



NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF FINE ART
DEPARTMENT OF PAINTING

IMPACT AND THE VISUAL ARTS — DERRY 1992

A THESIS

Submitted to the Faculty of History of Art and Design
and Complementary Studies

in

Candidacy for the Degree of Fine Art Painting

By

AISLING P. MC GEE

March 1993

CONTENTS

List of Plates	1
Introduction	5
Chapter 1: The Orchard Gallery	12
Chapter 2: Impact '92: Community and community Art	19
Chapter 3: Impact '92: Regionalism and Regionalism in Art	30
Conclusion	34
Bibliography	
Appendicies	

1915

List of Plates

- Figure I : Nancy Spero; Mural
- Figure II : Marko Pagacnik; A Lithopuncture Stone
- Figure III: Marko Pogacnik; Map of acupuncture points
(1) Derry City
(11) Donegal / Derry Border
- Figure IV : Anthony Gormley ; Standing Figure on the
Derry Wall
- Figure V : Tom Kelly and James Mc Laughlin; Mural
Alexander Place
- Figure VI : Impact '92: Masking of the City
- Figure VII: E.C., Objective 1 Map

INTRODUCTION

1992 saw the launching of the year long festival Impact '92 (International Meeting Place for the Appreciation of Cultural Traditions), which like the Orchard Gallery in Derry leant itself to Regionalist thinking. It raised questions about its goals and successes in terms of community art and regionalism in art. A key question is whether the community plays an essential role in the success of either the Orchard or any arts event at both local and international level. Impact '92 was an example which located Derry both as a region and as a centre. It provided an opportunity to assess achievements in relation to the primary aim which was to gain international recognition while remaining true to local concerns. That is to ascertain if the region / community can exist at both local and international level.

The actual term 'Regionalism' implies a structure subordinate to a metropolitan centre. Impact and the Orchard Gallery have challenged this concept. The assessment falls into several areas; the gallery, Impact '92, Community and Regionalism. These will be dealt with in relation to the interviews carried out:

1. Interview with Noel Mc Kenna, chairman of Impact '92, also ex-mayor of Derry and Councillor of the SDLP.
2. Interview with Brendan Mc Menamin, education officer of the Orchard gallery.
3. Questionnaire answered by Eamonn Baker, School liaisons officer with the Impact Committee.

A brief account of the history of Derry is necessary to gain an understanding of the context with which we are dealing. The context has been referred to by both the Orchard and the Impact Committee as an essential determining factor.

Derry, situated ~~23~~ 23 miles north-west of Belfast, is the second city of Northern Ireland. Named 'Doire - Cholmcille' after St. Colmcille who founded a monastery there in 546, it has a history of continuous upheaval. If we go back as far as the 'Annals of the Four Masters' we are told when it wasn't being pillaged by the natives, it was being pillaged by outsiders - namely the English. By the 1600's their efforts paid dividends and Derry once again had her name changed. This time it was changed by charter under King James 1 to 'London Derry' under whose rule the building of twenty foot thick walls (1613 - 18) - still standing today - were carried out and the 'Plantation of Ulster' was implemented. But 1689 is the year most remembered today. It is commemorated annually with the apprentice Boys March. This was the year which saw the defeat of English King James 11 - a catholic convert - by William of Orange; this is known as the hundred and five day siege. Thus, the strong catholic claim to the city of Derry and the Protestant claim to the City of London Derry came about.

This new fortified city progressed from a monastic centre to a commercial trading centre and by the mid-nineteenth century to an industrialized centre. However, by 1921 as the Nationalists demands for Home Rule were finally met, Derry found itself part of the new partitioned Ulster and one of the six counties retained by the English.

Discontent finally erupted in the form of the civil rights movement in 1969. Derry was thrown into media circulation. The divide now became one of a physical nature with the catholics remaining on the Westside and the protestants moving to the Eastside of the river bank. Since then Derry along with the other five counties became known world wide on account of the troubles. As a result of the civil rights movement, the power-

sharing initiative has led to such things as in 1991 the 'Make Derry Work' Programme. In 1991 Derry gained a total investment of three hundred and fifteen million pounds. The launching of an event such as Impact '92 was to ensure continuity, in the organizers own words "to act as a 'catalyst' for the ongoing promotion of Derry and the regeneration of the City". The mere fact that a city with such historical, religious and physical divisions could progress from the events of 1969 to an event such as Impact '92 deserves closer examination; more than is allowed for in this chapter. One factor which can't be overlooked however is the Derry City council involvement. Much credit has to be gived to them who as far back as 1973 when issued with the brief, covering sport and recreation, tourism, leisure and the arts, gave equal priority to the arts 'we decided to put the arts rights up there in the forefront of our activities' (Irish News 12/9/1985). This, and the number and variety of artistic venues in the centre are two noteworthy aspects.

Alan Robinson in his article 'London Derry: City of Communities' concluded that commerce, culture, religion and history have combined to produce the unique character of the City of Derry, (Robinson, 1974) while every city will have a characteristic particular to its own context Derry because of its context (the Northern Irish Issue) is in a continuous state of flux. On speaking about Northern Ireland, Joseph Ruane and Jennifer Todd concluded;

'The conflict is ultimately about conflicting interests not conflicting ideas. It arises because the structure of the situation is such as to place two communities in a bind in which their fundamental interests are irreconcilably opposed. It is not in their power to change the conditions' (Hughes, P. 40, 1991). Obvioulsy this is debatable, but through the recent events in

Derry they have shown and indeed expressed similiar sentiments "we are never going to solve all our problems ourselves" (Appendix 1 P. 14, 1992). Whilst unwilling to accept an 'easy solution' the people of Derry have been willing to exploit their own creative ability within that situation, an example of which is the Impact '92 event.

Why Derry has managed to succeed in a way that Belfast has not is a completely different question but none the less relevent in terms of the issue of regionalism. The fact that Belfast hasn't and Derry has been able to host these events is the very reason for 'Derry' being a worthwhile avenue for discussion.

CHAPTER 1

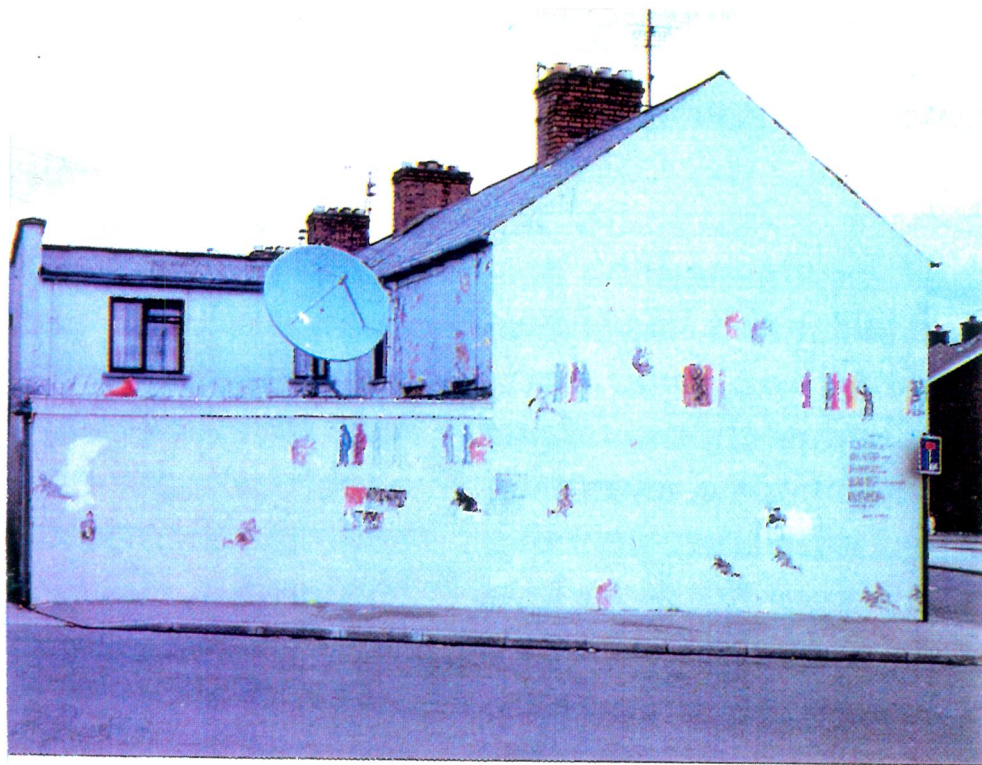
THE ORCHARD GALLERY:

The orchard gallery opened in 1978. It was funded by the Derry City Council and Arts Council of Northern Ireland. Its first director was Derry born, Declan Mc Gonagle. To date much of the credit for the success of the Orchard has been given to him. His aim was to establish the Orchard as a contemporary international gallery while also bringing art to the community of Derry. He did so by establishing ties, not just with the arts council of Northern Ireland but also with art councils in Dublin, United Kingdom and further afield, ensuring thus, control by the director himself as opposed to the visual arts committee. Also the fact that the main funding did not come from the Government showed that municipal support could be secured for a progressive arts policy. This allowed Mc Gonagle to introduce a 'broad approach' whereby the work was allowed to dictate its own space either inside or outside the gallery walls. Art was presented as a community investment. In his own words 'I have found in Derry that the more opportunities I have created for artists from outside or inside to engage with Derry, its location and its meaning, the more international the programme has to be understood'. (Mc Gonagle P.65, 1990)

In this way, Derry through the Orchard Gallery became a centre, not subsidiary to Belfast or Dublin but independent and part of the centralist corroboration. To what extent Mc Gonagles aspirations were followed by the new director since his departure in 1990 remains to be seen.

In 1991 under the new direction of Noreen O'Hare, the Orchard described itself, in its information leaflet as 'a centralist resource for research in the visual arts' engaging

Figure I : Nancy Spero; Mural



Nancy Spero, *Notes in Time Part II*, Blucher Street.



Nancy Spero, *Notes in Time Part II* (detail).

'contemporary, local, national and international artists', along with various community involved projects (Orchard Gallery, 22/11/1991). Its aims and objectives were those same objectives expressed by Declan Mc Gonagle.

THE ORCHARDS INVOLVEMENT WITH THE COMMUNITY:

The control of the administrator was necessary for an inventive programme, an inventive programme which 'extends' to the local community. Although the Orchard is not dictated by the Visual Arts Committee, it is not wholly independent from the local community. If the 'gallery is the City' then immediately all the complications of public art arise. The community automatically becomes involved. Unlike the gallery space with its controlled and effectively neutral ambience, the city is not nor is it a 'non-place'. So it is not entirely a case of gallery policy 'taking the arts to the people'.

It is in the self-interest of the Orchard, if the gallery is to establish itself as an art centre to extend beyond the immediate gallery space. Therefore the art must be an expression of both local community and the artist. There is a need for compromise between the artist, gallery and local community. An example of this was the TSWA project involving the visiting artists. Nancy Spero (USA). She wanted to paint a mural on a gable wall traditionally used for political murals. Permission was given by those concerned. It was only after the mural was completed that it was rejected (see figure 1.) Spero responded:

"The work goes out on my name... I do not speak for women. I speak for myself and I take responsibility for the piece. I didn't want to be insensitive to the prevailing mood of the neighbourhood, but I can't worry about pleasing everyone".

A debate arose involving the local community, artist and gallery. As a result, the gallery was criticized for not involving the local community at every level of the project. It is not enough for the Orchard to focus on the 'Art World'; it must also focus on the local. Therefore, the locals are involved from the outset. They are involved because of the Gallery (appendix 2 P.9 1993). Also since the gallery within the Derry City Council comes under the heading of 'Culture and Community Services', it is therefore required to connect with the local community and any further involvement by them comes as a result.

The gallery involves the community on a number of levels. It involves it through the gallery space itself moving into the city through set projects - not necessarily 'community art' projects. The gallery has set up a community education programme. The aim of this programme is to provide critical contact between artists and society in the form of practical exploratory workshops for young children and young adults. Other aspects of the work include community mural projects, art in hospitals / day centres, senior citizen evening classes and on-site therapy workshops. An example of which would be 'Art and Health'. The gallery organises a workshop with an artist to engage a group of people. Their aim is to integrate an arts 'practice' into a health environment by exploring the various environments eg. physical disabilities and hospital environment.

