



MINISTRY OF  
HEALTH & CULTURE  
CAYMAN ISLANDS GOVERNMENT

## Museum Association of the Caribbean Annual General Meeting 2016

### Conference Sessions

### Abstracts & Presenter Biographies

---

Monday, 10 October

[Afternoon Sessions]

*Creating Conversations – inviting audience participation in the development of exhibitions, collections development and programming*

---

■ *Co-curation and Co-creation: A case study at the Barbados Museum & Historical Society*

#### **ABSTRACT**

Museums around the world have been rethinking their role in society, repositioning themselves to become stronger social actors. They are engaging with their public in more participatory ways through various community engagement practices. By sharing power with the public and involving communities in the work of the museum, the museum becomes more open, accessible and an integral part of society. This paper investigates examples of co-curation and co-creation projects by museums in the Caribbean. The presentation will be centered on a case study concerning a co-curated exhibition developed collaboratively by the Barbados Museum & Historical Society and local East-Indian communities in 2016. The author's research investigated the complex identities of the East-Indian communities, their different desires and goals for the exhibition as well as the perspectives of the museum staff. In this presentation, the author will reveal outcomes of this case study along with additional examples in order to discuss both the strengths of co-curation and co-creation processes as well as possible difficulties or pitfalls to avoid.

**CSILLA ARIESE-VANDEMEULEBROUCKE** (Faculty of Archaeology, Leiden University, the Netherlands) holds a Bachelor degree in archaeology from Gothenburg University (Sweden) with a specialization in maritime archaeology. At the same university, she completed a MSc in International Museum Studies. She is currently in the final year of her PhD at Leiden University, in the Netherlands, within the interdisciplinary and international NEXUS1492 research project. Her research is centered on museums in the Caribbean and, in particular, how they engage with their diverse communities. So far, she has travelled to 23 different islands and countries, visiting 189 museums and heritage sites.

■ *Things Unspoken: Creating conversations through an exhibition of Bermudian contemporary art*

**ABSTRACT**

As a cultural institution, the museum should be at the forefront of difficult conversations. We have a responsibility to be socially relevant and create safe spaces for discussion. By creating socially relevant exhibitions, the museum invites the audience to acknowledge and grapple with complex issues. This paper will explore the ways the museum can inject itself into cultural conversation through socially relevant exhibitions. Taking advantage of art's power, *Things Unspoken*, an exhibition of contemporary Bermudian art, asked artists to bring the “unspeakable” out of the shadows and into the light in an effort to foster dialogue. It was the authors' hope that through this exhibition the viewer will “see things that historically have remained unspoken”, and therefore start conversations that were long overdue. Co-authored by Nzingha Ming and Michael Walsh.

**STEPHANIE GIBSON (Doctoral Candidate, History of Art Department at the University of Pennsylvania)** is a first year PhD student in the History of Art department at the University of Pennsylvania. Her research interests focus on the art and architecture of inter-war Germany and modern and contemporary art of the Americas and the Caribbean. Before enrolling in graduate school, Stephanie held an internship at the Bermuda National Gallery, worked as an assistant curator for a private art collection, and served as a guest curator at the Bermuda Society of Arts. Her exhibition *Things Unspoken* solidified her interest in the intersection of art and politics and the undeniable power of art.

■ *A Collection from Scratch: A Case History from the Smithsonian National Museum of African American History and Culture (NMAAHC)*

**ABSTRACT**

On 24 September 2016, the National Museum of African American History and Culture opened to the public. Established in 2003, the museum is the culmination of a 100-year effort to create a national museum in Washington D.C. devoted to the African American experience. Museum staff also faced the task of building a collection from scratch. It did not begin with a founding collection. Today NMAAHC has over 37,000 artifacts dating from the 16<sup>th</sup> century to the present day and documenting major periods of the African American history from slavery to the second election of President Barack Obama. Half of this collection was donated by the general public. This presentation explores the strategies the museum employed to engage communities across the country, as well as internationally, in its collection building and collections care initiatives. It also examines how the museum defined its collecting role in response to the activism and unfolding social justice issues surrounding the Black Lives Matter movement.

