



Brexit and the Museum Sector in Northern Ireland and the Republic of Ireland

The potential impact and recommendations for the future

Elizabeth Crooke and Gina O'Kelly

Ulster University and the Irish Museums Association - January 2018



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cumann mhúsaem na héireann



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Key Recommendation

That individual museums and related cultural organisations undertake a Brexit Audit for the Museum Sector.

- **We recommend the Department for Communities, Northern Ireland, support the sector via Northern Ireland Museums Council to undertake a Brexit Audit.**
- **The same should be undertaken for museums in the Republic of Ireland, with support from the Department of Culture, Heritage and the Gaeltacht by way of the Heritage Council or Irish Museums Association.**

The Brexit Audit should consider the following areas: funding; policy, planning and practice; workforce; training; and partnerships.

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| Funding | A record should be made of EU funding directly received by the museum, including capital projects and programming (suggested period 1998-2019). A way forward needs to be suggested to support programming and development post Brexit. |
| Policy, Planning and Practice | The Museum should review key areas of policy and planning and practice to ascertain the potential extent of impact of the UK withdrawal on museum practice e.g. loan agreements and travelling exhibitions. |
| Workforce | Recognition of the impact on the museum workforce regarding: cross-border travel by those working in and with the museum sector; and means to enhance workforce diversity. |
| Training | That the Northern Ireland Museums Council, in collaboration with the Irish Museums Council and Heritage Council, develop training and guidance in key areas such as changes to Customs and Excise arrangements for movement of collections. |
| Partnerships | Going forward, the audit should reassess existing cross-border partnerships and consider how these, and new relationships, might be fostered in years to come. |

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Summary of Key Findings

1. The museum sector will continue to place importance on exploring the shared and diverse histories and cultures on this island [see sections 2.1, 2.2];
2. The legacy of UK membership of the EU will continue to be felt and nurtured by the museum sector [see sections 3.1, 3.2];
3. Due to likely funding restrictions, the potential to build in new ways on past EU projects is now likely to be restricted [see section 3.3];
4. We must urge our government departments to work closely with museum and culture bodies to address the impact presented by Brexit [see section 5];
5. There is an appetite to consider how all island bodies in the fields of arts, heritage and culture might work together in new ways [see section 4.5]; and,
6. Preparedness is key. The chief recommendation of this report is that individual museums and cultural organisations are supported to undertake a **Brexit Audit for the Museum Sector** [see section 4]

1. Introduction

Following the referendum on 23 June 2016 the impact of Brexit on the UK and its near neighbours, although inviting significant speculation, is unknown. Between that point in mid-2016, and the now known date of leaving



the EU on 29 March 2019, the negotiations between the UK government and EU leaders have demonstrated that the transition is far from smooth. Moot points include membership of the EU single market; the maintenance of the Common Travel Area; and the option of remaining in a Customs Union or to negotiate a free trade area. Furthermore, discussion of the border between Northern Ireland and the Republic of Ireland has caused significant concern on the island and tension at the negotiating tables in Dublin, London and Brussels. Although significant commitments have been made to uphold the principles of cross-border collaboration, the changing place of negotiations and responses by media and politicians, do little to reassure those working on the island that a clear path has been established to enable people to make preparation for post-March 2019.

The numerous media reports are useful for opinion, reaction and speculation, but it's the Government and EU sites that provide us with the official record of the negotiations.¹ The most significant statement to date is the *Joint Report from the Negotiators of the EU and the UK Government on Progress during Phase 1 of negotiations, under Article 50 TEU on the UK's Orderly withdrawal from the EU*,² published 8 December 2017.

1.1 Brexit context: the museum sector in the Republic of Ireland and the IMA

The museum sector in Ireland has seen significant changes since the foundation of Northern Ireland and the Republic of Ireland. Although the national institutions have nineteenth century origins, the museum sector is relatively young. Since the 1990s, the number of museums in both regions has increased significantly enabled by a medley of funding from local taxpayers, EU sources, independent funding, and, in the Heritage Lottery Fund in the UK. The number, character and workings of the museums was captured by the Irish Museums Survey, published by the Irish Museums Association and University College Dublin (Mark-Fitzgerald 2016). Here we learn not only of a forward-thinking sector but one that would be left vulnerable if any factor should threaten our workforce, funding or audiences.