The policy is to involve the community but in the case of Derry City that community is a divided one. This religious political divide shows up the protestants predominantly living on the east bank of the foyle and the catholics on the west bank. This problem is acknowledged by the gallery, recognising the obvious difficulties of involving both sides of the community. Two recent examples of the gallery approaching this subject at both

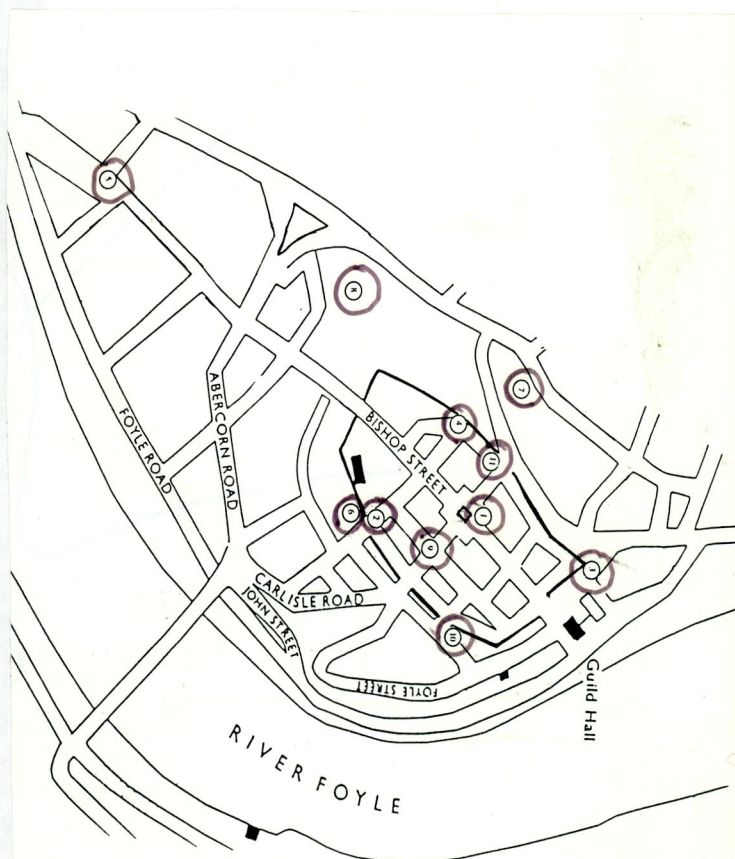
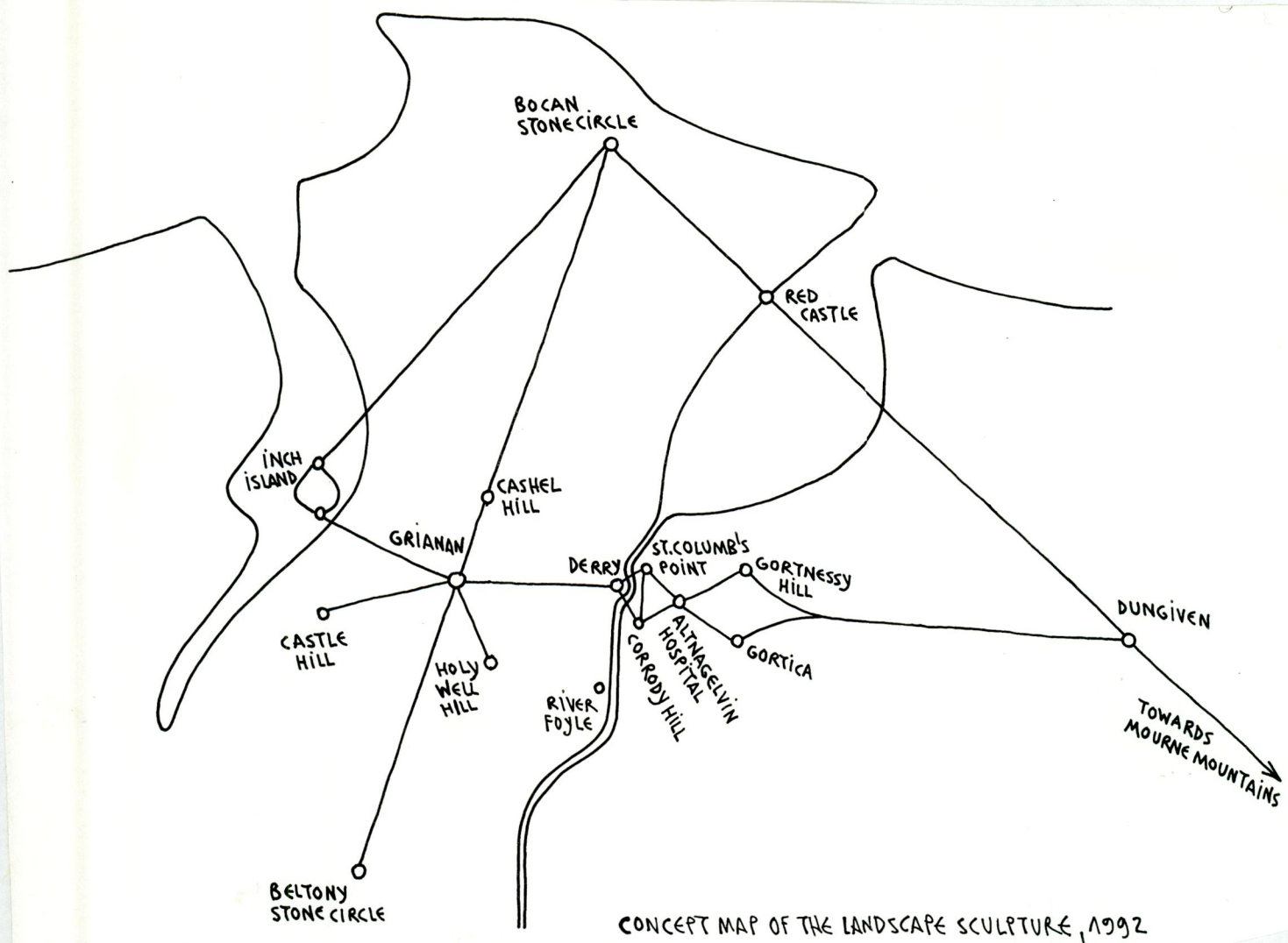
Figure II : Marko Pagacnik; A Lithopuncture Stone

A Lithopuncture Stone



Cashel

Figure III: Marko Pogacnik; Map of acupuncture points
 (1) Derry City
 (11) Donegal / Derry Border



local and international levels are 'The quilt of memories' and 'The Lithopuncture project'. "The quilt of memories" will be a quilt developed by both Protestant and Catholic senior citizens.

The 'Lithopuncture' project was a cross border project carried out by the Slovenian artist Marko Pogacnik. A 'Lithopuncture' is essentially acupuncture of the earth by means of stone pillars engraved with signs called cosmogrammes. Pogacnik found those energy points through 'dowsing and meditation' (see figure II and III). It was his intention to revitalise the breathing patterns between the Earth and the Cosmos by indicating the 'energy foci' of the landscape. He did so by positioning seventeen granite columns with carvings and eleven bronze plates on seventeen acupuncture points of the Derry/Donegal landscape. The aim was to 'recreate the underlying wholeness of the Derry/Donegal landscape through lithopuncture, which in turn represents an impulse for peaceful and co-operative living beyond existing divisions' (Orchard Gallery 1992). From this a series of workshops developed. Both examples acknowledge the divided community. The Orchard does not openly admit to the sensitivity of the Northern Irish problems but does provide a forum for both artists and non-artist to question the context. For the Orchard to 'confront' the issues this would mean a loss of neutrality. Where this might be accepted within the gallery walls it would not be accepted by the community within the city. The two way process becomes clear. Demands are made by the community to the gallery and vice versa. The demand is understood by both parties at local level. But there remains the problem of it not being understood at international level. This apparent disadvantage however has been materialised in that visiting artists are encouraged to challenge the location, its meaning and its context. This would explain why the orchard has been accused of showing predominantly conceptual artists. Marko Pogacnick

Call 0961 274111 for more information

CITY COUNCIL ARTS, DERRY

ANTONY GORMLEY'S 'CITY WALLS' ON DISPLAY FROM 1991-1992

ANTONY GORMLEY

SCULPTURES

CITY WALLS, DERRY

Reconstruction Crane, Glasgow

United Ark, Edinburgh

Wall Walls, Derry

Lyne Bridge, Newcastle

The Gateway, Liverpool

Leam Gallery, Birmingham

St. Albans, Hertfordshire, London

Reconstruction Gallery, Bristol

Reconstruction, Fort and Co., Glasgow

Reconstruction, Fort and Co., Glasgow

Reconstruction, Fort and Co., Glasgow

Information: ORCHARD GALLERY
Orchard St., Derry
N. Ireland,
0504 369675

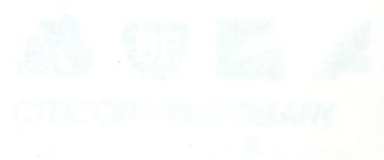


Figure IV : Anthony Gormley ; Standing Figure on the
Derry Wall



included, while also being accused of catering for the international over the local. The afore mentioned - the education programme - would seem to contradict this the Orchard itself sees this as unfair criticism (Appendix 2 P.1 1993). However, it would be naive to think that a gallery whose primary aim is to establish itself as an international centre would consider the local community its main concern. It is only because of its peripheral location that it must adopt these policies.

For the gallery to exist within the infrastructure of the arts it must exist at national and international level. To do this it must bring artists of international renown to Derry. Its aim is to establish itself as a 'contemporary international gallery'. For the local community this means it is no longer necessary to travel abroad to experience contemporary art. The Orchard provides the forum - a forum which as already stated involves the community from the outset. For local artists it provides national and international competition. They are given the opportunity to see what's happening in the art world. It becomes important to establish a link between whats happening 'out there' and whats happening 'here', for example a group of American Museum curators visited the Orchard in 1990. At this time the gallery was exhibiting a selection of the best of Northern Irelands A Level art work.

As a result Sharon Morgan, Executive Director with the Oregon Coast Council for the Arts contacted the gallery and organised to stage the same exhibition in Oregon (1991). It is worth adding that this exhibition was sent out along with Anthony Gormley's bronze sculpture to an anonymous Boston Art Collector. The figure was a commissioned piece specifically for the Derry Walls in 1987 public arts project (see figure IV). The fee paid

was undisclosed and it is thought that the buyer did not see the sculpture for himself (Sentinel 6/1/1991). This is an example of how the gallery can operate on both levels, through exhibitions, visits, mailing orders etc. As Brian Trench put it:

"In Derry, word of mouth spreads the news. In the international arena word of mouth in the artists community is reinforced with postcards bearing images of the works on show' (Trench P.38,1987). This is not to suggest that local amateur work is the same as international professional work nor is it to say that the only route into public art is through the people who control it. But it is an example of responding to the needs of the local audience and the artists, whether of international renown or not.

This collaboration with the international art world is an essential factor, as is the factor of 'diversity'. As admitted by the Orchard, lack of diversity will weaken the project. If only one type of artists is brought into one type of place, then the full scope of contemporary art is not being catered for (Appendix 2,P.2 1993) yet the gallery continues to exhibit predominantly 'conceptual work'. An argument against this is that the gallery is presenting contemporary art which focuses on contemporary issues, one of which is Regionalism in Art. This is a contemporary issue not just in terms of art but in terms of economics and culture. The Orchard has approached this from the beginning through their policy. Derry City is a region in relation to Belfast, Dublin, London and Europe. So it is of little wonder that they have adopted similiar policies to the European Commission in seeking to redress regional disparities. This approach is necessary if the Orchard is to attain international status. Mc Gonagle, speaking about the success of regionalism notes that Germany and Italy have been successful only because their national situations had already been

completely decentralized and fragmented. He mentioned Kassel (Germany) which is smaller than Derry but still holds an international exhibition every five years - Documenta. He goes on to say that Derry, because of its political / social difficulties has a loosening up of structures. However, he does note that London is not open to these regionalisation possibilities and therefore, sees little chance of 'real' decentralization - taking place (Coppock P.16, 1986).