**JOANNE HYPOLITE (Museum Curator, National Museum of African American History and Culture, USA)**, Ph.D. is a Museum Curator at the National Museum of African American History and Culture (NMAAHC) with interests and expertise in African American and African diaspora material and expressive culture and black immigrant American communities. She is the curator of the *Cultural Expressions* inaugural exhibition and co-curator of *A Century in the Making: Building the National Museum of African American History and Culture* inaugural exhibit. Prior to joining the Smithsonian, she was the Chief Curator at History Miami Museum from 2008 to 2014.

**MICHÈLE GATES MORESI (Supervisory Museum Curator of Collection, NMAAHC, USA)** has been the Supervisory Museum Curator of Collections with the NMAAHC since 2006, where she assists in identifying and obtaining collections for the new Museum, develops the collections plan, oversees collections acquisition activities, participates in exhibition development and is co-editor for the publication series, *Double Exposure*. Previously, she was a historian with the National Park Service's National Register for Historic Places. She studied history as an undergraduate at Boston University and earned her doctorate in American Civilization at The George Washington University.

**MARY ELLIOTT (Museum Specialist, NMAAHC, USA)** is a Museum Specialist at the Smithsonian's National Museum of African American History and Culture. In her current position she has helped research, conceptualise and design the *Slavery and Freedom* inaugural exhibition. She has also contributed to the exhibition script, consulted with expert scholars, and identified and secured collection donations including the antebellum slave cabin that will be featured in the museum. A graduate of Howard University and the Catholic University of America's Columbus School of Law, Mary helped produce local history exhibits in the Washington, D.C. area and produced several public history programmes. She served as a contractor and consultant to various organisations including the National Visionary Leadership Project, Association for the Study of African American Life and History, Reginald Lewis Museum of Maryland African American History and the Humanities Council of Washington, D.C.

## ■ *3 Cs of audience participation: A framework for inclusive exhibition development at the Cayman Islands National Museum*

### **ABSTRACT**

There is a marked disparity of audiences at the Cayman Islands National Museum (CINM), yet there resides a diverse populace of more than 130 nationalities in our tri-island country. Who are its audiences and what are their needs? How can the CINM increase audience participation through inclusive approaches, while respecting sentiments of marginalisation by its 'perceived' primary constituents? Understanding and valuing all museum communities has to be a major consideration when planning and growing any new programming. Audience participation is the lifeline of a museum, and the subject matter of their exhibits is the catalyst for their success. The three Cs of audience participation - contribution, collaboration and co-creation – benefit institutions with a cultural maturity of openness. This paper will discuss three approaches to achieve: 1) greater attendance; 2) improved outreach to its communities; and, 3) a level of sustainability and establish a framework for increased audience participation at the CINM.

**DEBRA BARNES-TÁBORA (Collections Manager, Cayman Islands National Museum Cayman Islands),** M.A., CIPM is the Curation and Collection Manager for the Cayman Islands National Museum, a position she has held since 2010. In 2015, she attained her Masters in Arts Degree from the University of Leicester following a life-long career in public service at the National Museum where she first undertook training at the Barbados National Museum earning a certificate in Basic Museum Studies. Debra's special research area is Caymanian basketry and she was instrumental in the development and now continued growth of the Museum's endemic silver thatch palm collection. Debra is the former Secretary of the Traditional Arts Council and continues to work with numerous artisans providing necessary support.

In 2004, Debra was appointed Recovery Manager for the National Museum following its impact by Hurricane Ivan. In 2008, she spearheaded the refurbishment of the Museum building, and the re-development of the Museum's permanent galleries, where she introduced the concept of universal design. Constructing exhibits within and access to historic architecture was the focus of her dissertation.