¹ Official sources for material on the exit include: UK, The Department for Exiting the EU: <https://www.gov.uk/government/organisations/department-for-exiting-the-european-union>; European Council Brexit Negotiations pages https://ec.europa.eu/commission/brexit-negotiations_en#latest ; Irish Government news service site <https://merrionstreet.ie/en/EU-UK/>

² https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/665869/Joint_report_on_progress_during_phase_1_of_negotiations_under_Article_50_TEU_on_the_United_Kingdom_s_orderly_withdrawal_from_the_European_Union.pdf



It was with this in mind that Ulster University and the Irish Museums Association initiated a collaborative project investigating the implications of Brexit for museums on the island. This project has involved analysis of reports and guidance from EU and both governments, consultation with key museum stakeholders from Northern Ireland and the Republic of Ireland, and a meeting with colleagues from museums and related sectors on the 18 October 2017, co-hosted by Ulster University and the Irish Museums Association.

Although media updates on Brexit suggest how it will be realised is shifting on an almost weekly basis, what remains fixed is the need for the voice of the museum sector to be heard. This report puts on record the areas of museum practice in Northern Ireland and the Republic of Ireland mostly likely to be impacted by the UK exit from the EU.³ It provides reflections on the likely extent of that impact on areas such as partnerships, movement of collections, funding and workforce. It gives effect into how we might plan for Brexit so we can maintain valued practices, commitment to EU cultural heritage legislation, approaches and relationships central to the importance of museums on this island. It also suggests a way forward for those working in museums, so they might strengthen their position as models of good practice in promoting our cultural links as shared markers of identity and their contribution to cross-border engagement as we enter a period of significant change for relationships between the UK, the Republic of Ireland and the EU.

³ Comment on the wider UK context can be found in reports from the Museums Association, Heritage Alliance as well as Flatman (2017); Hausler (2017); Veldpus and Pendlebury (2017)

2. Enhanced engagement with the plurality of histories on this island

In Northern Ireland the majority of voters (55.7%) voted to remain in the EU, with significantly higher support in some regions – Foyle (County Derry) had the highest remain vote outside London. According to Tonge (2017) the political sensitivities of Brexit are ‘considerable’, with challengers arguing the UK withdrawal undermines the 1998 Good Friday Agreement (GFA). As Brexit is being negotiated, the status of the GFA, described by the Irish President Michael D. Higgins as ‘the first democratic expression of all the people on this island, acting together, since 1918’ (Higgins 2016) remains precious for many.

In our work with Northern Ireland, the European Union is performing its natural role. The European Union is a project founded on the idea of peace among nations’. José Manuel Barroso, President of the European Commission (2014: 4)

2.1 Museums as places to explore pluralities of histories and culture

Now approaching the twentieth anniversary of the signing of the Good Friday Agreement, there is a consensus amongst the museum sector that the relevance of museums as places to explore shared histories and cultures, as well as nurturing valued diversity on the island, does not diminish with Brexit. For border museums, for instance, working with their northern counterparts was a relatively new practice. Currently the border between Northern Ireland and the Republic of Ireland is invisible. For one curator the reintroduction of that border (however ‘soft’ it might be) risks being a ‘psychological weight [that] limits the dream’ (Aoife Ruane, High Lanes Gallery Drogheda, IMA-UU workshop 2017). For another border county curator, the role of museums is now even more important, emphasising that museums have the potential to be a ‘social and cultural fora for examining the causes and meaning of Brexit’ (Liam Bradley, Monaghan County Museum, IMA-UU workshop 2017).

‘Existing cross-border relationships are a good reason to be positive. There is no reason why established colleagues and partners should turn their backs on one another after Brexit’. Bronagh Cleary (Enniskillen Castle Museums) IMA-UU Workshop 2017

2.2 Changing Demographics on this island

The changed demographic on this island has enabled an exploration of the richness of our shared culture, history and heritages. Already both Northern Ireland and the Republic of Ireland have greater population diversity. After the UK and the Republic of Ireland, the most common country of birth of Northern Ireland residents is Poland, followed by Lithuania, India, USA and Germany (Krausova and Vargas-Silva 2014:10).

