

International Symposium: *Museum as Toolbox*

How can museums become interactive toolboxes and socially-relevant spaces?

Saturday, 27 August 2016, 10:30 am–6:00 pm

[Kumu Art Museum](#)

Address: Weizenbergi 34/Valge 1, Tallinn, Estonia



The symposium aims to shed light on issues concerning audience development in art museums and to find tools for efficient bi-directional communication with target audiences, in particular young adults. With that in mind, it will take a close look at participatory projects initiated in various museums.

Thematic sessions

- youth and art museums
- socially-engaged art and artist interventions in art museums
- communication tools

The symposium is part of the programme of activities of the project [Translocal: Museum as Toolbox](#), which explores possibilities and paths for communication for museums. The project aims to design innovative tools for art museums and to share good practices of artist residencies in museums, while working together with young people (between the ages of 15 and 25). Jointly with young people, this project investigates how contemporary art museums can be more relevant to the lives of young people and asks how young people themselves envisage a modern art museum.

The project is a co-operative effort between Kunsthaus Graz (Austria), Kumu Tallinn (Estonia), MSU Zagreb (Croatia), Museion Bozen (Italy) and MS Łódź (Poland), and is co-funded by the Creative Europe Programme of the European Union.

The invited presenters include **Professor Victoria Walsh** (Royal College of Art, London), **Jasper Visser** (Museum of the Future), **Sinéad K. Rice** (National Gallery of Ireland, Dublin / Fiosraigh PhD Scholar / Member of the NEMO Working Group “The Learning Museum”), **Michela Perrotta** (Palazzo Grassi and Punta Della Dogana, Venice), **Nikolaj Recke** (Artist in ULK Art Labs at Statens Museum for Kunst, Copenhagen), and **Louise Springborg** (Interaction Designer & Coordinator in ULK Art Labs at Statens Museum for Kunst, Copenhagen).

The symposium is free of charge but [registration](#) is required. **Registration is open until 15 August.** Since the number of participants is limited, please remember to cancel your registration if you are not able to attend.

The symposium will be held in English.

The symposium is supported by:

Co-funded by the
Creative Europe Programme
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PROGRAMME

10:30–11:00 **Registration**

11:00–11:15 **Welcome and introduction**

- Welcome by the event chair (Kumu Art Museum)
- Welcome by *Translocal: Museum as Toolbox* Project Leader (Katrin Bucher Trantow, Kunsthaus Graz)

11:15–12:30 **First session: youth and art museums**

- **Alexandra Trost** (Kunsthaus Graz)
Super Survey Results of the *Translocal: Museum as Toolbox* project
- **Sinéad K. Rice** (National Gallery of Ireland, Dublin)
See Hear: Conversation Led Youth Programming at the National Gallery of Ireland
- **Kumu Youth Club** (Kumu Art Museum, Tallinn)
How We See It... Our View of a Modern Art Museum

12:30–13:30 Lunch – light buffet menu

13:30–14:00 **Keynote speaker**

- **Victoria Walsh** (Royal College of Art, London)
Performative Tools of Change in the Art Museum

14:00 **Second session: socially engaged art practices and artists' interventions**

- **Nikolaj Recke and Louise Springborg** (Statens Museum for Kunst, Copenhagen)
The Users Decide
- **Round-table**
Presentations of the *Translocal: Museum as Toolbox* Artists' Residencies

15:40–16:00 Coffee break

16:00–17:30 **Third session: communication tools**

- **Jasper Visser** (Museum of the Future)
Storytelling and the Largest Possible Audience
- **Michela Perrotta** (Palazzo Grassi and Punta Della Dogana, Venice)
Palazzo Grassi Teens is the Future!
- **Sarah Greenwood** (Museum of Modern and Contemporary Art of Bozen)
Museum as Toolbox – Communication Tools

17:30 **Get connected!**

ABSTRACTS AND PRESENTERS' BIOS

SARAH GREENWOOD / Museum of Modern and Contemporary Art of Bozen

Museum as Toolbox – Communication Tools

The aim of the *Translocal: Museum as Toolbox* project is to identify new and existing tools of communication to attract young people to the museum. Following the first phase of the project, the question which, first and foremost, arose was what was meant by communication in a museum: from the start of the project, it has been clear that communication in a museum is not an activity that is limited to the communication department. In a museum of contemporary art, the exhibitions, mediation and education programmes can also be considered tools of communication. The residencies have already revealed some important inter-departmental tools of a profound nature, tools that are embedded in the museum's culture, attitudes and ways of working.