## ■ *Extraordinary Events – Beyond Your Walls*

### **ABSTRACT**

Events and festivals can entice new visitors, build connections and position you as dynamic and active institution for audiences. It may seem daunting or even impossible on many levels, but events are possible at any institution of any size; they can be scalable, accessible and operationally feasible. Best of all, they are a way to tap into a broader audience from a different perspective, be inclusive of community and regional talent, provide opportunities to meet and make new and non-traditional partners, and provide your visitors with a unique and memorable experience. This informative and participatory session is aimed to provide you with some local and global ideas and the confidence to explore events as an option to build audiences and start creating relationships and partnerships today.

**ARMINDA FRANKEN-RUIZ (Independent Heritage Advisor)** is an independent heritage advisor, born in Aruba. Until recently, she led the National Archaeological Museum of Aruba, a project funded by the European Development Fund. Her work of safeguarding and promoting heritage and museums in the Caribbean is characterised by collaborative north-south partnerships and includes research, publications, project development and - management. She holds a BSc. degree in Geology from the University of Miami, Florida and a Master's degree in Aruban Law from the University of Aruba. Arminda is currently engaged as the Caribbean Liaison and Coordinator of the ERC Synergy project NEXUS 1492 and is Secretary to the Board of Fundacion 1403.

**NIMAH MUWAKIL-ZAKURI (Curator -Money Museum and Art Collection, Central Bank of Trinidad and Tobago)** is an art historian by training. She graduated from the Universidad de Oriente, Santiago de Cuba, Cuba in 2007 after spending six years in a country that is she considers her second home. Upon her return to Trinidad and Tobago she began working at the National Museum and Art Gallery eventually heading the organization as Curator/Director before leaving in 2013. She is currently the Curator of the Central Bank's Money Museum and Art Collection, a position which she has held for the past three years. At the Central Bank she responsible for one of the main outreach arms of the institution, the Museum, its programming and development. She is also responsible for the Bank's 50-year-old art collection which was started in the 1960s. Nimah is an IVLP alumnus in Cultural Heritage Preservation and was also a recent recipient of a Getty Fellowship to attend the American Alliance of Museum's Annual conference and be a part of training sessions on Leadership in Museums with other curators from around the world. In 2012, she co-founded a non-profit professional organization called I.M.P.A.C.T. (Independent Muslim Professionals Acting Together) and in 2014 she co-founded the Trinidad and Tobago Alliance of Museums (TTAM).

**YVONNE TANG (Director, Exhibition and Events, Lord cultural Resources)** is responsible for a multitude of projects, from initial visioning through to interpretive planning, concept, design, coordination, production and installation to opening for her projects. Her background in visual arts and design strengthens her ability to conceptualise and develop an environment that ensures a meaningful experience for the visitor and is responsive to the client's vision. Founded in 1981, Lord Cultural Resources is now the world's largest cultural professional practice. Its mission is to collaborate with people and organisations to plan and manage cultural places, programmes and resources that deliver excellence in the service of society.

Tuesday, 11 October

[Morning Sessions]

*The Changing Environment – adapting our physical spaces for an increasingly digital society*

---

## Special Presentation

■ *The policy seed: a project of the development of a culture & heritage policy and strategic planning and its implications on the sector's growth in the Cayman Islands*

### ABSTRACT

A strong culture and heritage policy expresses a government's willingness to adopt and implement a set of coherent principles, objectives and means to protect and foster cultural expression and preserve unique lines of heritage. This presentation reviews the work undertaken in the process to develop the Cayman Islands' first National Culture and Heritage Policy and Strategic Plan, outlining the key points and lessons learned, the expected implications on the growth of the sectors and the opportunities for future partnerships between the members of the public, the responsible governmental ministries or departments and the cultural and heritage organisations and institutions, both locally and internationally.