For many working in culture, arts and museums migrant histories and experiences are a welcome addition to collections, programming and outreach – evident by programmes such as *The Belonging Project*. A potential reduction in migration to Northern Ireland might be viewed as diminishing the cultural richness of the region. Furthermore, the exit from the EU may well see an end to EU expertise shaping arts and culture projects in Northern Ireland that looks for means to support cultural diversity and intercultural dialogue (see for instance European Union 2014).

With calls to see our histories beyond the Catholic/Protestant and Nationalist/Unionist binary (McDermott 2012), museums in both Northern Ireland and the Republic of Ireland are locations to explore migrant histories (Crooke 2014) and lived experiences (Purkis 2013). Post-Brexit there



may be an even greater need to use the museum space as an opportunity to embrace that diversity and to counter any suggestion of increased racism associated with Brexit (Virdee and McGeever 2017).

Working with the **For your Freedom and Ours** project (CRAIC NI), in 2012 the Ulster Museum hosted an exhibition that marked the Polish contribution to the Battle of Britain and Polish links to Northern Ireland.

3. The museum sector in the Republic of Ireland: continuing strong and effective partnerships

The legacy of UK membership of the EU⁴ and the multiple programmes in areas of culture, tourism, heritage and peace and reconciliation will continue to be felt for some years. There is barely a city, town or rural area on this island that has been untouched by EU funding.

3.1 Funding Legacy

The impact of EU funding on local museums and services is strongly felt. The legacy of new museum buildings, enhanced town centres, improved transport links remain. The working relationships established via EU programming will continue, although opportunity for new projects may now be limited.

Of the £18.5 million granted to develop the **Giant's Causeway Visitor Experience**, the European Regional Development Fund provided £6,125m.⁵

In 2015 £3.6million was granted from the EU Peace III Programme REACH (Reaching Out Through Education and Cultural Heritage) for the formation of **Museums of Orange Heritage, Belfast**.⁶

The **Belfast Waterfront**, location for the 2018 Museums Association Annual Conference, was part funded by the ERDF to the sum of £13.3m, the remainder funded by the Northern Ireland Tourist Board (£5.24m) and Belfast City Council (£11m).⁷

The majority of EU funding that has come into the Republic of Ireland has come via the EU Structural and Investment Funds,⁸ which are distributed through five funds, one of which includes the European Regional Development Fund (ERDF). Significant for the Northern Ireland and the Border counties has been the ERDF-funded Special EU Programme Body, established in 1999, and responsible for bringing peace and reconciliation related funding to culture, museum and heritage projects.⁹ Although it is recognised that funding alone cannot advance peace, economic aid from the EU has made an important contribution to the peace-building process on this island, tackling structural inequalities underpinning ongoing ethno-political conflict (Byrne and Irvin 2001).

In 2010 PEACE III funded the Cultural Fusions Programmes (Mid Antrim Museums Service & Causeway Museums Service) **Images of Ireland: The Politics of Culture, 1886-1916**. This exhibition explored the evolving idea of identity in Ireland 1886-1916.

A further legacy of the PEACE funds is the now established relationship between museums on either side of the border, which no doubt will continue in some capacity in coming years.

4 A brief account of the history of the European Union: https://europa.eu/european-union/about-eu/history_en

5 Figures from <http://giantscausewaytickets.com/the-visitor-centre>

6 https://www.seupb.eu/sites/default/files/PEACE%20PMC/PMC_02_03_PIII_FinalImplementationReport.pdf

7 Figures from <http://www.belfastcity.gov.uk/buildingcontrol-environment/regeneration/waterfrontextension.aspx>

8 https://europa.eu/european-union/about-eu/funding-grants_en

9 To see projects funded 2014-2020 see <https://www.seupb.eu/piv-overview>

In 2007 the **Online Cross Border Archives Project**, a partnership between Newry and Mourne Museum (Northern Ireland) and Louth County Archives Service (Republic of Ireland) was awarded €140,146 from EU Interreg IIA Programme. Archives relating to the historical development of the area were conserved and made available for learning and exhibition projects.¹⁰

The Newry and Mourne Museum and Dundalk County Museum, **Newry – Dundalk Cultural Exchange Programme** was funded by the EU Programme for Peace and Reconciliation. Learning and exhibition projects involved schools and community groups from both sides of the border (NIMC 2010).