In her presentation, Sarah Greenwood will briefly discuss the question of what communication in museums involves and will list some of the basic tools identified so far in the project.

Sarah Greenwood graduated in 1996 from UMIST, Manchester with a BSc in International Management and German, and went on to work on her master's degree in International Business, split between UMIST and the Bocconi University in Milan.

Her career in marketing began in 1997 and she worked for several international FMCG companies in Italy until she was head-hunted in 2012 by Museion, the Museum of Modern and Contemporary Art in Bolzano.

For the last four years she has been Head of Marketing at the museum, building up a new team, planning and implementing a marketing strategy, and overseeing all communication and PR activities in the four-person department.

KUMU YOUTH CLUB / Kumu Art Museum

How We See It... Our View of a Modern Art Museum

For a while now, the Kumu Art Museum has operated in direct dialogue with youngsters. This was the reason for the creation, in the spring of 2015, of the Kumu Youth Club, the members of which plan events both for their peers and for the general public. Our wish is to offer a new approach to the museum's exhibitions, exciting workshops, and an educational and fun way to spend leisure time, thus turning the museum into an enjoyable environment for youngsters. From youth for youth!

The members of the club come from all sorts of backgrounds: students from art schools, music lovers, computer nerds, surfers, fashion fanatics and others. They are all united in their interest in the many aspects of contemporary culture. In addition to satisfying their curiosity, the members constantly test their teamwork and project management skills.

The Kumu Youth Club also participates in the *Translocal: Museum as Toolbox* project.

Presenters: Gert Avar Reinumägi, Helen Birnbaum, Ramona Mägi and Ingrid Tamm

MICHELA PERROTTA / Palazzo Grassi and Punta Della Dogana, Venice

Palazzo Grassi Teens is the Future!

Teenagers are a living contradiction: locked up in their rooms, they rarely talk with “grown ups”. At the same time, they enjoy sharing every second of their private lives with their friends through the use of social networks. What about museums then? Through informal surveys, we realized that from a teenager’s point of view, museums are often seen as stiff and boring venues where nothing ever happens. What can we do to turn this attitude around?

Teenagers will always be teenagers. The most logical and immediate solution would have been to adapt our activities to their interests and ways of life. However, that’s not what we did! Instead, we opted for a more radical solution by giving them the opportunity to create new content and new tools tailored for their peers. This is how the *Palazzo Grassi Teens* project started! Since they know how to catch their friends’ attention, we asked a group of teenagers to be the ones to create and design a website, to manage social media accounts and to organize events for their peers. The final aim is to make them enjoy and understand contemporary art as well as change their preconceived notion of museums. Thanks to their unique contribution and point of view, our two museums have progressively become places where teenagers feel welcome. *Palazzo Grassi Teens* is our future! Teens who learn how to enjoy art today will be the passionate visitors and inspired art managers of tomorrow.

Michela Perrotta is an Education Manager at Palazzo Grassi and Punta della Dogana, two exhibition spaces for contemporary art in Venice. She is the Curator & Coordinator of *Palazzo Grassi Teens*, a programme for teenagers.

Before moving to Venice, Michela lived in Naples and Buenos Aires. After she graduated from the Ca' Foscari University (Venice) in *Management of cultural events*, she started working in the Education Department at the Peggy Guggenheim Collection. She continued working in the field of art education in various museums before joining Palazzo Grassi in 2013. During her free time, she is involved in many other cultural projects for young artists in Venice.

Samuele Barbiero is 19 years old and studies history at Ca' Foscari University in Venice. He enjoys playing bass in a rock band called “Tequila for kids”. He worked with *Palazzo Grassi Teens* curating the second edition of Teens Night, an event especially conceived for teenagers which took place on Saturday 18 June 2016 at Punta della Dogana.

NIKOLAJ RECKE AND LOUISE SPRINGBOURG / Statens Museum for Kunst, Copenhagen

The Users Decide

ULK Art Labs is a community formed by young volunteers in the age range of 15–25 years: “art pilots”. The collaboration between the art pilots and museum staff creates daring and experimental projects at the museum. They have one vision: To make art relevant. Working toward this goal, they let creativity become an invaluable part of their lives.