What does all this mean for the Orchard Gallery? The Orchard will continue to provide a forum for these very questions to be challenged. It has devised no written policies and therefore is adaptable to change.

In Mc Menamin's (the education officer) own words, it is 'strong enough individually as an organisation to carry out what it should do' (Appendix 2 P.11 1993) That is to be 'a centralist resource for research in the visual arts' engaging 'contemporary, local, national and international artists. As yet only the arguments of regionalist thinking could prove otherwise and they themselves are debatable. Also, there are the economics of it. London is an established city. Derry City, Northern Ireland is under British Government therefore if London is unwilling to accept the regionalisation policies, it is unlikely Derry will exist as an international art centre, something which was highlighted by the Impact '92 event launched in Derry.

Chapter 2

Impact '92:

Community and Community Art

Impact '92 was launched primarily to promote Derry nationally and internationally. It set itself a list of aims and objectives which were conceived with artistic, social, cultural and economic issues. The artistic issues are the main concern here. Its emphasis lay on presenting an idea as opposed to presenting a commodity. The idea was that the regionalisation policies of the European Commission can improve the life of the region, in this case the Derry Community, on condition that the particular community in question is prepared to help itself. Impact had a budget of one and a half million pounds, half a million from Derry City Council, half a million from the Department of the Environment and half a million from private sponsorship. With this they had to promote the city, cover press, advertising, administration along with having to cover two hundred events ranging in cost from two hundred pounds to sixty thousand pounds. Their aim was to cater for both the international and the local community. Visitors and performers were invited from over sixty different countries. Diversity of cultures and integration were encouraged with a view to dispelling myths about Derry City and Northern Ireland. Both high culture and popular culture were represented, from international and local theatrical events to international and local sporting events, talks readings and many other events. Above all the aim was to 'establish Derry on the international circuit as a place of creativity, understanding, learning and excitement' (I.M.P.A.C.T. P8 1992)

As with the Orchard Gallery Impact was to cater for the local and the international with presentations of 'high culture' and 'low culture'. However the Impact committee were accused of

presenting mainly 'high brow' events which led to complaints of 'elitism'. Questions were asked, such as why the Royal Shakespeare Company and the Maly Theatre from St. Petersburg were being bankrolled to the sum of Seventy-five thousand pounds while local Derry Cultural groups could not extract a few thousand for their projects. Also questioned was why a poet (of international renown) was flown from India to recite poetry to an audience of seven. McKenna admitted to there being administration problems but sees criticism of elitism as unjust. He mentions the WOMAD festival which dealt with Womens Rights. It cost in the region of sixty thousand pounds to put on but was poorly supported. Yet if it had not been put on, the Impact Committee would have been accused of not catering for that section of the community. Those events in May referred to by McKenna, where within one week there was an amateur drama festival, light Opera festival and three or four orchestral concerts staged, were in his own words 'just too much to support'. This was again seen as an administrative mistake. He goes on to argue that Impact has shown that there is a substantial audience for future such events in the arts and backed this by mentioning the Civic theatre proposals, costing over five million pounds, which are now going ahead. This shows that the complaint by the local community wasn't reaction to the 'arts' so much as the arts being given priority over those events deemed 'low' cultural events. In turn this may suggest that income as opposed to 'inclination' is the criterion for the peoples enjoyment of the arts. That is to say, as yet for the community of Derry income is an important deciding factor for 'who' and 'how often' the public participate. So even if there is a substantial audience, it is subject to the economic situation.

Impact managed to attract five times the amount of sponsorship that Belfast '91 attracted. This was not because the artistic

and cultural heritage of Derry was stronger than that of Belfast but rather because Derry's recent economic development had made the city more attractive and means that 1991 economic investment in Derry had paid off. Derry was prepared to implement an event such as Impact '92 whereas Belfast was not. In turn this was dependent on the 'Northern Irish Issue'. Derry has been relatively trouble-free by comparison to Belfast. Impact has shown that the economic situation is essential to the infrastructure of the arts. In turn funding of the arts is essential to achieving the artistic or cultural objectives as they are not judged by financial return alone. If the proper economic structure is there then the 'inclination' to enjoy the arts will arise as the criterion. Income will no longer be the deciding factor.

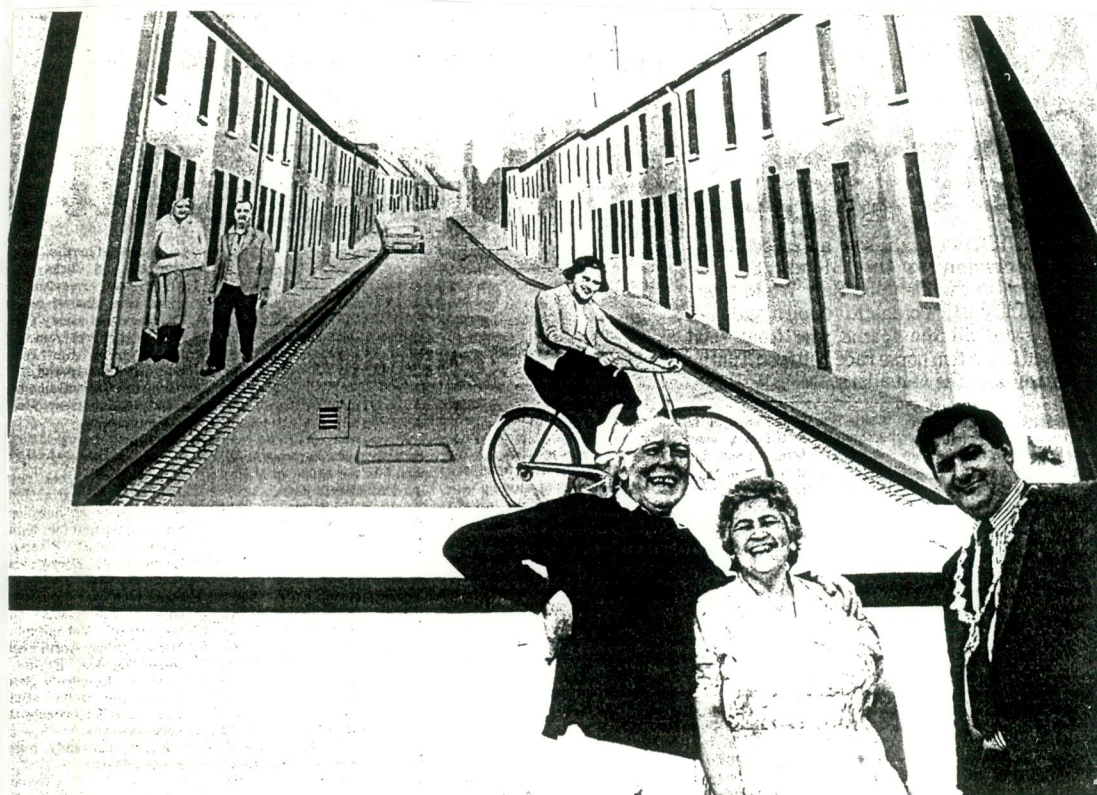
Given this and if, as was found in the 1992 survey of the arts in Northern Ireland, that "overall the arts are considered a fairly neutral subject and therefore an area which could encourage the two communities in Northern Ireland to come together" (Priestly, 1991) what has Impact shown in terms of the future for 'Art in Derry' and for community art? By way of future economic plans with regard to the Impact event McKenna had little to offer other than the tourism industry as an avenue for development. The tourism industry in any region is not a guarantee of economic success, less so in Derry with its political problems. However McKenna sees Derry as being the 'hub' for the whole north west region. In theory, with the breaking down of barriers and its border location this does present potential. In practice however this is unlikely until some sort of stability develops in the North. Even if we are to presuppose economic success or economic stability a question remains concerning decision making regarding future arts and prioritising. Eamon Baker mentions the failure by Impact to

secure continuity of the work of the School Liaisons Team after 1992. "The City Council appear not to have the will, the finance or perhaps the imagination to continue to support the school liaisons team". (Appendix 3 1993). Reports were handed over to the relevant organisers but he did not foresee a serious continuation of these projects initiated by his team. Of course the school groups are only one section of the community but then again the visual arts audience is only one section. And although a failure to cater for one does not necessarily imply the same for the other it does show a 'divide' with regard to the decision making and responsibility of the financiers to the local community.

The community was defined by the Orchard Gallery and by Impact as 'everybody' within the City Councils District'. The religious/political divide was dealt with by both, through various cross-community projects. Yet the real difficulties were not openly discussed. Both McKenna and the Orchard talked in terms of both communities expressing a willingness to overcome the divide. Yet neither mention the unwillingness of both communities to compromise. The fact that the current Unionist and Nationalist leaders have been debating these issues and have not been able to compromise enough to reach a political agreement contradicts the situation being expressed by McKenna. Both communities are caught in a structural bind where the fundamental interests of one can only be secured at the expense of the other. If the issue is unresolved at the level where it is openly confronted by those directly involved it is unlikely that it can be resolved at community level. So the question is "Can a divided community seriously administrate a community arts programme?, and if so " is it necessary that this community arts programme be for one community" a united community?



Figure V : Tom Kelly and James Mc Laughlin; Mural
Alexander Place



The former Mayor, Councillor Mary Bradley who is depicted in the mural as a young girl on a bicycle enjoying a joke with well-known artist Basil Blackshaw after he had unveiled the mural with the Mayor, Alderman William Hay, right, at Alexander Place, Foyle Road, Derry, on Saturday. (7/7/A20)

The jobs of the community Arts Centres was to give back to those communities their heritage from their cultural past to bring "art" into the streets and to local everyday life. The Impact Committee set about the same task and as already stated the success depended on the participation and encouragement of all of the local community. An example of this is the murals painted by Tom Kelly and James Mc Laughlin as an attempt to celebrate the neighbourhoods past and present depicting local people and scenes (see figure V). Funding from the City Council Impact '92 and neighbourhood businesses helped Foyle Road and Alexander Place Residents Association celebrate the occasion with an all day street party. Other such events were those carried out by the School Liaisons team who organised workshops involving visiting artists with local schools. An example would be the "Urban Strawberry Lunch" which was a music and sculpture making group who devised and instructed musical instruments made out of recycled waste materials. they went on to facilitate a series of cross-community music making workshops using the same instruments. The liaisons team also organised a project of Billboard painting murals with local young artists working alongside professional artists. The aim was to involve and engage an active and self-conscious response. In an article entitled "Blueprint" supplement to Derry's Fingerpost magazine it was said that the individual and collective perception of Derry was important if the imaginative ideas and creative energy of the population were to develop. (CAFE, P5, 1991) this would assume that the community were a single community. Impact has shown that this is not the case in Derry. Is it therefore a necessary aspect? Owen Kelly in "Community" Art and the state says:

"Community then is not an entity, nor even an abstraction, but a set of shared social meanings which are constantly created and mutated through the actions and interactions of its members, and

through their interactions with a wider society" (KELLY, P50 1984)

The willingness to share social meanings is related to the unwillingness to compromise over the constitutional question. Even the power sharing initiative over the past twenty four years had done little to alter this. So although a further tension is created it is not necessarily a bad thing in terms of the arts, that is to say, if in fact the arts are an essentially neutral subject. Impact has shown this to be so within the proper infrastructural framework. Although Impact has not shown that this tension at community level will encourage an "interaction with wider society" it has shown that there is a willingness to participate outside local as demonstrated by the Pan-Ireland Arts Seminar held in the Foyle Arts Centre. This related areas of film, visual arts, theatre, music and dance in Ireland, Scotland and Belgium. So Owen Kelly's point about ensuring that communities "have sufficient relative to the wider society in which they participate and more specifically to ensure that they have sufficient in order that they might participate in the wider society" (KELLY, P51, 1984) has being fulfilled by Impact if only for one year. The constraints within the limitations of state domination which Kelly talks about are not applicable in their entirety to the community of Derry as Impact has shown that the Derry community "have sufficient relative to the wider society". It is the notion of "wider society" the national and international which questioned the function of community art in Derry. Impact'92 in adopting the European Regionalisation Policies therefore adopted the national, international and local as its participatory audience. It confronted the issue of state involvement in community arts. Although the community Arts Centres are not primarily concerned with the functions of the state, they are concerned with how those functions affect the community and cultural production.

