

DUBLIN UNESCO City of Literature

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THEMATIC NETWORK: LITERATURE

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DUBLIN
UNESCO
City of Literature

EXECUTIVE SUMMARY

Dublin, the capital city of Ireland, an island on the edge of western Europe, is situated on the River Liffey at the centre of the Greater Dublin Region. The region has a population of 1.66m, half a million of whom live in the city. Dublin's fine Georgian architecture, literary history and lively social scene, together with its libraries, its world-renowned theatres and musical culture contribute to its ranking in the top 20% of world capitals in terms of quality of life. The city was recently voted into fourth place in the world's top 10 literary destinations and it engages citizens and visitors alike, encouraging them to participate in, and contribute to, its unique cultural matrix.

Through its great novelists, poets, and dramatists, Dublin's diaspora has exerted an unparalleled influence on the world at large, providing a unique cultural experience with literature at its heart – and in the process, spreading the city's literary influence to the four corners of the world.

A CONTEXT FOR LITERATURE

Dublin City Council, the democratically elected body which governs the city, aims to ensure that Dublin is at the centre of a creative economic region – one which will continue to attract, retain and develop creative

talent, harnessing all of its assets and capabilities. Dublin is a culturally rich, vibrant and tolerant city where diversity is acknowledged and celebrated and where new communities, represented by over 100 nationalities, form 15% of its population. Literature in particular is developing as a force for cultural inclusivity, giving voice to those new communities – and bringing new energy and ideas to the life of the city.

Dublin is synonymous with Jonathan Swift and Oscar Wilde, as well as James Joyce, one of the most influential and innovative writers in the English language. Four Nobel Prizes for Literature have been awarded to writers associated with Dublin – playwright George Bernard Shaw, poets W.B. Yeats and Seamus Heaney, and the multi-faceted Samuel Beckett. Poetry is very much a living part of the city – and Poetry Ireland, the national organisation for poetry, seeks to promote access and excellence by embracing and fostering poetry and language as tools for living.

The city is home to the prestigious International IMPAC Dublin Literary Award, won by Dublin resident Colm Tóibín in 2006. The Man Booker prize has been won by Anne Enright (2007), John Banville (2005), Roddy Doyle (1993) and Iris Murdoch (1978). Sebastian Barry, short-listed for the Man Booker and the IMPAC Dublin Literary Award, was

the featured author for the second Dublin: One City, One Book initiative in 2007 and was the winner of the 2009 Costa Award. Maeve Binchy, Roddy Doyle, Joseph O'Connor, John Connolly, Marian Keyes, Cecelia Ahern, Deirdre Purcell, among others, are widely read and enjoy enormous international popularity.

The city's universities; its vibrant book and publishing trade; its thriving contemporary literary scene; its libraries and its cultural, arts and social scene create a powerful image of Dublin as a place with literature at its core, and with cultural connectivity at every level. As befits the capital city of Ireland, Dublin is home to many of the national cultural institutions, including the National Library, National Gallery, the Abbey (National Theatre), the Dublin Writers' Museum, Chester Beatty Library, Trinity College and the National Concert Hall.

Literature is in the fabric of Dublin, in its river – Joyce's Anna Livia, in its conversation and its very cobblestones. Three of the city's newest river bridges are named after literary giants – James Joyce, Sean O'Casey and Samuel Beckett. No other city in the world boasts such an all-pervading sense of literary heritage and creative impetus – supported by bursaries and a benevolent national tax regime, which enables artists and writers resident in Ireland to avail of exemptions on income derived from their creative work.





Those whose work has made an outstanding contribution to the arts in Ireland are honoured by membership of Aosdána, a body set up by the Arts Council, reflecting the innate value the state places on the role of the creative artist in contemporary society. Aosdána encourages and assists its members to devote themselves to their art by providing an annuity for up to five years. The print and broadcast media actively promote Dublin's literary and cultural life by hosting events and discussions, publicising activities, sponsoring literary prizes and supporting new and established writing.

Internationally, Irish literature written in English and Irish is in constant demand. For many decades, books by Irish writers have been sold throughout the world in rights sales, in co-editions with foreign publishers and in translations. Irish publishers also buy the rights to foreign titles; for example, the Irish language publisher An Gúm has translated over 1,000 classic and popular titles from many languages.

The International IMPAC Dublin Literary Award, the Franco-Irish Literary Festival and the Spanish-Irish Literary Festival are but three of the ways in which international literature is showcased in the city and the region. The IMPAC Dublin Award, the world's richest prize for fiction, administered by the city council's library service, allocates 25% of its €100,000 prize money to the translator of a winning entry first written in a language other than English. The award attracts entries from over 150 cities worldwide and is now entering its fifteenth year.

LINGUISTIC HERITAGE

As a result of colonial influences, the Irish language was subordinated to English for centuries, but, since the early 20th century, it has been undergoing a revival – particularly in Dublin – and this is reflected in the level of literary activity in the native language. An Gúm (meaning The Plan), established by the state in 1926, has published over 2,500 titles, while another state initiative, Clár na Leabhar Gaeilge (translated as ‘Programme for Irish Language Books’), originally founded in 1952, fosters publishing in Irish, through the provision of grants and support for the industry. Both these initiatives remain fully active, under the aegis of Foras na Gaeilge, the all-Ireland body, with headquarters in Dublin, which promotes the language. Dublin’s annual Irish language literary festival, IMRAM, (in early Irish literature, a story about an adventurous voyage) reveals a rich diversity of events that blends poetry, prose and music in lively, upbeat venues.

FESTIVALS AND EVENTS

The success of events such as the Dublin Writers’ Festival and the Dublin Book Festival demonstrates the importance and vitality of international literature in Dublin. The achievement of these high-profile activities, in literary and audience terms, has encouraged the development of a number of other inter-cultural literary festivals and events, including regular programmes showcasing international literature. Multi-cultural festivals and events form a vibrant and central part of artistic life in the city. The Dublin Theatre Festival is one of the longest

running theatre festivals in Europe, while the recently established Dublin: One City, One Book project involves both citizens and visitors each spring in celebrating a book with Dublin associations.

Bloomsday, June 16th is the day in 1904 during which all the action of James Joyce’s novel *Ulysses* takes place. It is celebrated every year all over the world. In Dublin, where the novel is set, Bloomsday celebrations go on for a week. Traditionally, Joyceans in Edwardian costume visit the locations of the book and take part in readings, walks and activities of all sorts which in some way connect with *Ulysses*, its author and its world.

LITERATURE AND EDUCATION

Literature is an integral part of the school curriculum at primary and second-level, reflecting both literary heritage and contemporary writing. Teachers and librarians work together encouraging children to enjoy books for leisure and learning while the annual Children’s Book Festival sees thousands of children participate in reading events nationally. Dublin’s major third level institutions reflect the city’s obsession with literature and writing in the range of courses offered - including undergraduate, postgraduate and access courses for the interested student.

THE LITERARY INDUSTRY

All aspects of the literary industry are represented and supported in Dublin. The city boasts an active publishing trade with an international reputation. As well as indigenous publishers, many international publishers have set up subsidiaries in Dublin adding to the vibrancy of the literary publishing sector and underlining the importance of the Irish book market in an international context. The market for book sales in Dublin alone is worth an estimated €60m a year and the number of bookshops and antiquarian booksellers in the city indicates the continuing interest of Dubliners in books and reading.


CULTURAL TOURISM

Cultural tourism is a vital component of the Dublin economy and contributes in a unique and dynamic way to the city's cultural mix. 5.6m visitors came to Dublin in 2008, many of whom were attracted by the city's unique literary image, contributing €1.7bn to the local economy. Tourism is an important employer in the Dublin area employing 22% of the national industry total. Indeed, civic planners now recognise the value of driving growth through a creative economy, generating both employment and entrepreneurial activity.

DUBLIN – UNESCO CITY OF LITERATURE

Addressing the process of becoming a UNESCO City of Literature, part of the International Creative Cities Network, has bound together initially disparate groups and organisations with the common purpose of enhancing Dublin's status as a pre-eminent city of cultural diversity. Recognising the unique ability of literature to transcend cultural differences, Dublin will, through a number of key initiatives, use the anticipated City of Literature designation to reach out both internally, nationally and internationally. For example: engaging with other literary cities, both within and beyond the creative cities network, through an active programme of mentoring and cultural exchanges; maximising the UNESCO Creative Cities brand by using the power of the existing International IMPAC Dublin Literary Award network, the Citieslinked website, the Creative D project and the European Capital of Science designation; continuing to develop Dublin's cultural infrastructure; developing its Creative Alliance as a driving force for the city's economy; building and strengthening partnerships in the literary and cultural tourism sectors.

Designation as a UNESCO City of Literature will afford international endorsement of Dublin as a creative city, eager to partake in connections with other cities and communities where vibrant cultural climates prevail.



“Away a lone a last a loved a long the riverrun,
past Eve and Adam’s, from swerve of shore to
bend of bay

Finnegans Wake

– James Joyce

DUBLIN CITY: THE PLACE, THE POPULATION, THE PAST, THE PRESENT



THE PLACE

Dublin is the capital of the Republic of Ireland and straddles the River Liffey. The city is situated on the east coast, bordered by the Irish Sea, which separates Ireland from Great Britain. The Dublin and Wicklow Mountains lie to the south of the city with the plains of County Meath and County Kildare to the north and west respectively. Extremes of temperature are rare, although rainfall is frequent.

Dublin is renowned as an historic city, boasting fine examples of Georgian streets and squares as well as some impressive Victorian structures. It is easy to see why Dublin was once known as the second city of the British Empire and the colonial legacy is clearly evident in the public buildings which dominate its centre.

More recently, the economic boom of the late 1990s, popularly dubbed 'The Celtic Tiger', has led to the addition of many innovative modern buildings and developments, such as the new international conference centre and financial quarter along the north-eastern banks of the River Liffey. Dublin remains low-rise with few buildings over ten storeys high and unlike many modern cities, the city centre retains a high proportion of residential property alongside its public, retail and commercial buildings, where work, trade and culture intersect.

The city's architecture offers a range of urban experiences ranging from the contemporary to the grandeur of its wide boulevards and impressive Georgian squares and the more intimate cobbled streets and lanes of the Temple Bar cultural quarter - a city centre riverside area rejuvenated when Dublin was European Capital of Culture in 1991.

Dublin also boasts an abundance of green spaces, parks and gardens, many of which feature literary monuments. The largest enclosed urban park in Europe, the Phoenix Park, with an area of 700ha (1700 acres) ringed by a wall measuring 11km (7 miles), and containing the Zoological Gardens, is within walking distance of the city centre. The city's varied built environment, together with its increasingly cosmopolitan population, contributes to its urban charm and vibrant atmosphere.

THE POPULATION

The city is at the centre of the Dublin region which includes the local authority areas of Dún Laoghaire-Rathdown, Fingal and South Dublin. Dublin city has a population of over 500,000, while the greater Dublin area is home to 1.66m people.

“Over 100 nationalities share its economic and cultural life.”

Since the 1990s the city demographic has changed beyond recognition with new communities now representing 15% of the city's population. Over 100 nationalities share its economic and cultural life and Government agencies and departments have made great efforts to promote the integration of these diverse communities. Literature in particular is rapidly becoming an inclusive and integrating force, allowing people from different socio-cultural backgrounds to bring new perspectives, new ideas and new energy to the life of the city.



THE PAST

Records show that the area around Dublin has been inhabited since early pre-history. The city's Irish language name, Baile Átha Cliath, meaning 'the ford over the hurdles', refers to a settlement at a busy crossing of the River Liffey. Another settlement, Dubh Linn, named after a dark pool by the Liffey, developed on the south side and by the 7th century A.D. had become an important monastic centre. When the Vikings also settled in the area in the 9th century, Dublin or Dubh Linn began to merge into a single entity. Over the following 200 years, the Vikings became largely integrated with the native community, setting a pattern that would be repeated over the following centuries as the city continued to be invaded and colonised. The Viking power base was eventually destroyed following their defeat at the Battle of Clontarf in 1014. The Normans, under King Henry II of England, were the next successful invaders in 1169. This Anglo-Norman alliance left a permanent legacy of fortified buildings and watchtowers, together with a system of administration which still underpins much of Dublin's modern government. During the reign of Elizabeth I (1533–1603), the English colonisation of the island proceeded in earnest. When later, King William II defeated his Catholic rival James at the Battle of the Boyne in 1690, a period of systematic repression of Catholics began.

'Fort of the Dane,
Garrison of the Saxon,
Augustan capital
Of a Gaelic nation,
Appropriating all
The alien brought.....'

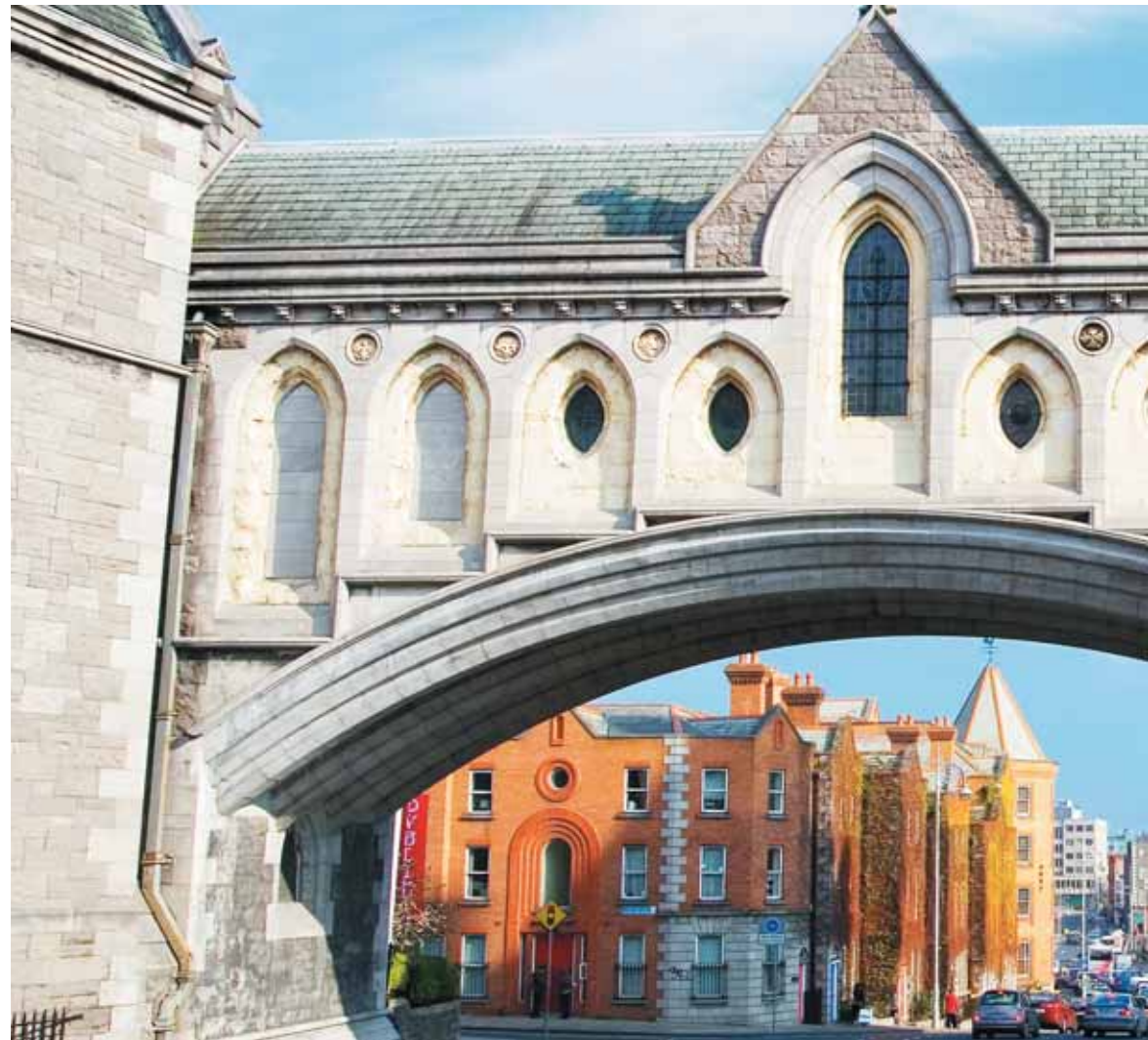
'Dublin' by Louis McNeice



By the 18th century the city was dominated by the Protestant aristocracy and benefited from significant development. Many Anglo-Irish lords owned, but neglected, large estates throughout the country. However, in Dublin they built ostentatious houses and set out the now famous Georgian squares. Leinster House, today the seat of the Dáil, (the Irish Parliament), is an example. The Custom House, the Four Courts and the National Botanic Gardens were also built at this time. Wealthy Dublin residents patronised the arts and the Royal Dublin Society was founded in 1731 to promote science, the arts and agriculture. Ireland's most famous business was established in 1759 when Arthur Guinness opened his brewery at St James' Gate.

Dublin witnessed failed rebellions against British rule in 1798 and again in 1803. In the decades that followed, mass public support for the Catholic leader Daniel O'Connell emerged and 'The Liberator', as he was called, eventually succeeded in achieving emancipation for Catholics in 1829. O'Connell became the first modern Catholic Lord Mayor of Dublin in 1841 – and the city's recently restored central boulevard continues to bear his name.

The Great Famine of 1845–51 was one of the most catastrophic periods in Ireland's history. The failure of the potato crop, on which most of the native population depended for sustenance, resulted in the country's population falling by 1.5m through death and emigration.





Hordes of starving people flocked to Dublin and the city was the scene of much hardship; food riots and street fighting were common and countless numbers died of hunger.

Many new nationalist movements developed in the decades following the Great Famine and progress towards the resurrection of a Dublin-based parliament gathered pace in the 1880s under C. S. Parnell, 'the uncrowned king of Ireland.' Stark poverty increased and by the turn of the 20th century, Dublin was home to some of the worst slums in Europe. The fine 18th century Georgian houses declined into tenements where overcrowding, poor sanitation and disease were rife.

An armed revolt against British rule began at Easter 1916. A week of intense fighting left much of the city centre destroyed or damaged. The leaders of the rebellion, many of whom were poets and cultural activists, were summarily executed by the British authorities, thus provoking a radical change in public opinion, turning it against British rule. The subsequent War of Independence ended with the signing of the Anglo-Irish Treaty in 1921; this established the Irish Free State and Northern Ireland as two separate entities. Opinion was divided on the treaty however, and this led to a civil war with Dublin once again at the centre of some of its bloodiest battles. O'Connell Street was heavily shelled and much of the city centre suffered until 1923 when a truce was signed and all parties began the process of building a new state. Throughout the 1930s, 40s and 50s the Irish Free State struggled to

deal with the inherited problems of poverty, urban decay and deprivation. In the 1960s Dublin's fortunes began to change and the city experienced periods of expansion, which saw many new industries established and housing developments gradually reaching into the city's hinterland.

“Dublin City Council also aims to ensure that the city is at the centre of a creative economic region.”