**NANCY BARNARD (Deputy Chief Officer, Ministry of Health, Sports, Youth and Culture, Cayman Islands Government)** is from Montego Bay, Jamaica and has lived in the Cayman Islands since early childhood. She is the Deputy Chief Officer of the Ministry of Health & Culture, an Adjunct Professor of the Visual Arts (University College of the Cayman Islands), and previously was Curator and Director of the National Gallery. She holds a BA degree from Concordia University, Canada, a MA from University of Leicester, England and DipEd from UCCI. A long time mentor with the Chamber of Commerce Mentorship Programme and the Ministry's Internship Programme, she is also an active board member of the Cayman Islands National Museum, the Cayman National Cultural Foundation and the Cayman Arts Festival, all on behalf of the Ministry.

## ■ *Teaching Children to Document Heritage: The intangible heritage pilot project*

### **ABSTRACT**

Gadgets such as smart phones and tablets are being owned by a rapidly increasing number of students. Though capabilities of these gadgets are almost endless, most users seem to spend most of their time using these gadgets on social media. This project exploits this social media obsession where children are constantly recording videos and taking “selfies” to promote heritage, history and career development. The project was aimed at allowing students to use their smart devices to document the heritage of their school and/or community. The results of which would culminate the preparation of a short video documentary to be showcased at the annual Heritage Clubs of Jamaica Symposium. This paper describes the process, outcomes lessons learnt and the way forward for the intangible heritage club pilot project towards replication across Jamaica and the Caribbean as a way of bringing heritage to life.

**DR. SHERENE JAMES-WILLIAMSON (Lecturer and Museum Curator in the Department of Geography and Geology, University of the West Indies, Jamaica)** graduated from The University of the West Indies (UWI) with a BSc in Earth Science in 2001, and received a PhD from the same institution in 2008. Sherene holds Diplomas in Education and Chemical Technology from the University of Technology, Jamaica. Currently, she is Lecturer and Museum Curator in the Department of Geography and Geology, UWI. During the academic year 2003-2004 she obtained a commonwealth Split-Site Scholarship to the University of Liverpool, during which she volunteered at the National Museums Liverpool where she obtained valuable experience in Museum Curatorship. She later worked from 2006-2009 as Education Outreach Officer in the Natural History Museum of Jamaica. +

**KESIA WEISE (Research Fellow at the African Caribbean Institute of Jamaica)** has been a researcher the African Caribbean Institute of Jamaica/Jamaica Memory Bank since November 2006. Some of topics she has covered are: The history of the Jamaica Progressive League; The histories of two Upper Clarendon farming districts; and Cultural Survival and Changes in the Ettu Community.

**DAMIAN SHIRLEY (Education Officer, the African Caribbean Institute of Jamaica)** is a trained teacher, specialising in History and Physical Education. He graduated from the Mico University College in 2006 and then went on to teach for seven years as various educational institutions. During this time, he focused on history and heritage, completing a B.Ed. in History and has since begin pursuing a MA in Heritage Studies; both at the University of the West Indies. He has been employed to the Institute of Jamaica (IOJ) since December 2014 as an Education Outreach Officer. He also currently leads the IOJs Outreach Committee.

■ *Guerilla galleries and mobile museums: portability and the gallery in the age of digital and social media*

**ABSTRACT**

We often think of the epoch of the internet and the digital era in terms of how they exist in states of intangibility: of data floating in the ether, electric signals displaying information. However, it is not simply a case of electricity being sent about, it exists, too, as physical matter, cables, and metal housing, but this is where the disconnect lies between trying to bring the internet and the digital into the physical space of the contemporary gallery. Nomadism offers a more mobile and transcendent way to think of this. As Braidotti affirms, it is the discourse “with the highest degree of affinity to the mobility of intelligence: it is both physical, material and yet speculative and ethereal.” Nomadism by its nature seeks to bring the physical matter of concepts into thought, to embody thought and ‘embrain’ the body and the physical. This essay uses recent examples of both Bahamian and regional projects to discuss the possibilities of using nomadic thinking in how we incorporate the digital into the gallery space.

