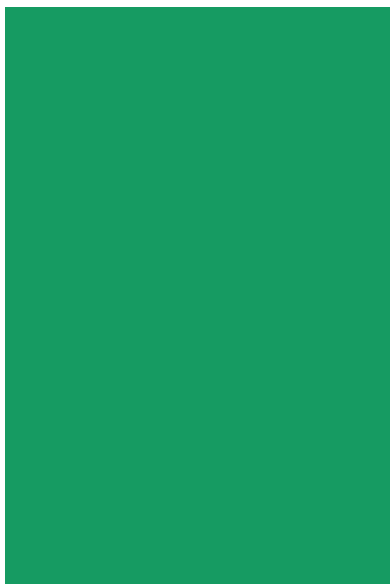


ERASMUS + DUBLIN 2026



Cultural exchange with a focus
on research and accessibility

KUNSTENPUNT



Funded by
the European Union

From 21 until 25 March 2026, one of the researchers of Flanders Arts Institute visited Dublin to research the BIA Pilot Scheme (BIA). Accessibility to professional practice in the arts was one of the objectives of this Erasmus+ application.

How does the BIA, as it exists in Ireland, address the following questions?

- Does the BIA lower the barriers to a professional arts practice for people who already face barriers in other areas of life (for example, due to disability, long-term illness, poverty, migration)?
- Is improving income stability in the arts sector a matter for cultural policy or social policy? This second research question is particularly relevant given Belgium's specific state structure, where (unlike in Ireland) these policy competences are determined by different levels of government.

To answer these questions, she followed Paraic Mc Quaid (in the form of jobshadowing): an artist, lecturer and researcher at the Institute of Art, Design and Technology, and author, who co-wrote 'Basic Income for the Arts pilot scheme – an Irish case study'.

Visited locations and organisations

- 01 Project Arts Centre
- 02 University College Dublin
- 03 Contemporary Music Centre
- 04 Royal Irish Academy of Music
- 05 National Gallery of Ireland
- 06 Digital lecture
- 07 Institute of Art, Design and Technology (IADT)



01 Project Arts Centre

[21.03.26]

THE PROJECT ARTS CENTRE

The Project Arts Centre hosted the launch of Memory of a Free Festival, a traveling exhibition and programme of Ormston House and Limerick Arts Office.

The project looks back at the Anti-Nuclear festivals that were organised annually at Carnsore Point on the south-east coast of Ireland between 1978 and 1981.

As part of this, our colleague attended

- a panel discussion with journalist **Frank Connolly**, performer **Susie Kennedy** and musician **Christy Moore** on the collaboration between artists, environmentalists and campaigners against the nuclear power station planned for that site. No nuclear power station was ever built in Ireland. There are now fourteen wind turbines on the site;
- A screening of original footage from the 1978 and 1979 festivals, filmed by **Ken Lynam**;
- contributions from artists **Orla Barry**, **Brian Duggan** and **Alanna O’Kelly**;
- A sound screening of O’Kelly’s Chant Down Greenham (1984), and a presentation of Orla Barry’s work KODAK MOON (with music by **Paul Bradley**);
- A performance by **Michelle Doyle**, also known as Rising Damp.
- A screening of Maryam Tafakory’s Daria’s Night Flowers.

During the visit, she observed how the organisation puts accessibility into practice. For example, before the event and during the interval, free water is available to the public in the foyer, whilst the bar is also open. For visitors who need predictability, there is a sign on every door explaining the layout of the space behind it.



02 University College Dublin

[23.03.26]

UNIVERSITY COLLEGE DUBLIN

Here, she held an Interview with Paraic Mc Quaid and two cultural policy researchers about the Basic Income for the Arts Pilot Scheme.

Before the interview, our colleague observed how the organisation puts accessibility into practice:

notices in Irish, English and Braille referring to Equality, Diversity and Inclusion; pictogrammes.

03 Contemporary Music Centre [23.03.26]

CONTEMPORARY MUSIC CENTRE

Here, a discussion with two staff members took place about Irish policy on new music and their personal experiences with BIA, followed by a brief tour of the archive and studio.

04 Royal Irish Academy of Music [24.03.26]

CONTEMPORARY MUSIC CENTRE

Together with Paraic Mc Quaid, our colleague attended the session 'Measuring what matters: culture, creativity and the Common Good', by Creative Futures Academy.

This included a keynote by Emmanuel Pratt about the Sweet Water Foundation in Chicago, as well as four case studies of cross-sectoral collaborations in Ireland followed by a panel discussion.

05 National Gallery of Ireland

[24.03.26]

NATIONAL GALLERY OF IRELAND

Participatory observation of a pop-up talk on the painting *The Holy Well* by William Orpen. This pop-up talk was an informal opportunity for visitors to view a work of art together with a guide. It was followed by an interactive discussion of the life and work of William Orpen.

The guide led the discussion of the artwork and provided background information on its iconography. It lasted just over half an hour. The museum provided folding chairs and the guide brought educational materials (sketches, photographs) which were passed around.

06 Digital lecture

[24.03.26]

DIGITAL LECTURE

Participatory observation of an online lecture by Paraic Mc Quaid on German cultural policy. A number of students on the MA in Culture & Event Management explained the essays they are working on.

07 Institute of Art, Design and Technology (IADT) [25.03.26]

INSTITUTE OF ART, DESIGN AND TECHNOLOGY (IADT)

Focus group discussion on the BIA with Paraic Mc Quaid and eight experts (cultural policy, qualitative and quantitative cultural policy research, artists, advocacy, migration, artists with disabilities). Participants shared personal experiences of the BIA, the workings of The Arts Council Ireland, research findings, advocacy, and social policy for artists. The discussion was recorded, transcribed and pseudonymised for the purposes of qualitative research.

Afterwards, Paraic Mc Quaid gave a guided tour on the IADT campus, where our colleague assessed accessibility, visited various studios and workshops, and met with lecturers and students from different disciplines.

