

IRISH MUSEUMS ASSOCIATION (IMA):

THE CREATIVE MUSEUM: EXTENDING PARTICIPATION THROUGH COLLABORATION

Friday 23 October 2015, Brian Friel Theatre, Queens University Belfast

SPEAKERS

Professor Pedro Rebelo is a composer, sound artist and performer working primarily in chamber music, improvisation and sound installation. In 2002, he was awarded a PhD by the University of Edinburgh where he conducted research in both music and architecture.

Pedro has recently led participatory projects involving communities in Belfast and favelas in Maré, Rio de Janeiro. This work has resulted in sound art exhibitions at venues such as the Metropolitan Arts Centre, Belfast, Espaço Ecco in Brasilia and Parque Lage and Museu da Maré in Rio.

Pedro has been Visiting Professor at Stanford University (2007) and senior visiting professor at UFRJ, Brazil (2014). He has been Music Chair for international conferences such as ICMC 2008, SMC 2009, ISMIR 2012. At Queen's University Belfast, he has held posts as Director of Education and Acting Head of School in the School of Music and Sonic Arts and is currently Director of Research for the School of Creative Arts, including the Sonic Arts Research Centre. In 2012 he was appointed Professor at Queen's and awarded the Northern Bank's "Building Tomorrow's Belfast" prize.

Som da Maré – A Participatory Sonic Arts Project

In 2014, a team of researchers from the Sonic Arts Research Centre at Queen's University in Belfast travelled to one of Rio De Janeiro's largest favelas to record everyday life experiences through sound, focusing on gathering sounds, scenes and interviews with some of the 130,000 residents living in an area of about 2 square miles. As well as capturing sounds of everyday life, the project also featured the sounds of a city being taken over by the military, the gangland response and the lives of local residents caught up in between.

A group of over thirty participants which included Maré residents, their families and students from Rio's Federal University (UFRJ) worked together on the project which culminated in three sound installations in the Museum of Maré, situated in the favela itself, alongside guided sound walks in Rio's city centre.

Pedro will explore the development of this remarkable sound project that provided an alternative approach to documenting current social history. He will also examine the project's predecessor, Belfast's Sounds of the City created at SARC which included the creation of Belfast's own soundmap.

Nigel Monaghan is Keeper of the National Museum of Ireland – Natural History Division and holds responsibility for the national collections in the fields of zoology and geology, along with the management of one of Ireland’s most visited museums, The Natural History Museum, Dublin.

Nigel qualified as a geologist at Trinity College Dublin in 1978 and worked for the Geological Survey of Ireland mapping the bedrock geology of South Tipperary prior to his appointment in the Museum.

He is involved in management of *The Irish Naturalists Journal*, the Mining Heritage Trust of Ireland and was a member of the Board of Directors of the Irish Museums Association (2004-2015). In addition he serves on committees in relation to the National Biodiversity Data Centre, and the Merrion Square Innovation Network.

His particular interests include ice age mammals and he has published on giant deer and radiocarbon dating of specimens from the Museum collections. Other publications address the history of the Museum and Museology. Radio appearances include the RTÉ series on the National Museum of Ireland - Natural History titled ‘Chopped, Pickled and Stuffed’.

The Artist and the Dead Zoo: projects with the National Museum of Ireland – Natural History

Artists have been engaging with the Natural History Museum in Dublin for over a century, largely through the drawing of exhibits. That is something that continues today, with many art colleges using the space for still life classes. These early encounters for students have led to several fruitful relationships of a deeper nature, projects included installing a model chimpanzee, filming twin tracking shots that were projected onto a cube, producing 3-D digital models that inhabit a virtual reality immersion experience, and construction of sculptural pieces.

The museum has also been welcoming to more established artists who engage with the objects and the space in differing ways. Photographic essays and exhibitions have been executed by established artists Vincent Fournier (vincentfournier.co.uk) and Rosamund Wolff Purcell (*Illuminations*, with Stephen Jay Gould), and by artist in residence Karl Grimes (karlgrimes.net). Recent work with artist Dorothy Cross for her exhibition *Trove* (IMMA, 2014-2015) extended the level of collaboration, assisting the artist in exploring the collections behind the scenes. Engagement has not been limited to the visual arts, with a broad range from poetry, music and the written word, not to mention robotic butterflies.