**NATALIE WILLIS (Assistant Curator, National Art Gallery of the Bahamas)**, born and raised in Grand Bahama, is an artist and researcher currently working as an Assistant Curator at the National Art Gallery of The Bahamas. She holds a BA (Hons) and MFA from York St. John University, in the UK, where she also taught as a seminar tutor. While in the UK, she worked as the exhibitions coordinator for the YSJ Create 14 Festival and as a research assistant to artist and faculty member Dr. Vanessa Corby. She has presented research at the 2014 Sheffield Postgraduate Colloquium on Identity. She interned at *ARC Magazine* and continues to exhibit in The Bahamas and UK.



■ *Technology as Art and Art as Technology – Educating audiences through artistic endeavor*

**ABSTRACT**

Technology is part of everything we do, shaping how our society functions and evolves. To be a contributing member of society, everyone needs to be technologically literate at some level. One way to instill technical literacy in the general population is through education. In colleges and universities, we can implement team-based projects throughout the curriculum for all majors, involve students at all levels from around the world. As a region, the Caribbean is experiencing significant growth in its societal, financial, and technological sectors. As part of this growth, important decisions will be made about various technological issues. Museums should play a role in providing decision-makers and leaders with education related to engineering and technology so they make good decisions about these issues. In this paper the case is argued for global technical literacy and specific examples are provided for how museums can participate through displays, outreach programmes and other activities.

**DR. WILLIAM SCHONBERG (Professor, Missouri University of Science and Technology)** is a Professor at Missouri University of Science and Technology with over 30 years teaching and research experience. He received his BSCE from Princeton University, and his MS and PhD degrees from Northwestern University. Dr. Schonberg's scholarship is dedicated to improving the safety of personnel and long-duration spacecraft such as the Space Station. At Missouri S&T, he teaches a variety of engineering courses, and courses in communication, professionalism, and ethics. Dr. Schonberg has been department chair at two universities and served one year as interim Dean of Engineering. In 2014 he was a Visiting Professor at the University College of the Cayman Islands where he taught Engineering Law and Ethics.

■ *On a Mission to Matter – Using Digital to Engage Audiences at the National Gallery of the Cayman Islands*

**ABSTRACT**

Twenty-first century audiences have the power to choose how they want to consume culture and heritage and who they want to engage with. They can unfollow, block ads, or ignore institutions completely. Options for engagement are endless and digital platforms are constantly emerging and evolving. To remain relevant, museums must redefine their role of passive public places to active cultural animators who build relationships with audiences, genuinely engage, talk about things that matter and become a part of people's lives. Using the National Gallery of the Cayman Islands (NGCI) as a case study, this presentation explores the challenges of adopting digital spaces as well as future possibilities for the Caribbean arts institution. More specifically, this presentation examines the digital strategies behind NGCI's new website, digital communications and social media platforms, with the aim of illustrating how museums and cultural institutions in the Caribbean can exploit digital stages to demonstrate value, develop audiences, increase resilience and become essential in the modern age.

**KAITLYN ELPHINSTONE (Communications and Public Engagement Manager, National Gallery of the Cayman Islands)** is a Visual Artist and Arts Manager based in the Cayman Islands. She holds a BA Hon in Visual Studies and Art History from the University of Toronto and an MA in Arts Policy and Management (I.I) from the University of London, Birkbeck College. Kaitlyn currently works at the NGCI as Communications and Public Engagement Manager. In addition to her work at the National Gallery, Kaitlyn has previously worked with the Cayman National Cultural Foundation (CNCF) and for several years acted as secretary for the CNCF Grants Committee. In 2016 Kaitlyn was awarded a National Arts and Culture Award for Creativity in the Arts.

■ *Technology and the Visitor Experience: how can we embrace and utilise the opportunities presented by digital technology*

**ABSTRACT**

Technology has become a factor in how appealing a museum or gallery is to the wider public. There is a blurring of the lines between the physical and the virtual, and this presents opportunities for all of us. This session uses real world examples to show how technology can improve reach, visitor experience and sponsorship opportunities.

