Festival studies and museum studies – building a curriculum.

Niamh Nic Ghabhann

Introduction

Both festivals and museums can be understood to occupy key roles within the cultural life of a city, a town, a nation or a region. They are often seen as institutions, collectives or agents that define and represent a particular territory and the different people living within that territory, or that are connected in some way to that space. Festivals and museums, however, defy easy categorization. Both can refer to events or institutions on a small, locally-organized and locally-sustained level, or to events and institutions which occupy a key role in national life, in representing the cultural life or identity of the nation, and are in receipt of national funding. Museums and festivals also both connect groups of people with territories or cultural identities elsewhere – they can provide a link across time and space, allowing people to perform, embody or enact an identity shared with a group that may be dispersed across the world. They can be seen as important agents in the communication of cultural identities and in the definition of those cultural identities. Festivals and museums can also both be critiqued for misrepresenting or inadequately representing those people or territories that they claim to represent or relate to. Similarly, they face similar challenges around funding, ensuring local engagement and tackling barriers to participation that threaten to reduce their agency within communities, however that community is defined.

In other contexts, however, the festival and the museum are often opposed – with the attributes of the museum (narrated as providing a static or institutional experience) contrasted to the attributes of the festival (participatory, active, mobile, public). The participative, collective experience is often emphasized as being one of the defining characteristics of the festival experience. In their study of the role of nationalism and the song festivals in Estonia, for example, Karsten Brüggemann and Andreas Kasekamp recently cited this aspect of ritual experience as being in opposition to the institution: ‘rituals do not exist like texts or institutions as structures of signification or dispositions of power and control. Instead, they exist as embodied performances, as events produced and experienced bodily by actors in a shared situation or in a local site’.²

However, a closer examination of these two cultural phenomena reveals more similarities than differences. Indeed, the view expressed by Brüggemann and Kasekamp could be challenged with regard to the normative role of the festival and of certain embodied and participative experiences, in the way that it has been explored by museums studies scholars such as Carol Duncan in her classic text Civilizing Rituals.³ Indeed, both in terms of understanding the participation with, use of and role played by both festivals and museums, it is clear that they share similar challenges and opportunities, and that an increased attention to these points of connection may enable them to collaborate in mutually beneficial ways.

The aim of this article is to trace the development of a curriculum for festival studies, with reference to the newly-founded MA Festive Arts programme at the Irish World Academy of Music and Dance at the University of Limerick, and to explore the connections between festival studies and museum studies, emphasizing points of
similarity and of difference. It is beyond the scope of this essay to explore each point in detail, and references used throughout are given as examples, and represent just a few of the many relevant publications and studies in the field of festival studies.

**Defining the MA Festive Arts programme**

The MA Festive Arts programme was founded at the Irish World Academy of Music and Dance, at the University of Limerick in the 2013/14 academic year. Its establishment coincided with Limerick’s year as inaugural national Irish City of Culture in 2014. It was also marked by the fact that Fidget Feet aerial dance company were to be artists-in-residence at the Academy during this period, representing a transition from music or dance to an interdisciplinary company specializing in circus arts, vertical dance and aerial performance. The MA Festive Arts programme combines cultural policy and practical arts management skills with performance skills and studies, and the scholarly investigation of festival and its role in society. To date, students on the MA Festive Arts programme have come from each of these three areas, aiming to develop their own research, skills and experience in one of these three areas, summarized as ‘produce’, ‘perform’ and ‘reflect’ in the programme literature.

In order to build a curriculum that would allow students to engage with each of these three core strands while allowing them to develop their own specialist area, flexibility and a range of structured options were required. The programme structure is based on the premise that programmers, producers, performers, academics, analysts and policy makers have a better understanding of the dynamics of festival and festivity if they get to experience each of these different perspectives. However, it is essential to maintain disciplinary focus, and to ensure that students are better equipped for the world of work and for their chosen career path following their time on the programme. To this end, it has been important to develop pathways reflecting these three core strands (‘produce’, ‘perform’, ‘reflect’), and to ground these successfully within contemporary theory and practice.

