



**INSTITUTE FOR CULTURAL
PRACTICES**
STUDENT PLACEMENTS

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Course Convenor for SALC Student Placements

Mansfield Cooper 3.07



ICP Student Placement

- 15 or 30 Credit Course
 - 20 day placement (one day a week)
 - Runs from any time between November and May
 - Can choose from more than 70 placements offered by institutions from across the northwest, or in discussion can arrange own placement
 - Project-based work
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Requirements

- Series of lectures and tutorials to enhance your practice and reflections (Semester 2 – focussing on reflective practice)
- 4.00pm Tuesdays
- Blog post
- Report (30 Credits 5500-6000 words and 15 Credits 3000-3500 words)
- *Remember: you are assessed on the coursework and not the placement*

Opportunities

- Developing exhibition content
 - Audience Development / Marketing / Social Media
 - Collections Documentation
 - Festival project management and delivery
 - Arts Strategy
 - Arts and Museums Engagement Programmes
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Interested?

<https://culturalpractice.wordpress.com/category/icp-placements/>

Klaudia Januszewska – PrimaveraPro

July 22, 2015 zeldabaveystock

Leave a comment

PRIMAVERA PRO

Primavera Sound is arguably one of the best music festivals in Europe, with its eclectic line-ups full of critically acclaimed bands which successfully mixes music legends and up and coming musicians and its location on the bay of Barcelona. However, it seems that not many people know that it is accompanied by PrimaveraPro, a conference focused on music and the music industry. Agencia, a charity in which I completed my placement, is responsible for programming a part of the conference. In practice it meant that it invited a number of affiliated music industry professionals to deliver talks about current issues in the music business. It was particularly interesting from my point of view, as it connected my interests in music, writing and more academic interests in arts and events management.

During the placement one of my main tasks was to liaise with the conference speakers and to help to oversee the technical organisation of the part of PrimaveraPro programmed by Agencia. I had an opportunity to liaise with artists such as Simon Raymonde, former member of Cocteau Twins, hip hop artist Rodney P and experimental songwriter Pictish Trail as well as other professionals involved in the music industry such as music journalists. My duties while working on PrimaveraPro included managing the travel arrangements and accommodation but also preparing a booklet about the festival with information about the programme but also about the city.

It was a valuable experience to help with such an interesting event. Looking at the titles of the discussion panels gave the idea of current issues and future trends in the music industry. One of the most interesting ideas were the so-called mentoring sessions during which it is possible to book 10 minutes with an experienced music industry professional and have a short conversation about one's objectives and path of professional development. It was particularly interesting to see that Agencia's guests were all eager to get involved in such initiative and share their advice with other people. Overall, the whole conference was a good example of collaboration between artists, culture professionals and cultural institutions. It showed other, more music industry-related, side of Agencia's activity. It also made me think about getting more involved in delivery of events of this kind in the future.

Even though it seems to be designed for high profile music industry professionals, everyone involved in the music or cultural sector can register and buy basic accreditation to see the discussion panels, talks and take part in the workshops. People who think about career in the music world should perhaps take a note of the possibility to take part in the conference for a future reference. PrimaveraPro takes place in Museum of Contemporary Arts Barcelona and seems to be interesting option to spend the daytime during the festival.

ampp, Music industry

Nicola Regan – Documentation for Access project at Manchester Art Gallery

July 19, 2015 zeldabaveystock

Leave a comment

For my MA Art Gallery and Museum Studies course I chose a work placement with the Gallery of Costume in Manchester's Platt Fields Park, and its companion site in the centre, Manchester Art Gallery. As part of the placement I became a documentation assistant with their Photographic Portrait Archive Project, which has been ongoing since a generous \$75,000 grant from the Getty foundation in 2008. The grant was to digitise 25,000 photographs collected during the 1920s and 30s by Drs Cunningham, and depicts nineteenth century men, women, and children of a wide social spectrum, ranging from women playing cricket, to Queen Victoria, to postal deliverymen.



