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Relevance

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The Journeyman's Walk (JMW) is a mobile project based on printmaking & communication. Its actions are directed towards professional artists and the general public. It possesses an educational core in craft and material based art making. The partners of the project are three: Grafik i Väst (Sweden), LANDESHAUPTSTADT DRESDEN (Germany), and Fyns Grafiske Værksted (Denmark). Various co-producers from other European countries will also participate in the project which will serve as a platform for learning across borders and generations to enhance artistic possibilities for visual communication using printmaking.

The proposed project demonstrates a reasonable match and relevance to the Cooperation Programme objectives and priorities. The applicant has identified three priorities which they consider relevant to their programme of work and which they have addressed in varying degrees and aim to do so through sharing advanced knowledge production of graphic art/printmaking through co-action across borders.

Capacity Building – Training and Education – Capacity building in JMW is founded in the artistic experience shared among the partners & co-producers. Each workshop in the network will have its own specialties, know how and skills, these differences will influence the artistic content of the modules and lead to new outcomes. As noted below however there is some lack of clarity around how artists would be selected for this initiative and how many modules each artist would undertake.

Audience Development – this priority has not been as convincingly addressed as the first around Capacity Building. The JMW project aims to address Audience Development through Open Houses, artist talks, event printing in connection to project modules, as well as through a digital printmaking hub. The proposal states that both theoretical and craft based activities will be aimed in suitable ways at the project target groups: young and old members of the general public, art students and policy makers amongst others - no further information as to how this will be achieved is presented however.

Mobility – In terms of the project's mobility the proposal simply refers to the necessity of having the workshops situated in different locations as part and parcel of the ethos of the project. The artists will have an opportunity to work across a number of venues across a diverse area of Europe, which has some potential to be a valuable experience.

The proposal addresses the priorities to different degrees. Whilst the capacity building element is sufficiently well defined, audience development is not presented in an equally adequate fashion - it does not present detailed information as to how its workshops will be made suitable for its specific target groups. In terms of mobility, the proposal simply states that transnational movement is necessary based on the physical location of resources - the strategy towards mobility is therefore inherently limited. The project proposal offering artists the chance to undertake a 'journeyman' type tour of a variety of venues is however novel and provides an interesting historical link to past practice. The activities proposed within each module are also of interest and likely to promote the practice of printmaking, for example testing new print techniques, using new materials and giving and taking tutorials. There are however elements of the project which have not been so clearly addressed and raise questions about the successful delivery of the project, mainly around audience development and communication as noted above and below in response to the second award criteria.

To address producing results beyond the sole interest of partners and participants, the application indicates that by its very nature, i.e. the production of multiples, printmaking produces results for a wide audience. It goes on to highlight that the exhibitions which form part of the project as well as open days, open workshops will be accessible to non-project participants. The project documentation such as the catalogue, newsletters etc., will also offer access to knowledge beyond the parameters of the project. Whilst all of the above may very well be the case, there seems to be no targeted, dedicated effort to address non-participants directly. The project may therefore have a wider impact but this is uncertain and would be reliant on effectively reaching an audience.

The applicant has addressed the question of how complementary the project is to other cultural actions at a national, regional and local level reasonably well. The actions of the project complement directly those of a wider network of printmaking workshops which the project partners belong to. The ENDEGRA network boasts members from Greenland to Spain and from Iceland to Russia. The application describes previous residencies within the framework of the ENDEGRA network as try outs and models for the current JMW modules.



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The application includes a concrete and defined work programme broken down in detail through modules and activities. These include printmaking processes as well as open days, artist talks and exhibitions for each of the project participants especially those listed as co-producers and associated studios. A general framework for each of the work periods or modules is listed with each workshop depending on its expertise influencing content and subsequent results. A group show showcasing results will tour the participant workshops in different countries. Additionally, each 'Journey person' will give at least one artist talk during his/her module. Related open days, students and the general public will be invited to open workshops and printing events.

The objectives and activities of the project are a good match to the needs of the target group of artists described in the project proposal. The activities are interesting, quite well considered and would enable artists to learn and share experiences at the various host workshops and galleries participating in the project. It is unclear however how the artist 'journeyman' will be selected or how the opportunity will be promoted amongst artists to identify the most appropriate candidates. It is slightly unclear also as to whether the artist should already be quite well established and experienced or whether there is an opportunity for emerging artists to take part.

The general public (consisting of young and old) are also presented as the project's target groups. Although the public will have an opportunity to access various activities – talks, exhibitions, workshops – there is little evidence of how an audience will be targeted specifically and encouraged to attend. There is no real evidence of audience segmentation and appropriate channels being used for more specific target groups. It is unclear whether the audience is expected to be existing users of the various host venues or it a wider, new audience is a target. The activities therefore, while interesting, have not been matched to particular needs as identified by the audiences.

The JMW project lists its deliverables as the 24 participant modules and their inherent artistic results. These are complemented by open days, open workshops, shows and printing events. A number of newsletters and a final 'Group Show On Tour' catalogue will also be published. The outputs of the project are therefore well-defined.