Given that the particular formulation of the MA Festive Arts is a new one, with few immediately available models, it has been essential to define where it is positioned at the intersection of other relevant disciplines and approaches. Festivals are studied within a myriad of scholarly subject areas – from sociology, anthropology, ethnochoreology, ethnomusicology, ritual studies, performance studies, arts management, urban development, cultural policy studies and tourism studies, to name just a few.

While the MA Festive Arts programme has drawn on several other fields of inquiry in positioning its own particular approach, it is important to note that the study of festivals and festivity in society has been extensively developed within subject areas and by specific individuals. This has been particularly evident within the field of tourism studies and the sociology of tourism, with the work of Bernadette Quinn and Donald Getz appearing as particularly important in this field. Furthermore, festivals have been the subject of a recent major European research project, with the bibliography produced as part of this project providing a useful overview of the study of festival within multiple disciplines. This project, titled Art Festivals and the European Public Culture explored artistic festivals as sites of trans-national
identification and democratic debate. The scholarly study of festivals within the disciplines of ethnochoreology, ethnomusicology and anthropology is evidenced by major publications in the field, including the recent study *Dance, Place and Festival*, edited by Catherine E. Foley and Elsie Ivancich Dunin. The study of festival in historical contexts, and as an element within the formation of national or cultural identities is also well established, with a recent example of discourse in this area including Joep Leerssen Gellner Lecture titled, ‘The Nation and the City: Urban Festivals and Cultural Mobilization’ at the 2014 Association for the Studies of Ethnicity and Nationalism as an example.

The present article, however, aims to explore the points of connection between museum studies and festival studies in particular. As outlined above, this comparative approach is meaningful in the light of the shared challenges and opportunities for, and characteristics of, both festivals and museums. It is also meaningful on a more practical level, given the repeated advice in festival management studies, for festivals to collaborate in a more sustained way with museums and other similar institutions. Such collaborations have the potential to engage the audience of both the festival and the museum with each other, allows the museum to access and inform the festival process and heightened experience and profile of the festival space, while the festival can maintain its position as part of the annual, permanent cultural identity through its collaboration with the museum throughout the year. Through collaboration, the key differences of the festival and the museum – the ephemeral, temporary nature of the former and the permanent, stable of the latter – can inform and enhance each other, strengthening both.

**Identity and the public sphere**

The first key area of concern shared between museum studies and festival studies centres on ideas of identity, representation and the public sphere. The role of the museum within the formation, definition and communication of national and cultural identity has been the subject of extensive scholarly investigation in multiple contexts. Elizabeth Crooke’s 2000 publication *Politics, archaeology and the creation of a national museum in Ireland: an expression of national life*, for example, explored the specific role played by museums in Ireland in the definition of a sense of national cultural identity from the end of the nineteenth century.

Practices of collecting and display, the creation of narratives of a shared past, as well as audience behaviours and visiting patterns, have been explored as facets of the museum, resulting in the creation of a highly symbolic space. The museum has also been explored as a public space (especially when free and accessible to as broad a public as possible), and as part of the public sphere – the arena defined by Jürgen Habermas and others as an arena for free discourse by citizens. The extent to which the narratives of identity, or the presentation and representation of a range of ideas, within the museum space, however, have been open to citizen participation or discourse has also been the subject of critical examination, in particular the potential for the museum to impose a narrative which does not reflect citizen discourse, or which excludes specific voices.

The converse can also be true, with museums attempting to explore and celebrate aspects of identity which can be shunned by sections of society, as was the case in the
largely popular Liverpool ‘Hello Sailor: Gay life on the ocean wave’ (developed in
2007), which explored gay life at sea, but which received a number of negative
reactions from audiences during its tenure in Southampton and Liverpool.\textsuperscript{11} Examples
of community curating, however, or of citizen participation in decision-making
around the creation of narratives and representations within the museum space (such as,
for example, the recent exhibition titled ‘I go to see a great perhaps’ curated by
second-level students in the Limerick City Gallery of Art with Shinnors scholar
Aoibheann McCarthy)\textsuperscript{12}, can readdress this. Eileen Hooper-Greenhill, in several of
her publications, has also emphasized the need for the museum space to actively
ensure that it remains a vital part of the public sphere.\textsuperscript{13} The museum, therefore, as a
space that necessarily creates narratives through collecting and display practices,
occupies an important role within the public sphere and public discourse within its
constituency.

