sheila Flanagan - Sheila Gorham - Sheila Mangan - Sheila Mary Quinn - Shell Burke - Shelly McDonnell - Sherrill Gravano - Shiralee Kelly - Shirley Hope-Sweeney - Shona MacGillivray - Shona McMillan - Siamsa Tire - Silvia Rehaman - Simon Heaslip - Simon Kelly - Simon Kenny - Simon Murray - Simone Kelly - Simone Zondervan Hackett - Sinead Clarke - Sinead Craughwell - Sinead Donnelly - Sinead Dowling - Sinead Glynn - Sinead Hackett - Sinead Harkin - Sinead Hayes - Sinead Macken - Sinead McPhillips - Sinead Ní Chadhain - Sinead Ní Fhaoiláin - Sinead Ní Ghuidhíne - Sinead Ní Mhainín - Sinead O'Reilly - Sinead O'Riordan - Sinead Redmond - Siobh Noctur - Siobhain Mulcahy - Siobhan Costello - Siobhan Fahy - Siobhán Joyce - Siobhan McDonald - Siobhan McGibbon - Siobhan Mulcahy - Siobhan Ní Cheidigh - Siobhan Ní Ghadhra - Siobhan Sloane - Siobhan Ward - Siphathisiwe Moyo - Siri Rosendahl - Skye Hartmann - Song Song Du - Sonja Brodie - Sophia Small - Sorcha Walsh - Stefania Berlasso - Stella Concannon - Stephan Roche - Stephanie Keane - Stephanie McLoughlin - Stephanie O'Callaghan - Stephen Badger - Stephen Cadwell - Stephen Donnelly - Stephen Dowling - Stephen Joyce - Stephen Murray - Steven Hugh - Steven Ring - Steven Sharpe - Suad Al Darra - Sue Breathnach - Sue Doherty - Suelen Siquiera de Melo - Suiuin O'Connor - Sunil Koppuri - Susan Brindley - Susan Lindsay - Susan Millar Du mars - Susan O'Sullivan - Susi Alessio - Suzanne Cavanagh - Suzanne Gilsean - Suzi Coombs - Suzi Coombsart - Suzi Wyne - Sybil Curvey - Tamsela Tahir - Tania Aruda - Tanisha Geoghegan - Tanisha Geoghegan - Tanya Hennigan - Tanya Whyte - Tara Breathnach - Tara Finn - Tara Haynes - Tara McHugh - Tara Ryan - Tatiana McGarry - Tatiane Brandao - Taz Spelman - Ted Turton - Temple Café - Teresa Glynn - Teresa Heneghan - Teresa O'Reilly - Teresa Sweeney - Teresa Ward - Terri Duffy - Terri Kelleher - Terry A. Campbell - Terry Callaly - Therese Moylan - Thomas A. Quinlan - Thomas A. Quinlan - Thomas Connell - Thomas Corcoran - Thomas Cuffe - Thomas Morgan - Thomas Murray - Thomas Noade - Thomas Quinlan - Thomas Steward - Thomas Welby - Tiernan McCusker - Tillie Murphy - Tim Gleeson - Tim Madigan - Tim Meaney - Tina Paulick - Tom Bergin - Tom Broderick - Tom Concannon - Tom Forde - Tom Hennigan - Tom Kennys - Tom Portman - Tom Quinn - Tom Stewart - Tom Walsh - Tomas Kenny - Tomás Ó' Cadhain - Tomas O'Siochán - Tommu Henriksson - Tommy Baker - Tommy Carew - Tommy Carey - Tommy Kelly - Tommy Kelly - Tommy Quinn - Tommy Roddy - Tommy Roe - Tony Higgins - Tony Reilly - Tony Treacy - Tracey Bruen - Tracy Ferguson - Traolach O'Fionn - Trevor Conway - Trevor Seery - Trish Murphy - Trish Walsh - Troy Gottfredson - Turlock Holmes - Ugochukwu Oji - Uinseann Maeth - Ulla Hokkanen - Ultan Conlons - Una MacLochlainn - Una McCarthy - Una McMahon - Una Murphy - Una Ni Fhlannagáin - Una Ní Lochlainn - Una Quigley - Una Sinnott - Val Ballance - Valdas Uselis - Valerie Hachett - Valerie McLoughlin - Vanessa Ferreira Costa - Vanessa Jordan - Vanessa Mclean - Vanessa Ward - Verena Kandler - Vernice Murray - Veronika Straberger - Vicki Crowley - Vicky Leonard - Vicky Smith - Victor Olvera - Victoria Fury - Victoria Smith - Vina Mara - Vincicus Leardini - Vinny Browne - Virginia Moyles - Vivek Singhania - Vivienne Martin - Vlad Marisevs - Wargola Margerita - Wendy Smith - Wiktor Olwerowski - William Fulford - Willie Campbell - Willie Forde - Xavier Mercier - Yannan Wang - Yoshimi Hayakawa - Yousef Khumayes - Yvonne Ahern - Yvonne Barry - Yvonne Butler - Yvonne Casburn - Yvonne Daly - Yvonne Fahy - Yvonne Keane - Yvonne King - Zara Sheerin - Zita Monahan - Zsuzsi Macko - These names are a selection of those who participated in the engagement process for Galway 2020

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