As the art pilots are users participating in the museum, their projects are also based on user involvement. The art pilots strive to share their enthusiasm for art and for opening up the museum. They invite art educators/interpreters, artists, curators, interaction designers and external partners to help establish a professional foundation. The end results are shaped by dynamic, democratic

conversations where learning arises through process-oriented – and at times challenging – negotiations.

ULK Art Labs is about giving influence to young people: giving them a voice. The art pilots have taken the stage given to them and filled it with projects that are socially aware, artistically responsible and involve the museum, as well as reaching beyond the boundaries of the institution.

Louise Springbourg works as an Interaction Designer at Statens Museum for Kunst SMK (National Gallery of Denmark). Besides working with communication at the museum, she is especially engaged in digitalization projects. She studied Interactive Media at the Design School Kolding. Together with Nikolaj Recke, she is the coordinator of ULK Art Labs at SMK.

The artist **Nikolaj Recke** creates works related to national phenomena, art history traditions and other cultural and political issues. He often establishes his starting point in a specific place or present political issue and combines it with artistic gestures, which are documented through video and photography. Stories and events from his own life are also used as material in his performances and re-enactments. In Recke's opinion, a good work of art is one which is political, poetically innovative and yet has a connection to tradition.

SINÉAD KATHY RICE / National Gallery of Ireland, Dublin; Fiosraigh PhD Scholar

See Hear: Conversation Led Youth Programming at the National Gallery of Ireland

Identifying audiences is fundamental to designing valued programming for any museum. Enabling young people to access, engage and participate in the National Gallery of Ireland is a primary focus of the education programme. In recent years, finding new ways to support changes in the curriculum and facilitate the diverse needs of those in mainstream education has become vital. Providing greater opportunity for collaboration from young audiences with a demonstrable interest in the arts is at the core of richer programming and innovative project development. Moreover, open dialogue with young people participating in work experience or internship placements, and workshops on and off site has fed into a wider conversation concerned with best practices for cementing existing relationships and informing ideas for reaching other identified youth audiences of a NEET (“Not in Education, Employment, or Training”) status.

Making reference to the NEMO audience development project “Young People in Museums” but referring specifically to projects from the National Gallery of Ireland, Sinéad Kathy Rice will present on the development, process and result of a number of key schemes and discuss how the findings are shaping new education strategies at the museum.

Sinéad Kathy Rice is the Education Officer for Teachers, Schools and Youths at the National Gallery of Ireland. A practised and qualified education professional with considerable experience in providing related services for Cultural Organizations and Academic Institutions, she is now pursuing a fully funded PhD in new museology and innovative education strategies.

Prior to joining the National Gallery of Ireland, Sinéad taught Art, Design, History, Theory and Cultural Studies in various post-primary schools and Third Level Institutions both in Ireland and abroad. She has worked as an Arts Educator, Arts Researcher and as a facilitator for a number of community-based arts projects. She has curated several exhibitions, designed education, mediation and access programmes, produced two short commercial films celebrating the arts and contributed to a number of catalogues, institute publications and local/national newspapers. She delivers workshops, lectures,

and talks in public venues, private galleries and academic institutions and continues to work freelance as a writer, producer, artist, photographer and curator.

ALEXANDRA TROST / Kunsthaus Graz

Super Survey Results of the *Translocal: Museum as Toolbox* project

Young people moving from adolescence to adulthood are a delicate target group as they are exploring their identities with personal interests and desires being in a constant state of change. This makes it harder to figure out what exactly would motivate them to participate in different museum programmes. Through the implementation of a SUPER survey in form of an online research community and questionnaires, *Translocal: Museum as Toolbox* tried to first improve knowledge and mapping of a specific target group – identified as young adults from 15 to 25 years and local initiatives – and their relation, interest, communication and interaction with art museums to then based on these findings, build up – working on education, curator and artist level – concrete communication tools. The objective is to evolve tools that encourage participation because they have been designed together with the target group instead of simply being directed at them.

In her presentation, Alexandra Trost will talk about the aims, implementation and first results of the project's SUPER survey particularly pointing out its impact on further project activities.

Alexandra Trost works for the Universalmuseum Joanneum since 2013, currently as project assistant and coordinator to *Translocal: Museum as Toolbox* in Kunsthaus Graz. Besides gaining special competence in EU projects, she is about to finish her Master's degree in Applied Cultural Sciences.