The festival has also been considered by several scholars as a facet of public life,
given its characteristics of communal activity, participation and a shared sense of
purpose. Parades, protests and commemorations are also considered within the
spectrum of festival studies, and are connected in important ways with the expression
of identity, assent, protest or solidarity with a particular cause. These facets of
communal, sometimes ritualized, public expression perform and create meaning in a
number of ways – through the use of signs, symbols or other markers of identity,
through chant or movement, and through the occupation of and movement through
certain spaces. As evident in the Icelandic ‘Kitchenware revolution’ of 2009-2011, the
occupation of a space seen as having national and public significance – Austurvöllur,
the main square of Reykjavik abutting the parliament house and with a statue of Jón
Sigurðsson at its centre, was key to the meaning of the protest.\textsuperscript{14} The understanding of
such spaces, signs and sculptures as significant, and as signifying identity, provides
one connection with the field of museum studies, which also studies publically-
constructed (or de-constructed) narratives of identity.

Contrary to Brüggemann and Kasekamp’s assertion quoted above, that festivals can
be opposed to institutions or texts which define identity, communal and participative
experience, festivals, parades and protests can, in certain contexts, also be seen as part
of the apparatus of a particular state, ideology or group, with participation involving a
normative experience rather than one which provides an opportunity for individual
expression or interpretation. As Yvonne Whelan has argued, festivals, parades and
spectacles can be considered as ‘expressions of power’, with a ‘multi-faceted impact
which is mediated materially and militarily, as well as through pageantry, illumi-
 nations, fanfare, music and the skillful appropriation of aspects of the past and
public memory’.\textsuperscript{15} The rallies of Nazi Germany are often considered as an example of
this use of festival\textsuperscript{16}, but this understanding can also be extended to include festivals
and parades associated with religious ideologies, such as May Processions, part of
popular Roman Catholic ritual practice, Orange Parades held annually in Northern
Ireland\textsuperscript{17}, or on a grand scale, the Eucharistic Congress held in Dublin in 1932.\textsuperscript{18}
These festive experiences can be understood as reinforcing, reinscribing and
reinterpreting collective identity, often with little space for individual expression or
for a flexible, participative interpretation of the identity being performed. This does
not, of course, preclude the use of such festive practices as opportunities for
resistance, non-participation and the creation of counter-narratives.
On a related note, it is interesting to consider certain festivals, parades and spectacular events as a civic narrative communicated to the rest of the world, as well as to participants. Mirroring the discussion in museum studies, urban studies and tourism studies regarding cultural experiences and the consumption of place, specific festival events have become as iconic in certain spaces as, for example, the Guggenheim in Bilbao or the Louvre in Paris. Kevin Fox Gotham, in his consideration of the Mardi Gras carnival in New Orleans, cites David Harvey’s conceptualization of the mass production of festivals and celebrations as creating ‘voodoo cities’ in which the façade of cultural redevelopment can be seen as a ‘carnival mask’ that covers continuing social disinvestment and increasing social inequality’. Similarly, social disenfranchisement and exclusion from the public spaces of the festival in order to serve economic and tourist-oriented agendas have been explored in the contexts of Bristol’s ‘Festival of the Sea’ and Edinburgh as a festival city.