The applicant has presented some evidence of how a qualitative and quantitative assessment of the results will take place. It is noted that the artist 'journeyman' and local host will be required to document and reflect on the work produced both visually and as a text record. The three partners will also be holding meetings in order to follow up and assess activities. A thematic conference will be held in order to evaluate project achievements. This approach comes across as open-ended and not adequate or clear in terms of qualitative and/or quantitative goals. The information indicates that qualitative assessment has been considered and articulated more fully than quantitative evaluation which is not addressed in the proposal. Similarly, although artistic assessment is addressed the evaluation of the audience experience and audience numbers/responses has not been articulated. The strategy to assess the results of the project is therefore lacking key information and concrete detail.

Grafik i Väst (GiV) has the role of project leader and administrative centre in the Journeyman project. The organisation, a gallery & printmaking association established in Gothenburg, Sweden in 1991 possesses 20 years+ experience of running a gallery, curating exhibitions (local and international) as well as administration and management skills. Grafikwerkstatt Dresden (GD), a fine art printshop, has been established for over 50 years. As one of Europe's strongest outposts of traditional printing technologies, its role in the project is to develop and update material-based artistic work that through the project will affect contemporary social perceptions of craftsmanship. GD provides the educational context of the project. The Funen Printmaking Workshop (FPW) is an independent association institution established in 1976. Each year the FPW organises courses in different printmaking techniques, exhibitions yearly and hosts artists. For the journeyman project FPW will carry out the communication in collaboration with the two partners. It will develop guidelines for the 'Journeyman' to establish the very best contact to the public through its skilled communication staff. The participation in the ENDEGRA network has also enabled the partners to draw on the resources and communication amongst the partners across Europe. Skills around chairing small organisations, representing organisations at Board level, craft and art skills, event organisation, teaching and education are well represented amongst the team.

However, there is slightly less evidence around project management at a higher level and financial management skills. It is noted that MyNewsDesk will be used as a key communication service and that a web specialist will be contracted on a freelance basis. However, the full range of skills and experiences required in order to deliver the project have not been thoroughly evidenced.

Budget allocations for the project do not come across as entirely adequate and appropriate. The bulk of project costs are placed under the heading of co-production costs and remain largely undefined. The budget does not present a detailed enough approach to the 24 modules to be hosted across Europe. There also appear to be some inflated costs in relation to travel expenses by the lead partner. The amount budgeted for social media adverts also appears to be excessive.

In terms of human resources, the projects opts to make use of the partner organisations existing staff with a further minimal addition of temporary employees - considering the project workload being subdivided extensively this can be considered manageable.

The application presents a detailed clear and realistic timetable for implementing the project activities. The information presented is detailed and includes all key activities planned for the artists and between the partners.

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Plans to communicate on the activities of the partners' network to target groups are reasonable rather than strongly evidenced. For example, the application presents the communication strategy of the project as revolving around the use of a professional communication//PR online platform (MyNewsDesk) which organises content and communication, distribution and dissemination, it is not clear however it will effectively contribute in reaching the designated target groups at different levels. Similarly, the partners have not provided more detailed information to justify the use of the MyNewsDesk service or fully explain the benefits this can bring to the project. In addition to this the applicant will use traditional and social media. The success of the strategy is very dependent on the efficiency of the MyNewsDesk service and in providing that service with appropriate and timely information for dissemination. Plans to communicate are therefore reasonable but lacking some substantiation.

The application states that in all public commitments like exhibitions, open days, print events etc. and also including the website, the EU and Creative Europe programmes will be properly presented through both analogue and digital means. Beyond this, the proposal does not present any innovative means of contributing towards a positive image of the EU beyond those established in the guidelines.

Participating artists will inherently serve as disseminators of the knowledge acquired during their modules and subsequently, the ENDEGRA network which the partners form part of will be strengthened beyond the duration of the project. However, plans to disseminate knowledge to the general public focus on activities that will be taking part during the project rather than beyond the current proposal. The dissemination is also likely to reach audiences and artists who have an interest in prints and printmaking rather than new or different audiences.



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The partnership and task parameters for each of the three project partners (from Sweden (lead partner), Germany & Denmark) are clearly defined and ensure a strong and well-spread involvement. Administration, education and communication are the three main tasks divided amongst the partners. The structure and duration of the project is also clarified. The way in which the partners plan to communicate and coordinate the project is also indicated and this appears appropriate. A small inconsistency is evident. The Cooperation Agreement states that each partner will be responsible for 10 project modules each, whereas the Application Form notes that each will take on 8 modules each.

The partnership however is strong and consists of partners with complementary practice and artform specialisms (printing and printmaking, workshop practice, exhibitions and educational events). The Swedish partner is the project lead and has been assigned wider tasks around the overall project coordination and reporting. The tasks allocated to the two other partners are clearly stated and appropriate.

The partnership present in the project is one which finds itself already on strong foundations - it is not new or created specifically for the Journeyman's Walk. It is noted that all three partners are currently members of the existing network – ENDEGRA – the European Network for Development and Education in Printmaking established in 2009. It is the intention of the partners to extend and develop current opportunities and explore future directions. The partners and wider network therefore share common goals around the development and promotion of prints and printmaking. There is good potential for the partners relationship to last beyond the current proposed project.

The project is set to host 24 modules in 10 countries. These are: the UK, Sweden, Denmark, Estonia, Finland, Germany, Lithuania, the Netherlands, Spain and France. The project partners consist of near neighbours in Sweden, Germany and Denmark which does not constitute a diverse geographical range of participating organisations. However workshops and print studios participating in the project (hosting the 'Journeyman' artist) are all part of the ENDEGRA network. Therefore, although mostly northerly based, the geographical spread of the project is notable.