The pace of development slowed during the recession of the 1980s and the city lost much of its talented work force to emigration. A reversal of this trend began in 1991 when Dublin was named European Capital of Culture, beginning an intense programme of city centre rejuvenation. This was followed by an economic boom which brought huge improvements to the city – increased trade, investment and the addition of new housing on an unprecedented scale.

Local and national government fostered initiatives that helped the cultural life of the city with increased funding and provision for all the arts. Many Irish people who had emigrated in the 70s and 80s returned – and the city welcomed the talent and experience they brought.

THE PRESENT

GOVERNMENT

The city of Dublin is the seat of national government or Oireachtas (Parliament), comprising Dáil Éireann (the House of Representatives) and Seanad Éireann (the Senate). The appropriate resource, policy and legislative framework for culture is provided by the Department of Arts, Sport and Tourism. The Department of the Environment, Heritage and Local Government determines policy for public libraries and has responsibility for the Heritage Council and the environment in which Irish people live. A council of national cultural institutions provides a forum where experience, expertise, talent and vision is pooled thus furthering the national cultural interest. Working co-operatively, this council provides information and policy recommendations on cultural matters to the relevant government minister.

The city itself is governed by a democratically elected body – Dublin City Council. Headed by an annually-elected Lord Mayor, the council is the largest local authority in the country with a staff of approximately 6,700. Besides its obligations with regard to housing, infrastructure and local services, the city council also provides over 200 different services to citizens and businesses in the capital, including public libraries, city archives, an art gallery and arts office.

Dublin City Council aims to ensure that the city is at the centre of a creative economic region, attracting, retaining and developing creative talent – and harnessing the city's cultural assets and capabilities. The council is committed to fostering a culturally rich city where diversity is acknowledged and celebrated.

ECONOMY

Until late 2008, Dublin's economy had been one of the fastest-growing in Europe. Despite global recession, the city remains upbeat and is a centre for trade, innovation, education and tourism, connected globally through a network of financial, cultural and technological linkages.

Employment in the region is split between service industries and manufacturing, with approximately 80% of the workforce engaged in the former and 20% the latter. Starting in the 1990s Dublin's economy saw significant growth. The city benefited from wide-ranging Government and private investment, as well as international and multi-national corporations, particularly in financial services, information technology and tourism-related activities.

The Irish Stock Exchange and the headquarters of Ireland's leading banks and insurance companies are located in Dublin – the financial capital of Ireland. The establishment of the International Financial Services Centre in Dublin's redeveloped docklands area has attracted many international banks and finance houses which employ upwards of 30,000 people.

CREATIVE CITY

Both national government and Dublin City Council recognise the importance of strategies and forward plans which do not rely on traditional industry, but instead target the development of alternative assets. With this realisation, creativity has been acknowledged as a vital resource in Dublin and the city is committed to developing this as a key element in economic policy.

Dublin's economic action plan also recognises the importance of a vision and a brand for the city, one that exploits its heritage, current skills, location, environment, resources and talent – all that the city does best. At the centre of this economic vision is the aim of highlighting Dublin as a creative city where the arts, and especially the literary arts, are crucial.

The city council's innovative strategies have been major factors in growing and shaping Dublin's economy, especially in the current climate where traditional industries and financial services cease to be the major generators of economic well-being.

The recently established Creative Dublin Alliance, a collaboration between Dublin's university, business and local government leaders, is also developing a shared vision for Dublin in order to progress a new level of innovation and creativity for the city.

CULTURAL TOURISM

Cultural tourism is a vital component of Dublin's economy, employing 27% of the national total of 322,000 workers within the tourism industry. A total of 5.6m visitors came to Dublin in 2008, contributing €1.7bn to the local economy – the total national income generated from cultural tourism for Ireland in the same year was just over €2bn. Research shows that cultural tourism accounts for 33% of all visitors to Ireland and that culture-related visitors spend on average 25% more than other visitors. Figures also show that in 2008, 3m people visited the national cultural institutions, most of which are located in Dublin.



The Minister for Arts, Sport and Tourism recently restated his commitment to the development of cultural tourism and announced a series of initiatives which will allow this sector to develop further in 2009/2010. These included the setting up of a body composed of the heads of arts, sports and tourism groups, together with the leaders of national cultural institutions which will draw up an action plan specifically designed for tourism. Fáilte Ireland, the national tourism organisation, has also set up a group to concentrate specifically on promoting literary tourism.

Dublin is a city at the heart of a coherent region, where economic development is informed by coordinated regional strategies. However, the nature of the global economy and the role and structure of cities' economic development are now undergoing profound change. In such a climate, initiatives involving cultural tourism and creative industries have taken on a new importance and Dublin's planners are alert to the need to expand and to prioritise these areas. An awareness of the contribution of creative and cultural industries to the economic success of the city is outlined in the Draft Economic Strategy for Dublin (2009).



LIVING IN DUBLIN

Dublin's fine Georgian architecture, literary history and cosmopolitan social scene, together with its lively theatre and music culture make the city a very special place in which to live. Together with a highly regarded education system, good housing provision and freely available social and sport facilities, it is not surprising that the quality of life for its citizens is highly rated.

“Dublin, for many of its inhabitants, is more than a city – much more than a modern and anonymous metropolis.”

A variety of transport options are available within the city and the greater Dublin area and international destinations are easily accessible by air and sea. Retail opportunities abound in the city centre and the surrounding area, with many international chains now part of the landscape. Top class sporting events, including rugby and soccer, Gaelic games, horse-racing, show jumping, golf and other competitions are major attractions in the city's calendar.

An impressive variety of cultural festivals celebrates all of the arts in Dublin. Music and film festivals occur all year round. The Dublin Theatre Festival, which attracts productions from all corners of the

world, the Dublin Writers' Festival, the Jameson Dublin International Film Festival and the Dublin Fringe Festival are but a few of the world-class cultural events offered by the city.

Dublin's art galleries are high-value features of the cultural landscape. The National Gallery hosts special exhibitions of international works as well as displaying many fine examples of Irish art. Dublin City Gallery

the Hugh Lane houses a fine collection of impressionist and modern art while the Irish Museum of Modern Art mounts major exhibitions of contemporary international artists' work.

From traditional Irish and classical music to the latest in garage, hip hop and rap, Dublin has a musically diverse range of clubs, venues, associations, classes and festivals where these genres – and everything in between – are celebrated. The city has a strong history of musical talent and appreciation and its pubs are world famous for the quality of their music, as much as their hospitality. The streets of Dublin's city centre echo with the sound of buskers reflecting the city's multi-cultural profile in the range of music offered.

Dublin, for many of its inhabitants, is more than a city – much more than a modern and anonymous metropolis. People have a relationship with this city – a fluctuating one, perhaps, but one strongly felt by most, not least due to its intimacy. Dublin is still, in an important sense, knowable. While a great deal of development, rejuvenation and change has occurred in the last twenty years, this has been coordinated by a city planning policy that invests in the creation of clusters, small areas of distinct identity yet connected to their neighbouring districts, where a sense of distinctiveness and integration exist simultaneously.

Dublin is famously a city of talk and connection. It is a place of continual conversation, where debates are public, issues are vibrant and on-going dialogue is part of the experience of living. This aspect of the city is central to its cultural life and connects with literary activities in an important way. The sense of connection includes writers in its orbit – and strong communities of poets, playwrights, novelists and readers meet regularly at the numerous events which take place within the city.

Dublin's open and intimate spaces, its historic and modern buildings, diverse cultural life and integrated cosmopolitan population combine to make the city a fascinating place in which to live, casting a magical spell on all who appreciate its unique charms.



“A mile away the river toils
Its buttressed fathoms out to sea;”

Baggot Street Deserta

– Thomas Kinsella

DUBLIN: A CONTEXT FOR LITERATURE



The capital city has seen many political masters over the centuries and has witnessed riots, revolutions and repressions. These events are inscribed in its architecture as much as in its writing. However, they do not exist at the level of history alone but continue in an embrace between past and present through that writing. Dublin's rich literary inheritance affects the present populace, their lives, speech, sense of self and their evident pride in their city and its heritage. The Dublin literary sensibility is one where pathos and comedy, high tragedy and low farce are effortlessly combined. Labelled variously as the 'second city of the Empire', 'Strumpet City' and 'Joycetown', Dublin is also known as the city of talk, where good nature and sharp comment, delight and cynicism go hand in hand. Dublin is a tale, a story, a legend, a dialogue – it is itself a conversation, ongoing, inclusive and invigorating with literature as an essential element of its composition. Literature is a major contributor to the city's cultural, social, intellectual and economic life and continually enriches the experiences of visitors and inhabitants alike.

Nobel Laureate Seamus Heaney has commented in support of Dublin's submission:

"It seems to me that Dublin, in the cultural imagination of the world, is already a City of Literature. The historical record is resonant with the names of Swift, Joyce, Yeats, O'Casey and Beckett, but the claim to the title can rest equally on present

conditions and achievements. The city is still the home of extraordinarily gifted writers who give credibility and glamour to the many literary festivals and literary prizes which are a feature of the civic life; theatres like the Abbey and the Gate which have been legendary continue to attract living audiences for classic and contemporary plays; and most important of all, the pride in all this ongoing literary energy and achievement is shared not just by the intelligentsia but by the population at large".

Dublin's chief credentials as a City of Literature lie in the historical body of work that has come from its writers over the centuries and from the equally acclaimed contemporary output of writers native to, or living within the city's confines. At the same time, a far-flung diaspora has carried Irish and Dublin literary culture abroad. Writers such as James Joyce, Samuel Beckett and Lafcadio Hearn have made an indelible mark on world literature. Bloomsday, honouring Joyce, is celebrated in such diverse locations as St. Petersburg and Melbourne, while Hearn is feted in Japan to this day. Contemporary writers like Thomas Kinsella and Edna O'Brien continue the process, while around the world's universities, Dublin-educated academics also spread the influence of the city's unique literary heritage.

Other evidence of those credentials exists within the cultural profile of the city. Publishing in Dublin is a thriving industry; education at every level embraces and encourages literary activity. There is a constant round of events and festivals – while the media endorses and supports literary culture in all its aspects.

All of these are concrete elements of the city's literary culture and bear witness to the high level of engagement with literature in the capital. What is more difficult to relate is the literary sensibility that Dublin people possess – one that constantly engages with the world through a literary lens – a prism of past and present literary works. This sensibility is fed in turn by the literary culture that flourishes within the city – where people are not just passive readers for whom the act of reading remains purely personal and private. Dubliners' reading experiences continue to resound and echo, frequently gracing their verbal responses to the daily round of life. It is not unusual to hear a passenger on a Dublin bus quoting a few apt lines of poetry or prose in the course of conversation on contemporary issues – or to find strangers engaged in a debate on the relative merits of several writers.

While Dublin tourist guides attempt to coach visitors in the pronunciation of the eponymous Dublin greeting, 'howaya?' the equally common accompaniment to this – the enquiry, 'what's the story?' reveals the remnants of an oral tradition which is alive and well, while also demonstrating Dubliners' appetite for the world of books.

Ever eager for stories of themselves and others, Dubliners' sensitivity to literary matters is acute, reinforced by an awareness of the works of the past as much as it is attuned to contemporary offerings – news of which is spread through the media, and through frequent readings, discussions and debates hosted by publishers, universities, libraries, literary organisations, book shops, pubs and cafes. The appreciation of writing and the richness of all its forms and genres is something that Dubliners display as a matter of course. Literary awareness is a form of currency in the capital, a bonding agent where pride is evident. Scepticism too fosters the famous 'license with the Queen's English', for which the Irish are noted.

Writers in Dublin are not remote figures, out of step with the thrust of 21st century life but are part of the everyday landscape, much valued by Dubliners. The city has officially recognised writers by such diverse means as the conferring of the Freedom of the City, (George Bernard Shaw, Douglas Hyde and most recently, Thomas Kinsella) and through the Lord Mayor's Awards, which in 2009 honoured the writer Sebastian Barry. Further underlining the city's literary credentials, the Man Booker International Prize was presented in Dublin for the first time in June 2009.

No fewer than four Nobel Prizes for Literature have been awarded to writers associated with the city: George Bernard Shaw, W.B. Yeats, Samuel Beckett and Seamus Heaney. Other illustrious Dublin writers



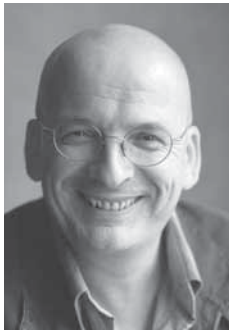
Cecilia Ahern



Sebastian Barry



Maeve Binchy



Roddy Doyle



Patricia Scanlan



Joseph O'Connor



John Banville



Paula Meehan



Pat Boran

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of international repute include Jonathan Swift, Oscar Wilde, Sean O'Casey, Denis Johnston, Flann O'Brien, Brendan Behan and Jennifer Johnston.

In more recent times, Dublin-based writers continue to receive international acclaim in fiction, drama and poetry. The Man Booker Prize has been conferred on Iris Murdoch, Roddy Doyle, John Banville and Anne Enright, and in 2009 Sebastian Barry received the Costa Book of the Year Award and the James Tait Black Memorial Prize for Fiction. Colum McCann was recently nominated for the fiction prize in the 2009 U.S. National Book Awards. The novelist Anne Enright, has claimed that 'In other towns, clever people go out and make money. In Dublin, clever people go home and write their books.'

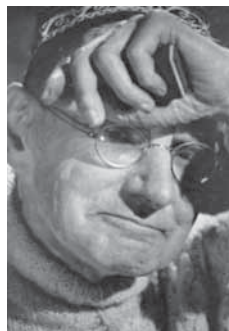
Dublin is home to the prestigious International IMPAC Dublin Literary Award which was won by Dublin-based writer Colm Tóibín in 2006. Many other Dublin writers, in all genres of literature, enjoy enormous international popularity with their works translated into a host of languages: playwrights Dermot Bolger, Frank McGuinness, Conor McPherson, Marina Carr and Martin McDonagh; poets Eavan Boland, Paula Meehan, Peter Serr, Pat Boran, Michael O'Loughlin, Paul Durcan and others too numerous to list. Excelling in the genre of popular fiction are novelists Maeve Binchy, John Connolly, Marian Keyes, Cathy Kelly, Patricia Scanlan and Cecilia Ahern, while literary fiction is the preserve of highly successful writers such as Sebastian Barry, Colum McCann,

Roddy Doyle, Anne Enright, Joseph O'Connor, Hugo Hamilton, John Banville and Claire Kilroy. Children's literature is a thriving area where again, Dublin writers and illustrators have achieved international reputations – for example Derek Landy, Conor Kostick, Siobhán Parkinson, Marita Conlon-McKenna and P. J. Lynch. Dublin writers also distinguish themselves across the whole range of non-fiction writing and include author and literary critic Declan Kiberd, art historian Anne Crookshank and historian Peter Harbison.

Dublin is confident that this relationship with literature can be shared with other creative cities within the UNESCO network through a variety of initiatives. The UNESCO City of Literature designation will bring Dublin city's unique literary life to the attention of others, extending and enhancing its many established international connections. It is also anticipated that the designation will promote the city's considerable reputation as a key player on the international literary stage, attracting an even wider audience to share its many literary events, festivals, projects and ambitions.

THE LITERARY HERITAGE

Ireland has consistently produced major literary figures whose achievements, across all literary genres, have been highly acclaimed. It is an irony often cited by scholars and academics that a great deal of the canon of 'English' literature was produced by Anglo-Irish writers,



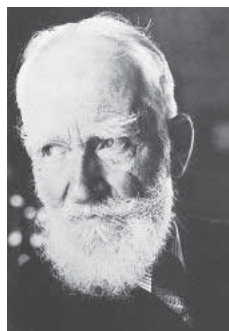
Sean O'Casey



Samuel Beckett



William Butler Yeats



George Bernard Shaw



Bram Stoker



J.M. Synge



Mary Lavin



Brendan Behan



Lady Gregory

many of them native to, or connected with, Dublin city. Some of the most famous names in the history of literature and drama in English were born within a few square miles of the city centre, namely Oscar Wilde, J.M. Synge, Sean O'Casey, James Joyce, W.B. Yeats, George Bernard Shaw and Samuel Beckett.

Ireland's literary heritage extends over many centuries - from the early Christian period, which produced world famous illuminated manuscripts, including the Book of Kells and the Book of Durrow - right up to the 17th and 18th centuries when a number of internationally renowned playwrights emerged, including George Farquhar, Oliver Goldsmith and Richard Brinsley Sheridan. Dublin was the home of Jonathan Swift, author of the enduring *Gulliver's Travels* and other highly acclaimed works of poetry and satire. 18th century Dublin also played host to the philosophers Edmund Burke and George Berkeley as well as the novelist Maria Edgeworth. Later, in the early 19th century, Dublin produced the most popular dramatist of the time in Dion Boucicault. His comic melodramas and plays were hugely successful at home and enjoyed equal acclaim in London and New York.

The influence of the Irish folkloric tradition can be seen in the body of gothic writing produced by Dublin writers. Charles Maturin's novel, *Melmoth the Wanderer*, greatly influenced European literature. Joseph Sheridan Le Fanu, a novelist and short-story writer, also produced gothic works of international repute. Born in Clontarf, a mile from

the city centre, he shares this birthplace with Bram Stoker, the most famous writer in that genre, whose novel *Dracula* still enjoys worldwide acclaim and was the 2009 choice for the Dublin: One City, One Book initiative. Maturin's contemporary, James Clarence Mangan, was one of the foremost Irish poetic talents of the 19th century. He is joined in the pantheon of Irish poets by Thomas Moore, Thomas Davis and Dublin resident, Gerald Manley Hopkins.

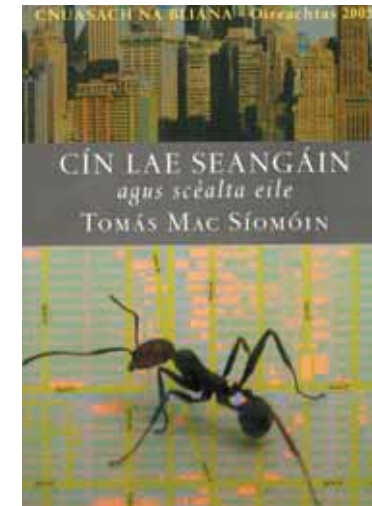
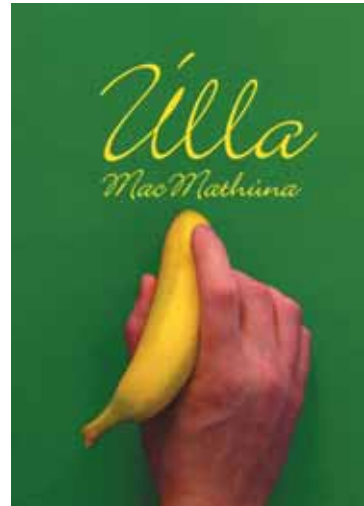
Oscar Wilde, another native son of the city, captivated the world with his unique talent as a dramatist, poet and children's author. Wilde emigrated to London and made a lasting impression on British theatre with his ever-popular plays, *The Importance of Being Earnest* and *Lady Windermere's Fan*, while also enjoying great success with his novel *The Picture of Dorian Gray* - the 2010 choice for Dublin: One City, One Book. George Bernard Shaw, a native of Dublin, was equally eager to conquer the English stage and succeeded in becoming one of the most important and successful dramatists in the English language.