Further to these considerations of festival as part of the public sphere, and as part of the creation and narration of identities with the public sphere, it is important to return to the idea of authority and to the occupation of space. Festival, parade and protest provides an important space for the expression of identity, but the version of that identity which is visible, and the identities which are permitted to occupy public space reflects contested terrain. Many studies of festival have explored these facets of identity, including explorations of LGBTQ parades and festivals within cities. The ongoing controversy surrounding the exclusion of LGBTQ participants in the annual St. Patrick’s Day parade in New York provides a contemporary example of tensions surrounding the authority to narrate an identity, and the right of specific groups to occupy public space. Rachel Spooner’s 1996 study ‘Contested representations: black women and the St. Paul’s Carnival’ provides another example of tensions surrounding cultural identity and the occupation of public space, while Marc Scully has explored the changing performance and reception of Irish identities in England from the 1970s to the 1990s in his 2012 article ‘Whose day is it anyway? St. Patrick’s Day as a contested performance of national and diasporic Irishness’. Power relations manifested in public festivities and in public spaces in different historic contexts have also been the subject of considerable scholarship, with recent examples Martha Abreu’s 2005 study, titled ‘Popular culture, power relations and urban discipline: the Festival of the Holy Spirit in nineteenth-century Rio de Janeiro’, and Anne Wohlcke’s recent study of the urban fairs in London. Both of these works explore ideas of resistance, authority, identity, public space and the public sphere within the context of festive behaviour.

Returning to the idea of both the festival and the museum as active agents within the construction and creation of identities and as important public spaces, it is also important to recognize their capacity to creatively re-imagine identities, to create and curate cultural conversations and to create a space for the creative re-imagining of identities and narratives. The Nour festival in London’s South Kensington Borough provides one example of the creative potential of both the museum and festival, and indeed, of collaborations between the two. The Nour festival is based around Leighton House, former home of Lord Frederic Leighton, artist and Orientalist, who decorated the Arab Hall in his home with magnificent fifteenth- and sixteenth-century tiles from Damascus. In his presentation for the Irish Museums Association conference in 2012, arts officer for the borough Alan Kirwan outlined the genesis of the festival as a part of an effort to provide ways for the growing Arabic populations
in the area to connect with Leighton House in a way which was not purely defined by its Orientalist contexts. Nour, a festival celebrating Middle Eastern and North African culture, developed as a result, creating a space for Leighton House to be reimagined and creatively re-interpreted by artists, activists, chefs, musicians, students, community groups and artists. The Nour festival does not deny or attempt to ignore the specific history of Leighton House, and its original engagement with Middle Eastern culture, but allows the active and participatory space of the festival to reinterpret it as a shared public space – the museum as public sphere, as civic, creative, symbolic and imaginative space.

Both the MA Festive Arts and museum studies curricula reflect this creative work in the emphasis on curating, programming and methods of interpretation and engagement for different audiences. The MA Festive Arts also explores these ideas in terms of performance, and in the creation, curation and commissioning of performance.

One final shared area of concern and engagement between the museum and festival to consider within this section is that of commemoration. Here, the functions of both intersect in several ways, also reflecting their shared role within narrative-creation and in the construction of shared or collective identity. Ritual or commemoration tends to focus on specific memories, ideas, figures or material objects considered to embody or signify a shared and important meaning. Through the actions of collecting, preserving and displaying on an ongoing basis, museums and similar institutions such as heritage centres participates in creating meaning around symbolic objects or sites that are often the focal point of commemorative practices. The festival or ritual, on the other hand, often provides a ritualized, embodied and performative facet to commemoration, which is often focused on an object, or a site at certain points of the year, with that object or site often held in the care of a museum or similar institution.