With the proliferation of smartphones, tablets and apps, museums and galleries are well aware that they are now competing with a plethora of mobile games such as Pokémon, and thousands of other demands on our attention. This revolution presents its own opportunities for museums and cultural organisations wanting to make their collections more accessible, promote education, generate revenues and sponsorship, and enhance the visitor experience. Collaboration is key to delivering inspiring experiences to greater numbers of people – and that’s where technology comes in.

**ROB MARTIN'S (Creative Director, Fountainhead)** background is with global advertising networks TBWA and McCann Erickson, working on a diverse range of client challenges from the public sector, retail and telecommunications to the financial services sector. His experience includes clients such as Adidas, BBC, Intercontinental Hotels Group, Manchester 2002 Commonwealth Games and London 2012, providing branding, advertising and digital communications expertise internationally for over 15 years. Winning international recognition for projects with The Tate North, The Goodwood Festival, Alton Towers, Museum of Science & Industry and The Trafford Centre, Rob is passionate about branding and driven by a desire to find the best ways to communicate.



Tuesday, 11 October

[Afternoon Sessions]

*Collaborations, Partnerships, and Mergers – growing audiences through non-traditional partners*

---

■ *The Business of Museums and the Engagement of 21<sup>st</sup> Century Audiences*

**ABSTRACT**

Within the sub-theme of Collaboration, Partnerships, and Mergers, the author will create an engaging discussion with attendees on how the business of museums lends itself to building collaborative and viable business partnerships which can be beneficial both in terms of revenue and audience engagement. A second element will examine through case studies how organisations, such as the Oxford University Museum Partnership, The Lightbox Museum and Gallery as well as the British Museum and Museum of London, retool and refocus their commercial interests to build sustainable partnerships and mergers with non-museum sector organisations to expand their retail and enterprising activities. Attendees and participants will gain an insight into these trends and methods currently being used by both large museum and small independent museums in the UK to grow their audiences through non-traditional methods. Similarly, the author will demonstrate how non-traditional enterprising approaches to stewardship and education can demonstrate the public value of museums in an age when limited funding and competition for resources require museums to become more creative and collaborative outside their traditional roles, while continuing to engage and capitalise on the growing sophistication of 21<sup>st</sup> century audiences.

**HARRIS MCCOY (Doctoral Researcher, University of Westminster, UK)** has a M.A. in Museum and Galleries from the University of Westminster where his dissertation focused on *The Business of Museums and the Engagement of its People*. He is currently a Doctoral Researcher within the Leadership and Professional Development Department at Westminster Business School with a research focus on the business of museums and the leadership development of museum professionals. Harris also has a B.A. in Human Resources and a Certificate in Public Administration from Brock University, Ontario Canada, a professional qualification in personal management (UK/Canada) as well as being a Certified Psychometric Test Professional. He is a member of Association of Independent Museums (UK), Museum Association (UK/USA) as well as The British Academy of Management. Harris has extensive cultural and heritage governance experience having been the former Chair and Deputy Chair/s of the Cayman Islands National Museum, National Gallery and National Trust of the Cayman Islands respectively. Harris has presented at numerous conferences on his research area and continues as a consultant for Landmark an international management, leadership and public relations consultancy.

■ *A Proposed Collaborative Model for Engaging Non-traditional Partners for Digital Development and Audience Cultivation for the National Museum and Art Gallery of Trinidad and Tobago*

**ABSTRACT**

This presentation focuses on the estimated impact that strategic Digital/New Media collaborations can have on the National Museum and Art Gallery of Trinidad and Tobago (NMAG). The government-owned institution is under-resourced but still needs to capture audience research, cultivate new audiences and work toward collection extension and expansion. The NMAG is challenged to look outside traditional ways, places and partners to achieve a set of SMART goals. A development guide, based upon the potential of two of the museum's current collections, is offered. Close reference is made to government-funded Innovation and Technology projects that can have a trickle-down effect on what the NMAG needs to build for visitors in this 21st Century, experience-driven environment. Touch points of the proposed strategy include visitor data collection, co-production of content, archiving and "born digital" exhibition extensions.