Political agitation in the closing decades of the 19th century included demands for a national theatre, an indigenous literary canon and pleas for the revival of the Irish language. The energetic response from the artistic community is now known as the Irish Literary Renaissance, and it led to a dramatic increase in the volume of writing. This was the era of W.B. Yeats, the first of Ireland's Nobel Prize winning authors, whose poetry and drama enjoyed worldwide acclaim. Lady Augusta

Gregory was also a key player. As a scholar, folklorist and dramatist she, along with Yeats, founded the Abbey, the National Theatre of Ireland.

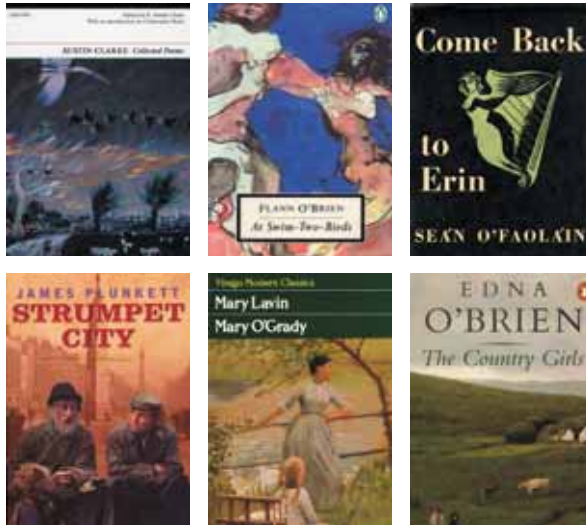
Other internationally acclaimed writers emerging at this time included dramatists J. M. Synge, Sean O'Casey and George Russell (Æ). Padraic Colum was a poet, playwright, novelist, folklorist and children's author whose writing also contributed to the renewed confidence and vitality of the Irish literary climate. James Joyce, one of the most influential and innovative writers in the English language, was born and raised in Dublin and he became an enormously influential figure in 20th century writing. His work, especially the short-story collection *Dubliners*, and the novel *Ulysses*, immortalises the city of Dublin, its streets, shops, customs – its people and its problems. *Ulysses* is now one of the most widely known books in the world. Joyce joked that his writing would keep the professors occupied for a hundred years. He was, in this as in so many other areas, absolutely accurate.

The signal event in the history of the fight for Irish freedom is the Easter Rising of 1916 when armed revolutionaries seized strategic buildings in Dublin and declared Irish independence. Seven of the leaders of this revolt were poets and writers and the incident is often referred to as "The Poets' Revolution". The rebellion was rapidly quelled and the leaders were executed, leading to a huge increase in support for their cause and enhancing their status as martyrs for Irish freedom. Under



“The Irish language has its own canon of great works, many of which are available in translation in English and other languages.”





colonialism the role of the writer was often seen as that of dissident, of nationalist champion fighting an oppressive occupation, an identity endorsed by these events.

Paradoxically, the energies released by the literary renaissance began to wane once Irish independence became a reality. With the setting up of the new Irish Free State, after the War of Independence, efforts were made to carve out a new national identity, distinct from that of the former coloniser and literature was destined to play a key role in this endeavour.

This nationalistic agenda, together with the strong bond between the Catholic Church and the new state, ironically resulted in a narrowing of the horizons of the literary landscape. A great many local, as well as international works of literary and political significance were banned by government censors. Low levels of book sales led the poet Patrick Kavanagh to lament that no writer could make a living wage in Ireland at this time.

This blinkered literary climate lasted throughout the 1930s and 40s and eventually became the target for the next generation of renowned Irish writers. Brendan Behan's prose and dramatic works have both local and international resonances in their evocations of the struggle of the individual – and are celebrated as important markers of a transi-

tional period in Irish writing. Another world-renowned Irish writer who lived most of his life in Dublin is Flann O'Brien (Brian O'Nolan) whose satirical writing and experimental novels equal those of his European and South American counterparts in the bleakness of their vision, their pleas for intellectual and personal freedom – and in the scope of their sometimes surreal, highly imaginative landscapes. Renowned for those same qualities is the dramatist and writer, Samuel Beckett. Creator of some of the world's most influential modern experimental literature, Beckett is commemorated in the theatre that bears his name in Trinity College Dublin.

The 1950s also produced two of Ireland's leading 20th century poets, Patrick Kavanagh and Austin Clarke, both hugely disillusioned by the intellectual and artistic strictures of their time. Mid 20th century Ireland also produced several women writers of international acclaim, including Elizabeth Bowen, Norah Hoult, Kate O'Brien, Maura Laverty, Val Mulherns and Mary Lavin. Edna O'Brien's original and highly stylised writing attracted praise and censure in almost equal measure. She tellingly commented, at the 2009 Irish Book Awards ceremony, that 'literature takes us to a place we didn't know we could get to'.

The mid 20th century is seen now as the era of significant development in Irish short-story writing. Seán Ó Faoláin and Frank O'Connor are recognised masters in this field, with the work of Dublin resident John McGahern later contributing to a school of short-story writing of

world-class excellence. Right up to, and including the 1950s, many notable novelists were obliged, like those before them, to emigrate in order to live and write freely.

New opportunities did however emerge in the 1950s with the founding of the Dolmen Press, amongst others, which introduced writers of the calibre of Thomas Kinsella, Anthony Cronin and John Montague. New literary magazines appeared including *Arena*, *Broadsheet*, *The Lace Curtain* and *Poetry Ireland*. Writers cast off their former identities as either dissident voices at odds with society and government, or mouth-pieces for nationalist ideals, and could now conceive of themselves as part of a reinvigorated cultural climate where connection beyond the island was possible. Many international writers came to Dublin and Irish audiences were introduced to a range of writing hitherto unavailable through the founding of new literary imprints such as The Gallery Press and New Writers' Press.

The easing of censorship in 1967 had a further positive effect on Irish writing, publishing and reading. A second wave of feminism in the 1970s encouraged women writers to embrace their creativity and a new generation of talent emerged including Eavan Boland, Ita Daly, Maeve Binchy, Anne Haverty and Evelyn Conlon.

From the 1970s onwards, Irish writers, with their new literary freedoms, had a renewed sense of belonging, of being valued by their society. This was enhanced by two important government initiatives, unique to Ireland. In 1981, the Taoiseach, (Prime Minister) Charles Haughey instigated a new scheme in support of writers and other creative artists, through the formation of Aosdána (*Aos* meaning a band and *dána* meaning artistic) which guaranteed a basic state income to its

enjoyed a new freedom in a city eager for new experiences and new creative works. In these decades Eavan Boland, Máire Mhac an tSaoi and Paula Meehan achieved international acclaim alongside their male counterparts, such as Brendan Kennelly and Dublin resident, Gerald Dawe. At the same time, the novelists John Banville, Roddy Doyle, Patrick McCabe, Patricia Scanlan and Marian Keyes rose to international fame.

“Dublin’s own literary heritage, and its particular travails through the centuries, has given Dubliners an appreciation for the freedoms we currently enjoy and a desire to ensure that others enjoy these too.”

members. Haughey had earlier introduced a change in the law to allow artists exemption from taxation for income earned from their creative work. Both schemes made an enormous difference to the living conditions of writers in Ireland and still exist today.

Towards the close of the century, Ireland, and chiefly Dublin, witnessed an opening up of its literary climate with new journals, periodicals, small magazines and far greater media coverage available. Many women’s voices, inspired by the international success of Maeve Binchy, for example, joined the world of writing, making a significant contribution to the cultural landscape. Poetry, fiction, drama and script-writing all

Successive governments have pursued a liberalising agenda since the 1970s. The relatively recent influx of immigrants from all corners of the globe introduced a cosmopolitan outlook and the city’s population is now very far from the homogenous, conservative community of the pre-1990s. Economic success, technological advances and new communication possibilities have all played their part in Dublin’s ever growing literary environment. An enviable number of world-class writers participate in a literary culture where events and festivals, debates and discussions are enthusiastically embraced – and are an integral and highly valued part of the city’s life.

The last decades of the 20th century saw the emergence of a multitude of talented voices from Dublin. In every literary genre – including script writing for television and film, ‘chick lit’ and writing for teenagers – Dublin has fostered an array of original talent unequalled by any other city of its size. On the world literary stage the city continues to punch above its weight and currently boasts a galaxy of literary stars whose works have travelled worldwide to huge acclaim.

Dubliners’ appetite for stories, written or performed, is immense. They look to the literary world to learn and to find within it imaginative engagements with the issues of the day, as well as eloquent forms of expression with which to shape their own responses. The literary world is also seen as a valuable form of connection with other communities, other nations, whose stories, artistic expression and literary life are warmly welcomed. As the American writer Richard Ford commented when judging the Davy Byrne Irish Writing Award ‘your regulation grade Irish man or woman might just be able to write a pretty decent short story in his or her sleep’.

Dublin’s own literary heritage, and its particular travails through the centuries, has given its citizens an appreciation of the freedoms currently enjoyed and a desire to ensure that others enjoy these too. Involvement in the literary arena provides a vital bonding agent across class, race and religion within the city and beyond, and this is held dear by Dubliners of all ages. There is an awareness in the city that





the literary world can be a vehicle for change, one which can offer a valuable and lasting form of connection, with both personal and public resonances.

See Appendix 1 for Artistic & Creative Community.

THE LINGUISTIC HERITAGE

Ireland is officially a bi-lingual nation, but Dublin, like all post-colonial cities, bears the imprint of that historical experience in its languages. A key aspect of this is the linguistic vitality that the city's inhabitants display and the irreverent, often iconoclastic and inventive ways in which Irish people speak English. The dialect Hiberno-English is used by Dubliners in varying degrees and owes its origins to the centuries of colonial rule to which the city was subjected.

Archaic and obsolescent uses of English words persist; (e.g. 'delph' for crockery). The dialect's anarchic side is visible in the way that it appropriates many words from Irish (e.g. 'amadán' for fool) and also in the way English is subjected to non-standard patterns where the structures of the Irish language replace those of the conventional English model. The result is a particular form of English with an extended range of expressive possibilities, enlivened and enhanced by these elements and inflections.

The use of the English language in Ireland began with the Anglo-Norman invasion in the 12th century and enjoyed fluctuations in use until the later plantation schemes, when it became more widespread throughout the island.

From the 17th century onwards many concerted attempts were made to suppress the Irish language, including the imposition of harsh financial penalties on those found speaking it. From the outset, the distribution of both languages could roughly be charted along an urban/rural divide, gradually becoming more pronounced in an east/west division as the native population was systematically driven from fertile lands to the more barren regions of the western seaboard. Today these remain the primary locations for Irish speaking communities, or Gaeltachts. Irish continued to be part of life in the cities, including Dublin, which was home to several prominent Irish language writers at this time. Forced to function underground, the Irish language literary world survived, in this and the following two centuries, by smuggling works published abroad back into the country for circulation.

The process of anglicisation was extensive throughout the 18th century. By the 19th century the Irish language and other elements of Irish culture had come to be regarded by many as symbols of backwardness and failure amongst the native population. Daniel O'Connell's mass emancipation project for the Catholic population was conducted in English; the new system of national primary schools

also used English as the language of instruction and the anglicisation of the island was highlighted in the first ordnance survey undertaken by the British Government in the mid 19th century in which all the place names of the island were given in English.

Resistance to this imposition was initially strong, but after the devastating Great Famine (1845-51), English was embraced more actively by the native population. This shift has traditionally been interpreted as resulting from a need to embrace English as the language of economic progress. It is now acknowledged that a situation where emigration from Ireland was seen as the means of survival, let alone advancement, also contributed to this change in attitude. America and England were the preferred destinations for Irish emigrants and the English language was a prerequisite for employment there.

However, the abandonment of the Irish language did not persist as the 19th century drew to a close. Agitation for political independence was supported by several cultural movements, including the Irish Literary Renaissance and an Irish language revival. The Gaelic League, founded in 1893 by Douglas Hyde, sought to revive Irish as a spoken and literary language. A mass movement emerged and thrived up to the middle decades of the 20th century.

With the achievement of independence and the formation of the new Irish Free State in 1922, Irish was reinstated as the first language of the country. The study of the language by all schoolchildren became compulsory and the Irish language and literature movements continued to enjoy widespread support from government and educationalists.

Irish is now recognised by the European Union as an official language of the country. Government and legal business is conducted in both Irish and English. Most government offices, bodies and state organisations are referred to by their Irish language titles. Much of the population is bi-lingual to some degree and Irish language television and radio channels attract wide audiences. Since the 1980s the Irish language has enjoyed a rise in popularity with schools teaching through Irish increasing in number throughout the country as more parents opt to raise their children in a bi-lingual environment.

In 1926 the largest Irish language publisher, An Gúm, was established and continues to thrive today. To date it has published in excess of 2,500 titles. Another important state initiative was the establishment in 1952 of Bord na Leabhar Gaeilge (Irish Language Books Board), now called Clár na Leabhar Gaeilge (Programme for Irish Language Books), an organisation which fosters publishing in the Irish language by awarding grants and commissions to Irish language writers and publishers.

Both An Gúm and Clár na Leabhar Gaeilge are now part of Foras na Gaeilge, established in 1999 to promote the Irish language throughout the whole island of Ireland.

The most recent Irish language literary development is the Irish language writers' collective, Cumann Scriobhneoirí Úra na Gaeilge (New Irish Writers' Association). Founded in 2007 to cultivate new Irish language literature, its members are young and have diverse literary interests.

The strength of Irish language writing in Dublin is reflected annually in IMRAM, a festival of readings by celebrated contemporary Irish language writers such as Louis de Paor, Rita Kelly, Gréagóir Ó Dúill and Liam Mac Cóil. Performances and music events are also central to the festival.

The Irish language has its own canon of great works, many of which are available in translation in English and other languages. The works of Tomás Ó Criomhthainn, Máirtín Ó Cadhain, Máirtín Ó Direáin and Máire Mhac an tSaoi were followed by those of Muiris Ó Súilleabháin, Cathal Ó Searcaigh, Gabriel Rosenstock, Nuala Ní Dhomhnaill, and more recently by Éilís Ní Dhuibhne, Anna Heussaff and many others. Several of these writers enjoy international reputations through English

and other translations. For those equipped with both languages, contemporary literary activity in Irish offers a range of challenging and exciting writing, equal in scope to its English language counterparts.

The dual language legacy outlined above creates an added dimension for Irish speakers of English, one where both languages infect and inflect each other. The result has been an Anglo-Irish literary tradition, rich in colourful and original forms of expression, in a body of writing which enjoys worldwide acclaim. Coming from the margin, from the periphery of empire and equipped with a sensitivity to the expressive possibilities of both languages, Irish writers have been willing to push the boundaries of literary conventions in innovative and creative ways. James Joyce is a key example of the skillful use of this dual language inheritance and his worldwide reputation testifies to his unique contribution to 20th century literature. Many other Irish writers show a similar inventiveness in their open embrace of Irish idioms and forms within their writing. Their ranks include Brendan Behan, Flann O'Brien, J.M. Synge, Sean O'Casey, and more recently Patrick McCabe. All have exploited the unique linguistic heritage of the Irish subject to great effect in their writing.

COMMITMENT TO LITERATURE

Support for the literary world extends beyond the literal and verbal endorsement of its merits, into real financial investment through a host of agencies. Chief amongst these is the Arts Council/An Comhairle Ealaíon. Established in 1951 to stimulate public interest in, and to promote the practice and appreciation of all the arts, the Arts Council is an important sponsor of literature in Dublin and its funding schemes aid the publication of specialist works of a cultural nature. The Arts Council supports a number of literary publishers including Dedalus Press, New Island, Carysfort Press, Cois Life, Coiscéim, Lilliput Press, O'Brien Press and the Stinging Fly Press. Dublin-based literary periodicals receiving support include *Cyphers*, *Poetry Ireland Review*, *The Stinging Fly* and *The Dublin Review*.

The Arts Council currently provides annual support to a number of key strategic resource organisations based in Dublin, including Children's Books Ireland, Poetry Ireland, Ireland Literature Exchange, iBbY Ireland and Publishing Ireland and also undertakes research to assist in the dissemination of Irish writing abroad.

Dublin's writers also benefit from Arts Council support. Through its direct funding of bursaries to individual writers, the Arts Council makes a significant investment in Ireland's intellectual capital. These bursaries, awarded to both established and budding writers, allow

them freedom to devote their energies exclusively to writing. The Arts Council also co-funds writer-in-residence programmes in a number of third-level institutions throughout the country.

Other government support for Dublin's literary life is provided by the Department of Arts, Sport and Tourism and its national agency Culture Ireland, which is charged with promoting Irish arts and artists overseas. Its remit includes the allocation of grants for overseas activities and the funding of Irish artists' participation in international events – and many Dublin writers benefit from this support.

Ireland Literature Exchange (ILE) is the organisation for the international promotion of Irish literature, in English and Irish. It achieves its aims primarily by offering translation grants to international publishers. ILE also offers residential bursaries to literary translators, organises translator and author events at international festivals and participates regularly in the major world book fairs. In addition, ILE supports Irish publishers who wish to publish international literature in translation.

Dublin City Council, through its Arts Office grants scheme, provides considerable financial support to the city's artistic community, including writers. The city council also supports some of Dublin's most popular and successful cultural events, including Culture Night, Open House

and, on the literary scene, is the main funder of the Dublin Writers' Festival, the annual Dublin: One City, One Book promotion and the International IMPAC Dublin Literary Award.

Dublin Tourism, a state-sponsored agency with a membership of over 1,300 businesses in the capital, also supports Dublin's literary life by funding some of the city's most popular literary attractions: the Dublin Writers' Museum, the James Joyce Tower and the George Bernard Shaw Museum. Dublin Tourism works closely with Fáilte Ireland, the national tourism development authority, to maximise Dublin's profile as a high quality cultural destination.

At state level, the arts in Ireland receive enviable financial support, including attractive tax exemptions on creative work. Established in 1981, Aosdána is the peer-selected group of artists whose work has made an outstanding contribution to Irish arts. Members are facilitated in devoting time to their art through a stipend scheme, the Cnuas, which is re-assessed every five years. Overall, through these various initiatives, considerable financial and professional support is made available to enhance the efforts of all parties involved in Dublin's literary life.

PUBLISHING IN DUBLIN

Ireland has a long tradition of excellence in the skills of printing, reproduction and bookbinding and many exquisite examples from the 18th and 19th centuries are held in Dublin repositories. Fine examples of 20th century books were produced by the Cuala and Dolmen Presses. Dolmen's *The Táin*, translated by Thomas Kinsella and illustrated by Louis le Brocquy, is widely acclaimed as Ireland's foremost 'Livre d'Artiste'. Today the Irish publishing industry is a thriving business with both general and specialist publishers operating in Dublin. Internationally renowned Irish writers, including John Banville, Seamus Heaney, Joseph O'Connor and Colm Tóibín continue to work with Irish publishers and journals, taking advantage of the high standards of literary editing available in Ireland. Penguin, Hachette and Transworld are examples of leading international publishers in the city, eager to be a part of the successful Irish literary scene.