As Alessandro Falassi pointed out in his study of structure of festival experience, it often involves the rites of conspicuous display that ‘permit the most important symbolic elements of the community to be seen, touched, adored, or worshipped’.28

Both the museum and the festival, therefore, collaborate in the production of meaning around commemoration. It is also worth noting, although this requires much further consideration, that the dual role of the festival and the museum combines to recreate the symbolic role of certain objects or sites within religious practices or rituals, such as, for example, relics, alterpieces and sacred images within later medieval Roman Catholic traditions, which would only be viewed at specific points in the festive calendar.29

Management and development

The second key area of shared concern between museum studies and festival studies is the area of management and development. These include, firstly, the creation of business canvases and plans for project development, the definition of mission statements and associated strategic objectives, budgeting and accounting processes, audience development and marketing as well as management and communication skills. Management and development concerns will, of course, be determined by site and location. Museums are usually indoors, and sometimes include outdoor sites and elements, and have an emphasis on maintaining a controlled environment for
collection safety. Festivals, on the other hand, are often outdoors, on large green-fields sites, but can also take place within sports stadia, village, town or city streets, or within a number of indoor locations. Despite these differences, museums and festivals share a number of key site management issues, including accessibility, audience safety, adherence to public safety standards and relevant legislation, the provision of relevant facilities and locations for food and drink are shared by both festivals and museums. Therefore, both the festival studies and museums studies curriculum must include core key management and site control skills.

In an Irish context, the Museum Standards Programme for Ireland, run by the Heritage Council, provides a framework for sustainable development of accessible and properly-equipped museums. Mirroring this, the ‘Green Your Festival’ initiative, run by a number of Irish local authorities, aims to reduce waste and control the environmental impact of festivals, specifically focused on large-scale festive events such as Electric Picnic or the Fleadh. These Irish initiatives reflect international developments such as the emphasis on low environmental impact at the Womad festivals, and the Julie’s Bicycle initiative, which also promotes sustainable festival practices. As well as providing information on recycling, reducing water and power usage, and reducing rubbish waste and emissions from travel, the ‘Green Your Festival’ initiative also recommends the use of biodegradable food service items from producers such as the Cork-based Down To Earth company. Festival studies curricula (in an Irish context) must also include a survey of relevant legislation for large events, including the Planning and Development Act (2000), the Planning and Development (Licensing of Outdoor Events) Regulations (2001) and the Licensing of Indoor Events Act (2003).

On a management level, festival studies must also consider the development of collaborations and partnerships with key stakeholders, such as the local authority and the statutory bodies, including the health services, the fire services, the traffic and planning authorities, the ambulance service and the police service. Producers of large-scale festive events must also maintain strong links with local communities and community associations, in order to ensure that the festival serves the needs of all those sharing the space of the festival. While these particular aspects of management might seem of particular relevance to those involved in festivals, the expanded role of the museum within the development of large-scale events (such as the Culture Night initiative), pop-ups outside the defined museum space, or heritage environments and landscapes mean that these aspects may also be positioned within the museum studies curriculum.

As Ros Derrett outlined in his survey of the development of major ‘festival cities’, a key aspect of their success has been based on strategic collaboration with other events and institutions within surrounding regions. The development of this shared strategic approach ensures that all the festivals and cultural institutions benefit from the shared ‘place-marketing’ approach. The development of such collaborations can benefit both museums and festivals beyond place marketing, however, in ways that can deepen engagement and extend audiences for both. As mentioned in the introduction to this essay, the festival can provide a shared, collective and celebratory experience around a particular theme or idea which can be connected to place-specific ideas, objects, memories or traditions preserved and explored on an ongoing basis within the museum or archive space. Similarly, the museum or similar institution can
provide a space for the festival to maintain its presence, visibility and identity outside the festival time. This is reflected in the mission statement for the successful Clonmel Junction Festival in Tipperary, which states that its aim is to work ‘year round producing, presenting and promoting arts events in the Clonmel region of South Tipperary, culminating in an annual 10 day festival each July that celebrates the Arts, and the life and times we live in.’

The need for the festival to maintain its position as part of the cultural landscape outside of its particular calendar dates can be served by the museum space, with special events hosted within the space, building a shared audience, and developing the position of both within local cultural life. The recent festivities in Waterford, celebrating the 1,100th anniversary of the city’s foundation, provide a useful example of how this symbiotic relationship can be fruitfully developed. The New Years’ celebrations emphasized Waterford’s Viking and Anglo-Norman heritage throughout, with spectacular Viking long boats arriving as part of the firework-lit celebrations on New Year’s Eve. The emphasis on the city’s heritage within these civic celebrations reflects a broader initiative in Waterford to present its cultural quarter, with its rich collections and architectural heritage, in a connected and strategic way as part of the place-marketing of the city and the region. This is particularly evident in the city’s cultural quarter, defined as the Viking Triangle with museums including the Medieval Museum, the Bishop’s Palace and Reginald’s Tower.