Like "regionalism in art" community art has developed as a result of art being an elitist activity. Community art as with art of the regions remains peripheral to "high art" and "art centres". It is considered "low art" thus" low priority: It was not prioritised by either impact '92 or the Orchard Gallery in economic terms but was in terms of its importance. An example of this would be the making of the Playhouse in Artillery Street run by Pauline Ross. It had been visited by over one hundred and sixteen school groups largely independent of Impact, yet the twenty thousand pounds grant which was awarded by telecommunity (a combination of British Telecom and the Northern Ireland Voluntary Trust) for future residences was an offshoot of promotion of Derry by Impact. Again however interest in the community is partly because of Derry's peripheral location which demands local participation.

It is not the aim of the community arts centres to produce "high art" but to educate an audience for the "arts". This is necessary if the Orchard Gallery is to exist at international level. But this is not to say that "community art" will take on the same form. That was never the intention nor to compare the community art centres to the Orchard Gallery. Impact events lay testimony to the fact that the community arts centres are essential to the success of the Orchard Gallery. the Community Arts Practice is a necessary aspect of the "Self help" attitude of Regionalised thinking/Regionalism in Art, as was highlighted throughout the impact year.



Figure VI : Impact '92: Masking of the City



CHAPTER 3 IMPACT '92

REGIONALISM AND REGIONALISM IN ART

Impact '92 has brought the question of Regionalism and Regionalism in Art to the fore. It not only presented the fundamental questions but it set examples up from which to examine the result. By using itself, Derry City as the 'International Meeting Place' it immediately pursues international status. It assumes the role of bringing both international 'high culture' and popular culture' events to a regional audience, for example, the Octoberfest was hailed as the highlight of the entire Impact Festival. It grouped together the following four festivals - The Harp Comedy Festival, the Two Cathedrals Music Festival, the Guinness Jazz Festival and the Festival of World Theatre with a grand finale of "Masking of the City" by Donato Sartor and the Centro Maschere e Structure Gestuali of Italy (see figure 6) Within this programme there was included the American National Theatre of the Deaf's production of Ophelia's. The Polish Gardizence Project staging of Avakum and Carmina Burana and the Philippe genty Companys Desire Parades. Putting aside the success of each event, the above indicates the variety and scope which impact covered.

The first noteworthy aspect of the Impact proposal was the actual written list of ten objectives, an aspect which arose in accordance with the policies of the Orchard Gallery. The wording of the list was to some degree unaccountable for example, the wording used in the following objectives:

1. 'encourage the conceiving'
2. 'imaginative and innovative'
3. 'maximise participation'
4. 'enhance'

5. 'universal appeal and relevance'
6. 'spirit of appraisal and appreciation' (Library,33,11)

This is worth nothing when referring to the Regionalisation policies of the European Commission which like the above are somewhat ambiguous. The European Regional Development Fund (ERDF) was established in 1975 in order to stimulate economic development in the poorer regions of the community with emphasis on completing the internal market by 1992. Therefore it was significant that Derry launched the Impact event in 1992 despite it being a recessionary year. Consequently the ERDF became a major instrument for reducing regional disparities. Although the European Commissions set up this fund it has no written regional policy. So the regionalist policies which Impact have referred to are not policies, but are proposals for regulations of this ERD fund. It is not policies but propositions which we are dealing with.

This explains why the Impact Office sees itself as proposing a concept not selling. In doing so as with the wording , they do not limit themselves to precise guidelines. It might also be worth nothing at this stage that since 1992 the ERDF has been filed under 'Reform of the Structural Funds'. What does this mean, if anything, to the coordination of the Impact programme. And further more what does it mean to a programme and its interaction within a divided community?

As already stated Derry City had visitors and performers from sixty different countries. The Octoberfest indicates the level of national and international events which took place. By adopting the regionalist proposals, Impact was obliged to involve people to all levels - local, regional, national and international. Expenditure was in accordance with priorities and

policies that ensures that the local community were involved at each stage of the programme with the primary aim of establishing Derry as an 'International Meeting Place'. Impact did not show any evidence to suggest its having established Derry as an international centre but it did introduce the 'international' to the local community. It addressed the international dimension through presentation of its own culture, such as, the performance by tenor Denis O'Neill at the guildhall, the city of Derry Drama Festival and the Derry / London Mime Festival along side presentations of international culture and social issues. Both the visual arts and media coverage were included under the written heading of 'international dimension'. As with the Derry City Council, the Impact committee kept the visual arts high on the agenda but as already stated these proved to be the most expensive to run. There is no question about the quality of the visual arts presentations. Names of international renown such as the Royal shakespeare Company and the Moscow State Ballet were brought into Derry. The real success of the events can only be measured in terms of the local communitys response because success of the visual arts, internationally or locally, cannot be measured in finacial terms alone. As with any community venture based on Regionalist thinking success is dependant on the support of that community interaction. Although the international was presented to the Derry community, the local was not presented to the international.

It is evident that the visual arts programmes presented were a true reflection of what was international / global yet the media coverage did not attain this same standard. "BBC,UTV, RTE initiatives on radio and television with live programmes from the City during the year", was the extent of the media coverage (I.M.P.A.C.T. P.10, 1992). Eamonn Baker, the school liasions officer did give mention to his involvement with an independent

film maker. The film which Channel Four have expressed interest in, includes footage shot in Brazil linking up with the world renowned Brazilian Theatre director Augusto Beal's visit to Derry in October 1992.

So whereas an international visual arts programme was pursued, only the national media covered it. If international coverage was the aim then international coverage should have been pursued, but it would appear that only 'national' coverage was attained. It would be a mistake at this tentative stage to present and accept the United Kingdom as 'international'. For Derry to achieve recognition in the world it must look beyond London. Derry because of its unique "situation" within the Northern Ireland problem is in a continuous state of flux and therefore is more adaptable to change. Impact has shown that Derry does not exist as a national centre on its own or independent of London either, and if one were to consider 'Derry' as an art centre in comparison with a city in America the whole notion of regionalisation seems ludicrous. But to exist independent of London as opposed to being dictated to by London would be a step in the direction of the Regionalist belief in Europe.

This is especially true with regards to 'dispelling myths' about Northern Ireland. Since 1969 the media are to blame for a lot of the present day myths being held in place. Northern Ireland has suffered from false media representation over these past twenty four years. It has either been represented as equating with the Beirut situation or that of a land represented in the romantic images of small villages and misty landscapes, a well established myth borrowed from the South of Ireland. Neither are true to the situation and therefore would appear to need reappraisal. What better way to challenge the myths upheld by the media than to use the media again as a means by which to

challenge it. The media itself, though not a decentralising force, is a form of communication which over steps boundaries and encourages the erosion of differences. As Marshall Mc Luhan put it

"after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned. Rapidly we approach the final phase (...) when the creative process of knowing will be collectively and coporately extended to the whole of human society'. (Mc Luhan P.3/4, 1964)

This brings back the question of the Impact programmes based on overstepping boundaries and also its interaction with a divided community. As already stated Derry had been singled out by the 1992 survey for the arts as a place which appears to be divided on cultural matters. The condition for the success of Regionalisation policies (in theory) was that the given community 'help itself' Mc Kenna was adamant that both sides of the community are prepared to work together.

"For when you're unemployed your unemployment doesn't discriminate. Be you a Catholic or a Protestant you have the same abject poverty and depression"(Appendix 1, 1992).

It was seen as necessary that both communities co-operate thus fulfilling an aspect of regionalist thinking. The political issues were sidestepped and the social issues brought to the forefront, essentially the religious / political divide was not the issue. When asked why two offices were in operation, one on either side of the river, Mc Kenna answered that there was no reason other than that all rate payers were entilted to be serviced. Baker on the other hand said that it was extremely important that they develop "positive relationships in the

Waterside.... particularly within the protestant Community. (Appendix 3 P.2, 1993) We are left with an overall contradictory statement, Mc Kenna saying the religious/political divide was overcome and Baker saying 'word of mouth' is that protestant people on the waterside didn't attendalso that there was little 'in it' for the working classes of Creggan and Galliagh". (Appendix 3 P.4 ,1993) Creggan and Galliagh are staunch catholic areas on the west side of the bank. He backed this up by listing the involvement of the various schools. If as one newspaper put it, the Impact Committee took a 'defensive stance'. One has to question why. Both Mc Kenna and Baker's responses reinforce this criticism. If the given communities are to help themselves they must acknowledge the problems and deal with them. Not as it would seem from the above merely 'appear to' deal with them. This point was raised by one Unionist Councillor who put it "How can we learn from mistakes if they are not acknowledged" (Irish Times, P.12, 1992). The very fact that this is a Unionist Councillor making the statement against an SDLP Councillor further implies a still prevalent tension. Raising the question of whether or not a united community is essential to the operation of regionalist policy, both Mc Kenna and Baker's responses indicated this as being a necessity. Yet as already stated this is not the case in Derry. A tension is prevalent. What does this mean in terms of regionalism in art, specifically for the Orchard Gallery?

REGIONALISM IN ART:

Regionalism is an attractive venture which could bring 'art' out of its elitist position. Like community art it could be brought to the level of the working class citizen, giving artists the opportunity to engage directly with the community; in the case of regionalism in art, directly to the local as opposed to metropolitan centre. This is not to compare one with the other.

Changes and structures have been introduced by the European Commission to encourage popular participation in cultural activities. This cultural intervention by the government is not a new phenomenon. Communist or fascist societies like the Soviet Union or Nazi Germany had previously been implemented in the form of attack with direct results.

In democratic countries however it is more difficult to arrive at a conclusive evaluation of this intervention. Government involvement has been conceptualized as a form of restriction, censorship and regulation. So its aim to remove art from artificial centres such as Koln, London etc. and the making of it as a part of the expression of life at community level reads as contradictory. A number of serious questions arise out of this (besides the economics of it) the first was raised in Joan Fowlers article 'Regionalism Reconsidered'. As already stated the European Commission have no written regional policies to refer to. She goes on to say "The sum total of all this is that in the Republic of Ireland we have a government without a cultural policy and without (bar the underfunded Arts Council) accountability in how it spends money on the arts" (Fowler, P.23 1990). This same question did arise as a problem with regards to the Impact administrative problems. On speaking about the priorities (local over international or vice versa) Mc Kenna admitted that without a written policy and where there are conflicting interests, problems will arise, "When people have to make subjective decisions then you're going to disappoint other people". This portrays the notion of regionalism as an impossibility bringing up the second point, that expressed by Owen Kelly (although he believed that it was challengeable).

"This single hierarchy of imposed values makes impossible any pluralistic assessment since it insists upon referring all assessments back to the same starting point" (Kelly, P.29, 1984). That is to say, is regionalism just another form of centralisation?

Going first to the Brussels Report Conclusion, under the heading 'Community Support Frameworks (CSF's)' "Twenty seven million ECU will thus be mobilized over four years from all three funds to implement operations in fields which the commission regards as essential for the development of the regions and to the objective of economic and social cohesion" (European Commission, P.2, 1992).

So after the implementation of the European Regional Development Fund, the concluding point reached was where the Commission itself dictates what it "regards as essential for the development of the regions.... social cohesion". As stated earlier economics cannot operate without written policies so, as such, the conclusion was an inevitability. It merely serves to show that the Regionalist Approach by the commission was not to create dialogue with the cultural, social etc, determinants of the peripheral regions, but to solve the economic infrastructural problems of the European Commission, a similar point of which was raised by Impact '92. Mc Kenna when talking about the criticism which arose against the Impact Committee said that if people expected 'Impact' on a budget of one and a half million pounds to solve the problems of Northern Ireland which has a yearly subvention of three billion pounds just to do that, then they were largely disillusioned.

In terms of Regionalism in art this shows that the turn by the major art centres to peripheral art zones was solely a consequence of postmodernism to help "solve the increasingly

redundant marketability of late Modernism". (Coppock, 1985) The interest which has arisen out of all this was from the various regions themselves who in some senses had false expectations. Both Mc Gonagle and Christopher Coppock refer to this. Coppock acknowledges this renewed interest in the vernacular, giving particular reference to Scottish art which he sees as giving an "example of the way regional identity can be commodified, neatly packaged and made accessible for palates all over the western world. (Coppock, 1985) Mc Gonagle on the otherhand disagreed and in a separate article went on to dismiss this example as one "which all seem to descend to stereotypes very quickly". Both disagree as to whether or not regionalism is a false reality. Impact '92 has shown itself and decentralization as a false reality. It has shown that economically decentralisation is not even a possibility for Derry. In terms of art in Derry one has to accept the reality of its marginal significance in economics and cultural terms both to London and to the commission. So if it is a question of funding we can see from Impact '92 that this posed a problem.