Currently, Dublin has in the region of fifty businesses publishing educational material, schoolbooks, academic, religious and government literature, as well as those involved in fiction, biography, sports, cookery, travel, history, children's books and periodicals.





Irish publishers and book sales in general have enjoyed a decade or more of solid growth in a buoyant market. 2008 figures indicated total national book sales amounting to €150m. Dubliners represent roughly one third of Ireland's population, suggesting that annual book sales for the city are in excess of €50m.

Internationally respected literary periodicals from Dublin include *Books Ireland* and *The Dublin Review*, renowned for the quality of their prose writing and scholarship. *Poetry Ireland Review* is the quarterly publication of the national organisation for poetry, also known for the high calibre of its output.

Cyphers is one of Ireland's longest established literary magazines. Edited by highly acclaimed writers, Eiléan Ní Chuilleanáin, Pearse Hutchinson, Macdara Woods and Leland Bardwell, it places a strong emphasis on creative work, publishing poetry, prose, graphics and reviews by many distinguished writers, translators and artists. *The Stinging Fly*, founded in 1998, provides a forum for new Irish and international writing, both prose and poetry, and publishes three editions per year. The magazine is particularly interested in the short-story form and aims to encourage this amongst Dublin's new writers. *The Irish Theatre Magazine*, now an online publication, serves the interests of Irish drama, while Irish language writing and events are the preserve of *Comhar* and *An Léitheoir*, an Irish language journal listing new books.

The academic world is served by a number of journals published in Dublin, including *Éigse: a journal of Irish Studies*, the *Dublin James Joyce Journal* and the *Irish University Review*. *The Irish Journal of*

Gothic and Horror Studies is an interdisciplinary, bi-annual electronic publication dedicated to the exploration of literature, film, new media and television in this genre.

Dublin also has a monthly current affairs, culture and arts magazine, *The Dubliner*, which features reviews, interviews and features on literary matters. Many bookshops, writers' groups and smaller literary groups have an active presence both printed and on-line.

Publishing Ireland was established in 1970 to share expertise and resources in publishing; to maximise opportunity in the industry and to foster international co-operation. Most of the major publishing houses are members of the organisation. The Dublin Book Festival, which showcases Irish publishers and writers, is organised by Publishing Ireland and takes place in Dublin in March each year.

Publishing in Dublin continues to thrive and enjoys an enabling environment, well served by the wealth of literary talent available locally, supported by local and national government funding and connecting through a host of professional and trade organisations.

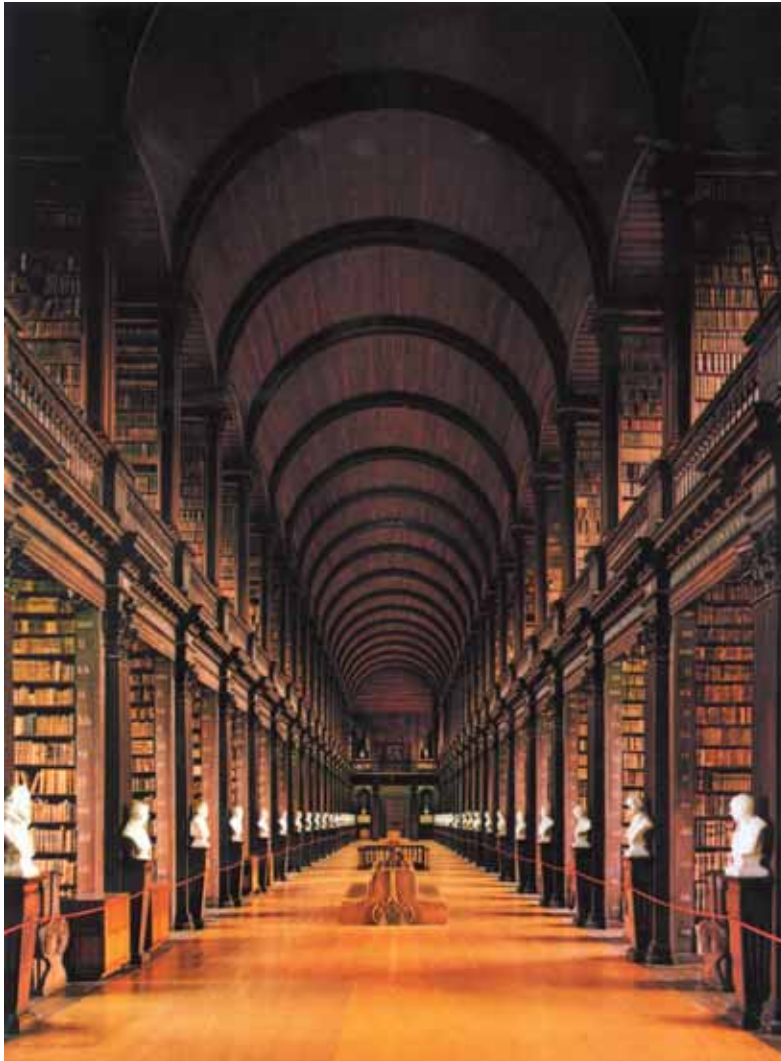
Dublin-based publishers are listed in Appendix 4.

LIBRARIES AND ARCHIVES

Dublin boasts a large complement of fine libraries, many of which have collections of world significance. The city has a history of establishing and valuing its libraries throughout the centuries and this continues today.

With its network of twenty-three branches, Dublin City Public Libraries (DCPL) is at the heart of the literary life of the capital. It plays a leading role in stimulating the intellectual life of citizens, developing and encouraging interest in literature and literacy through an imaginative array of free services and programmes of activities and events. Its special collections of Dublin and Irish material, including the City Archives, form a significant and complementary resource of both civic and national importance.

DCPL provides service to the new communities within the city including a range of foreign language publications. In conjunction with Ireland Literature Exchange, DCPL also makes available the Rosetta List – a unique collection of contemporary Irish writing translated into a range of languages. DCPL plays an important role in connecting the disparate elements of Dublin's literary arena, organising and providing facilities for well over a hundred book clubs and many writers' groups, who meet regularly for discussion, exchange of ideas and support.



DCPL's talent for connecting the public and the literary community has been repeatedly proven in the success of its many initiatives, including its origination of the International IMPAC Dublin Literary Award in 1995, and an annual Readers' Day which offers opportunities for readers to engage with high-profile local and international writers.

The award-winning annual Dublin: One City, One Book programme, which DCPL initiated in 2006, invites everyone in the city to share in the reading and exploration of a single text connected with the city, complemented by a range of associated and often highly imaginative events. These include readings, discussions and dramatic performances, related films, theatre and inter-disciplinary events.

The National Library of Ireland, situated in the city centre, offers a range of facilities to scholars and researchers. The library holds the world's most comprehensive collection of Irish documentary material including books, manuscripts, periodicals, newspapers, drawings, photographs and maps. It has extensive holdings of the manuscripts of leading Irish writers such as James Joyce, Sean O'Casey, Brian Friel, Roddy Doyle, John Montague and Colm Tóibín. Its collection of Nobel Laureate W.B. Yeats' manuscripts and other material donated by the Yeats family is the largest in the world.

In 2006 the National Library followed its hugely successful exhibition on James Joyce with one dedicated to W.B. Yeats, covering aspects of the poet's life and work and charting his development as a writer. The commentary to the exhibition provides visitors with important insights into the social, cultural and political context of Yeats' poetry. The very successful *Library Late* series of talks attracts well-known writers from Ireland and elsewhere to be interviewed in the library. Themed public events are also arranged around key dates such as Yeats' birthday.

An important landmark on Dublin's scholarly and bibliographic landscape is the Library of Trinity College. A copyright library since 1801, it holds over 4m volumes including, the early 9th century *Book of Kells* (one of the country's premier tourist attractions) and the 12th century *Book of Leinster*, both lavishly illustrated religious manuscripts. The library's famous Long Room – almost 65 metres in length, houses 200,000 of its oldest books, manuscripts and printed material built up since the end of the 16th century. Trinity College Library also has a rich repository of research material from the 18th and 19th centuries as well as enviable collections of 20th century manuscripts including the works of Samuel Beckett, J.M. Synge and other notable Anglo-Irish writers. The library is home to the Trinity Long Room Hub, an initiative designed to maximise accessibility to the library's outstanding research collections.

“Publishing in Dublin continues to thrive and enjoys an enabling environment, well served by the wealth of literary talent available locally.”

Archbishop Marsh's Library, founded in 1701, was the first public library in Ireland and remains open to this day. The library contains over 1,700 books relating to the 16th, 17th and 18th centuries, covering medicine, law, science, mathematics, navigation, surveying, science, travel and classical literature.

The Chester Beatty Library is a museum as well as a library. Home to one of the world's outstanding collections of Islamic manuscripts, Chinese, Japanese, Indian and other oriental works of art, the library was left to the nation by the collector Sir Alfred Chester Beatty who had made Dublin his home. The Benjamin Iveagh Library in Farmleigh House, donated by the Guinness family, includes important fine Irish bookbindings as well as historical manuscripts and first editions.

The James Joyce Library in University College Dublin is an important research resource in the city. The rare books collection within the library includes a range of material relating to Joyce – the city's most famous literary son, as well as a collection of papers and manuscripts from the novelists Edna O'Brien and Maeve Binchy.

Other research libraries which house material particular to the interests of their respective institutions include the Royal Irish Academy Library, the Royal Dublin Society Library and the Central Catholic Library. All are important repositories of the city's cultural heritage.

The Archive at CityArts with its extensive collection of photographs, papers and videos provides a record of the community arts movement in the city – an important, but often invisible, sector of Dublin's cultural heritage.

More recent documentation of the city's many interests and events are housed in the RTÉ Library and Archive, the National Visual Arts Library, the National Photographic Archive (part of the National Library of Ireland) and the Irish Film Institute's Tiernan Library. All of these provide access to a range of material for the student, researcher, writer and historian.

LITERARY CENTRES AND ORGANISATIONS

In Dublin, all sections of the literary community – readers, writers, publishers and librarians – are individually and collectively served by a range of literary centres, groups, associations and organisations.

Poetry Ireland, the national organisation dedicated to developing, supporting and promoting poetry throughout Ireland and abroad, celebrated its 30th anniversary in 2008. Based in Dublin, it is committed to creating meaningful encounters with poetry for the public and readings are presented by established national, international and emerging poets countrywide. In addition, Poetry Ireland assists festivals at home and abroad by advising on the programming of events. The Writers-in-Schools Scheme enables writers of all genres to visit schools. *Poetry Ireland Review*, published quarterly, is the journal of record for poetry in Ireland and a critical assessment service is provided for emerging writers who require a professional critique of their work.

The James Joyce Centre, supported by the Department of Arts, Sport and Tourism and Dublin City Council, is situated in a restored 18th century Georgian townhouse in an area replete with Joycean significance. The centre works to foster and develop appreciation of Joyce's writing through master classes and educational and commemorative events. It is a significant cultural tourism attraction and each year is at the centre of the Bloomsweek celebrations across the city.

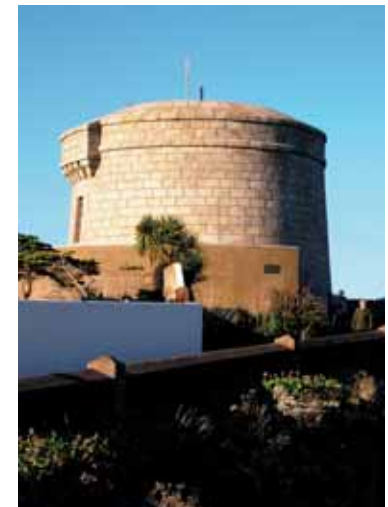
The Teachers' Club (Club na Múinteoirí), situated on Parnell Square in the centre of the city, is another focal point for literary activity. The Dublin Yarnspinners hosts monthly sessions here, complemented regularly by visiting international storytellers. The club also has a small theatre which is used by community groups and other theatre companies.

The Irish Writers' Centre is a key player in Dublin's literary life hosting a continuous programme of events, including readings, book launches, seminars, and discussions. Illustrious writers have made appearances here, including winners of the Nobel, Costa, Man Booker, Dublin IMPAC, and Pulitzer prizes. Young and emerging writers have also been given their first public platform. The centre provides a wide range of services and facilities including a programme of workshops and master-classes aimed at assisting emerging writers at every stage of their development. While the Writers' Centre provides an important interface between Irish writers and their public, it has also developed a relationship with Dublin's new immigrant communities celebrating their various literary cultures. On an international level, the Writers' Centre is a focus and venue for visiting writers, the place where they can meet Irish colleagues and present their work to an Irish audience.

The Dublin Writers' Workshop is the city's longest running writers' group. Meeting regularly in Bowe's Pub in Fleet Street, it publishes the *Acorn* series, an annual anthology of new writing from the group – also available online.

Dublin's writers and publishers receive the support of a range of trade and professional associations, literary groups and organisations, working to represent and enhance their efforts.

See Appendices 1, 2 & 4 for support organisations



LITERARY AWARDS

Awards are a regular feature of Dublin's literary calendar. Foremost in an exhilarating round of events is the International IMPAC Dublin Literary Award, now in its fifteenth year. One of Dublin City Council's most prestigious and successful initiatives, led by its public library service, it plays a key role in encouraging reading and writing from all corners of the globe.

This is a unique prize, not only in that it offers a substantial financial reward to the winner, but also in the fact that its democratic selection process involves nominations from public library services throughout the world. For 2010, the long-list includes 156 titles (of which 41 are in translation), nominated by 163 libraries representing 123 cities in 43 countries.

The award is also special, in that where a winner's work is translated, 25% of the prize money is awarded to the translator. Translation is thereby endorsed and rewarded, a strong signal to others that such connectivity is at the centre of the Dublin literary agenda.

Promoting international exchanges of literary work is recognised by the award as a vital element in expanding awareness, in spreading understanding and connection between diverse cultures via the literary world. In recent years many of the winners, including Colm



Tóibín, have demonstrated their support for human rights issues – and the role that books play in raising awareness and in defeating repression and censorship.

In his acceptance speech, the 2008 winner, Lebanese/Canadian writer Rawi Hage spoke eloquently of his gratitude to the Award for courageously selecting his ‘uncompromising, but nevertheless, necessary book.’ He said;

“I am myself the product of divisions and mergers – my childhood was marked by the geographical and sectarian divide of a nation in war. It is ironic, familiar, and also reassuring that I am talking to you tonight from Ireland, a nation once war-driven, and now a peaceful and prosperous land; a nation with a history that parallels the history of my native Lebanon . . . I grew up learning two languages and different histories, and at the age of eighteen learned the English language and imbibed the canon of its great poets and writers. Later, as a traveller, a citizen, a worker, a reader and a writer, I was, fortunately, bound to become a global citizen...”

Dublin plays host to an ever-growing number of literary awards and competitions. Sponsored by an array of businesses, many of which are native to the city, they are a testament to the interest and support shown by the wider community in Dublin. Widespread media atten-

tion accompanies many of these awards through the publications from which some of them originate; The Hennessy/*Sunday Tribune* New Irish Writing Award (for outstanding poetry or fiction) and The *Irish Times* Poetry Now Award (presented to the best single volume of poems by an Irish poet or from an Irish publisher). Davy Byrne’s Irish Writing Award, Ireland’s biggest short story competition and the world’s richest prize for a single short story, is organised by *The Stinging Fly* in association with *The Irish Times*.

The Irish Book Awards are sponsored by a diverse range of businesses – booksellers, radio/TV, a well-known energy drink company and the Dublin Airport Authority – and are made in several categories. These awards promote Irish writers and stimulate book sales. The Bisto Book of the Year Awards, in partnership with Children’s Books Ireland (CBI), open to books written in Irish or English, are the leading children’s book awards in Ireland. Now in their 19th year, and sponsored by the same food company since their inception, the awards are made annually by CBI to authors and illustrators born or resident in Ireland.

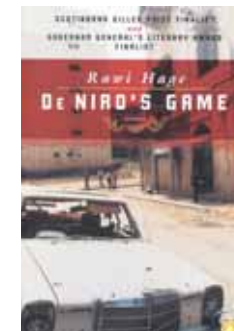
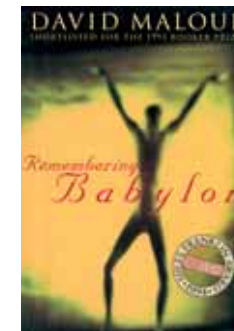
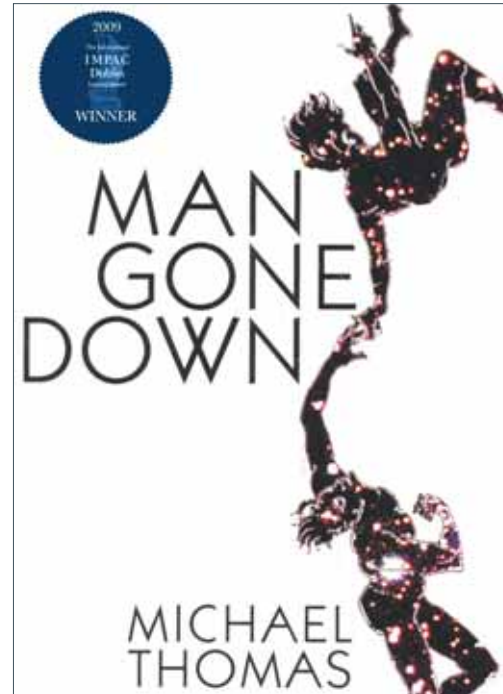
The Rooney Prize was established in 1976 by Dr Daniel M. Rooney of Chicago, the recently-appointed U.S. Ambassador to Ireland. Administered by the Oscar Wilde Centre for Irish Writing, School of English, Trinity College Dublin, it is awarded annually to a published Irish writer under 40 whose work the selection committee considers to show outstanding promise. The Rupert and Eithne Strong Award for Best

First Collection (poetry), welcomes nominations in both English and Irish. Poetry Ireland, in conjunction with anti-racism bodies, sponsors Schools Against Racism, a poetry and short-story competition for schoolchildren. Poetry Aloud, an annual poetry speaking competition, is organised by the National Library, in association with Poetry Ireland, with the aim of fostering a greater awareness and appreciation of poetry in young people.

Irish language writers have access to an annual range of awards through the Chomórtais Liteartha (Literary Competitions) organised by Oireachtas na Gaeilge, a celebration of Irish language and culture. Open to all ages and levels of experience these awards extend to television and radio scripts, journalism and non-fiction. A number of Irish language bursaries, commissions and prizes are also available.

International sponsorship continues with the American Ireland Fund Literary Award, annually presented for an outstanding literary work. Peer selection by writers who are members of Irish PEN is the method used for the annual Irish PEN/A.T. Cross Achievement in Literature Award.