3.2 Museum Sector and Best Practice in Partnership working

The museum sector in Ireland can be viewed as a marker of best practice in cross-border working. This is a process that values the shared histories of this island as well as recognising co-existing plurality – this synergy being the basis of innovation and excellence. Cross-border collaboration is evident in shared skills and services such as touring exhibitions, joint programmes and knowledge exchange.

In 2009 INTERREG funded '**A Shared Heritage**' project that linked the museum services in Antrim, Donegal and South West Scotland. The strategic aims of the project were the development of co-operation in research into shared inter-regional culture and history; the development and promotion of cultural tourism; and the development of sustainable links.

Funded by the EU Programme for Peace and Reconciliation (Peace II) Developing Cross Border Reconciliation and Cultural Understanding Measure through Co-operation Ireland, the **Connecting Peoples, Places and Heritage** was a cross-border collaboration between Cavan County Council and Fermanagh District Council (2004-2008).

Working with Fermanagh County Museum and Cavan County Museum, a number of primary schools in the area devised virtual heritage trails and adult groups a travelling exhibition. The benefits of this cross-border project were described by a participant as 'getting to know and working with [our partners] has provided significant health and social gain to us and is a friendship we hope to continue' (NIMC c2010:26).

As we enter this period of constitutional change there are factors that remain fixed. The Irish Museums Association is an all-island body that has been forging partnerships since its foundation and will continue to do so. The culture and histories on this island, from ancient to contemporary, will continue to inspire partnerships on this island, with its neighbours in UK and the EU and internationally.

Cross-border collaboration is a regular practice at the **F.E. McWilliam Gallery** (Banbridge, Northern Ireland). In 2017 it worked closely with the National Gallery of Ireland in an exhibition of the work of renowned portrait painter Margaret Clarke (1888-1961).

In 2017 work by the artist Susan MacWilliam toured cross-border from the F.E. McWilliam Gallery to the Highlanes Gallery Drogheda, West Cork Arts Centre Skibbereen, and The Butler

¹⁰ www.louthnewryarchives.ie

Gallery Kilkenny. The FE McWilliam Gallery has been awarded cross-border touring grants through a joint initiative of The Arts Council of Ireland/Chomahirle Ealaion and the Arts Council of Northern Ireland, enabling art to be displayed both in both regions.

3.3 Austerity and Brexit

Coming at a time of austerity, the warning of the financial impact of Brexit on UK Museums has been made. Museums in Northern Ireland, as well as those in the border counties of the Republic of Ireland, relied significantly on EU funding for project work. The full effect of this on the sector is not quantified.

‘The financial impact on the sector is likely to be substantial. Further tightening of public spending is probable. Given that museums in the UK are already facing a very difficult public funding environment. Brexit is likely to make this situation worse’. (Museums Association 2016)

Fundamentally those people who have been instrumental in forging cross-border partnerships wish for these to endure following the UK exit of the EU. The desire to continue the constructive relationships and partnerships of the past is unlikely to diminish, but the practical administration and management of programmes, in the terms of the ease of movement and making these financially viable, is concerning.



4. Active engagement to address the impact of Brexit on the museum sector on this island

The fog produced by the continuing negotiations between the UK Government and the EU, concerning the timeline and format of the withdrawal, should not distract museums and cultural bodies from interrogating what Brexit means for the sector. We propose individual museums and cultural organisations undertake a Brexit Audit.

