

Workshop 7 - 22nd February 2016 - Museum of Liverpool

Time	Where?	Task	Materials
10.30am	Bluecoat	Meet up, phone taxis	Emergency folder
10.45am	Museum of Liverpool	Check in at front desk - Our Reference: 49310 Introduce group to Museum of Liverpool "The Museum of Liverpool reflects the city's global significance through its unique geography, history and culture. Visitors can explore how the port, its people, their creative and sporting history have shaped the city".	
11.00am	Ground Floor galleries	Support curators to take notices of the MOL's multi sensory curatorial strategy. Exercise 1: In the Museum of Liverpool can you find... Something to can touch?, Something you can smell? Something you can wear? Record what you find with notes and drawings! <i>Question: How is the MOL curated differently to the Walker Art gallery?</i>	Sketch books Worksheets
12.00pm		LUNCH - booked in a space ed room 1	
12.30pm	3rd floor galleries	Ask the group to explore the space and then ask them what they think this gallery is all about. "The People's Republic gallery is about the experience of living in the city: what it means to be Liverpudlian, how people have left their mark on Liverpool and the impact and issues caused by dramatic social change over the last 200 years. In this gallery you can explore the diverse stories and unique identity of Liverpool and its people. Be inspired by the everyday and extraordinary contributions people have made over its turbulent history, and join in and debate issues affecting the city today." Exercise 3: Ask the curators to find a piece which in their opinion tells important story. How has the curator or artist got the story across?	Worksheets
2.30pm		Taxis	Diary sheets

3.00pm		FINISH	
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Evaluation

Today the group visited Museum of Liverpool. Whilst not strictly housing a lot of contemporary arts, I wanted the group to visit as I feel it's regarded as a key space in Liverpool for art and culture. MOL also presents an opportunity to experience and discuss multi sensory exhibitions which in my experience, museums tend to be more so than galleries. And to visit the People Republic, an exhibition all about people from Liverpool with a focus on social change.

In the morning we explored the downstairs galleries which includes 'The Global City' and 'The Great Port'. These galleries place a focus on Liverpool's historic past as a key port in Europe with many historical objects, photographs, recreated objects and some art works. There are many cases, projected films, and interactive objects for visitors. I asked the group to explore these spaces and find three types of multi sensory objects; something they could touch smell and wear. This exercise was intended to support the group to take notice more closely of what's around them and to record types of engagement we have not previously encountered at galleries. All of the group noticed how differently the MOL was curated in comparison to the Tate and Walker art gallery, 'its much busier and full' commented Eddie, 'its

Leah and Hannah really enjoyed the interactive aspects of the museum, particularly dressing up in the Kimono's found in the China Town section (with Hannah even acting in her costume!). Leah said it reminded her of being at Ella and that 'getting involved is always more fun'. Everyone managed to find items from my list in the galleries but Tony did comment that he felt like 'it's for kids'. I'm not sure whether that was because there was lot's of kids on a school trip in the gallery or that he felt that the interactive nature was more aimed at children.

In the afternoon we headed to the People's Republic. The group seemed to really enjoy this space-the mix of old historic pieces such as the women's suffrage case and the Liverpool map (an artistic glass map created for Liverpool biennial 2008). After an initial look around, I asked the group to find a piece which they felt told an important story. With this activity I was trying to get the curators to look beyond the visual appeal of the items to consider that the items represented. In the exhibition many different stories were told from unemployment, wartime Liverpool, Liverpools changing housing, Gay pride in Liverpool, the historic building etc.

Leah found this exercise really enjoyable and was quick to look around and pick her piece. She said that the idea of 'important stories' is not new to her and is often used in self advocacy contexts. She said that she often has helped people record 'their important stories' and previously shared with me her own life story book. Leah chose the women's poppy memorial, a small found room in the gallery with the walls decorated with veterans names, medals and a sound scape. Leah spent a long time listening to the pieces and was able to describe the narratives to me. She felt like "the

curator has made it of peoples experiences of their families pasts about those who were in wars/RAF fighting for their lives. I am passionate about the connection to this story as my poppa used to fly in the RAF..." (taken from notes in her sketchbook). Myself and Leah also talked about the structure the curator had desgined. She felt like it had been made as a place to reatreat and think in a serious way.