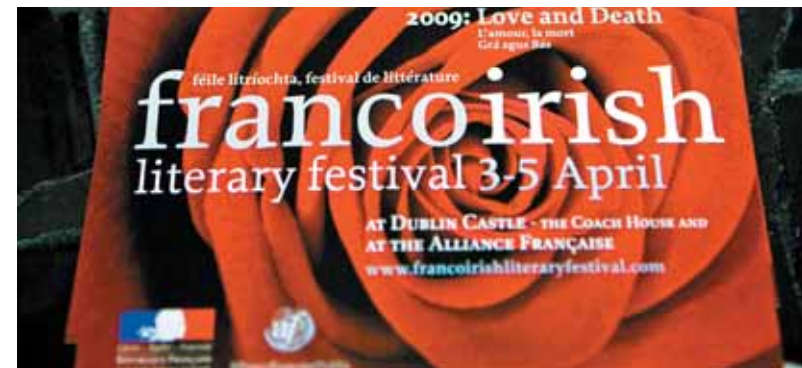
Arts sponsors are also honoured annually through the Allianz Business to Arts Awards, given for the most effective and imaginative collaboration between business sponsors and arts organisations. The



Francis MacManus Short Story Competition, sponsored by RTÉ, the state broadcaster, is for original radio short stories and commemorates the distinguished broadcaster and novelist Francis MacManus. Also sponsored by RTÉ, the P.J. O'Connor Awards aim to encourage new writers for radio drama and to raise awareness of the scope of radio as a medium in the field of drama.

The wide range of prestigious literary awards testifies not only to the high volume of literary talent, but also to the equally impressive level of commitment and support the literary world solicits from other sectors of the business and cultural communities. The willingness that exists to encourage and honour literary works as a valuable element of the life of the city, helping writers, readers and publishers alike, reflects the high value Dubliners place on this important activity.

See full list of literary awards in Appendix 6.



LITERARY FESTIVALS AND EVENTS

The Dublin Writers' Festival, sponsored by Dublin City Council and the Arts Council, enjoys an international reputation. Festival events are held in a range of venues in the city centre and there is a distinct buzz in the air with bars and cafes filled to capacity. The 2009 festival featured writers such as Simon Schama, Seamus Heaney, Anne Michaels and Sarah Waters.

Bloomsweek, held in June every year, offers fun and frolics as the city commemorates James Joyce. Leopold Bloom, the central character in *Ulysses*, gives his name to the festival which celebrates the novel's global impact. Scholars and enthusiasts from all over the world attend this now-famous event. Embracing the serious and the silly, the week includes readings, performances, discussions, exhibitions, literary walks, bicycle races in Edwardian costume – and visits to the pubs mentioned in the novel. Bloomsday itself commemorates the day on which Joyce first walked out with his wife-to-be, Nora Barnacle, and is celebrated all round the world, notably in Melbourne, itself a UNESCO City of Literature.

The Dublin Book Festival, organised by Publishing Ireland, celebrates the best of contemporary Irish publishing in a festive environment. Events are free and include publishing fora, workshops, author readings and book launches, promoting both English and Irish language writing. In 2009 more than 10,000 people attended the festival.

BOOKS 2009 is a new arrival on the Dublin literary festival scene. Started in 2008, it features children's events as well as a varied list of writers across a broad range of genres.

The Poetry Now Festival, sponsored by Dún Laoghaire-Rathdown County Council and the Arts Council, is held annually in Dún Laoghaire, County Dublin. Major international poets are featured in readings, discussions, workshops, exhibitions and poetry master classes. International figures welcomed in recent years have included Margaret Atwood, C.K. Williams, W.S. Merwin and Adam Zagajewski.

The Mountains to Sea dlr Book Festival, a new annual festival sponsored by Dún Laoghaire-Rathdown County Council, celebrates the large number of famous literary names who lived, wrote and drew inspiration from this part of County Dublin.

Children's Book Festival, a hugely popular and long-standing national celebration of children's books and reading, is supported by Dublin's bookshops, libraries and schools. Writers, publishers and children's entertainers enter into the spirit of the festival and the annual programme of events emphasises the value and importance of encouraging children to enter into the magical world of books and reading.

Bealtaine, the national festival celebrating creativity in older age, is held each May and includes a full programme of painting, crafts, dance, music and literature. Writers, poets and dramatists are a key part of the festival. In 2009, The Magpie's Nest project involved Bealtaine participants immersing themselves in the collections of the National Library and examining their personal associations with items in the collections. The theme for the 2009 festival was provided by a quotation from Miroslav Holub's poem *The Door*

"Go and open the door"

Seachtain na Gaeilge (Irish Language Week) is held annually in March and includes, amongst a wide range of cultural events, storytelling for children, readings, discussions and competitions.

The international agenda is served by a number of collaborative festivals. The Franco-Irish Literary Festival, sponsored by the Alliance Française, and now in its 11th year, and the Spanish-Irish Literary Festival, sponsored by the Instituto Cervantes, are examples of this form of cultural exchange between countries. Dublin is also home to the Instituta Cultura Italia and the Goëthe Institute.



With considerable scholarly talent, including academics of world renown within their respective faculties, universities in Dublin frequently host literary conferences and seminars. Trinity College Dublin and University College Dublin, as well as St. Patrick's College, part of Dublin City University, regularly attract international scholars to their literary events and famous summer schools. Through the Oscar Wilde Centre for Irish Writing, Trinity College Dublin hosts an annual series of public readings by contemporary writers, many of whom have established international reputations. The centre is associated with the university's Masters' Degree in Creative Writing.

The Dublin Writers' Museum, the Royal Irish Academy, University College Dublin's Newman House (the former home of Cardinal Newman in St. Stephen's Green which also houses the Gerard Manley Hopkins Room), Trinity College Library's Long Room, and the National Library frequently host book launches, public lecture series, commemorative lectures and literary events.

Poetry Ireland organises readings by major international and national poets at a variety of venues in central Dublin. It also provides support and a showcase for emerging poets through the *Introductions* series of readings.



The Abbey Theatre, another of Dublin's famous venues, gives audiences access to writers and playwrights through *Abbey Talks* – a series of interviews and discussions related to its current programme of plays. A very successful addition to Dublin's literary events has been the *Chapters and Verse* series of lunchtime poetry readings organised by the Seven Towers Literary Agency and Chapters bookshop of Parnell Street.

Many of Dublin's city centre pubs have been immortalised in Irish writing – and they reflect their inclusion by hosting literary events. Cassidy's Bar, which occupies the former premises of the *Freeman's Journal* newspaper in Westmoreland Street is a good example. *The Last Wednesday Series* of poetry readings and open mic sessions, organised by the Seven Towers Literary Agency, are held here, as the name suggests, on the last Wednesday of every month. This affords new writers an opportunity to hear new work while enjoying a forum for their own.

Bowe's Pub in Fleet Street is home to two further poetry events: the Dublin Poetry Conference organises monthly readings and open mic sessions, as does the Dublin Writers' Workshop, the Carnival Bar in Wexford Street hosts the *Naked Lunch Poetry Nights* while *Craw-Daddy*, in Harcourt Street recently featured the international *Love Poetry Hate Racism* celebration.

All of the literary festivals and events, not to mention the frequent book launches and lectures by visiting writers, make it possible for Dubliners to connect both with Ireland's literary heritage and the international literary world. For a city of its size, Dublin offers many opportunities for listeners to hear a range of voices, all of which join in the exploration and celebration of writing, old and new.

In Dublin, literary matters are not confined to the classroom or the lecture hall – consigned to the preserve of practitioners, professionals and initiates alone. Books are everyone's business – the city's business – a valued part of everyday life. Audiences at most events are mixed; readers and writers of all ages, races and persuasions attend these events and their energy and enthusiasm is impressive.

Literary Festivals are listed in Appendix 3.

LITERATURE AND EDUCATION

Ireland's education system is highly regarded throughout the world and is key to attracting inward investment to the island, with an educated and often poly-lingual workforce as an important factor. Creative writing and the appreciation of literature are encouraged from an early age - illustrated by a Dublin schoolchild's participation in the 2009 Pushkin Prize. 11 year-old Jak Farrell neatly encapsulates a crucial period of Irish history in his poem about the Vikings *They Came on the High Seas*

"Their faces were fierce
With horns on their head
And if you had seen them
You'd wish you were dead.
They conquered our land
Then they took pity
And helped us build
Dublin's Fair City."

Second level education demands the study of English covering the great works from Ireland's literary past, alongside contemporary writing from Ireland, Britain and America. School-leavers are equipped with a good knowledge of these categories of writing and a high level of literary awareness is common. This may account to some degree for the abiding interest many Irish people have in literary matters.



Dublin has many highly regarded third level institutions, several of which have humanities faculties where literature is a popular choice at undergraduate and postgraduate level. Trinity College Dublin, University College Dublin, Dublin City University, Dublin Institute of Technology and the Dún Laoghaire Institute of Art, Design and Technology offer an extensive range of degrees over a wide range of subjects.

Trinity College, the oldest university in Ireland, boasts many illustrious former students including Jonathan Swift, Oliver Goldsmith, Edmund Burke, Oscar Wilde, J.M. Synge and Samuel Beckett, many of whom are now the subject of study for the college's renowned M. Phil degree in Anglo-Irish Literature. Masters degrees are also offered in Popular Literature and Literature of the Americas. The university's literary reputation was enhanced in 1988 by the establishment of an M.Phil degree in creative writing, taught in the Oscar Wilde Centre for Irish Writing.

The centre, located in the former home of the Wilde family at 21 Westland Row, also houses the Visiting Writer's Office and has hosted many famous authors, including George Szirtes, Andrew O'Hagan, and Carlo Gebler. The renowned American writer Richard Ford was appointed Adjunct Professor in 2008.



The School of Drama in Trinity College runs the only degree-level professional acting programme in Ireland. This is organised by the Samuel Beckett Centre in association with the Abbey Theatre. The centre also offers an M.Phil degree in Irish film, music and theatre. Leading Irish playwright Marina Carr was appointed in 2008 to teach the playwriting module.

Trinity College Dublin also runs an annual summer school in Anglo-Irish writing which attracts students from all corners of the world. This seven-week programme offers the chance to explore Irish fiction, poetry, history, culture and visual culture, as well as critical issues in contemporary Ireland.

Founded in 1851 as the Catholic University of Ireland, University College Dublin (UCD) is the largest single university institution in Ireland, with ten faculties and over eighty departments offering a comprehensive range of undergraduate and postgraduate programmes in both the humanities and the sciences. It is also the only institution with a school of library and information science.

UCD lists an impressive number of literary figures associated with its history. They include James Joyce as well as Austin Clarke, Flann O'Brien, Kate O'Brien, Thomas Kinsella, John McGahern, Maeve Binchy, Frank McGuinness, Colm Tóibín, Roddy Doyle, Marina Carr, Emma Donoghue and Conor McPherson.

The university awards the Ulysses Medal, named in honour of James Joyce, to individuals whose work has made an outstanding global contribution in many fields. In 2006, 2008 and 2009 respectively, the novelist Edna O'Brien, the poet Thomas Kinsella and playwright Brian Friel were recipients of the medal, the highest honour which UCD can bestow.

The School of English, Drama and Film offers an extensive range of courses at undergraduate level as well as eleven postgraduate degrees in literature. The school also has a writer-in-residence and hosts the Ireland Chair of Poetry, currently held by Michael Longley. An M.A. degree in creative writing was introduced in 2006 and the celebrated Irish novelist Edna O'Brien was appointed Adjunct Professor of Creative Writing.

Since 1988 the School of English, Drama and Film has run the Joyce Summer School, one of the foremost gatherings in the Joycean calendar, attracting scholars from all over the world. The summer

school is held in Newman House, part of the University College Dublin campus and used by James Joyce himself whilst an undergraduate. Joycean scholars enjoy exploring his writing in the context of the city which inspired and shaped it, and in the very room in which he worked.

The Gaiety School of Acting organises the Irish Theatre Summer School, offering a unique opportunity to those wishing to learn about Irish theatre and acting. Concentrating on four of Ireland's leading playwrights, J.M. Synge, Sean O'Casey, Samuel Beckett and Brian Friel, the summer school includes a programme of acting workshops and seminars in which the historical and literary contexts of the writing are explored.

The Institute of Art, Design and Technology in Dún Laoghaire offers a four-year undergraduate programme leading to a B.A. degree where literary studies are a key feature. The recently established Centre for Public Culture Studies also offers an M.A. degree. The college joins in the celebration of Dublin's literary history with its own annual James Joyce Day.

St. Patrick's, Drumcondra, is a college of Dublin City University. B.A. degrees taught there include literature and the college offers an M.A. degree in children's literature. *Fighting Words*, a scheme whereby schoolchildren are encouraged and educated in creative writing, is a

new initiative set up by acclaimed Dublin writer Roddy Doyle in partnership with the college. This also provides opportunities for both teacher-training staff and students to develop their skills. Literature is taught at All Hallows College and the Mater Dei Institute. The Dublin Business School also provides undergraduate programmes in journalism and film script writing.

The importance of Dublin as a cultural destination is exemplified by U.S. universities who have established a presence in the city. Many run courses for their students and faculty members with a strong emphasis on Irish literature and culture. Boston College's Dublin base serves as a focal point for the university's work in Ireland and Europe. The University of Iowa (UNESCO City of Literature) offers an Irish writing programme which will form the basis of future collaboration. The American College Dublin, situated in one of Oscar Wilde's former homes, organises undergraduate programmes which combine the traditions of both American and Irish educational systems. The Keough Naughton Centre in Dublin provides students of the University of Notre Dame with a programme of Irish Studies.

Support for the literary and publishing industry as well as training for excellence in the technical side of these activities is well established in Dublin. Within the Dublin Institute of Technology's Department of Printing and Communication, students can study lithographic

printing, origination and print finishing as well as print management. The college offers a B.A. degree in Visual Communication for those seeking careers in graphic design, illustration and digital media design.

Many institutions, local colleges and schools offer evening classes, the most advanced being University College Dublin's Evening Degree programme. This has been in operation for many years and offers a valuable second chance to those who missed out on a college education early in their lives. These are often amongst the university's highest achieving students and the university shows its commitment to a climate of inclusion in education through its continuation.

For those with an interest in literature, but who do not wish to pursue the subject in a formal way, a wide choice of evening courses is available, covering all genres, historical periods and critical approaches.

Others choose to learn about Dublin's heritage and its famous literary figures through the range of guided walks available. The city council's popular *Walk and Talk* programme draws large numbers and regularly features literary themes. The James Joyce Centre offers guided walking tours of Edwardian Dublin, especially those sites immortalised in Joyce's writing. Residents and visitors alike can choose from tours including the Georgian Literary Walk, Literary and Historical Walk and the famous Literary Pub Crawl. For those interested in Dublin's gothic

tradition, the Dublin Ghost Bus Tour is available daily, introducing readers to locations linked with Bram Stoker, Sheridan Le Fanu and Charles Maturin – all internationally acclaimed writers in this genre.

Educational and literature-related institutions/courses are listed in Appendix 7.



LITERATURE AND IMMIGRANT COMMUNITIES

Since the mid 1990s, over 100 nationalities have been drawn to Ireland's capital city, bringing with them new cultural and literary influences which have been embraced with enthusiasm by Dubliners.

Significant actions and outcomes have resulted, some of which include:

- ◆ Women Writers in the New Ireland (WWINI), an initiative aimed at facilitating creative dialogue between women writers from migrant and new communities.
- ◆ The *New Faces New Voices* programme of creative writing workshops exploring the richness of cross-cultural experience, organised by Dublin City Libraries and aimed at Dublin residents whose first language is not English.
- ◆ The establishment in 2000 of the Dublin based *Metro Eireann*, a weekly multicultural newspaper. Roddy Doyle, one of Dublin's Man Booker prize winners, regularly contributes stories about members of the city's new immigrant communities.



- ◆ The establishment by Dublin City Council of the Office for Integration which takes an active role in promoting the participation of immigrant communities in the cultural life of the city.
- ◆ The presentation to Dublin City Libraries of a prestigious *Metro Eireann* Media & Multicultural Award (MAMA) for their 2008 *Many Faces, Many Places* inter-cultural programme of activities for children, many of which had a strong literary focus.
- ◆ The publication by iBbY Ireland of *Changing Faces – Changing Places*, designed to help Irish and immigrant children understand other cultures and to provide children of mixed cultural backgrounds with a range of literature with which they can identify.
- ◆ The founding of the Ireland-Poland Cultural Foundation, the patron of which is Dublin-based poet Seamus Heaney, and which represents one of the largest immigrant groups in the city.

DUBLIN BOOKSELLERS

The Dublin region as a whole is well served by bookshops, but a walk through the city centre clearly shows that the heart of Dublin provides a great array of bookshops of all kinds. Beginning on the north side of the River Liffey at Chapters on Parnell Street via Eason & Son on O’Connell Street, to the Winding Stair – crossing over the Halfpenny Bridge to Connolly Books on Essex Street in the heart of Temple Bar and on to Books Upstairs on College Green. Passing An Siopa Leabhar in Harcourt Street, Hughes and Hughes in the St. Stephen’s Green Shopping Centre, the Dublin Bookshop on Grafton Street, Dawson Street with Murder Ink, Waterstones and Hodges Figgis – and finally to the antiquarian and rare book dealers, Cathach Books on Duke Street, Stokes in the Georges Street Arcade and De Búrca on Dawson Street – all are indicative of the range of Dublin’s city centre’s bookshops which tempt residents and visitors alike. Several charities, including Oxfam have secondhand bookshops in the city and Dublin’s tradition of street bookstalls is continued with Temple Bar’s weekend book market.

Readers can experience both the ambience of the older, more intimate shops and the extensive selection of modern stores. Many Dublin booksellers stock Irish language books as well as books in languages other than English. Some of the bookshops have notable links with writers and publishers and most work to develop strong relationships with their customers, often hosting book signings, book launches and programmes of readings by new and established authors.

Dublin's bookshop staff are invariably knowledgeable and helpful and it is not unusual to find that some of them are in fact budding writers. John Boyne, author of *The Boy In the Striped Pyjamas* (an award-winning and bestselling title), was a member of staff until recently at Waterstones in Dawson Street.

Dublin's art galleries, museums and libraries, including the National Library of Ireland, the Chester Beatty Library, the National Gallery of Ireland and the Irish Museum of Modern Art also have in-house bookshops.

The bi-monthly Dublin City Book Fair offers sales of old and new books from a wide range of book dealers. Books are also a central part of Antiques Fairs Ireland which organises events in several Dublin locations. Two large specialist book auctions dealing in rare and unusual editions of books from all over the country are held annually in Dublin. In addition there are several specialist bookshops, most with online services, catering for the market in early editions of books, especially from Irish authors.

The Booksellers Association of the United Kingdom and Ireland represents over 95% of booksellers, providing a wide range of services to its members, including up to the minute data, trade directories and legal advice. It also organises a range of events and meetings throughout the year.