Discussions at the meeting on 18 October 2017, and subsequent conversations with Irish Museums Association members, Northern Ireland Museums Council, and museum managers, identified areas of consideration. It must be noted this is not an exhaustive list, but a reflection of the conversation so far (see Table below).

| Brexit Audit: Potential areas of consideration for the museum sector | |
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| Funding | A record of EU funding received by the museum, including capital projects and programming. |
| Policy, Planning and Practice | An investigation of the likely impact of Brexit on current museum policy, planning and practice (e.g. movement of collections). |
| Workforce | Recognition of the impact on the museum workforce, regarding travel and workforce diversity. |
| Training | Training and guidance will need to be developed and implemented, in areas such as changes to Customs and Excise arrangement for movement of collections. |
| Partnerships | Going forward, an audit should assess existing and potential cross-border partnerships. |

4.1 A record of EU funding received by the museum, including capital projects and programming

Database of projects: It is recognised that EU is a significant source of funding both directly to the museum and culture sectors, and indirectly through wealth creation. This funding has been significant to both Northern Ireland and the Republic of Ireland, with specifically Peace-related funding an additional source for border museums. Furthermore, we are aware the impact of EU funding goes far beyond capital and programme projects; however, as a first step, we recommend the creation of a database of projects in which the museum sector has been one of the lead partners or beneficiaries.



A Museums Galleries Scotland study (2017) estimates that between 2007-2016 56 projects were in receipt of over £5.6 million in public funding. Given the amount documented in this report (which is far from complete), we expect the figure for Northern Ireland to be significantly more.

Time period: We suggest data should be collected on direct funding to museums, including capital projects and project funding, for the 1998-2019 period.

4.2 An investigation of the impact of Brexit on current museum policy, planning and practice e.g. movement of collections and legislation

Loan agreements: The museum sector in Northern Ireland needs to revisit loan agreements with EU-based museums. There is a need now for collection managers to return to those agreements and consider whether any aspect needs to be addressed in preparation for March 2019. This will also extend to loans by the Republic of Ireland museums to the UK.

Touring Exhibitions: With Brexit, Northern Ireland museums will find the administration time and costs of touring exhibitions to the Republic of Ireland (and other parts of the EU) likely to increase (in relation to time costs, insurance, travel and taxes). This will also apply to exhibitions originating in the Republic of Ireland and touring to UK.

For many museums in Northern Ireland the cost of touring exhibitions by air/sea to Britain and other EU countries was prohibitive and touring to the Republic of Ireland a more feasible option. Now there is concern that both options will be excluded. As the costs are unknown, and given touring exhibitions are planned up to 3 years in advance, museum managers are already more hesitant to start planning touring exhibitions post-2019

‘Currently London is the primary EU transport hub for the art world, it is likely that this will now move to Paris, resulting in increased cost for institutions in Ireland’. Noel Kelly (Visual Arts Ireland) IMA-UU Workshop 2017

4.3 Recognition of the impact on the museum workforce

Workforce diversity: Workforce diversity is established as a key value within the museum sector, marked by the UK Museums Association launching a new strategy in November 2017.¹¹ Data needs to be collected on the extent of workforce diversity in museums in Northern Ireland and the Republic of Ireland. There is a fear that Brexit threatens good intercultural relations and we see museums as a place that should address that.

‘We are deeply concerned about the divides that the [Brexit] debate has opened up in British society. Museum workforce and audiences from all backgrounds have voiced real nervousness about their place in Britain following the referendum. Now more than ever, museums need to work to protect their staff, bring our communities together and promote a tolerant, diverse and multicultural society’. Alistair Brown (Museums Association Policy Officer) 29 June 2016

Workforce movement: A consequence of the 1998 Good Friday Agreement was greater ease of movement across the border resulting in a significant number of people working in Northern Ireland and living in the Republic of Ireland, and vice versa. Before there hasn’t been a need for employers to capture that data, but now there is increasing concern for the ease of movement of the museum workforce between the two jurisdictions.

¹¹ See <https://www.museumsassociation.org/news/15112017-ma-launches-new-workforce-strategy>



Expertise: The National Museum of Ireland regularly has seconded staff from the UK working in special areas such as conservation. Although it is envisioned that Brexit will not bring an end to this, there is likely to be a further administrative burden for those involved.

4.4 Training and guidance will need to be developed and implemented for museum workforce

Import and export procedures for art and museum collections that move between UK and EU are likely to change significantly post 2019. The extent of the changes between Northern Ireland and the Republic of Ireland will be determined by the adoption of either a 'hard' or 'soft' Brexit. It will be necessary for museum workforce planning for movement of collections to be trained in the new requirements.