Following from this idea of collaboration between festivals, museums and other related institutions; the issue of audience engagement and development is another area of shared interest. These issues will differ according to the remit of the festival or museum – a large-scale field festival with hundreds of high-profile musical acts and expensive tickets will, of course, require a very different marketing and audience development approach to a local festival which prioritizes community engagement and participation. Despite these differences, both festivals and museums can benefit from an increased and continuous understanding of audience motivation and experience, ensuring that the available marketing budget is spent on the most effective and appropriate channels, and in order to develop both programmatic and institutional marketing which will facilitate an expansion of that audience, and continued engagement.

The issue of audience development raises certain issues around tensions between tourist or local audiences. As both Kevin Fox Gotham and Bernadette Quinn have outlined in relation to the Carnival festival in New Orleans and the Carnival in Venice, respectively, growing tourist audiences have effectively distanced local populations from what was once a rich aspect of their cultural life and heritage. These explorations raise questions of access and of sustainable and sensitive development of festivals, ensuring that sectors of the audience are not excluded. Linked to this is the issue of funding and fund-raising. Whether revenue is raised through ticket sales, public or private funding or a combination of both, festivals and museums must both ensure a continuous funding stream in order to build a creative programme, a strong institutional presence and maintain and grow an engaged audience. The public funding conditions for both festivals and museums are inextricably linked to policy decisions, and are therefore explored in the next section.
A further key issue which is linked to both audience development and funding is that of the role of volunteers. The need for a strong, appropriate volunteer recruitment and management plan can be key to the success of both festivals and museums. The need to ensure that volunteers contribute in a meaningful way, as well as ensuring that they are valued, fulfilled in their role, and safe, requires planning and a strategic approach. These issues, therefore, of audience development, of sustainable and sensitive development, of audience development and effective marketing, of fundraising and of volunteer management, are shared by both students on the MA Festive Arts programme and by those on museum studies or arts management programmes.

Cultural policy directions – national and international

The third area which I have isolated as particularly important as a point of intersection between festival studies and museum studies is that of cultural policy in a national and international context. The development of policies directly impact both museums and festivals, particularly in the Irish context where many examples of both receive public funding through various different government departments. Funding decisions reflect policy, and therefore it is essential for those studying the development and role of festivals and museums in society to be aware of the relevant policy contexts. Public funds for both can come from a number of sources – ranging from the Heritage Council or Arts Council, a direct grant from the government department or agencies with the remit for arts and heritage or from government departments or agencies with a remit for tourism development, such as Fáilte Ireland. Funding can also come through local or regional development initiatives, and through EU-funded initiatives, such as the LEADER funds. The importance of European funding for arts organizations, museums or festivals means that international as well as national cultural policy directions and decisions are of relevance.

An understanding of policy is important on a number of levels – it is central to a broad understanding of the role of, and value placed upon, the arts and of festivals within a particular society at a specific time. It also has practical implications for grant applications and for the daily or annual management of a festival or museum. For example, a growing emphasis on evidencing the impact and defining value of arts institutions, museums and festivals, and of including that evidence as part of funding applications. This emphasis on evidence has raised many questions regarding the idea of value, impact and of appropriate models of measurement, and of the transferability of metrics across different art forms or contexts. Examples of this debate include the National Campaign for the Arts’ sessions on measurement and value, and coordinator Tara Byrne’s position paper on these issues. In the UK, these issues have been explored by Dave O’Brien in his recent volume on Cultural Policy, in Abigail Gilmore’s study of evaluation of the 2012 London Olympics, as well as through the #culturevalue initiative at Warwick University, led by Dr. Eleonora Belefiore, and the AHRC-funded Cultural Value initiative.