Ireland has two national book distributors, Argosy and Eason & Son, both of which are based in Dublin. Public libraries in Ireland will spend a total of €13.7m on books in 2009 and four of the main public library book suppliers are based in the city.

Bookshops, book fairs, etc are listed in Appendix 4.

MEDIA

The national media, much of which is based in Dublin, plays an active role in the city's literary life. They make an important contribution to the vibrancy of that life – with their enthusiasm for literary matters continually affording coverage to writers, poets, playwrights and all sections of the literary community.

The majority of mass circulation media include regular features on literary matters; reviews, biographies of writers, interviews and news of forthcoming publications and events. The literary pages of *The Irish Times*, *Irish Examiner*, *Sunday Business Post*, *Sunday Tribune*, *Sunday Independent*, *Irish Independent* and the *Sunday Times* are widely read and are often the subject of discussion themselves as debates on literary matters are conducted through their pages.

To mark the recent anniversary of the Universal Declaration of Human Rights, *The Irish Times* published a special supplement in which thirty Irish writers were each given one article from the original declaration and requested to submit a short creative piece in response. Nobel Laureate, Seamus Heaney's poem *From the Republic of Conscience* also accompanied the supplement. With innate perception he wrote:

“ Their sacred symbol is a stylized boat.
The sail is an ear, the mast a sloping pen,
the hull a mouth-shape, the keel an open eye.”

The *Irish Independent* newspaper recently launched a successful series of book promotions offering handsome hardback copies of leading Irish classics. Subsequent promotions also offered classics of children's literature and *Lifetime Reads*, a collection of modern classics.



Journalists from national and local papers are regularly involved in literary talks and discussions in the city. Local periodicals and journals also include sections on literary subjects with reviews and writer interviews. Readership of national papers is high in the city and Dublin has three local daily newspapers – the *Evening Herald*, *Herald AM* and *Metro*, all of which include features and publicity relating to literary events.

RTÉ (Radio Teilifís Éireann), the national broadcaster, as well as local Dublin radio stations, host a variety of literary programmes, ranging from drama and poetry readings to interviews with writers, critics and publishers. RTÉ has a weekly television programme dedicated to cultural matters and often features Dublin's literary life, in all its forms. RTÉ's weekly radio arts show is hosted by the poet and playwright Vincent Woods and regularly features literary themes. Local radio stations programme literary topics and one of these, Near FM, runs a series called *Novel Interculturalism* which encourages listeners to read and discuss books from other countries.

Literary awards centred in Dublin, including the International IMPAC Dublin Literary Award, receive a great deal of coverage. Dublin's dedicated television channel, City Channel, also features literary programmes, charting the calendar of literary events and broadcasting information and features on the current award/festival or visiting writer. National and local broadcasters, along with their media counterparts

in the press, are also active in sponsoring many literary awards and competitions. RTÉ's P.J. O'Connor Award for radio drama, the *Sunday Tribune's* Hennessy New Irish Writing Award and *The Irish Times* Poetry Now Award are several examples of this special relationship.

The combined effort of the media plays a key role in communicating with Dublin's readers and together they enthusiastically support the city's literary talent.

HONOURING LITERATURE

As befits a city with Dublin's literary profile, many of its streets carry the names of illustrious writers. The city is also filled with fine literary monuments, many of which take a traditionally sober form. Statues, for example, grace the front lawns and squares of Trinity College Dublin, where Edmund Burke and Oliver Goldsmith among others, are remembered. Thomas Moore and Thomas Davis, in their Victorian splendour, watch over College Green as does James Clarence Mangan in St. Stephen's Green.

Other more playful commemorations exist – the quizzical expression on the face of the statue of James Joyce in North Earl Street captures the short-sighted genius' interrogative gaze. A similarly informal figure commemorates the poet Patrick Kavanagh, reposing in thought on

a park bench along the Grand Canal, a favourite haunt of his in later years. Merrion Square is also home to a recent statue of Oscar Wilde languishing in a familiarly effete pose, offering passers-by a sardonic smile. Three of Dublin's most recent bridges spanning the River Liffey have been named after James Joyce, playwright Sean O'Casey and Samuel Beckett.

The Dublin Airport Authority has completed a major commemorative project in the airport's new departure lounge which features twelve Irish writers in huge glass murals. The specially designed panels include a portrait and a brief quotation from the writer's work. The featured writers are Oscar Wilde, James Joyce, George Bernard Shaw, Samuel Beckett, Flann O'Brien, W.B. Yeats, Patrick Kavanagh, Lady Gregory, Kate O'Brien, Máirtín Ó Cadhain and J. M. Synge. Irish Ferries, a Dublin-based shipping company, has used Dublin writers as the inspiration for naming three of its newest ships – the Jonathan Swift, the Oscar Wilde, and the largest car ferry in the world – the Ulysses.

Other statues of Ireland's great writers are placed around the city centre and many of the former homes of Dublin's writers now bear official heritage plaques in commemoration of their residency.



CONCLUSION

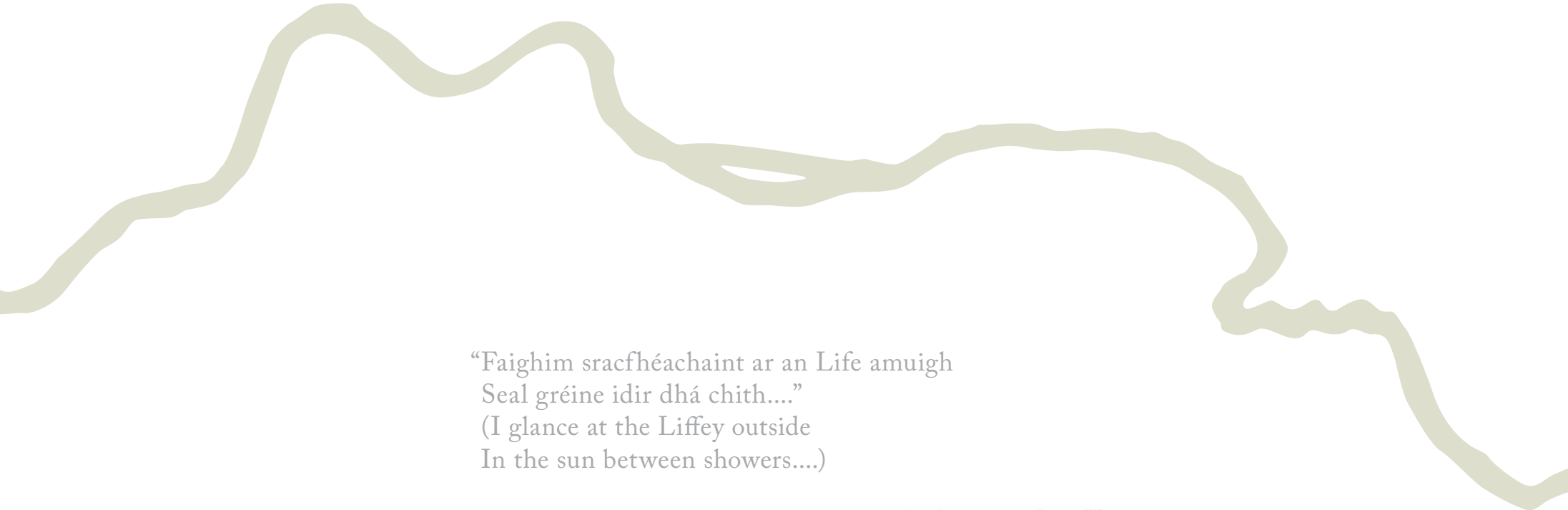
The extent of this section of the application is testament in itself to Dublin's eligibility for the UNESCO City of Literature designation. The breadth and volume of literary activity in the city is vast for one of its size, bearing witness to what is a genuine and long-established connection between writers and their audiences.

While Dublin's literary life is extensive, no cultural or artistic form can exist and thrive in isolation. Dublin's literary culture will benefit from joining a cultural network, the elements of which inflect and inform each other in productive interaction. Dublin's literary arena is fortunate in the variety and excellence of the city's sister arts which complement its activities in many fruitful crossovers and collaborations. This interdependence benefits all parties in Dublin's wider cultural and creative climate.



© copyright Jim Colgan

May 2009 – the Calatrava designed Samuel Beckett bridge is floated upstream into its position on the River Liffey.



“Faighim sracfhéachaint ar an Life amuigh
Seal gréine idir dhá chith...”
(I glance at the Liffey outside
In the sun between showers....)

Lux Aeterna agus Dánta Eile
– Eoghan Ó Tuairisc,

DUBLIN: THE CULTURAL CITY



While literature is the dominant association when Dublin is mentioned, a wide variety of other cultural activities are also central to the city's social, creative and economic success. While the architecture of Dublin gives a strong sense of history, its theatres, concert halls, cinemas, museums and galleries speak of an equally strong identity as a city of wide-ranging cultural life.

Temple Bar, Dublin's riverside area, is a thriving hub of activity. Its streets are home to art galleries, studios, theatres and bookshops as well as the Irish Film Institute and the National Photographic Archive (part of the National Library). The area has its own cultural centre which acts as a focal point, coordinating the many events and festivals taking place within and beyond its precincts.

Outside this area and throughout the city centre, Dublin boasts theatres, galleries, museums, libraries, concert and pub venues, all of which host a wide range of activities representing the arts. The cultural life of the capital, however, does not end there; many areas of greater Dublin have art galleries, theatre, music and dance venues, cinemas, libraries and community centres, all making a valuable contribution to the cultural and intellectual life of the city. Dublin has an ever-growing calendar of cultural festivals which are held in various locations all over the city and the region.

The city's unique architectural mix complements its cultural life. Many buildings of historical interest are used for artistic and cultural purposes. While the major galleries and museums are housed in gracious 18th century structures, many of Dublin's smaller cultural venues are also of architectural and historical interest. These spaces are shared by Dubliners and visitors alike and their individual aesthetics add value and charm to the cultural experience. Such spaces range from the crypt of the medieval monastery at St. Mary's Abbey, via Georgian and Victorian venues to The Lighthouse, a new award-winning modernist arthouse cinema in Smithfield.

Dublin is famous for its pubs, central to the cultural life of the city as places where people meet, traditional music thrives and where poets and writers launch their books and read their work. Many are used for cultural gatherings where writers and audiences enjoy their often historic surroundings, sharing the very spaces used by their literary forebears, some of which have been immortalised in famous novels, poems and plays.

Dublin is a city where the distinction between high and low art/culture is somewhat blurred. While government and the city council work to enhance social inclusion, their task is made easier by the appetite for a range of cultural activities that already exists across class barriers.

The intimacy of the city also fosters easy access for all sectors of the community and there is a healthy diversity within audiences for all cultural activities.

CULTURAL CENTRES

The map of Dublin's cultural life is marked with several dedicated cultural centres while others serve a variety of constituencies across the cultural field.

CityArts, a community arts organisation founded in 1973, currently runs initiatives in the city committed to promoting access to, and participation in quality arts experiences. The new CityArts Centre opening in 2009 will become a point of engagement for diverse communities in cultural exchange, practice and learning in the field of collaborative arts. Dublin's communities, artists and writers will have access to the centre and its archive – and future projects will be led from there.

The Ark, Europe's first custom-built children's cultural centre, hosts a range of high quality activities aimed at children, often provided by children and always about children. Working with a diverse range of artists, both national and international, this unique centre aims to develop and promote inspirational and playful programmes for children between 3 and 14 years of age.

Farmleigh, formerly the home of the Guinness family, now provides hospitality for visiting Heads of State as well as a comprehensive programme of cultural events. Literary, dramatic and storytelling events are central, with many aimed at families and children. Outreach programmes are also a feature of Farmleigh's activities with several dedicated to cultural connections – notably communication with Polish writers and the Polish community in Dublin. Farmleigh also sponsors a year-long residency for a creative writer.

Smaller establishments, not always named as such, effectively function as cultural centres – as hives of cultural activity for Dublin's artists and residents alike. The Teachers' Club (Club na Múinteoirí), for example, is located in a large house on one of Dublin's finest Georgian developments, Parnell Square, offering a home to a multiplicity of cultural associations, clubs, groups, classes and workshops. Its nightly range of activities, meetings and productions covers music, drama, dancing, literature and storytelling.

CULTURAL FESTIVALS & EVENTS

Festivals are a strong feature of the cultural calendar of Dublin and occur throughout the year, adding vibrancy to the life of the city. The growing list of Dublin's festivals demonstrates the sheer diversity of these events and the frequency with which they follow each other in a steady stream of creative energy.

The Festival of World Cultures is Dublin's biggest and is held annually in Dún Laoghaire. Celebrating its 9th year in August 2009, 230,000 people attended its eclectic mix of events. Bringing music and the performing arts from around the globe, it showcases every possible performance activity from West African Griots and Japanese Geisha to gravity defying pavement art.

The Dublin Fringe Festival, held in September each year, prides itself on being avant-garde and includes music, dance, street theatre, puppetry, visual arts, comedy and many late night 'gigs' that defy definition. Echoing that lighter note, the city of Dublin plays host to the largest St. Patrick's Festival in the country. Celebrating the nation's patron saint, the city offers a week-long programme of events targeted mainly at families and culminating in the famous St. Patrick's Day Parade on the national holiday in March.



The Heineken Green Energy Festival in Dublin Castle, a three-day programme of popular music concerts in the open air, is held every year on the May Public Holiday weekend. The Dublin City Soul Festival, in association with IMRO, the Irish Music Rights Organisation, is held in May and promotes new and established international soul talent. The Street Performance World Championship takes place in June. Sponsored by AIB, one of Ireland's leading banks, it is part of Dublin City Council's annual programme of summer events.

George Frederick Handel's oratorio *The Messiah* was first performed in Dublin in 1742 and is celebrated in the Dublin Handel Festival. Dedicated to celebrating the cultural riches of the 18th century, the festival attracts local and international participants to its varied programme of music, talks, walks and children's events.

Ireland's dual language status offers a rich inheritance to its citizens and Irish traditional music is also admired and enjoyed worldwide. Conducted mainly through the medium of the Irish language, An Feis Ceoil (The Music Festival), is an annual event held in Dublin, which attracts musicians, composers, vocalists and performers from the entire island as well as many from the Irish diaspora. It is an event of major significance in the development of musical talent in Ireland and holds over 180 competitions covering all ages and abilities.



The Temple Bar Trad Festival – a week of traditional music and song, with a range of shows and concerts as well as the Irish speciality, the ‘seisiún’ (an impromptu music session), also offers children’s activities including an interactive parade. Embracing the culture of the city’s growing Chinese population, the Chinese New Year Festival, held in Smithfield, a rejuvenated and re-developed area of the city, is family orientated and includes everything from cookery workshops, music, traditional dance and crafts.

Taken together, the number of individual film festivals, many organised by, or in association with the Irish Film Institute, bears witness to the central role of film in Irish cultural life, as well as demonstrating the high level of corporate sponsorship of the arts in Dublin. There are many annual festivals and the number is growing. Chief amongst these is the Jameson Dublin International Film Festival, a ten-day feast of national and international films of all genres with over 130 screenings. The festival also hosts several non-screening events including talks, a library-based quiz and interviews with directors and producers.

The Martell French Film Festival aims to bring the best in contemporary French film to Dublin with a full programme of screenings, talks and interviews. Continuing corporate sponsorship makes possible the Paulaner German Film Festival and the Campo Viejo Spanish Film Festival. These complement the Ukrainian Film Festival, Romanian Film Festival and the Lights Out! National Film Festival for Young People,

all of which showcase contemporary and established talents within their respective fields. The Stranger Than Fiction documentary festival represents documentary filmmaking, while horror film is served by the annual Dublin Horrorthon Film Festival, held at Halloween each year.

Dublin also plays host to political and gender associated festivals, the biggest of which is the annual GAZE: The Lesbian and Gay Festival which shows short and feature length films by lesbian and gay filmmakers.

Cultural Events and Festivals are listed in Appendix 3.

MUSEUMS

The National Museum of Ireland, built in the 19th century, houses an impressive collection of Celtic antiquities as well as later artefacts relating to Dublin's heritage. An annexe to the museum is situated to the west of the city centre in what was once the largest military barracks in Europe, built in 1704. Now re-named Collins Barracks,

Dublin Castle was originally built as a fortification for the Norman city of Dublin although little of that construction remains. Most of the current cluster of buildings date from the 18th century, when it was developed and extended. Visitors can admire the extensive State Apartments including the Throne Room. As well as functioning as a tourist attraction it is currently used as a conference facility and as a venue for

“The Guinness Storehouse in the heart of the Guinness Brewery at St James' Gate offers residents and visitors the opportunity to see how the country's favourite tippie is brewed.”

this part of the National Museum houses decorative arts and militaria dating from the earliest times to the present.

The Natural History Museum, known to Dubliners as the 'Dead Zoo' is housed in another fine 19th century building. Currently undergoing restoration, this museum exhibits an extensive collection of stuffed animals and samples of marine life from Ireland and abroad including a rhinoceros, an Indian elephant and a skeleton of the extinct Irish elk.

state ceremonial occasions. The Coach House is the location for the Franco-Irish Literary Festival and is also used for music concerts, book readings and launches.

Dublin is home to several museums of writers and writing. The Dublin Writers' Museum has permanent displays relating to Irish literature, in all its forms, from the 10th century to the present day. The exhibits include paintings, manuscripts, letters, rare editions and mementos of many of Ireland's famous writers. There are a number of temporary exhibits and a lavishly decorated Gallery of Writers. The museum also hosts regular readings and lectures, all of which are open to the public.

Rare collections of Islamic manuscripts as well as Chinese, Japanese, Indian and other oriental art are exhibited in the Chester Beatty Library, situated in Dublin Castle. Papyri, including some of the earliest texts of the Bible, other early Christian manuscripts, as well as rare books and prints complete one of the richest collections of its kind in the world. Created by Sir Alfred Chester Beatty, the collection was bequeathed by him in trust for the benefit of the public.

The National Print Museum is housed in a soldiers' chapel in the former military barracks at Beggars' Bush. It houses a unique collection of implements, artefacts and machines once used in Ireland's printing industry.

Kilmainham Gaol, built in 1789 and restored in the 1960s, occupies a hugely resonant place in Irish history and is now a very popular museum. Many of the most prominent figures in the fight for Irish independence, some of whom were writers and poets, were incarcerated there and it was the place in which the leaders of the Easter Rising were executed.

The Guinness Storehouse in the heart of the brewery at St. James' Gate offers visitors the opportunity to see how the country's favourite tiple is brewed. Croke Park, the headquarters of the Gaelic Athletic Association, the governing body for Irish national sports, also has

a museum where the history of the association and its illustrious members are commemorated. The Irish police force, An Garda Síochána (Guardians of the Peace), founded in 1923, has a museum in Dublin Castle, containing photographs and documents outlining the history of policing in Ireland.

Dublin's Jewish community is commemorated in the Irish Jewish Museum in Portobello, an area of the city immortalised by James Joyce in his novel *Ulysses*. As Dublin's most famous literary son, Joyce is celebrated in the James Joyce Centre and the Martello Tower at Sandycove. The playwright and Nobel laureate, George Bernard Shaw was born and grew up in Synge Street and his former home is also a dedicated museum.