'Come March 2019, conducting business between Ireland and Northern Ireland/ elsewhere in the UK is likely to be a radically altered scenario'. John Ward (Maurice Ward Art Handling) IMA-UU Workshop 2017

4.5 New cross-border partnerships that can be fostered in years to come

Culture, history and heritage don't need to be bound by political borders. Cross-border co-operation is at the heart of many organisations on this island. To foster such connections, post-Brexit it will be necessary to build new partnerships with museums and culture agencies (such as the Heritage Council). There is also a possibility to foster connections between other all-island bodies, such as the Royal Irish Academy.

'Post-Brexit, the UK will need to maximize its cultural links and artistic genius to the full to demonstrate what an open, tolerant, and creative nation it is'. (British Council 2016)

5. Recommendations

This report recommends that individual museums and cultural organisations undertake a Brexit Audit for the Museum Sector. We urge the Department for Communities (Northern Ireland) and the Department of Culture, Heritage and the Gaeltacht (Republic of Ireland) to make funding available to undertake such an audit.

‘Despite all the challenges, the arts and cultural sectors are adept at contributing to health improvements, decriminalization, economic development, artisanal skills development and provision of family activities’. Noel Kelly (Chief Executive Officer Visual Arts Ireland) IMA-UU workshop 2017

‘Northern Ireland can approach Brexit from a position of strength. It has a body of expertise and knowledge on which other UK regions can draw. Museums should therefore drive forward from their critical position of strength’. Dr Robert Porter (Ulster University) IMA-UU workshop 2017

A **Brexit Audit for the Museum Sector** should consider the following:

- **Funding:** The funding aspect must be considered in two periods: Pre-Brexit and Post Brexit.
 - 1) **Pre-Brexit:** There is a demand that research is undertaken that captures data that could be used to assess the impact of EU funding, particularly how it has impacted directly on the museum sector (such as new museums, cultural and learning programmes, conservation and knowledge exchange). A record should be made of EU funding directly received by the sector, including capital projects and programming, since 1998.
 - 2) **Post Brexit:** With knowledge of the impact of past funding, the sector should suggest what level of funding is needed to replace any potential the loss of funding and how that will be planned and executed.
- **Policy, Planning and Practice:** This would entail an investigation of the likely impact of Brexit on current museum policy, planning and practice (e.g. movement of collections)
- **Workforce:** We need greater recognition of the potential impact on the museum workforce in two ways (1) by documenting the number of museum staff needing to cross the border to go to work (2) the fundamental question of diversity in the workplace.
- **Training:** Training and guidance will need to be developed and implemented, in areas such as changes to Customs and Excise arrangements for movement of collections.
- **New Partnerships:** Going forward, an audit should assess existing cross-border partnerships and how these will continued, and consider how new partnerships can be fostered in years to come.

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Appendices

List of Attendees at the IMA-Ulster University Seminar, Belfast 18 October 2017

While attendees of the Bridge over Brexit workshop informed this report, the final written content and recommendations are those of the authors.

| | |
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| Aalia Kamal | Cultural Map Project Manager, Dublin Culture Connects |
| Ailbhe Greaney | Course Director MFA Photography, Belfast School of Art, Ulster University |
| Allison Cosgrove | Museums and Libraries Branch, Dept. of Communities |
| Amy McCroy | PhD Researcher, Ulster University |
| Anne Dorbie | Head of Finance and Income Generation, National Museums Northern Ireland |
| Anne Hodge | Curator of Prints and Drawings, National Gallery of Ireland |
| Aoife Ruane | Director, Highlanes Gallery |
| Arlene Matthews | Keeper of Collections, Down County Museum |
| Beatrice Kelly | Head of Policy and Research, Heritage Council of Ireland |
| Brian Walsh | Museum Curator, County Museum Dundalk |
| Briony Widdis | PhD Researcher, Ulster University |
| Dr Chérie Driver | Lecturer in Art Theory, Belfast School of Art, Ulster University |
| Chris Harbidge | Documentation Officer, National Museum of Ireland |
| Elaine Hill | Heritage Development Officer, Mid and East Antrim Borough Council |
| Prof Elizabeth Crooke | Museum and Heritage Studies, School of Creative Arts, Ulster University |
| Ellen Bell PhD | Researcher, Ulster University |
| Fiona O'Mahony | Head of Irish Family History Centre |
| Gina O'Kelly | Irish Museums Association |
| Hannah Crowdy | Head of Curatorial, National Museums Northern Ireland |
| Dr Hugh Maguire | Cultural Heritage Consultant |
| Jenny Papassotiriou | Education Services Officer, Dublin Castle – OPW |
| Jessica Baldwin | Head of Collections and Conservation, Chester Beatty Library |
| John Ward | CEO, Maurice Ward & Co Ltd |
| Dr Jolene Mairs Dyer | Lecturer in Media Production, Ulster University |
| Judith Finlay | Registrar, National Museum of Ireland |
| Prof Karen Fleming | Head of Belfast School of Art, Ulster University |
| Keara Downey | Armagh, Banbridge & Craigavon PCSP |
| Lesley-Ann Hayden | Coordinator, Museum Standards Programme of Ireland |