A selection of photos from the Cunningham's collection: Studio portrait of woman with bicycle, c.1890s; group photo of men and women after a game of cricket, c. 1885-1890; studio portrait of woman in princess line dress with beret, c. 1880s; and two boys in knickerbocker suits, c. 1890s.

My main objective was to increase the amount and accuracy of the information available on the Galleries' database to enable the collection of 2,527 Cabinet and Silver Print photographs to be searchable for the first time since digitisation. Prior to the placement I had an interest in, and some knowledge of, late Victorian dress features, but during the first stage of the placement the curator at the Gallery of Costume talked me through major elements and helped me grasp the keywords and dates of the cabinet photographs that researchers may want to find. When working in the Gallery of Costume, what made being part of the research and documentation better was learning about dress features then being able to stroll downstairs and see physical dresses mounted in display cases in the galleries. As the placement progressed I got to understand how integral an accurately described collections management system is to museum and gallery staff, but also how small changes in how I wrote my descriptions could affect the potential audiences using online collections, whether specialist researcher, student, or general public. Even though it was a stress-free and simple process, the descriptions I produced will form the basis of Manchester City Galleries' revamped online collections database alongside digitised pieces from their costume and fine art collection, and these records will be available at any location and at any time.

Samira Mahmood – Musicians without Borders – MA Humanitarianism and Conflict Response

June 18, 2014 simonparry10

Leave a comment



Stone Flowers 2013

My name is Samira Mahmood. I am a student at the University of Manchester, currently undertaking a master's degree in Humanitarianism and Conflict Response. I aim to become involved with a charitable organisation focused on responding to violent conflict and rebuilding conflict affected communities. My placement, Musicians without Borders UK use music to support individuals and communities devastated by war and armed conflict. They design and deliver creative music programmes internationally, providing innovative ways to reduce the effects of war-related stress and trauma, and to connect divided communities. In the UK, we primarily work with refugees and asylum seekers affected by war trauma. My placement with Musicians without Borders UK, being a tight-knit organisation, allowed me to get involved first-hand in the planning, preparation and implementation of one their charity projects; Rainbow Haven.

Musicians without Borders UK run another project with Freedom From Torture NW called Stone Flowers which is currently in its third year. It is a music workshop for refugee and asylum seeker torture survivors. Musicians without Borders UK aims at overcoming the experience of trauma and their difficulty in trust, being more open and connecting with others through the participation of music. During one of their recording sessions I wrote a news piece on this project for the organisations website. They were recording a song written by Mireille, a refugee participant, her song 'Je Pleure' (lyrics) was a reflection of her experience and the loss of leaving her children back home. She spoke about how much she missed her family, how proud and happy she was able to sing and hoped that she could one day show people back home, and express to them how she has been feeling. The song reflected both her feelings and how much she wanted them to reach her loved ones. To watch her singing about something so close to her heart, and see her emotional reaction whilst recording was very moving. Those that have worked with the group shared their experience of how far these singers have come; I spoke with the creative producer of Stone Flowers; Aidan Jolly:

"This year Stone Flowers has developed out of its shell; more singing, more songs, and songs that are more sensitive and personal, for example Mireille's song about leaving her children. This is something they would not have approached in previous years. It is moving how people are being more open and expressive with their pain through song. It is very meaningful."

Serge Tebu, a Stone Flowers music facilitator and refugee said:

"There are a lot of talented singers within this group, and they all enjoy working together. Throwing meaning out there in their songs, so that they can be heard and working incredibly hard for their performances helps characterise and build on this bond we have with one another."

Next Steps: Attend a lecture

If you are on following programmes:

- *MA Art Gallery & Museum Studies*
- *MA Arts Management, Policy & Practice*
- *MA Creative Writing*
- *MA in Humanitarianism and Conflict Response*
- *MA Film Studies*
- *MA History.*

Your lecture is 4.00-5.00pm 27th September (Mansfield Cooper G19)



All other SALC programmes your lecture is:

4.00pm-5.00pm 25th October (Samuel Alexander A201)



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