Impact '92 would undoubtedly have been a failure but for the private sponsorship which it gained. However sponsorship cannot be so readily accepted by the Orchard Gallery because as Mc Gonagle puts in "Private Sponsorship delivers the audience to the sponsor not the art to the audience" (Mc Gonagle, 1990). He sees it as a control mechanism which needs to be carefully dictated by the Gallery administration. Private sponsorship in any case is limited and is usually attracted to established or glamorous projects, in which case the international is more likely to override the local interests. Again Impact have shown this to be the case with the inclusion of the Royal Shakespeare Company, The Moscow State Ballet etc. The reality, for Derry and Northern Ireland is that the arts infrastructure is not there. In the

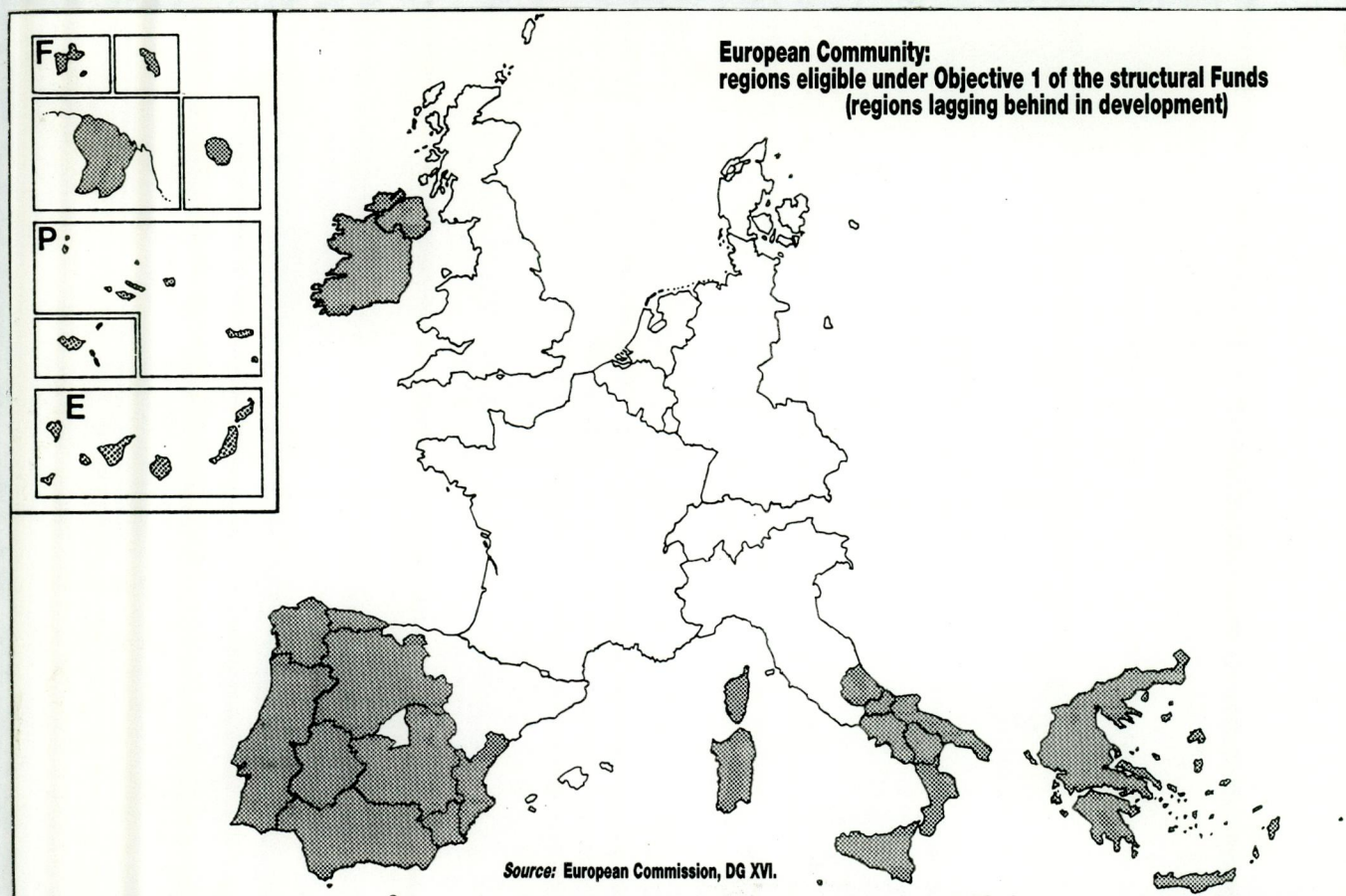
case of the Orchard Gallery's concerns, Impact argued that there was a significant visual arts audience in Derry (already stated in Chapter 2). However, even if this is the case, an audience is not sufficient. Can it provide the buyers, the exhibitions, the dealers-critic system of those already established metropolition centres? The answer to date is 'no' and to-date Derry does not exist as a decentralized region. David Brett in his article 'The Place of Place in art' argues that decentralization is not a possibility. He argues that "internationalism and regionalism ar two sides of the same coin". He argues that "The older province/metroplis axis, is being overlaid by a new and apparently centreless plasma of money and cultural determinants. The function of art institutions today is to see that this happens smoothly." (Brett, P.20,1986) If regionalism in art is not a 'true reality' then what does this mean for community art?

This 'self-help' attitude of Regionalist thinking adopted by the community arts centres would then be futile, which is evidently not the case. The term 'cultural democracy' adopted by the arts council of Northern Ireland (as well as by other Arts Councils) answers this question. A theory set by the alliance for cultural Democracy has been generally accepted in Northern Ireland, Ireland and Europe as

"to articulate and demand cultural policies which follows a politics of cultural democracy: that each person and community has the right to a culture or cultures of their choice, that all communities should have equitable access to the material resources of the common wealth for their cultural expression; that cultural values and policies should be decided in public debate with the guaranteed participation of all communities; that the government does not have the right to favour one culture over



Figure VII: E.C., Objective 1 Map



another" (Bates, P.28, 1990)

Cultural democracy is a part of social democracy within in the area of state arts policy. In the North and South of Ireland it has made itself felt on the agenda of the Arts Council through "better education services, better ways of thinking about developing community orientated arts activities and regional policies". It is worth noting at this point that the Arts Council of the South and the Arts Council of the North appear to collaborate to the point of a unified council. Also in the categorising of the 'objective one' of the European Regional Development Fund by the commission, Ireland and Northern Ireland both fell under the same category presenting a unifying level of importance (see figure VII). This reinforces the point of neutrality of the arts being an avenue for cultural development.

As already discussed in chapter two, community art developed as a result of the denial of means of artistic expression to the majority of the population. This meant that the development of community art was an inevitability as was regionalism in art. However, what is missing in the regionalisation policies of the European Commission is the implementation of cultural democracy interaction. This has to come before any serious possibility of regionalisation in any form. Regionalism in art is not a reality but a questioning of the possibility of decentralization. As the Orchard Gallery put it and as it defines itself, it is "a central resource for research in the visual arts" (Orchard Gallery, 1991)

Conclusion

The most important points to have been raised by Impact '92 were firstly the collaboration of the committee both with the local and international audience and how and if that local / international divide can be reduced.

Impact '92 and the Orchard Gallery have shown that local involvement is essential to any arts event and thus to any regionalisation proposals. This highlights the fact that any array of community events or services are only as worthwhile as the local interest and demand. Derry has shown that there is a substantial quantity and quality of community arts in the city who drew upon Impact '92 but also remained independent from it, examples of which are the Playhouse in Artillery Street run by Pauline Ross (referred to in chapter 2) and the arts education programme run by the Orchard gallery (referred to in Chapter 1)

This decision by the Gallery to include the local community is irrelevant as the locale is automatically involved by the decision to utilise the city as the gallery. It is the decision to follow through on the action or process of involving a community which becomes important such as with the various community groups. The difference is that "community involvement" should be recognised as an indispensable element, not just of local but also of international success where the visual arts are concerned.

Out of this arose the question of accountability which was seen as a direct result of not operating within written policies. It presented itself as an unacknowledged issue and aspect of decentralisation. Lack of accountability becomes a problem in as much as the locale/the region will suffer the consequences, should there be consequences to suffer. In the case of the Orchard and the Impact events this took the form of the

international being prioritised over the local. If we concluded that the regionalisation possibilities are just another form of centralisation to pave the way for further globalisation, then that is a fundamental issue to be dealt with. However it appears that proposals without written policies allow for a more broad spectrum of creativity and variety, which is essential to the arts. The organisers are no longer restricted. It does not exercise a belief in the false decentralization proposals of the European Commission but a belief in self-determination.

Finally the importance or non-importance of Derry being a divided community, whether or not this is to the benefit or detriment of Derry or simply is irrelevant. Christopher Coppock suggested "that when discussing cultural production in Northern Ireland, it is important to dispense with the concept of the troubles as it represents a reductionist term which hides social, political and cultural forces common to all situation " (COPPOCK, 1990) he does however go on to recognise the "particular complexion created by very particular historical circumstances". He argues that art about the troubles has little currency outside of Ireland most notably Britain. A point which seems to have been overlooked by the Orchard Gallery already discussed in chapter one where the Orchard continues to show predominantly conceptual work, Mc Menamin agreed that if the gallery were to continue to do so, they would fail to fulfill their obligations to both the local and the international audience. (Appendix 2 p2 ,1993) This necessity for unification of community talked about by Coppock, by the Orchard, by the Impact Committee and by the Community Arts Group is not so much a necessity of the visual arts as an integral part. That is to say, if the arts are a neutral subject then unification is inevitable. The divide which persists to continue outside this sphere creates a 'flux' or 'tension' which encourages creativity. To dispense with the

troubles is not necessary (much less possible) but to recognise them is essential. Neither the Impact Committee nor the Orchard Gallery have been found as yet to openly accept the 'objective' criticism deriving from this point.

In terms of visual arts, Impact has shown that it is not an issue solely about grants, exhibitions, spaces, residences and presentations but about how the artist can integrate with ordinary lives and reduce the divide between art and society. Community involvement through the various art programmes is necessary if the arts councils are to deliver a serious argument for cultural democracy. As concluded in chapter three there can be no regionalisation without cultural democracy. There can be no cultural democracy without a comprehensive questioning by the Arts Councils without which, projects like the WOMAD festival mentioned in chapter two, will continue to fail with the result of the community taking the blame and suffering the consequences of inadequate research.

It is important to avoid slipping into the category talked about by McGonagle that where "marketing has become the arts buzz word of the eighties as if there is nothing wrong with the product, we just need new ways of promoting it - business mimicry" (McGonagle 1990). Louise Walsh with regard to the Orchard Gallery, where she spent five months as artist in residency, says much of what the Orchard presents as its community concern is a "PR Overstatement". Owen Kelly talks of marketing as a strategy which links culture and economics. It was "an unplanned response to the pressures of capitalism". (Kelly P.69 1984). It is this link between culture and economics that Impact has explored, raising the whole question of regionalisation 'policy' making by the European Commission as being a 'proposal' overstatement both by the Commission and by the Impact committee. This point was

raised in Fortnights article about Impact '92 by Paul Sweeney where he says "Derry's dilemma is knowing how to strike a balance between self-hype and the horrendous social and economic needs of the city"(Sweeney P43 1993).