**MARLENE JOSEPH (Creative Practitioner & Strategist, Trinidad and Tobago)** brings a holistic perspective to arts and culture development. Her vision of a well-resourced, connected and supported creative sector in Trinidad & Tobago comes from her experience working with the Trinidad & Tobago Entertainment Company, the National Museum & Art Gallery, the Ministry of Planning and Sustainable Development, the Culture Division and briefly serving on the Trinidad board of the arts journal *Caribbean InTransit*. With a BA Hons Literatures in English (UWI) and an MA Creative and Media Enterprises (University of Warwick), her focus spans Cultural and Creative Industries Policy and Development, Arts Festival Development, Creativity and Organisation, and Creative Collaborative Working.



## ■ *The Development of the Cayman Islands Maritime Heritage Trail*

### **ABSTRACT**

One of the best ways to focus attention on fragile non-renewable heritage resources is to encourage citizens and visitors to visit museums and places of historic interest to learn about culture and heritage. Working on the hypothesis that understanding leads to appreciation and appreciation leads to preservation, heritage organisations and managers are developing a proactive approach to heritage tourism.

The National Museum, the National Trust, the National Archive and the Department of Environment formalised the Maritime Heritage Partnership in 2002 to combine heritage, education, and recreational tourism through a three-tiered approach to protecting, managing and interpreting the islands' maritime heritage sites. The Partnership created a land-based interpretive trail, worked towards developing an offshore shipwreck preserve system - as museums in the sea, and aspires to focus special attention on sensitive and significant sites that can be interpreted within traditional museums. Today the Maritime Heritage Partnership, in cooperation with all Maritime Heritage Stakeholders, has an opportunity to grow by working together to create a Cayman Islands Maritime Archaeology & Heritage Programme to enhance culture, education and tourism for all ages through interpreting our maritime heritage in traditional museums and museums in the environment. The public are envisioned as stakeholders – guardians of the past, empowered by new awareness of their maritime heritage and culture.

**DR. MARGARET E. LESHIKAR-DENTON (Director, Cayman Islands National Museum)** received her PhD in anthropology (nautical archaeology) from Texas A&M University. Her research interests include seafaring, ships, and shipwrecks in the Caribbean. She serves on the ICOMOS International Committee on Underwater Cultural Heritage and as an emeritus member of the Advisory Council on Underwater Archaeology. She writes on the protection and management of the Caribbean's underwater cultural heritage. She co-edited *Underwater and Maritime Archaeology in Latin America and the Caribbean* (WAC 2008) and contributed to the *Oxford Handbook of Underwater Archaeology* (2010), *Caribbean Heritage* (UWI 2012), and *Encyclopedia of Caribbean Archaeology* (UPF 2014).

## ■ *Engaging New Audiences by Bundling Art Experiences*

### **ABSTRACT**

This presentation examines how museums can encourage audience participation by taking their programmes and activities into the urban environment. The goals of public art programming outside of museums and galleries can include engaging new audiences through improving the quality of public space and creating a community dialogue about identity and sense of place. As a framework the literature about the benefits of interacting with art and artifacts in outdoor settings as well as bundling external art experiences into one product is reviewed. The themes from this review are then examined and lessons are derived in the context of case studies from the city of Saint John, New Brunswick, Canada, including a public art walk, a public/private art gallery event and a sculpture symposium.