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| Liam Bradley | Museum Curator, Monaghan County Museum |
| Dr Loes Veldpaus | School of Architectural Planning and Landscape, Newcastle University |
| Margaret Edwards | Museum & Visitor Service Manager Acting, Derry City & Strabane District Council |
| Mary McLoughlin | Director, Maurice Ward & Co Ltd |
| Prof Michael Catto | Visiting Professor, Belfast School of Art, Ulster University |
| Michael Fryer | Postgraduate student, Ulster University |
| Noel Kelly | Chief Executive Officer/Director, Visual Artists Ireland |
| Noreen Cunningham | Museum Curator, Newry and Mourne Museum |
| Paddy Gilmore | Head of Programmes, National Museums Northern Ireland |
| Patrick Kelly | Freelance journalist |
| Dr Riann Coulter | Curator, F.E. McWilliam Gallery and Studio |
| Dr Robert Porter | Director of the Centre of Media Research, Ulster University |
| Bronagh Cleary | Development Officer, Fermanagh & Omagh District Council |
| Shirley Chambers | Museums Portfolio Manager, Dept. of Communities |
| Sinéad McCartan | Director, Northern Ireland Museums Council |
| William Penny | Associate Lecturer in Fine Art Printmaking, Belfast School of Art, Ulster University |



Customs sign from former Customs Post, Carrickaron. Courtesy of Newry and Mourne Museum



Left to right: Elizabeth Crooke (Ulster University), Rob Porter (Ulster University) and Loes Veldpaus (University of Newcastle)

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About the authors

Elizabeth Crooke is Professor of Heritage and Museum Studies at Ulster University, where she is Course Director of the MA Cultural Heritage and Museum Studies and MA Museum Practice and Management (distance learning).

She works closely with the museum sector and is the current Chair Board of Directors Northern Ireland Museums Council. Elizabeth writes in museum studies, community, material culture studies and memory. She has published *Museums and Community: Ideas, Issues and Challenges* (Routledge, 2007) and *Politics Archaeology and the creation of a national museum of Ireland* (Irish Academic Press 2000). She is currently co-editing *Heritage After Conflict: Northern Ireland* (Routledge forthcoming, 2018). She has published many peer-reviewed journal articles and book chapters and is a Co-Investigator on the First World War Engagement Centre *Living Legacies 1914-18: From past conflict to shared future* (2014-2019).

Elizabeth Crooke can be contacted on:
em.crooke@ulster.ac.uk or
+44 (0)28 7167 5431

Gina O’Kelly joined the Irish Museums Association (IMA) in 2011 and is responsible for leading and delivering the association’s advocacy work and vision in support of the museum sector.

A Licentiate (BA+MA) in Fine Arts from the University of Granada, Spain, Gina has held senior development, community and curatorial roles with non-profit and commercial cultural organisations including Black Church Print Studio, Common Ground, Solomon Gallery and Dalkey Castle and Heritage Centre, where she also led a heritage FETAC programme. As a free-lance project manager she has delivered major national and international touring exhibitions and publications. Gina has substantially increased engagement with the Association during her time at the helm of the IMA, through the development of partnerships, the undertaking of research, and the delivery of an ambitious CPD programme.

Gina O’Kelly can be contacted on:
director@irishmuseums.org or
+353 (0)1 873 4216 / (0)87 279 0518