This regionalisation overstatement in terms of Northern Ireland is one which we could perhaps equate with the Anglo-Irish Agreement of the 1980's also supported by the Commission. The comparison is drawn only in relation to the effects on the local community. This was raised by Patricia-Anne More under the heading 'Aspects of Community with Adverse Impacts on Northern Ireland' where she went on to say that the Anglo-Irish Agreement "exemplified a normality in which people thought things might change but then were disappointed because they never did".(Crozier P113, 1991). This is not to reduce the regionalisation Proposals to a PR Overstatement which has led a community in false expectation to a disappointing conclusion. The success of Impact '92, the Orchard Gallery and Community Art would contradict this over simplistic theory. To agree with this would in itself be a form of reinforcing the notion of subordination which we are challenging. It does however raise the question of if or not Impact reinforced or helped to eradicate the notion of region being subordinate to a metropolitan centre. The answer is , it helped clarify the divide in a way that has not been tackled anywhere else in Ireland, and 1992 was the right year to do it.

The outcome of Impact has shown that regionalism by its very nature reinforces the notion of subordination but it has encouraged the first and necessary step to self-determination. It would be fitting if as Paul Sweeney put it: "To those who view Derry as a microcosm of Northern Ireland, there is a sense that the current 'troubles' began there and that Derry might point the way to a resolution". (Sweeney P43 1993). This might come about if the efforts of Impact '92 are fully realized and evaluated.

BIBLIOGRAPHY

1. BARBER FIONA Circa, No.55, 'TSWA in Derry', P.22-26, January - February, U.K, 1991
2. BATES MO (Supplement(), Communising Community Art, July-August, U.K 1986
3. BELFAST TELEGRAPH Arts Council Backs Play Centre Projects 30/4/1992
New Arts Initiative Launched in Derry 23/6/1990
Gallery Scores a First 17/9/1982
4. BERMAN RUSSEL A Modern Culture and Critical Theory; The University of Wisconsin Press, 1989
5. BRETT DAVID Circa No. 29, The place of place in art - From the local to the global, P.17 -21 July - August 1986
6. BRETT DAVID Cicra, No. 62, Material Evidence, P.20 - 25, Autumn 1992
7. CAFE Newsletter, Volume 5, No.1, Dublin, Spring 1991
Newsletter, Volume 4, No.3 Dublin, July 1990
8. CARTER, RWG & PARKER Ireland Contemporary Perspective on a land and its people, A.J. (ED) London, Routledge 1989
9. CARTY CIARAN Sunday Tribune, Orchard Blooms 24/5/1988
10. COPPOCK CHRISTOPHER Circa, No.29, The Place of Place in art P.10 - 16, July - August, U.K. 1986
11. COPPOCK CHRISTOPHER Orchard Gallery Catalogue, Three Northern Artists, December 1984 - January 1985
12. CONLON BERNARD Fortnight, no. 313, Regions Underdeveloped, P.21, January 1993
13. CROZIER MAURA (ED.) Cultural Traditions in Northern Ireland, The Queens University of Belfast, 1991

14. CRADDOCK SACHA The guardian 'Derry Derring - do'
21/3/1990

15. DERRY JOURNAL Octoberfest, 22/9/1992
Derry gets £400,000 Private
Sponsorship, 22/5/1992
Arts Council Funding for Playhouse,
28/4/1992
Mc Kenna defends Impact '92,
20/3/1992
Minister Lavishes Prause on Impact
'92, 24/1/1992
Impact '92, Provisional Report
Controversy, 22/11/1991

16. DERRY CITY COUNCIL Derry City - Historic Derry 1992

17. DUDDY TOM Cicra, No.35, Irish Art Criticism,
P.14 -18, July - August, UK, 1987

18. EUROPEAN COMMISSION Office Journal of the European
Communities, European Regional
Development Fund.
The new structural Policies of the
European Community 1990.
Helping European Regions, 1990.
Session Documents Report, 9/7/1992
Community Support Framework
Bidget Implementation
European Regional Development Fund
1990, Brussels report conclusion,
30/4/1992
Regional Aid 1992

19. EVANS SIAN The Irish News, Seconds Out in the
Derry Arts, 12/9/1985

20. FOWLER JOAN Cicra, No.50, regional
reconsidered, P.22 - 25, March -
April, UK, 1990

21. FRIDAY MORNING Massive £315m Investment for Derry
1991, 12/4/1991

22. GALLIGAN FRANK Irish Times, Lasting Impact? P.12,
11/11/1992

23. HANNA BELL S.
ROBB N.A. HEWITT J. The Arts in Ulster - A symposium
Buckingham, George G. Harrap & Co.
Ltd., 1955

24. HARRIS JONATHAN Art History, Vol.14, Nationalizing
Art, June 1991

25. HUGHES EAMONN (Ed.) Culture and Politics in Northern Ireland, Open Press University, 1991
26. IMPACT '92 Impact '92 The Opportunity I.M.P.A.C.T., 1992, Future Impact Ltd, Belfast/Derry, 1992
27. IRISH NEWS Seconds out in the Derry Arts, 12/9/1985
Derry sets sights on making its '92 Impact, 17/4/1992
Always Rich Pickings in Derry's Orchard, 11/9/985
Hume, 9/9/1985
28. IRISH REVIEW Volume 12, P.171 - 172, Spring - Summer, Institute of Irish Studies, 1992
29. IRISH TIMES An art gallery for all, 5/5/1986
30. KELLY ANN Cultural Policy in Ireland, The Irish Museum Trust, 1989
31. KELLY OWEN Community art and the State, English Comedia Publishing Group, 1984
32. KELLY OWEN Circa, No.50, Polite Oppression, P.14 -16, March - April, UK, 1990.
33. LIBRARY DERRY CITY FILE History of Derry
Colley O.S, Memoirs, 1987
Christian Brothers Souvenir and Prospectus, C. 1927
St. Columbas Cathedral, Guildhall Walls and History
34. LIBRARY, DERRY CITY HALL Impact '92
Orchard Gallery
35. LYNCH KEVIN The Sentinel, Impact '92, 23/1/1992
36. MALCOLM Art for Public Places, Winshester School, Art Press, 1989
37. MC GONAGLE DECLAN Circa No.53, looking Beyond Regionalism P.26-27, September - October UK, 1990
38. MC GONAGLE DECLAN Artscribe A New Necessity , P.63-68, Summer 1990

39. MC FADDEN MARK Derry Journal SDLP Leaders energetic optimism for North - West, 27/11/1990
40. MC LUHAN MARSHELL The Extensions of Man, England, Routledge and Kegan Paul Limited, 1964
41. MORIARITY GERRY Derry Festival affected by of stage drama, Belfast Telegraph, 23/1/1992
42. NETTLESHIP WILL Leonardo, Volume 22/1/1992 Sculpture as a Collaboration with the community, P.171 -174, 1989
43. ODLING - SMEE JAMES Fortnight, 'Funding the arts', January 1989
44. ORCHARD GALLERY Publications 1987, 22/11/1991 September 1992
45. ORTON FRED Circa, No.50, (supplement), Postmodern, Modernism and art education modernised' March - April, UK, 1990
46. PRIESTLY CLIVE C.B. Structures and arrangements for funding the arts in Northern Ireland, Department of Education in Northern Ireland, 1992
47. PYNE JAON Fortnight, Derrys Walls keep tumbling, January 1992
48. ROBINSON ALAN Community Forum, No.2, 'Londonderry City of Communities, 1974
49. RODGERS SUZANNE Belfast Telegraph, Major's vow to bombers, 23/1/1992
50. SENTINEL The Historic City is up for discussion, 30/4/1992
'Impact '92 - a great success, 20/4/1992
'Neadham Prauses Honesty of Derry', 30/1/1991
'Statue moves from Derry to Boston', 6/1/1991
'University a wealth of Historic Information' 15/8/1984

51. STARRETT IAN Newsletter Derry Fare, 31/1/1992
Newsletter cash life delights
festival, 21/5/1992
52. SWEENEY PAUL Fortnight, Today Derry, tomorrow
? P.42 - 43, January 1993
53. SUNDAY BUSINESS POST Derry Impact '92, 5/7/1992
54. TRENCH BRIAN Magill Portrait of the
administrator, P.36 - 38, November
1987
55. TIME Londonderry: A new Jerusalem,
28/8/1978

APPENDICES

- | | |
|--------------------|---|
| MC KENNA NOEL | Interview: Impact Office, 8 Bishop
Street, Derry, December 1992 |
| MC MENAMIN BRENDAN | Interview: Orchard Gallery, Orchard
Street, Derry, January 1992 |
| BAKER EAMONN | Questionnaire: Impact Office, 121
Spencer Road, Derry, January 1993. |

APPENDIX 1

INTERVIEW 1

with

Noel Mc Kenna

Chairman of Impact '92
Councillor on SDLP
Ex- Mayor of Derry

December 1992.

1. Question.

What was Impact '92.?

Answer:

The initials actually stand for International Meeting Place for the Appreciation of Cultural Traditions. It was designed really to promote the city nationally and internationally and to try to break down some of the myths about the city always being in trouble and at war with itself.

Whilst we obviously have our troubles and our difficulties, we also want to project an image of two communities - the Protestants and the Catholic communities - attempting to work together. Showing that we can work together to create to create employment in this area here and to try to improve the quality of life for all us people and we thought to do that through cultural traditions because as you know Derry is renowned for its theatre, its singing, its dancing and so on - so it seemed a natural avenue to go down.

2.a Question.

You mentioned the aims were to portray the city as a united city. Therefore political involvement by all parties would be essential. Was that achieved.?

Answer:

I think that this was achieved to a very great extent and I also think the fact that a DUP Mayor actually had been Mayor for half the Impact year reinforced that particular point. I think if you look at, in any close detail, many of the functions that took place, particularly the community functions, you'll see that we supported all the groups, both in terms of religion, politics and class. There was no group left out.

The community generally will work together. A close examination of all the functions that show that the two communities did work together, that we're having more and more people coming into the city from places like Ballymena, Coleraine, Limavady. People from those areas that wouldn't normally have come are now coming. We have visitors now from all over Ireland. A few years ago, that just wasn't heard off.

3.b Question.

You mentioned there were visitors from all over Ireland - just diversifying for a minute, you feel then that Impact'92 made a big impact (we'll use the word again) on tourism within the city.?

Answer:

Yes, the Northern Ireland Tourist Board haven't got their full statistics produced for 1992, but the preliminary figures show that Derry has the largest increase of figures in the whole island of Ireland not just in Northern Ireland. I mean you might find this amazing but we had more tourists in Derry than Cork had and that is a statistical fact. Now we still have a long, long way to go as a lot of those have just been day visitors passing through to Donegal or wherever. But the fact that we're now attracting visitors in such huge numbers will help to develop our tourism more strongly both in terms of restaurants, theatres and hotels, because we would see tourism as a major industry in this city here.

2.b Question.

They were all more than willing to participate.?

Answer:

They were all willing to participate because one thing you will find in Derry irrespective of the religious beliefs is that everyone of them has great love for the city here and a great identification with it and that we'll always want to, be you Protestant or Catholic, work together to improve the quality of life. We have substantial constitutional problems in this city in Northern Ireland but we also have an awful lot to unite us. We have huge unemployment. We do want to work together to reduce unemployment. We want to improve the quality of life for all our people. There is no discrimination when it comes to things like that there. I mean, if you're unemployed, your unemployment doesn't discriminate against you, be you a Catholic or a Protestant, you have the same abject poverty and depression.

3.a Question.

Would you feel then that Impact '92 managed to cross that divide and get a sense of pride in the city from both parties.?

Answer:

Yes I would have thought so. There is a great sense of pride in Derry by anybody that lives here - we are proud of our city. We think it's a lovely place. The quality of life around us is superb of course being neighbours to Donegal with all its beautiful beaches and resorts there, its a tremendous advantage. We actually use that. The British National Trust for example has said that Derry is one of the best twenty places in the British Isles to live in. That's saying something, that it's irrespective of our troubles.

4. Question.

You ran the festivities not just for a week but for a whole year. What about funding for that type of operation.?

Answer:

Yes, running a festival for a year is a difficult thing, First of all because of the amount of money. The overall budget was £1.5 million and that sounded an enormous amount of money and it is an enormous amount of money, but when you take into consideration that we had to market the city, we had to do the P.R. of the city, all the press, t.v., radio advertising, to pay all the two hundred activities as well, which ranged from £200 to £50 or £60,000 and pay the staff to administer as well. It was a huge task and it was a modest amount of money to do it. We had to refuse a few people the support of their particular function simply because we did not have the financial resources to deliver. Not that we didn't want to but we had to prioritise and we disappointed a few people but fortunately it wasn't that many. Some critics would have put it as a black mark, I believe we had to prioritise and when people have to make subjective decisions then you're going to disappoint other people. Because what I would fear for would not necessarily be what you would fear for, and so that was a problem but we got about a third each, about half a million from Derry City Council, the Department of the Environment and private sponsorship. And again, that was amazing, the form of sponsorship we got because Belfast '91 got about £100,000 of private sponsorship during their festive year. We got almost five times that figure. Now that shows you just what the private sponsors thought, that Derry was a very good product to support.