Dr Hugh Maguire is Director of the Hunt Museum, Limerick, one of the most prestigious museums in Ireland, a position he has held since 2008. Prior to this, he worked in the area of Museums and Archives with The Heritage Council and was responsible for the delivery of the Museum Standards Programme for Ireland.

A graduate of Trinity College, Dublin (1983), he completed a PhD in Architectural History at the Courtauld Institute of Art, University of London (1990) and participated in the ‘Museum Leaders Programme’, University of East Anglia (2008/9). During the period 1990 – 2000, he held Lecturer positions in Art and

Architecture with The University of Auckland, New Zealand and The University of Otago, Dunedin, New Zealand and was Lecturer in Design History with The Crawford College of Art, Cork.

Hugh is Chair of the Board of ICOM Ireland, the Irish Correspondent for the European Museum Forum, and a member of the Board of Directors of the Irish Museums Association. He was previously on the Board of DEMHIST (the ICOM Committee for Historic House Museums) and the International Board of CAMOC (the ICOM Committee for City Museums).

Survival of the Fittest

Since its inception the Hunt Museum has had an ongoing engagement with contemporary art and wider arts practice. Reflecting the interests of John Hunt Jr (d. 2004) and key staff members the Museum – physically located at the heart of the city – has edged its way through to being a hub of cultural activity at the heart of the city; some 3,800 passed through the doors on 18th September – Culture Night. The economic collapse of recent years if anything compounded the necessity for the Museum to be more proactive in engaging audiences and developing new means of engagement. With reducing funds annually the activity level has increased and the Museum now houses everything from jazz recitals, to classical music and Irish traditional, dance workshops, poetry readings, creative art projects, and ceramics workshops. Taking the view that we compete with IKEA – something for everyone – we aspire to having a Museum that provides a means of engagement for all in the community – even if only on an occasional basis. The challenge for the Museum will be to sustain this level of activity and to consider how it might be best reconciled with the core objectives and needs of an historic collection.

Katie Green graduated from London Contemporary Dance School in 2006 after reading English at Cambridge University, and formed her company Made By Katie Green (www.madebykatiegreen.co.uk) in the same year. Her work with the company, which is now multi award-winning, has included touring work for theatres, work for specific sites (including her current Dancing in Museums project), and participation projects for children and young people.

Recent choreographic projects have included choreography for the Surrey Arts community opera *The Freedom Game*, a commission commemorating the 800th anniversary of the sealing of the Magna Carta, which was performed at the Royal Albert Hall and then at the Runnymede International Commemoration Event attended by the Queen.

As well as directing Made By Katie Green, Katie works as a performer, choreographer and teacher/mentor. She worked with Cie. Willi Dorner (Austria) from 2011-2014, and has also danced with Casson & Friends since 2013. In 2012 she received a Linbury Bursary to undertake Clore Leadership Programme training, and in 2014 was invited to become the Chair of the St Hugh's Foundation.

The Dancing in Museums project

Made by Katie Green has been developing and touring the Dancing in Museums project since March 2013 with support from Arts Council England and a range of other partners. Designed for an audience of children and families, the project aims to provide a new way of thinking about museums and heritage sites, and the artefacts found within those sites, through dance activity. It consists of promenade performances of *The Imagination Museum* and creative dance workshops aimed primarily at children aged 7+ .

To date, 41 performances of *The Imagination Museum* have been held for a total audience of 2091 people, collaborating with a range of museums and heritage sites across the UK. The project has offered 81 Dancing in Museums workshop sessions, engaging 1400 participants and, by the end of 2016, will have worked with at least 20 further museums and heritage sites.

The development of the project has led on to collaborations with the British Museum's 'Talking Objects' and Supplementary Schools Programmes', as well as Colchester and Ipswich Museums' 'Unlocked Project'. These and other collaborations have enabled Made by Katie Green to expand upon their experience of working with dance in heritage contexts.

Michelle Browne is an artist and curator based in Dublin, Ireland. A graduate of the National College of Art and Design (NCAD), Dublin, she completed a Postgraduate Diploma in Arts Administration at University College Dublin and will graduate with A Masters in Fine Art from the Dutch Art Institute in Holland this year.

Michelle is a lecturer in sculpture and expanded practice at NCAD. She was the 2014 visual art curator for Bealtaine Festival and the 2010 curator of TULCA, Galway. From 2011-2013 she was artist advisor to the Dublin City Council Grafton Street Design Team. She was the founder of OUT OF SITE, a festival of live art in public space which ran from 2006 - 2008.