JASPER VISSER / Museum of the Future

Storytelling and the Largest Possible Audience

Every museum starts with the story it wants to share with its audience. Even world-renowned collections are primarily collections of stories. Exhibitions are a museum's traditional storytelling devices. Exhibitions have never been the only way a museum shares its stories, though. Tours and guides, educational programming, new media, even the brand of a museum tell stories. The challenge of a 21st century museum is to balance all these storytelling devices, and use them in the best possible way to reach and engage the largest audience possible.

In his presentation, Jasper Visser will combine a quick overview of trends and developments in storytelling and communication tools with best practices of museums that manage to reach and engage their audiences in innovative ways. At the same time, as his talk will be given virtually, he will use modern communication tools to ask the questions that matter, and give guidelines for museums looking to use innovative approaches. In this way, we will discover that storytelling in the museum of the future is a collective process to engage the largest possible audience.

This presentation will be broadcast digitally, and will use apps to engage the audience. Download instructions will be given prior to the event.

Jasper Visser is an international change agent, social and cultural innovator and facilitator. He has extensive experience in the cultural and heritage sectors and social institutions. Jasper is a strategic designer and senior partner at the boutique consultancy VISSCH+STAM.

Jasper has a background in educational design and community-driven development. He started his career as an independent consultant and designer of (educational) programmes and projects for organisations such as the World Bank and the European Union, as well as NGOs and social initiatives. In 2009 Jasper joined the National Museum of History of the Netherlands as the project manager for new technologies and media. Recently, Jasper has worked internationally on strategy development and audience engagement projects for a wide range of clients, including the European Parliament, the State Library of New South Wales, the National Arts Centre of Canada and Philips.

Jasper developed *Cards for Culture* and *Wie is de leraar?* (Who's a teacher?) together with Erik Schilp. He co-developed the Digital Engagement Framework. He is a blogger at The Museum of the Future, an associated lecturer at the Reinwardt Academy and an expert advisor for various projects.

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Prof. VICTORIA WALSH, PhD / Royal College of Art, London

Performative Tools of Change in the Art Museum

This keynote will discuss three different approaches to creating change in the art museum in relation to developing and diversifying audiences, and will draw on projects the speaker has initiated since 2006. Firstly, it will consider the rise of public programming and event culture through the example of *Late at Tate Britain*; secondly, in relation to designing student research practices in the art museum through the example of the research project *Tate Encounters: Britishness and Visual Cultures*; and thirdly through developing new models of collaborative curatorial research with artists, as in the major EU-funded project *Transfigurations: Curatorial and Artistic Research in an Age of Migrations*, which brought together artists and curators from Spain, the Netherlands, France and England. It will also touch upon the findings of the collaborative research project *Cultural Value and the Digital*, which highlighted how technology is transforming how artists and audiences engage with each other through the medium of the art museum. Collectively, the paper will argue that while there has been a notable increase in interest from cultural policy makers in the UK as to how the art museum connects with its audiences, the separation of practice and policy is limiting how change can be enacted inside the museum.

Tate Encounters: Britishness and Visual Cultures – <http://www2.tate.org.uk/tate-encounters/>

Transfigurations: Curatorial and Artistic Research in an Age of Migrations – <http://www.mela-project.polimi.it/publications/1187.htm>

Cultural Value and the Digital – <http://www.tate.org.uk/about/projects/cultural-value-and-digital-practice-policy-and-theory>

Professor **Victoria Walsh** is Head of the Curating Contemporary Art programme at the Royal College of Art (RCA), London, where she is Professor of Art History and Curating. Focused on interdisciplinary, practice-based, and research-led teaching, she is the co-author of *Post Critical Museology: Theory and Practice in the Art Museum* (Routledge, 2012).

Prior to joining the RCA in 2012, she was Head of Public Programmes at Tate Britain, where she was Co-investigator of the major three-year national research funded project, “Tate Encounters: Britishness and Visual Culture”. A collaboration between Tate Britain, Chelsea College of Art and

Design and London South Bank University, the project addressed the relationship between curatorial practices in the art museum, audience development and engagement, and the impact of cultural diversity policy. Building on the findings of this project she went on to lead two further collaborative research projects, “Cultural Value and the Digital” (Tate), and “Transfigurations”. The latter considered new models and practices of curatorial and artistic research, working with the artists Kader Attia, Camille Henrot, Lawrence Abu-Hamdan and Leo Asemota, and the partner institutions MACBA, Bétonsalon, the Stedelijk Museum and the Whitechapel Gallery.