**LEE JOLLIFFE (Professor, Hospitality and Tourism, University of New Brunswick, Canada)** has a Masters (University of Toronto) and a PHD (University of Leicester) in Museum Studies and is a member of ICOM Canada and the ICTOP committee. Experience in the Caribbean region includes teaching and administration in hospitality and tourism at UWI (Cave Hill Campus, Barbados). Publications include the edited book *Sugar Heritage and Tourism in Transition* (2013), and the co-authored book (with Hilary du Cros) *The Arts and Events* (2014). She is the Resource Editor (Museums) for *Annals of Tourism Research*.

■ *Towards a Healthy Art Ecology: The Need for Balanced Public and Private Initiative and Collaborations in the Caribbean*

**ABSTRACT**

This presentation will examine the ecology of the Jamaican art world, in terms of the dynamics between public and private, and non-profit and for-profit initiatives, and in terms of the current and potential dynamics between artists, institutions and organizations, patrons and the publics. Taking my cue from Erica James' recent essay *Dreams of Utopia: sustaining art institutions in the transnational Caribbean* (2016), my presentation will be a call to action for a more collaborative approach to supporting the development and circulation of art in the region, without compromising artistic and curatorial integrity and independence, or over-directing public engagement.

**DR. VEERLE POUPEYE (Executive Director, the National Gallery of Jamaica)** is a Belgian-Jamaican art historian and curator specialized in Caribbean art. She has served as the Executive Director of the National Gallery of Jamaica (NGJ) since 2009. Poupeye was educated at the Universiteit Gent in Belgium (BA and MA, Art History) and Emory University in Atlanta (PhD, Art History and Cultural Studies). Her publications include *Caribbean Art* (1998, Thames & Hudson) and *Modern Jamaican Art* (1998), which she co-authored with David Boxer, and many journal articles and exhibition catalogue essays.

At the NGJ, she has been responsible for innovative exhibitions that bring the historical, the modern and the contemporary into dialogue. The ground-breaking Jamaica Biennial 2014 was also staged under her direction, and the NGJ introduced new programmes such as the popular Last Sundays, and in 2014 opened a branch in Montego Bay, National Gallery West. Poupeye has previously worked as a Curator at the NGJ, at the MultiCare Foundation and at the Edna Manley College, where she served as Research Fellow and Curator. She has also taught Art History, Visual Studies, Curatorial Studies and Material Culture Studies at the Edna Manley College and the University of the West Indies-Mona and at Emory University and New York University.



■ *The Independent curator as Relationship Broker – the case of Myers Fletcher & Gordon Attorneys-at-Law*

**ABSTRACT**

This paper looks at two exhibition projects, one realised and the other not yet, that the author developed in partnership with a prestigious Jamaican law firm over the last two years. The paper outlines a model for independent curatorial work and public-private sector partnership in cash-strapped economies like Jamaica. It looks at the conceptual and logistic aspects of the exhibition with the aim of showing how apparently divergent interests can come together in support of the arts. It also provides a potential language for articulating the role of art and opportunities in art to potential private sector partners. The paper will also address the specific needs of the Caribbean region, and why this kind of partnership has real potential for expanding contemporary art's audiences and productively engaging public discourse within the region.

**NICOLE SMYTHE-JOHNSON (Independent Curator, Jamaica)** is a writer and independent curator, living in Kingston Jamaica. She has written for *ARC Magazine*, *Miami Rail*, *Flash Art*, *Jamaica Journal* and a number of other local and international publications. She is currently Assistant Curator on an upcoming exhibition of the work of Jamaican painter John Dunkley at the Perez Art Museum in Miami. Most recently, she was selected for the inaugural Tilting Axis Curatorial Fellowship, a year-long programme between the Caribbean region and Scotland that aims to support the curatorial practices of Caribbean-based organisations.

Wednesday, 12 October  
[Afternoon Session]  
Roundtable Workshop

---

Following on from two days of inspiring presentations, delegates are invited to select one of the three conference sub-themes and to join their colleagues on a roundtable discussion. This is a chance to review and share further projects and experiences. Each breakout will be chaired by a guest and session summaries will be presented at closing.