Much of her work is performance based and collaborative and she is a key member of the Performance Collective. She has performed and exhibited both nationally and internationally; recently taking part in Using the Museum, Van Abbemuseum, Holland. Michelle has been commissioned and supported by The Arts Council of Ireland, Dublin City Council, Culture Ireland and The Office of Public Works.

These Immovable Walls: Performing Power at Dublin Castle

This exhibition of seven performances by Irish and International visual artists, curated by Michelle Browne in 2014, explored Dublin Castle's relationship to power both current and historical. This site has been the seat of power in the city for much of its 800-year history and as such it is intimately connected to a vast array of historical events including the 1916 Rising, the lead up to the free state in 1922, the North Ireland agreements and Ireland's position within the European Union.

Drawing on the artefacts at the site, and both public and personal memory, *These Immovable Walls* considered the aesthetics and architecture of the building, its relationship to demonstrations of power, as well as notions of legitimacy, force, coercion and voicelessness.

This presentation will look at how the exhibition drew contemporary audiences into the nuances of power at a political level but also the minutiae of power relations in everyday situations. Michelle will highlight key relationships that were forged in the development of the exhibition, while highlighting the inspiration and processes used by the artists in the works. With events such as the Queen of England's visit to Ireland and the IMF/EU financial bailout (2011-2013), there has been much rhetoric around the sovereignty of Ireland in recent years. Michelle will show how this timely exhibition excavated the past and present to draw out new understandings of this significant site.

Lar Joye is Assistant Keeper of the National Museum of Ireland – Art & Industrial Division. He holds responsibility for the Arms and Armour, Transport, Flag and Military History collections and is the curator of the award-winning *Soldiers & Chiefs* exhibition at Collins Barracks. He has also worked on the recent exhibitions on the History of Ireland in 100 Objects, 1913 Lockout and *Recovered Voices* the Irish soldier in WWI. He is a graduate of Leicester University and the Getty Leadership Institute.

Lar is chairman of the Irish National Committee of the Blue Shield and a member of the Board of Directors of the Irish Museums Association and the Military Heritage of Ireland Trust.

Louise Lowe is Artistic Director and one of the founders of ANU Productions (2009). ANU is a theatre production company devoted to an interdisciplinary approach to performance / installation that cross-pollinates visual art, dance and theatre in an intensely collaborative way. Cited in the Irish Times as Ireland's leading site-specific specialists, ANU has become renowned for exploring historical events, placing the audience at the very centre of their practice.

Louise trained at the Samuel Beckett Centre, Trinity College Dublin, before completing an MA Directing at the Royal Central School of Speech and Drama University of London. She was Resident Assistant Director at the Abbey Theatre 2008 -2009 and was, with ANU, awarded the International Artists Residency Award at the Robert Wilson Centre in New York (2010). She was nominated for the Best Director Award (UK National Theatre Awards) in 2015 for *ANGEL MEADOW* for which she also won best production and best ensemble awards (Manchester Theatre Awards). In 2013 she was awarded the Captain Cathal Ryan Cultural Entrepreneurial Scholarship, nominated for Best Director Award, Irish Times Theatre Awards for *The Boys of Foley Street* and *Laundry* (which won best production at the Irish Times Theatre Awards). She graduated from Common Purpose, Leadership Programme (Scholarship from Dublin City Council) and is under Commission from the Abbey Theatre Dublin to create and develop a site responsive production.

PALS – The Irish at Gallipoli

'Pals – The Irish At Gallipoli' was a partnership project between ANU Productions, the National Museum of Ireland and the Department of Arts, Heritage and Gaeltacht in association with the National Archives of Ireland. It presented an immersive World War I experience based on the events surrounding the campaign at Gallipoli in Turkey and inspired by the previously untold stories of the 7th Battalion of the Royal Dublin Fusiliers – and the everyday lives of the Irish people who were affected by the Great War.

The show was performed 403 times at the National Museum of Ireland, Collins Barracks from Tuesday, 3 February to Thursday, 30 April and from 4th August to 6th September 2015 to 11,000 visitors to critical acclaim.

In their talk Louise Lowe and Lar Joye will discuss the journey they took as Director and Curator from their first meetings in January 2014 to today to create this thought provoking and popular show in the centre of the National Museum.