So that's approximately how the money came. It was very wisely spent, it was spread over the twelve months clearly so that April through to October were the busy months.

And at times I think if you were doing a very close critique that maybe there was too much going on at the one time, particularly during the recessionary year. And although we have a population of nearly 100,000, it's still not a huge city to be maybe having all the Foyle cultural events going on week in week out. So there might have been a wee bit of overkill at certain times. But we learnt from our mistakes and I think somewhere in the future there will be some sort of testament to Impact '92 by say setting up an Impact Trust where say we will actually take the best parts of Impact '92 and have them as part of our annual calendars for years to come.

5a. Question.

Was there any EEC involvement.?

Answer:

There was no direct money from the EEC as such but during this year we had Jacques Delors, the president of the EEC visit the city here. He was to come and open our new museum, but he was sick. He came a couple of weeks later anyway. So there was no direct involvement from the EEC as such but we had many visitors from the EEC including Mr. Delors and we had visitors from all over the world. I think we reckoned we had visitors from sixty countries and we had performers coming from sixty countries so what these people were doing is they were coming and seeing the reality of what pertains within Derry and they were able to go back

to their own countries and dispel many of the myths. And these people are opinionators and influential people in their own countries. And it does no harm no matter who you are or where you are to have friends internationally because although this is a recessionary year, if things were to pick up people who have a good flavour, who have a good taste of Derry, they will remain friends of the city and who knows what they'll be able to deliver to us in the future.

5b. Question.

You mentioned there that you had to turn down some offers of help because you had to get your priorities right.

What was the criteria that you used to set your programme.?

Answer:

Well, bear in mind that the first three words are 'International Meeting Place', so we have to have what we thought of as an international flavour. That wasn't to say that local community groups were not to be supported. In fact small community events were supported but the idea was to try to attract major functions such as the international, such as the four Beirut Hostages came, and the Irish President Mary Robinson was here. You had visitors from the States, Russia, from Egypt, from really all over the world. They were bringing theatrical events, discussion, functions, conferences and stuff like that, high powered stuff really, and to let the world see that we could deliver on these high powered things as much as anything else. But really it's very, very difficult to I mean if I'm in a local community group and I'm refused money, my function is as important to me as the Beyond Hate Conference (where you had

the 4 Beirut Hostages) were to the organisers of that. So you do end up with a certain amount of criticism. We have to learn to live with that because I was the first to recognise and the first to admit that mistakes were made, but they were made in good faith and I would have thought on balance, the programme was an outstanding success for this city here and for the people that live in it.

5c. Question.

Would one of the criteria you used be that there was room there for participation by the ordinary citizen.?

Answer:

The ordinary citizen participated, every sport imaginable was supported, gymnastics, soccer, the GAA, fencing, judo was supported. Then you go into theatrical events, you have community theatre, childrens festivals, Royal Shakespeare Company, Moscow State Ballet. You had a huge range of activities, what you would call from High Culture to Popular Culture. These expressions are not my expressions but apparently they are the words that are used nowadays, but they were there and I would have thought that the vast majority of the community were catered for from some level or another. Some people participated more actively in the Impact Year than others and the more expensive events were certainly the High Culture events. I mean bringing the Royal Shakespeare Company and the National Theatre Company and Ballet Companies from Moscow were expensive projects but if we were not to have done it then we would have been accused of not meeting up to the criteria of Impact '92, which was 'International Meeting Place'. If we want to develop Derry city economically we have to develop it

infrastructurally and we want a theatre here, we want tourist development and we want hotel development. Now to do all that you've got to create a demand. We have proved to the Northern Ireland Arts Council that there is a demand here for top class theatrical events. We're now going to get our Civic Theatre costing over £5 million. That will act as an attraction to bring in investment. If you have more tourists here it gives, the local entrepreneur, the hotel developer, some heart to say 'right, I will go ahead, build my hotel, and hope that it will pay'. It will pay. We are now having two hotel groups locally starting to develop hotels in the next two months. That'll create jobs that'll bring more tourism. So, it has a knock on effect.

6. Question.

You operated two offices, one on either side of the river. Was there any particular reason for that.?

Answer:

None other than to give the community and the Waterside area access to instant information so that if they didn't want to come over here to the city centre, they could have it locally. It's not an unusual thing. I mean the fact that Derry is split by a river. I mean we as a city council want to be accessible to all our people as much as possible. They're all ratepayers and therefore entitled to be serviced and there was no other reason other than to give them access to information and the Waterside office was very successful indeed. But the need for an administrative office was here on the city side.

7a. Question.

In the context of successes and failures, what have been your successes.?

Answer:

I don't necessarily like to individualise one function over the other what was a success or what was a failure. Everything is relative to who is promoting it, to who is organising it. There were some individual functions that were expensive to put on that were not particularly well supported. You could say that they were not financially successful. But for example there was one festival called a WOMAD festival which was on womens rights. It cost something like £60,000 to put on. Now if we hadn't done that it would have been easy for the womens lobby to say that womens interests were not catered for. They were catered for and therefore the fact that they cost £60,000 and that it wasn't overly supported doesn't mean that it wasn't successful. If we hadn't done it, we would have been criticised for neglecting womens interests and womens rights. This is the problem of measuring what was successful and what wasn't successful. I would compend that of the 200 functions, that if you were to closely analyze them, that for everybody who organised them they would consider them successful. I'm saying that they were mostly well supported that it was money well spent, that maybe in hindsight some of the things that were supported we can perhaps have not done but you are talking about a number of functions, therefore I don't think it's worth individualising those to highlight those and say well look on balance what were we trying to do. Project Derry, sell the city. Give a bit of interest to the people in the community during 1992, a bit of enjoyment and pleasure. And I think we achieved all those things both in terms of social development and economic development and just having a good time. Sure there's nothing wrong with that.

7b. Question.

Looking back in hindsight and I'm sure there are somethings that if you had to do them again you'd do them differently. Any particular one.?

Answer:

I think that we had major operational problems at the very early stage, I don't want to go into details as it is not fair to individualise. Our forward planning could have been a bit better. Our objectivity in supporting some of the functions could have been a wee bit better as well. Our budget control could have been a bit tighter. So it was general administration I think that we fell to some extent on. I think I wouldn't want to labour it too much because overall I still think the administration was quite successful, but if we were to do it again....

For example during the end of May - one week in May - this year there was a light Opera festival, there was an amateur drama festival and three or four orchestral concerts in Derry. Now that was all in the one week for the same sort of market. It was just far too much to support and therefore the functions were not well supported. I think that sort of thing should be looked at again and not to repeat that type of mistake. Having too much at the one time and things clashing. But for individual events I am really trying to avoid naming any because I think that's unfair to the people who put in so much effort for to try to put them up and to do them in good faith. Really all I'm saying is that on an organisational basis it could have been a wee bit more tighter and disciplined but that's something that should be looked at when we would be doing something similar in the future.

catalyst for the ongoing promotion of Derry and the regeneration process and that we have kept the ball rolling and I think we can take a certain amount of satisfaction from that. In real terms how many jobs will come out of this year, I would be telling a lie if I thought it was a huge number but I think that we have actually kept the ball rolling. Where inward investment is about to come I think that Derry has a better chance of attracting it because of Impact '92 than not having it. If we didn't have it who would even know of Derry in these countries in these cities that we have attracted so many visitors from.?

9. Question.

Looking back do you feel that Impact '92 has achieved its aims in community involvement and political involvement.

Answer:

I think that if you think very hard about it, you know people say to me "what did it achieve".? All I can say is what people were expecting us to achieve with £1.5 million. The subvention into Northern Ireland is £3 billion a year, 3,000 million and we still have huge unemployment, we still have serious problems. Do people seriously think that we could resolve all of Derry's problems with a festival year, That was never the objective. The objective was to make a contribution to the ongoing regeneration of this city. To try to attract more investment. To try and improve the quality of life of its people. Also to add a bit of pleasure to the peoples lives in the city here. Because we've had twenty years of very serious troubles and it does no harm to improve the quality of life and to give the people a bit of happiness. I believe we did, to varying levels achieve all of that. I believe very sincerely that we did. And I believe in years to come. people can look back and say Impact '92 was the catalyst to keep

the ball rolling, to promote this city here internationally. We have university development, we have tourism development. We have general economic development, we have announcement of the upgrading of the Eglinton Airport. We have the Boston Derry, Foyle Street Development place. We have the New Civic Theatre on schedule to be developed by the Northern Ireland Arts Council. We're attracting more tourism to Derry than ever before, we have prospects, new hotels being developed, the tourism industry of this city is really beginning to take off in the next few years. Hopefully hand in hand with our friends in Donegal too. I think that we have achieved an awful lot.

10. Question.

Finally, the follow up where will you go to reap the benefits.?

Answer:

I think that Impact '92 was not meant to be a one off year so that we could have a good time and forget about it. We will be drawing up a report after and sending it to the Derry City Council and in that report there will be a hard headed pragmatic evaluation at the successes and failures of Impact '92. The failures we will discard and put them down to experience and try never to repeat them. The successes we will build upon and there will be then things on our social calendar and in our business calendars and tourism calendars that will continue to develop so that you will have your jazz festival, you will have your busking festival, you will try and develop your tourism facilities. So you will find that there is a possibility of an Impact Trust and that's the name that we're talking about being set up to promote this individual thing. I think we have developed an air of confidence in that we're never going to solve all our problems ourselves but that we can make a damn good try at doing it.

11. Question.

Would you see Derry on a completely different plane, with the likes of Impact '92 and the effort put in there.? Could you see that furthering the cause for Derry being as it were the hub for the whole North West region.?

Answer:

Well, I think so, I think that Derry has a population of 100,000. We're well located for counties Donegal, Derry and Tyrone and indeed Fermanagh. I would have thought that we are the natural hub. That's not to be offensive towards our neighbours, far from it, they're our neighbours, our kith and kin and it's only a natural thing that the largest population base be developed hand in hand with those other areas. that we're not to get everything but to support and identify with them, with those other counties and I believe that in years to come, I think our neighbours in those counties will identify with the city. We will support them where we can, so yes, I think we will be the hub. I think by the end of this century, that the major bombing that Derry had suffered over the last twenty years will not come back again and I think that this city will be the most beautiful city in Ireland with a great future in store for our people, our children and grandchildren.

APPENDIX 2.

INTERVIEW II

with

Brendan Mc Menamin
Education Officer of the Orchard Gallery.

January 1993

INTERVIEW 11

Question I. The Orchard has presented itself as a platform, a platform for who?

A. I suppose in one respect the Orchard has always tried to exemplify its young Irish contemporary artists and is always liked to be seen as a forum and a focus for that, but also in that you would obviously have to include local artists who feel that the Orchard would represent or be a focal point for their work and there is examples of that, people like Willie Doherty, Lockie Morris would have found an opening in terms of their work through the Orchard. I suppose the Orchard also in its attitude believes that there should be a very healthy mix between local and national and international and national in a sense that I feel the Orchard has striven basically to involve much collaboration between international and local artists as possible.

Q.2 You've previously been criticized for catering for international as opposed to the local?

A. I don't think that's a fair criticism because if you actually examine the programme and you actually examine the amount of local people there are as opposed to international people, it probably balances out quite well. It probably balances in favour of local rather than anything else I don't think it's the Orchard's difficulty in establishing itself, it has established a reasonable international reputation. Now it wouldn't have done so without the visit of many international artists, in a sense that people come here, know what's going on here and are interested in terms of the historical and social context and the environment that the Orchard actually within. And I think the Orchard tries to represent that. I think local people and local

artists learned a lot from visits from international people and again that cultural collaboration is something which is very valuable not only for local people but also for the local artists.