ART GALLERIES

Dublin is home to the recently extended National Gallery of Ireland where representative collections of Irish and European art are displayed. The new Millennium Wing houses major temporary exhibitions as well as having a floor dedicated to paintings from the Irish schools of the 19th and 20th centuries. The gallery contains many very fine examples from the French, Spanish, Northern European and Italian schools as well as baroque works and an excellent collection of portraiture. It hosts lectures, talks and readings as well as activities for children.

Located in the centre of the city, Dublin City Gallery the Hugh Lane, managed by the city council, houses one of Ireland's foremost collections of modern and contemporary art, with works ranging from impressionist masterpieces, to those by leading national and international contemporary artists. The gallery stages large retrospective exhibitions of Irish art as well as temporary exhibitions, some of which aim to create a dialogue between works of disparate periods. It recently gained worldwide acclaim with the acquisition of the contents of Francis Bacon's London studio, reconstructed to mirror its original state. Educational courses, an outreach programme for schools and community groups and a popular Sunday lecture series are also offered.

The Royal Hibernian Academy (RHA), founded in 1823, is one of the largest exhibition spaces in the city, displaying national and international works of art. A feature of the academy's links with the artistic community is its annual summer show, which invites contributions from artists countrywide. Many individual awards and prizes associated with the RHA are sponsored by the private sector.

The Irish Museum of Modern Art (IMMA) is housed in the Royal Hospital Kilmainham, an extensive 17th century building, styled on Les Invalides in Paris. Situated to the west of the city centre, IMMA houses an impressive collection of Irish and international art. Works from the permanent collection are displayed on a rotating basis alongside visiting international exhibitions. The gallery has events for children, workshops and lecture series as well as offering residencies to visiting and local artists. The Douglas Hyde Gallery, located in Trinity College, has hosted temporary exhibitions of paintings and sculpture from international and national artists since the 1970s. The Temple Bar area is home to the National Photographic Archive (part of the National Library) and the Temple Bar Galleries and Studios.

Since the 1990s, Irish art has enjoyed a period of fresh interest and investment and Dublin's artists have seen a period of increased productivity and acclaim. Dublin now has a great number of small, privately owned art galleries throughout the city. Most are clustered around the south side of the city centre, extending westwards to the



area around the National College of Art and Design in Thomas Street. Beyond the city centre, Dún Laoghaire, Dalkey and Clontarf also have galleries catering for local and national artists.

Museums and Galleries are listed in Appendix 5.

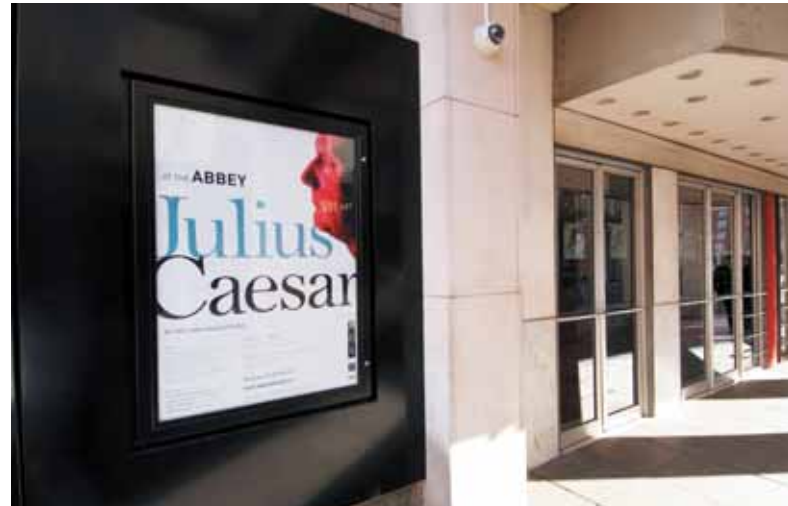


THEATRE

It has often been claimed that the street life of Dublin has a certain theatricality. It is therefore no surprise to learn that the theatre is one of Dublin's most important cultural arenas and one in which Irish writers, actors and directors excel. Traditionally, Irish theatre has been closely linked to Irish history and politics – a fact that endears the theatrical world to Irish people. Ireland has also produced a disproportionate number of world-class playwrights and continues to see them recognised worldwide.

This prominence began in the 17th and 18th centuries with George Farquhar, Oliver Goldsmith and Richard Brinsley Sheridan gaining international acclaim. Their success was followed by an even more illustrious group of playwrights including Dion Boucicault, Oscar Wilde, W.B. Yeats, George Bernard Shaw, J. M. Synge, Sean O'Casey, and Nobel Laureate, Samuel Beckett. More recently, Dublin-based playwrights Frank McGuinness, Marina Carr, and Conor McPherson have received worldwide acclaim.

The Dublin Theatre Festival, Europe's oldest specialist festival, runs for several weeks each October. It stages major Irish and international theatrical productions, hosting works by established playwrights, whilst also premiering new plays.



The Abbey Theatre contains two performance spaces, the main auditorium and the Peacock Theatre. The Abbey, opened in 1904 by the poet and dramatist W. B. Yeats and the writer and folklorist, Lady Augusta Gregory, is held in special esteem by Dubliners. A central part of Ireland's cultural revival at the turn of the 20th century, the Abbey premiered many of the plays of Sean O'Casey, J.M. Synge and Brendan Behan and frequently presents revivals of their work. Enjoying a reputation as a major player in world theatre, it is committed to the promotion and development of new Irish plays and the creation of a repertoire of Irish dramatic literature as well as staging masterworks from around the world. The Peacock is dedicated primarily to the presentation of new plays and contemporary classic drama.

The Gate Theatre was established in 1928, offering Dublin audiences their first experience of European and avant-garde American theatre. Actors such as Orson Welles and James Mason began their careers here. The Gate features frequent festivals celebrating the work of individual playwrights including Brian Friel, Harold Pinter and Samuel Beckett. The theatre attracts many fine European and American stars of the stage and continues to offer a stimulating and inclusive programme.

Established in 1967, the Project Arts Centre has had an eventful history, mirroring the political and cultural trends in Ireland over the years. This evolution saw it develop from an artist-led co-operative to

its current form as a full-time company, offering an alternative centre for the performing and visual arts. Some of Ireland's leading directors have showcased their work here and international film stars Gabriel Byrne and Liam Neeson developed their acting skills on its stage.

Audiences for popular productions, musical theatre and variety shows are catered for by the Gaiety Theatre, one of Dublin's oldest and finest. This is also the venue for touring opera performances, both national and international, including twice yearly seasons from Opera Ireland, Ireland's leading company.

The Olympia, a landmark Victorian building in the heart of the city, offers a range of productions including musical theatre, comedy and touring international musicians. Many top American and European artists visit regularly and it is an important and much loved venue for Dubliners. The Tivoli Theatre, another city centre venue, caters for a similar audience.

The Grand Canal Theatre, due for completion in 2010, will house touring performances from ballet to opera and family shows. Designed by the Liebeskind Studios, it will be an iconic landmark in Dublin's Docklands. The Ark, a cultural centre dedicated to children, offers special drama workshops and productions for families. The Café Theatre in Bewley's

Oriental Cafe in Grafton Street is an intimate and atmospheric space which is a valuable part of Dublin's theatre world specialising in lunch-time drama, short plays, monologues and shows from all genres.

To celebrate its quatercentenary Trinity College Dublin opened the Samuel Beckett Theatre in 1992. During term time, it showcases productions from the university's School of Drama. It also hosts some of the most prestigious national and international dance and theatre companies.

While the centre of Dublin offers a wide range of theatrical productions designed to meet the needs and tastes of all sections of the community, the greater Dublin area is also home to many theatres, some of which are recent additions, offering opportunities and access to local communities. These include the Axis Theatre, Ballymun; the Civic Theatre, Tallaght; Draiocht in Blanchardstown; the Mill Theatre, Dundrum; the Helix in Glasnevin, and the Pavilion Theatre in Dún Laoghaire.

Theatres and Performance Venues are listed in Appendix 8.





MUSIC

Dublin offers a variety of events and venues for music enthusiasts, students and practitioners, and has produced many distinguished singers and musicians over the years. The city itself has traditionally been celebrated in its own musical form, the Dublin Street Song, of which there are thousands, dating back to the 17th century. Dublin street songs are usually unaccompanied and most are ballads of Dublin life whose Hiberno-English lyrics reflect the humour, wit and sarcasm of native Dubliners. This local musical tradition continues today and examples can be found in pubs and clubs all over the city.

Established in Dublin in 1987, the Irish Traditional Music Archive (ITMA) is a national reference archive and resource centre for the traditional song, instrumental music and dance of Ireland. A public facility which is open to anyone with an interest in Irish traditional music, the archive promotes public education in Irish traditional music through its own activities and through partnerships with others.

Folk music features in concerts, individual shows and, most prominently, in Dublin's many clubs and pubs. Music sessions can be scheduled but are also often impromptu and inclusive. The Brazen Head, Dublin's oldest pub; O'Donoghues (where Dublin's most famous folk music group, the Dubliners, began their career); The Cobblestone and Whelan's Bar are but a few of the city centre music pubs that regularly attract large audiences.

The Temple Bar Music Centre and the Sugar Club are two of Dublin's established music venues; both offer jazz, blues, swing and world music throughout the year. The Coach House in Dublin Castle is home to jazz, traditional Irish music and classical concerts organised through the Music Network organisation.

Classical and light classical music attract large audiences. Handel's *Messiah* was first premiered in the city in the 18th century and Dublin's cathedrals have a long tradition of excellence in church music. Other long-established choral groups and musical societies regularly stage performances in the capital's many venues.

The central venue for classical music concerts is the National Concert Hall, a 19th century exhibition space redesigned and acoustically adapted in the 1980s. Home to the National Symphony Orchestra, it provides a range of classical concerts throughout the year. The National Concert Hall's varied programme also includes jazz, opera, chamber music and some traditional music concerts.

Opera Ireland, the state funded opera company, stages two seasons of traditional and innovative opera at the Gaiety Theatre. Visiting opera companies sometimes perform in the Royal Dublin Society, another important venue for classical music, recently included in the Dublin

Theatre Festival's list of spaces for international theatre productions. Dublin City Council hosts highly popular open-air opera performances during the summer months.

O2, the recently redeveloped venue in Docklands, hosts large-scale popular music concerts with international artists playing to thousands of fans. Since the rise of pop and rock music in Europe in the 1960s, Dublin has enthusiastically embraced the genre, producing many artists who have gone on to worldwide acclaim; U2, Sir Bob Geldof and the Boomtown Rats, Phil Lynott and Thin Lizzy, Van Morrison, Rory Gallagher and Sinéad O'Connor, to name but a few.

Since the 1990s, Dublin's hip-hop, rap, garage music and blues scene has grown, aided by the influx of new residents from abroad. The cosmopolitan nature of the city is reflected in the range of modern music which attracts large audiences to the many clubs and venues, including Vicar Street, the Village, the Pod and Tripod. The Temple Bar Music Centre also hosts regular gigs for fans of all of these genres.

Comprehensive listings for music events are available in Dublin's lively music press. Hotpress is a bi-monthly newspaper covering the rock and traditional music scenes while *The Dublin Event Guide* (online only), *Totally Dublin* and *The Irish Times' The Ticket* include listings for all music venues in the city.

Dubliners show an abiding interest in all types of music and its main streets, laneways and small city enclaves echo with the sounds of an army of buskers – often a melancholic Irish harp competes with a Slovak quintet, a Mexican pipe ensemble, a traditional balladeer or one of the many other musicians or groups eager to entertain the city.

Performance venues are listed in Appendix 8.

CINEMA

Cinema attendance is high and is still a feature of Dublin's social life, notwithstanding the popularity of DVD and video technology. As well as the many multi-screen cinemas in the city which run programmes of mass market films, the Irish Film Institute (IFI) in Temple Bar offers a varied programme celebrating world cinema – as well as showcasing the work of Irish filmmakers across all genres. As one of Dublin's most popular venues, it is a central contributor to the cultural life of Dublin. In its mission to make film accessible, the IFI offers several scheduled viewings to targeted sections of the community. Its *For Crying Out Loud* session, for example, caters for parents with young babies, while *Strawberry Fields* is aimed at the over 50s. In addition, the IFI also runs special screenings of films catering for young people, in the *Lights Out!* festival.

Situated in the centre of Temple Bar, the IFI is bordered by Meeting House Square which is used as an open-air venue for free public screenings in the summer months. The Lighthouse Cinema in Smithfield, formerly the city's livestock market area which has been redeveloped in recent years, has a varied programme of mainstream, independent and art-house films reflecting the area's diversity.

CONCLUSION

The riches that accrued to Ireland during its recent period of unprecedented economic growth were not merely financial, but were also evident in the cultural arena. Ireland's industrious, ambitious and youthful society added to its already impressive achievements – and Dublin city, in particular, benefits from the energy and talent which has flourished ever since.

The profile of Dublin delineated in this application is one in which culture, and especially literature, has a unique position offering a well-deserved claim to the designation sought. While the rich cultural life of the city already attracts a great number of visitors, there is scope for further expansion. Dublin is eager to pursue this potential and to share its creative energy with others in future cultural exchanges.



“The tide abandoned riverbed is silty, lays
bare an expanse beneath bridges...”

Ormond Quay
– Tomas Venclova

DUBLIN: CITY OF LITERATURE



Under the definition put forward by delegates at the 2008 UNESCO Creative Cities Network meeting in Santa Fé, Dublin qualifies as a Creative City, one that offers visitors a unique connection, defined as the desirable end for cultural tourism. The city offers opportunities for “an educational, emotional, social and participative interaction with the place, its living culture and the people who live there”.

Dublin is well positioned to enhance and expand the objectives of UNESCO’s Creative Cities Network. Designation will offer opportunities for the city to exchange literary experiences and traditions with others, to the mutual benefit of all. The city has demonstrated considerable entrepreneurial and creative skills in recent decades and has been quick to take advantage of national and global opportunities in business, finance, education and cultural initiatives. Dublin’s openness to the world is further evident in the leading role it plays within the international OPENCities network, the Eurocities network and the Union of Capital Cities of Europe.

Dublin is ready to share its unique literary qualities with existing and future members of the network and to itself learn from the special attributes and initiatives of other members.

Dublin will:

- ◆ Develop active programmes of mentoring and international cultural exchange. For example, the Ireland Literature Exchange bursary scheme for translators will concentrate on India, China and Japan in 2010; under Dublin City Council’s Global Hands scheme friendship and cooperation agreements with strong cultural and literary work objectives have been signed with San Jose, Barcelona, Liverpool, Cracow, St. Petersburg, Moscow and Nairobi, and are under discussion with Lusaka, Dar Es Salaam and the Comoros Islands. iBby Ireland has twinned with iBby Zimbabwe and will continue to work on cooperative projects in the area of children’s literature.
- ◆ Include a UNESCO City of Literature dimension in the innovative CitiesLinked web portal established by Dublin to promote online dialogue between cities, their artists, writers, academics, businesses and citizens.

- ◆ Use existing and future third level education links to promote cities of literature worldwide. A memo of understanding has been signed between Trinity College Dublin and the University of Melbourne; literary links between Dublin universities and their counterparts in Iowa City, Tokyo and Kyoto are also proposed.
- ◆ Use the power of the existing International IMPAC Dublin Literary Award network of over 150 cities, specifically targeting those in developing countries, in order to maximise the potential of the UNESCO Creative Cities brand.
- ◆ Use the 2012 designation as European Capital of Science to ensure that links between science and literature are explored and highlighted, emphasising the importance of creativity as a stimulus to innovation and research in the sciences and technology.
- ◆ Support emerging creative talent, exploiting the linkage between city authorities, business and higher education, through the innovative Creative D project, co-founded by Dublin City Council and supported by the European Commission. The project focuses on the promotion of creativity in the arts, technology and literature and the development of business potential in these fields.
- ◆ Develop the city's cultural infrastructure: by establishing a new City Library of the 21st century; by exploring the potential for the creation of a new Museum of Literature, building on existing infrastructure and by relocating the Abbey Theatre to a prime city centre site, underlining the value of literary culture for citizens and visitors alike.
- ◆ Establish an exhibition of art and literature based on the Venice Biennale concept at the Irish Museum of Modern Art (IMMA).
- ◆ Develop its Creative Alliance as a driving force for its economy in order to maximise synergies between government agencies, local government, business, university leaders and the creative industries.
- ◆ Establish the Long Room Hub Humanities Research Institute at Trinity College, facilitating research through the full exploitation of the college's outstanding collections – and creating a community of scholars across a range of disciplines.
- ◆ Build and strengthen partnerships in the literary and cultural tourism sectors, maximising resources, expertise and marketing.

- ◆ Work with other network member cities in the development of Project Portal, the international online information source for cultural activity.

Dublin is poised to play a leading role in the international promotion of literature as a culturally unifying force through membership of the UNESCO Creative Cities Network. This application provides ample evidence of Dublin's credentials as a city where cultural activity and, in particular, literary activity flourishes. The city's unique literary heritage, its record as a consistent producer of original and innovative writing – and its current position as the home of some of the western world's most cherished contemporary writers testify to its identity as a cultural city with a deep reservoir of literary talent, creative energy – and a desire to reach out to the expanding creative cities network and beyond.



“But the Angelus Bell o’er the Liffey’s swell
rang out through the foggy dew.”