Margaret Henry is the Chief Executive of Audiences NI. A graduate of QUB, she completed a postgraduate course in management and obtained her CIM Diploma. Her career began in advertising with AV Browne, after which she went on to work in arts marketing for the Old museum arts centre and The Belfast Festival at Queen's. Margaret is one of the founder members of the Belfast Arts Marketing Group. Margaret worked with the BBC from 2002 in a number of roles in NI and London, most notable Head of Marketing for BBC Sport & Sony Station of the Year Radio 5 live.

Margaret is a qualified BBC mentor and creative facilitator. She has taught arts marketing on the Belfast Institute of Further & Higher Education HND in Performing Arts. She has held board positions within the voluntary sector and is a former Chair of the Old Museum arts centre Board. In this role she was part of the team that delivered the MAC in the heart of Cathedral Quarter working closely with strategic partners including DCAL, DSD, and ACNI.

Audiences, visitors, participants, users – whatever you call them, engaging with the public is vital to the health and sustainability of all cultural organisations. But what if you work in a part of the cultural sector where talking to your publics isn't usual practice and often despite good intentions, falls off the to-do-list?

This presentation will look at why data about the people who do and don't engage with you is important, not as hard to get as you might think and can help you present the stories about the impact your work is having to ensure a positive future for your organisation. It will be illustrated with case studies and examples of good audience data practice to give delegates some ideas to start or develop their own process.

MODERATORS / CONVENORS:

Dr Victoria Durrer is Lecturer in Arts Management and Cultural Policy in the School of Creative Arts, Queen's University Belfast. Her research focuses on the relationship between cultural institutions and the social realm. She is particularly interested in unpicking how the field of cultural Production - its policies, organisations and specific artistic practices — is both structured and restructured through what are often understood as competing artistic, economic, institutional and social agendas.

Victoria has over ten years of practical arts management experience in the United States, China, the UK and Ireland. She has published and presented work on theoretical underpinnings of cultural policy, arts managers as cultural intermediaries, and research on the arts and social inclusion.

She is co-founder of the *Cultural Policy Observatory Ireland*, an all island research network, with Kerry McCall, Lecturer (Humanities and Arts Management) at The Dun Laoghaire Institute of Art, Design and Technology (IADT). She also serves on the editorial panel of the *Irish Journal of Arts Management and Cultural Policy*, based at University College Dublin and is co-editing *The Routledge Companion to Global Cultural Policy* with Dr. Dave O'Brien and Professor Toby Miller.

Dr Emily Mark-FitzGerald is Lecturer in the School of Art History and Cultural Policy, where her research and teaching concern the visual culture of famine, migration, and diaspora; memory, commemoration and public art; museum studies and heritage practice; Irish cultural policy; and contemporary Irish and international art.

Her most recent book *Commemorating the Irish Famine: Memory and the Monument* (Liverpool University Press) was published in 2013. She is the recipient of major fellowships and research funding from the US-Ireland Alliance (Mitchell Scholarship), Mellon Foundation/Social Science Research Council, Humanities Institute of Ireland, Royal Hibernian Academy, Royal Irish Academy, Irish Research Council, and Woodrow Wilson National Fellowship Foundation.

She is a founding editor of *Artefact: the Journal of the Irish Association of Art Historians* (2007) and the *Irish Journal of Arts Management and Cultural Policy* (2013). She is also a core advisory board member of the International Network for Irish Famine Studies, funded by the European Research Council and the Netherlands Organisation for Scientific Research (NWO). Active also in the Irish arts and cultural community, Dr Mark-FitzGerald is one of the Directors of the Irish Museums Association and runs the popular blog www.artsmanagement.ie reflecting on developments in the Irish cultural sector. She represents art history on the Historical Studies Committee of the Royal Irish Academy, and is the Co-Director of the newly established Centre for Creative Arts and Critical Cultures, a research alliance between University College Dublin and the National College of Art and Design.

This event is organised by the Irish Museums Association; Dr Victoria Durrer, School of Creative Arts, Queen's University Belfast; and Dr Emily Mark – Fitzgerald, School of Art History and Cultural Policy, University College Dublin. It is financially supported by the Department of Arts, Heritage & the Gaeltacht under the Cooperation with Northern Ireland funding scheme.



An Roinn
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