Linked to this is the discourse surrounding the role of culture and the cultural industries within economic and regional development. Writers such as Richard Florida and Charles Landry have, in various ways, explored the extent to which cultural initiatives such as galleries, museums or festivals can contribute to the regeneration or redefinition of a particular area. These issues of regeneration have
been explored in a number of contexts, including among many examples Bianchini, Albano and Bolla’s examination of the European City of Culture initiative, and its different impacts, as well as Abigail Gilmore’s studies of the impact of culture within the definition and redefinition of certain English cities.

The broader, but related issue, of cultural capital and cultural and creative work has been a key issue explored by different scholars, with some recent examples the Creative Greece forum in Athens (October 2014), the Creative Edge project, the AHRC-funded Beyond the Creative Campus project, and several of the research strands in the Creativeworks London project. These issues of value, funding, and the role of culture in regional and economic development represent just three of a wide range of policy contexts which have a bearing on the actions and work of both museums and festivals.

Conclusion

In conclusion, it is clear that there are several shared areas for concern for those involved in studying, researching, developing or managing museums and festivals. One further area of potential collaboration, however, is worth mentioning in this context, and that is the role of the museum or the archive in preserving the material and oral histories of festivity, riot, protest and parade in Ireland. While this material does exist within several institutions, a finding aid that identifies relevant collections would support scholarly investigation in this field. Following and linked to this is the collection and preservation of the material, visual and oral heritage of carnival and travelling performers, circus and art-making that is transitory, ephemeral and which does not exist within or require a fixed institutional context. The history of these ephemeral, transitory practices are central to Irish history, and both require and deserve preservation within appropriate archives and museums, and would enrich both festival and museum studies and development into the future.

Dr Niamh Nic Ghabhann is the Course Director of the MA Festive Arts programme at the Irish World Academy of Music and Dance at the University of Limerick.

NOTES

1 This article is based on a talk presented at the Irish Museums Association Annual Conference, Museums & Memory: Challenging Histories on 22rd February 2014, Waterford
3 Carol Duncan, Civilizing rituals: inside public art museums (London: Routledge, 1995).
6 Monica Sassatelli, Gerard Delanty, Liana Giorgi, Festivals and the cultural public sphere (Abingdon: Routledge, 2011).
7 Catherine E. Foley and Elsie Ivancich Dunin (eds.) Dance, Place and Festival, Dance, Place, Festival: Proceedings of 27th Symposium of the International Council for Traditional Music’s Study Group on Ethnochoreology (Limerick: The Irish World Academy of Music and Dance, University of Limerick, 2014).
14 This protest was explored by Gunnþórunn Guðmundsdóttir in her paper on ‘Recession Memory’ at the 2014 ‘The trouble with memory: cultures of remembrance in Iceland and Ireland’ organized by the Irish Memory Studies Network, UCD Humanities Institute: http://www.ucd.ie/humanities/events/events/archive/name,203289,en.htm (accessed 24 October 2014).
15 Yvonne Whelan, Historical Geography, 182-183
29 One example of this can be found in Malgorzata Krasnodebska-D’Aughton’s exploration of the role of Man of Sorrows sculptural figures at Ennis Friary in her paper ‘Frames and Thresholds: Franciscan Friaries in Ireland and the Imagery of Transition Spaces’ at the 2014 Leeds International Medieval Congress.
36 The cyclical approach advocated by Michael M Keiser and Brett E Egan can be of relevance to festivals as well as museums and arts institutions. Michael M. Kaiser and Brett E Egan, The cycle: a practical approach to managing arts organisations (Waltham, Massachusetts: Brandeis University Press, 2013).


The work of Micheal O hAodha is an example of recording these often-ephemeral performance practices. Vikki Jackson and Micheal O hAodha (ed.), *Gags and Greasepaint: a tribute to the Irish ‘fit-ups’*, (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2010).