The Foggy Dew
– Peadar Kearney

APPENDICES:



APPENDIX 1

ARTISTIC & CREATIVE COMMUNITY

- ◆ Aosdána www.aosdana.artscouncil.ie
- ◆ Children's Books Ireland www.childrensbooksireland.com
- ◆ Create www.create-ireland.ie
- ◆ Drama League of Ireland www.dli.ie
- ◆ iBbY (International Board on Books for Young People) www.ibby.org
- ◆ Illustrators' Guild of Ireland www.illustratorsireland.com
- ◆ IntroArt www.youth.ie/members/introart
- ◆ Ireland-Poland Cultural Foundation www.irelandpoland.org
- ◆ The Irish Girls www.writeon-irishgirls.com
- ◆ Irish PEN www.irishpen.com
- ◆ Irish Playwrights' & Screenwriters' Guild www.script.ie
- ◆ Irish Society for the Study of Children's Literature www.isscl.com
- ◆ Irish Translators' and Interpreters' Association www.translatorsassociation.ie
- ◆ Irish Writers' Union www.ireland-writers.com
- ◆ The Library Association of Ireland (LAI) www.libraryassociation.ie
- ◆ National Association for Youth Drama www.youthdrama.ie
- ◆ Poetry Ireland www.poetryireland.ie
- ◆ Reading Association of Ireland www.reading.ie
- ◆ School Library Association www.slari.ie/index.htm
- ◆ Scríobhneoirí Úra na Gaeilge <http://scribhneoirioga.blogspot.com>
- ◆ SPI (Society of Publishers in Ireland) www.the-spi.com
- ◆ WWINC (Women Writers in Migrant and New Communities Network) www.wwinc.wordpress.com

APPENDIX 2

LITERATURE SUPPORT

- ◆ Aosdána www.aosdana.artscouncil.ie
- ◆ The Arts Council / An Chomhairle Ealaíon www.artscouncil.ie
- ◆ Clár na Leabhar Gaeilge www.leabhar.ie
- ◆ Culture Ireland www.cultureireland.gov.ie
- ◆ Department of Arts, Sport and Tourism www.arts-sport-tourism.gov.ie
- ◆ Department of Education & Science www.education.ie
- ◆ Department of the Environment, Heritage and Local Government www.environ.ie
- ◆ Dublin City Council www.dublincity.ie
- ◆ Dublin Tourism www.visitdublin.com
- ◆ Fáilte Ireland www.failteireland.com and www.discoverireland.com
- ◆ Foras na Gaeilge www.gaeilge.ie
- ◆ Ireland Literature Exchange (ILE) www.irelandliterature.com
- ◆ The Irish Writers' Centre www.writerscentre.ie
- ◆ Library Council / An Chomhairle Leabharlanna www.librarycouncil.ie
- ◆ Poetry Ireland www.poetryireland.ie

APPENDIX 3

CULTURAL EVENTS & FESTIVALS; LITERARY ATTRACTIONS; LITERARY TOURISM

- ◆ Archbishop Marsh's Library www.marshlibrary.ie
- ◆ Bealtaine www.bealtaine.com
- ◆ Bloomsweek www.jamesjoyce.ie
- ◆ Books 2009 www.bookevents.ie
- ◆ Campo Viejo Spanish Film Festival www.irishfilm.ie
- ◆ Chester Beatty Library www.cbl.ie
- ◆ Children's Book Festival www.childrensbooksireland.com
- ◆ Chinese New Year Festival www.dublin.ie/arts-culture/chinese-new-year.htm
- ◆ Dublin Book Festival www.dublinbookfestival.com
- ◆ Dublin City Soul Festival www.dublincitysoulfestival.ie
- ◆ Dublin Fringe Festival www.fringefest.com
- ◆ Dublin Gay Theatre Festival www.gaytheatre.ie
- ◆ Dublin Ghost Bus www.dublinsightseeing.ie/ghostBus.aspx
- ◆ Dublin Handel Festival www.templebar.ie
- ◆ Dublin Horrorthon Film Festival www.horrorthon.com
- ◆ Dublin: One City, One Book www.dublinonecityonebook.ie
- ◆ Dublin's Rock'n Roll, Writers' Bus Tour, Literary & Historical Walk, Literary Georgian Walk, Oscar Wilde Walking Tour, www.visitdublin.com
- ◆ Dublin Theatre Festival www.dublintheatrefestival.com
- ◆ Dublin Writers' Festival www.dublinwritersfestival.com
- ◆ Dublin Writers' Museum www.writersmuseum.com
- ◆ Farmleigh www.farmleigh.ie
- ◆ An Feis Ceoil www.feisceoil.ie
- ◆ Festival of World Cultures www.festivalofworldcultures.com

- ◆ Franco-Irish Literary Festival
www.francoirishliteraryfestival.com
- ◆ GAZE: the Lesbian and Gay Festival www.gaze.ie
- ◆ Heineken Green Energy Festival www.visitdublin.com/events
- ◆ The James Joyce Centre www.jamesjoyce.ie
- ◆ Jameson Dublin International Film Festival www.dubliniff.com
- ◆ Lights Out! Film Festival www.lightsout.ie
- ◆ Literary Pub Crawl www.dublinpubcrawl.com
- ◆ Mountains to Sea dlr Book Festival www.mountaintosea.ie
- ◆ National Library www.nli.ie
- ◆ National Print Museum www.nationalprintmuseum.ie
- ◆ Martell French Film Festival www.irishfilm.ie
- ◆ Paulaner German Film Festival www.irishfilm.ie
- ◆ Poetry Now Festival www.poetrynow.ie
- ◆ The Project Arts Centre www.projectartscentre.ie
- ◆ Seachtain na Gaeilge (Irish Language Week) www.snag.ie
- ◆ Shaw Birthplace www.visitdublin.com
- ◆ St. Patrick's Festival www.stpatricksfestival.ie
- ◆ Stranger Than Fiction Documentary Festival
www.irishfilm.ie
- ◆ Street Performance World Championship www.spwc.ie
- ◆ Temple Bar Trad Festival www.templebartrad.com
- ◆ Trinity College Dublin www.tcd.ie
- ◆ Ukrainian Film Festival www.irishfilm.ie

APPENDIX 4

THE LITERARY INDUSTRY

PUBLISHING

- ◆ A & A Farmar www.aafarmar.ie
- ◆ ÁIS www.gaeilge.ie
- ◆ Anvil Books dardisanvil@eircom.net
- ◆ Arlen House www.arlenhouse.ie
- ◆ Ashfield Press www.ashfieldpress.com
- ◆ Blackhall Publishing www.blackhallpublishing.com
- ◆ Boole Press www.boolepress.com
- ◆ Carysfort Press www.carysfortpress.com
- ◆ Celtic Publications www.celticpublications.com
- ◆ Childnames.net www.childnames.net
- ◆ Church of Ireland Publishing (no website)
- ◆ Cois Life Teoranta www.coislife.ie
- ◆ Coisceim www.coisceim.ie
- ◆ The Columba Press www.columba.ie
- ◆ Currach Press www.currach.ie
- ◆ Dedalus Press www.dedaluspress.com
- ◆ D.I.A.S. School of Celtic Studies www.celt.dias.ie
- ◆ Dublin City Public Libraries www.dublincitypubliclibraries.ie
- ◆ Educational Company of Ireland www.edco.ie
- ◆ Fallon, CJ www.cjfallon.ie
- ◆ Field Day Publications (no website)
- ◆ Flyleaf Press www.flyleaf.ie
- ◆ Folens www.folens.ie
- ◆ Four Courts Press www.four-courts-press.ie

- ◆ Geography Publications www.geographypublications.com
- ◆ Gill and Macmillan www.gillmacmillan.ie
- ◆ Government Publications www.opw.ie
- ◆ An Gúm www.gaeilge.ie
- ◆ Hachette Ireland www.hachette.ie
- ◆ Institute of Public Administration www.ipa.ie
- ◆ Irish Academic Press www.iap.ie
- ◆ Liberties Press www.libertiespress.com
- ◆ Liffey Press www.theliffeypress.com
- ◆ Lilliput Press www.lilliputpress.ie
- ◆ Mentor Books www.mentorbooks.ie
- ◆ The National Gallery of Ireland www.nationalgallery.ie
- ◆ The National Library of Ireland www.nli.ie
- ◆ New Island Books www.newisland.ie
- ◆ Nonesuch Publishing www.nonsuchireland.com
- ◆ O'Brien Press www.obrien.ie
- ◆ Ordnance Survey of Ireland www.osi.ie
- ◆ Penguin Ireland www.penguin.ie
- ◆ Poolbeg Press www.poolbeg.com
- ◆ Publishing Ireland www.publishingireland.com
- ◆ Puffin Ireland www.penguin.ie
- ◆ Royal Irish Academy www.ria.ie
- ◆ SPI (Society of Publishers in Ireland) www.the-spi.com
- ◆ Stinging Fly Press www.stingingfly.org
- ◆ UCD Press www.ucdpress.ie
- ◆ Veritas www.veritas.ie
- ◆ The Woodfield Press www.woodfield-press.com

BOOKSELLING

- ◆ Alan Hannas Bookshop, Lr. Rathmines Road
- ◆ A P C K, St Ann's Bookshop, Dawson Street
- ◆ Blanchardstown Bookstore, Blanchardstown
- ◆ Book Bargains, Middle Abbey Street
- ◆ Bookmart, Talbot Street
- ◆ Booksellers Association (Irish Branch)
www.booksellers.org.uk
- ◆ Books Unlimited, Tallaght
- ◆ Books Upstairs, College Green & Omni Park, Santry
- ◆ Book World, Clondalkin
- ◆ Campus Bookshop, UCD
- ◆ Cathedral Books, Sackville Place
- ◆ Chester Beatty Library, Dublin Castle
- ◆ Connolly Books, Essex Street
- ◆ De Búrca, Dawson Streets & Blackrock
- ◆ Dublin City Gallery The Hugh Lane, Parnell Square
- ◆ Dublin Writers' Museum, Parnell Square
- ◆ Dubray Books, Grafton Street,
Swan Shopping Centre & Stillorgan
- ◆ Eason's, (10 Branches)
- ◆ Exchange Bookshop, Dalkey
- ◆ Forbidden Planet, Crampton Quay
- ◆ Genealogy Bookshop, Nassau Street
- ◆ Hampton Books, Morehampton Road
- ◆ Hodges Figgis, Dawson Street
- ◆ Hughes & Hughes, (7 Branches)
- ◆ Murder Ink, Dawson Street
- ◆ National Gallery of Ireland, Merrion Square

- ◆ National Library of Ireland, Kildare Street
- ◆ National Museum of Ireland, Kildare Street & Collins Barracks
- ◆ Open Book Company, Sutton
- ◆ Rathgar Bookshop, Rathgar
- ◆ Rathmines Bookshop & Bookcube Art Gallery
- ◆ Readers Bookshop, Dún Laoghaire
- ◆ Reads, Nassau Street
- ◆ Royal Kilmainham Bookshop Ltd., IMMA
- ◆ Scholar Book Shop, Swords
- ◆ An Siopa Leabhar, Harcourt Street
- ◆ Veritas, Lr. Abbey Street
- ◆ Village Books, Malahide
- ◆ Waterstones, Dawson Street & Jervis Centre
- ◆ Winding Stair, Lr. Ormond Quay
- ◆ Wise Owl, (6 Branches)

BOOK DISTRIBUTORS

- ◆ Argosy www.argosybooks.ie
- ◆ Eason's Wholesale www.eason.ie

BOOK FAIRS/MARKETS

- ◆ Antiques Fairs Ireland www.antiquesfairsireland.com
- ◆ Dublin City Book Fair www.dublincitybookfair.com
- ◆ Temple Bar Book Market www.templebar.ie

BOOKBINDERS

- ◆ Antiquarian Bookcrafts (no web address)
- ◆ Bennett & Sons (no web address)
- ◆ Duffy Book Binders (no web address)

LITERARY AGENCIES

- ◆ Font International Literary & Writing Centre
www.fontlitagency.com
- ◆ Jonathan Williams Literary Agency (no web address)
- ◆ The Lisa Richards Agency www.lisarichards.ie
- ◆ Marianne Gunne-O'Connor mgoclitagency@eircom.net
- ◆ Ruth Cunney Agency rcunney@indigo.ie
- ◆ Seven Towers Agency www.seventowers.ie
- ◆ Walsh Communications www.walshcommunications.ie
- ◆ The Dublin Review www.thedublinreview.com
- ◆ Dublin Review of Books (online) www.drbooks.ie
- ◆ The Dubliner www.thedubliner.ie
- ◆ Éigse www.nui.ie/eigse
- ◆ The Irish Journal of Gothic and Horror Studies
www.irishgothichorrorjournal.homestead.com
- ◆ Irish Theatre Magazine www.irishtheatremagazine.ie
- ◆ The Irish University review www.irishuniversityreview.ie
- ◆ An Léitheoir (no web address)

LITERARY PERIODICALS

- ◆ Books Ireland <http://islandireland.com/booksireland/>
- ◆ Comhar (no web address)
- ◆ Cyphers www.cyphersmagazine.org
- ◆ The Dublin James Joyce Journal www.nli.ie; www.ucd.ie
- ◆ Poetry Ireland Review www.poetryireland.ie
- ◆ Some Blind Alleys (online) www.someblindalleys.com
- ◆ Stinging Fly www.stingingfly.org

APPENDIX 5

LIBRARIES, ARCHIVES, MUSEUMS & GALLERIES

- ◆ Archbishop Marsh's Library www.marshlibrary.ie
- ◆ Chester Beatty Library www.cbl.ie
- ◆ CityArts www.cityarts.ie
- ◆ Douglas Hyde Gallery www.douglashydegallery.com
- ◆ Dublin Castle www.dublincastle.ie
- ◆ The Dublin City Gallery the Hugh Lane www.hughlane.ie
- ◆ Dublin City Libraries and Archives www.dublincitypubliclibraries.ie
- ◆ Dublin Writers' Museum www.writersmuseum.com
- ◆ Farmleigh www.farmleigh.ie
- ◆ Gaelic Athletic Association Museum (GAA) <http://museum.gaa.ie>
- ◆ Garda Síochána Museum www.esatclear.ie/~garda/museum.html
- ◆ Guinness Storehouse www.guinness-storehouse.com
- ◆ Irish Jewish Museum www.jewishireland.org/museum.html
- ◆ Irish Museum of Modern Art (IMMA) www.imma.ie
- ◆ Irish Traditional Music Archive www.itma.ie
- ◆ James Joyce Tower www.visitdublin.com
- ◆ Kilmainham Gaol www.visitdublin.com
- ◆ National Archives www.nationalarchives.ie
- ◆ National Gallery of Ireland www.nationalgallery.ie
- ◆ Natural History Museum www.museum.ie
- ◆ National Library www.nli.ie
- ◆ National Museum of Ireland www.museum.ie
- ◆ National Photographic Archive www.nli.ie

- ◆ National Print Museum www.nationalprintmuseum.ie
- ◆ Royal Hibernian Academy www.royalhibernianacademy.com
- ◆ Royal Irish Academy www.ria.ie
- ◆ Shaw House www.visitdublin.com
- ◆ Temple Bar Galleries www.templebargallery.com
- ◆ Trinity College Library www.tcd.ie/library

APPENDIX 6

AWARDS

- ◆ American Ireland Fund Literary Award www.irlfunds.org
- ◆ Biennial Award for an Outstanding Thesis on Reading and Literacy (RAI) www.reading.ie/bookAwards
- ◆ Bisto Book of the Year www.childrensbooksireland.com
- ◆ Business to Arts www.businessstoarts.ie
- ◆ Davy Byrnes Irish Writing Award www.davybyrnesaward.org
- ◆ Francis MacManus Awards
www.rte.ie/radio1/francismacmanus
- ◆ Hennessy/Sunday Tribune New Irish Writing Awards
www.tribune.ie (no dedicated website)
- ◆ IMRAM www.poetryireland.ie/whats-on/imram.html
- ◆ International IMPAC DUBLIN Literary Award
www.impactdublinaward.ie

- ◆ Irish Book Awards www.irishbookawards.ie
- ◆ Irish PEN/A.T. Cross Achievement in Literature www.irishpen.com/award.htm
- ◆ The Irish Times Irish Theatre Awards www.irishtimes.com (no dedicated website)
- ◆ The Irish Times Poetry Now Award www.poetrynow.ie/times.html
- ◆ Oireachtas Literary Awards www.antoireachtas.ie
- ◆ P.J. O'Connor Awards www.rte.ie/radio1/pjoconnorawards
- ◆ Poetry Aloud Poetry Speaking Competition www.nli.ie
- ◆ RAI Children's Book Award www.reading.ie/bookAwards
- ◆ The Rooney Prize www.tcd.ie/OWC
- ◆ Rupert and Eithne Strong Award www.poetrynow.ie/strong.html
- ◆ Schools Against Racism Competition www.poetryireland.ie/education/writers-in-schools.html

APPENDIX 7

LITERATURE-RELATED COURSES AND PROGRAMMES; EDUCATIONAL/CULTURAL INSTITUTIONS

- ◆ All Hallows College www.allhallows.ie
- ◆ Alliance Française www.alliance-francaise.ie
- ◆ American College www.amcd.ie
- ◆ Boston College Centre for Irish Programmes www.bc.edu/dublin
- ◆ Dublin Business School www.dbs.ie
- ◆ Dublin City University www.dcu.ie
- ◆ Dublin Institute of Technology www.dit.ie
- ◆ Dublin Writers' Workshop online <http://dublinwritersworkshop.wordpress.com/>

- ◆ Dún Laoghaire Institute of Art, Design & Technology (IADT)
www.iadt.ie
- ◆ Gaiety School of Acting www.gaietyschool.com
- ◆ Goëthe-Institut Ireland www.goethe.de/ins/ie/dub
- ◆ Inchicore College of Further Education
www.inchicorecollege.ie
- ◆ Instituto Cervantes www.dublin.cervantes.es
- ◆ Instituto Italiano di Dublino
www.iicdublino.esteri.it/IIC_Dublino
- ◆ Ireland-Poland Cultural Foundation www.irelandpoland.org
- ◆ Irish Theatre Summer School www.gaietyschool.com
- ◆ Islam Cultural Centre www.islamireland.ie
- ◆ The James Joyce Annual Summer School
www.joycesummerschool.ie
- ◆ Keough-Notre Dame Centre of Irish Studies
www.nd.edu/~irishstu/
- ◆ Mater Dei Institute www.materdei.ie
- ◆ Reading Centre @ Church of Ireland College of Education
www.cice.ie
- ◆ St. Patrick's College/Dublin City University www.spd.dcu.ie
- ◆ Trinity College Dublin www.tcd.ie
- ◆ University College Dublin www.ucd.ie
- ◆ University of Iowa <http://international.uiowa.edu/study-abroad>

APPENDIX 8

THEATRES & PERFORMANCE VENUES

- ◆ Abbey Theatre (The National Theatre)
www.abbeytheatre.ie
- ◆ The Ark www.ark.ie
- ◆ Bewley's Cafe Theatre www.bewleyscafetheatre.com
- ◆ Civic Theatre, Tallaght www.civictheatre.ie
- ◆ Draíocht, Blanchardstown www.draiocht.ie
- ◆ Focus Theatre www.focustheatre.ie
- ◆ Gaiety Theatre www.gaietytheatre.ie
- ◆ Gate Theatre www.gate-theatre.ie
- ◆ GCS Theatre www.ddda.ie
- ◆ The Helix www.thehelix.ie
- ◆ Liberty Hall www.libertyhall.ie
- ◆ The Mill Theatre www.milltheatre.com
- ◆ National Concert Hall www.nch.ie
- ◆ Olympia Theatre (no web address)
- ◆ Pavilion Theatre www.paviliontheatre.ie
- ◆ The Peacock Theatre www.abbeytheatre.ie
- ◆ The O2 www.theo2.ie
- ◆ Project Arts Centre www.project.ie
- ◆ Samuel Beckett Theatre
www.tcd.ie/Drama/samuel-beckett-theatre
- ◆ The Tivoli Theatre www.tivoli.ie
- ◆ Vicar Street www.vicarstreet.com

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From *They Came On The High Seas*. Unpublished poem by Jak Farrell, Monkstown Educate Together School. Written for the Pushkin Prize, 2009

From *Lux Aeterna agus Dánta Eile* by Eoghan Ó Tuairisc. Cois Life, Baile Átha Cliath 2000

From 'Ormond Quay' in *The Junction: Selected Poems* by Tomas Venclova (translated by Ellen Hinsey). Bloodaxe Books, 2008

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Photograph page 73 Jim Colgan