Q.3 Do you believe that the Orchard can exist longterm at international level - has it devised any future programme?

A. -The Orchard - I think any art gallery has to exist with an international perspective because I think the more boundaries are coming down all round the place. I think its about cultural collaboration and its about integration of that sort of practice so you will continually strive to include and involve a whole range and mix of people. That's what gives it the value. That collaboration is going to be very valuable not only now or in the past but also in the future. And I don't see any reason why that can't continue to exist.

Q.4 What about funding - to enable you to do that at an international level, I don't just mean the UK but all over Europe and further afield?

A. Well I think again funding is something that everybody has to go after individually and if you identify a project and the project is good enough then you have to try to resource the finances for it and that is done perhaps aside from your main core funding programme anyway. But I think when you look at the over all structure. I think you have to develop a policy and once the policy is developed in terms of what you want to try to achieve to do. I think thats what you probably have to try to follow. The difficulties of financing that is an administrative problem. I think you're going to weaken your programme greatly if you essentially end up only bringing one type of artist to one type of place.

I think the diversity of art is what's important and that experience is important to the people here.

Q.5 How does the Orchard see its purpose and identity within the overall infrastructure of the arts?

A. The Orchard's an institution which again as I've said before has expressed a desire to highlight not only local artists but also Irish contemporary artists and also to engage and involve international artists within that collaboration. It also has a very advanced education community programme whereby it tries to involve and engage local people and local groups and schools in that core visual arts programmes. But not only in the core programme it spreads that community programme to develop in collaboration with local groups and schools core curriculum activity particularly for schools and then more recreational and arts practice ideas for local voluntary groups and community groups. So it has many fingers in different pies, it's not only about a core visual arts programme. It's about the whole effects of arts and art practice on people's everyday lives and maybe there's a lot of people who never experience an exhibition in the Orchard gallery but have had a lot of contact with the Orchard gallery through its various programmes and various activities.

Q.6 When you speak of the local/community what does the Orchard define as community - who are the community?

A. Our community is everybody - everybody out there. I think in a general sense and a greater sense the arts and the arts practice are a creative practice which affects everyone. Art affects everybody in everyday life and I think without it we'd all be a little less richer. So the physical community in terms of the environment, in terms of the area and the geographical

area would be the city council area. But saying that, thats what our particular remit is. It is a city council facility we do collaborate and work with people on a broader context within rural areas and also cross border within Donegal and things like that as well. So we've been developing cross border projects. So that would affect them and involve them. What our constituency in terms of community would be everybody within this community. And again I think theres a whole lot of communities within communities. It depends how you would define them. Whether they're religious or racial communities or whether they're divided in terms of sex, male/female or gay communities out there. So that can breakdown to many forms. It can break down into neighbourhoods community associations, youth clubs, schools. There's a gamet.

Q7. Are you saying you have policies for most sides of the community - or do you have to change policies for this community?

No, we're open to everything that's going on or anything that happens. Its a two way process. Sometimes the Community Education Programme actually engages in idea and thinks this is a good idea. There is people out there who would like to get involved in it, so it would be us in terms of the Orchard, who would initiate that but then theres sometimes people who would come to the Orchard in terms as a voluntary or local group and say ' well look we need someone to do this, have you any idea how we can go about it, so there is atwo way process. We do initiate things we also receive a request from various people. And that can take very many forms. but we have got a standard and set policy whereby there are various areas in terms of the community education programme that we would actually like to involve ourselves in and we have those designated as titles or

as headings if you like and then we would say to ourselves, what do we do within that heading. How do we get involved? How do we engage our practice?

7b could you give an example of that?

Examples of that would be things like 'Art and Health' like how do we integrate an arts practice into a health environment. Those health environments are very varied in terms of what they are. Maybe physical disabilities mental, ordinary health environments like hospitals or whatever. So there would be a practice or a medium engaged perhaps with an artist to work with groups of people in a workshop process.

7c Efforts of the community or effort on the Orchards part?

It's both as I've said earlier, but if we have designated certain police areas in terms of the areas we'd like to get involved in then we would develop ideas, resources funding and then initiate the project.

8. Speaking of funding. Impact '92. Have you received any finance, extra financing as a result of that?

Well again the Orchard Gallery would have been operated as any other organisation perhaps in this area during the Impact year -

As an independant organisation who would have applied to Impact '92 for funding for various projects. As many other organisations out there would have done that. There was an increase in the amount of proposals that could take place because of Impact '92 because there was more available money there.

9. Regional Policies - Derry City itself was affected by the Regionalist policies of the EC. In terms of Regionalism both Derry and the Orchard are 'regions'. Given that art is affected by the same concept of regionalism and decentralization does this affect the gallery in any of its policy or decision making?

Well again I suppose its the idea of breaking down boundries and borders. Its about a cultural diversity again. Its about the experience of different cultures. I think the Orchard has always approached that in their policy anyway from the year dot.

- 9b. What does this mean then?

If theres more money out there, it means more activities, but, its whether theres more money out there or does that mean 'money' or does that mean a European ideal. It depends on what peoples principle of Europe is perhaps. Like we are all going to become one lump of a single identity or culture and I think thats the whole debate where people are frightened of being assimilated into a mono culture which is European. People will have resisted that I think.

- 9c. Does the Orchard resist that or doesn't it?

Well its not a question of resistance, I think there is an understanding of individual culture and identity and the expression of that and that should be welcomed. I don't think theres anyone in Europe that wants to become mixed into one particular thing. I think everybody wants to relate to some particular cultural identity of their own and allow for the expression of that. I think we can still allow for the expression of peoples own idividuality and their culture. But

I suppose for many artists that's up to them to challenge that themselves and again I think the Orchard has to be an avenue whereby those sort of debates can be approached and developed by the artists. But that's the artists who come with those ideas. Generally the Orchard has always maintained a very healthy outlook in terms of like the whole international perception.

10. Where regionalism is not such a good thing as although it claims to be decentralisation it's actually another form of centralisation?

Well then it's up to the periphery in terms of the people who are in the decentralised position if you like to make a stronger point of argument or point of view. And surely that's a stronger argument for the international perspective that somewhere like the Orchard has based in a relatively small area / town or place in context to the rest of Europe. It can attract and bring artists of international renown to actually exhibit / here / to show their work here. That is about decentralisation. That's about people who are prepared to come to the so called periphery and exhibit their work. I don't think - I think it's slightly cultural imperialism to believe that you have to exhibit your work in some sort of cultural place for your work to be important. I think quite a lot of important work comes out of a context obviously like Derry and of what this social and political environment of Derry is, and quite a lot of artists who come here on residences enjoy that sort of whole wealth of history social and economic and political history of this area and enjoy that and produce work in reference to that. So not only about people coming in with exterior work, about their lives elsewhere and showing that. It's about this place and what this place means to a particular artist and what an artist perceives from this place which is important also so we're getting

representations of whats going on here not only representation of what an artist thinks about something else somewhere else.

11. In that case, what about the audience? Without an educated audience can it still exist at that level?

I think statements like 'educated audience' are very contentious. I believe anyone has the ability to perceive whats in front of them. They can interperate whats in front of them in their own way. Well of course somethings and sometimes things are not as readable or accessible pieces of work to certain people I think that the role of the education programme. In the sense that they try to involve and demystify the whole process and production of art and also demistify these figures, so called 'artists' or who are known as artists - who at the end of the day are essentially very ordinary people, who want their work to be seen and read as much as possible. So they fully engage themselves within the education programme and when they come to the Orchard Gallery participate in the spread and diversity by what they say and maybe they're doing that through their art but I think everyone all the time is continually trying to spread and develope and deepen its audience. I think you can have different types of audiences, you can have different types of people who read works in different ways. People often read several things out of one piece of work. You know I don't think there is a collective idea that some one piece of work means everything to one person. It means a different thing to another. Thats a bit confusing but... its a bit of an hierarchial argument to deliver that work and peoples work can only be perceived by a particular audience. I think if you ever stand in the Orchard door anyone day you'll get quite a large range cross section of this community in this door because of the fact that the education programme has involved at very many different times and at very many different levels. So

people don't feel that this space is an isolation of them. They feel that they can come in, sometimes to come in and walk back out the door because whats there is not interesting but sometimes they stay and look around and look through the stuff.

12. Art outside the gallery, for example Mark Pogacnik. Do you feel it briges the gap between the gallery and the audience. Does it entice people to come or does it bridge the gap?

I suppose the notion of public art anyway and I think that whole notion of the Orchard and what it feels it has here in terms of gallery space is big enough because the Orchard at the end of the day believes that the city is the gallery. I think thats Declan Mc Gonagles favourite statement. So if the city is the gallery then that allows you to do anything anywhere. If you're allowed to and get permission to do so, that often and sometimes its contentious with the community they actually debate and reject perhaps some piece of art in a particular place. There was a very interesting debate here about a year /two and a half years ago the TSWA project where Nancy Spero wanted to use a gable wall in the Bog side area to paint a mural. That wall had been commonly and traditionally known as a mural wall where traditionally republican murals were painted on. There was actually permission given by certain sections of the community to that wall to be used but the debate had arisen after what went up on the wall was seen. So there was a quite lively public debate and argument within the gallery about the whole process and what went wrong and I think that was very healthy for at the end of the day the gallery was critized for not totally involving perhaps everyone in terms of the way it worked within that process, so thats fair enough. I think you live in a community like this place in terms of Derry people will not just keep quite about things, they'll react and tell you about thing, and I think

that a very good safe guard and safety net for anybody who thinks / presumes that they can go on and do what they want.

12b. Going back to the original question - Do you think that will bring people into the gallery space?

It helps involve, it helps engage people. The point you make about Marko Pogaenick was that M.P.'s project was a environment sculpture project, where 14 granite columns were put into position in the Derry / Donegal areas so it was also a cross border project and it involved quite a lot of people not only in the collaboration of the sites and in terms of getting access to the sites and gaining permission from local landowners to put stones on the sites, getting permission from the department of environment and department of public works in Donegal and places like this. to actually get permission to allow those things to be there, because they are permanent and hopefully will stay there. There was also a work force used / employed to put the stones in place. Also a series of work shops developed from that, residential work shops where people came from all over Europe and some people came from America to actually take part in these workshops. So even in the off shoot in the amount of people who actually come and visited the area from outside the City it was an advantage for the people in this area it was an advantage because their environment were being improved with a piece of sculpture. The local hospital in Altnagallvin are very pleased with the sculpture being there and have continually got requests from the people or were asked about the sculpture and the reason why it was there. So it has risen quite a lot of public discussion. And there has been a lot of local and public awareness raised over the fact that they are there. So yes, that does involve peoples recognition of the Orchard Gallery.

12c. But does it bring people into the Gallery space?

Well I would question the whole notion of needing to bring people into the Orchard Gallery because as I've said before the City is the Gallery. So if people are interacting with art outside the gallery then why do you need to bring them into the Gallery. If it helps allow them to access other work which is resident in the gallery I think thats fine. But I don't think you utilise public art as a PR job for your gallery.

12d. Should they not be one in the same?

Yes of coarse but the point is some people will come into the gallery and then get information about the public artwork / about the work that is out there so it can work both ways people can realise that theres other things out there within the environment within the city space so they will go out there and look at them. So I think it works both ways. I think the recognition of one will obviously help the recognition of the other.

13. What about the religious/political divide - Do you get involved?

It's obviously one thing we would be concerned with at one level but not concerned with at another. When we say things like cross community or both sides of the community getting involved with things. We don't take a straw pole of who comes through the door in terms of what religion you are. So whoever comes into this space we have no notion of who they are or what they are. It is a public space. Its a public art gallery so anyone can walk through the door. In terms of the schools that we get involved with, we get involved with everytype of school from every background in every area of this city. So theres no exclusion of who we work with or don't work with in that sense.

There is perhaps an inheritant problem in that one side of community perhaps gets more involved than others and that may be a traditional factor. But we are developing through the education programme again quite a lot of programmes that we will quite aggressively try to approach that question I think generally. There is a physical difficulty, the city is physically divided by a river. Traditionally the nationalistic community have been resident predominantly on one side of the river and the unionist community on another. And most of the centre facilities are on the other side. Its a common and well known fact. So people maybe on the Eastside of the bank probably feel more isolated than the West bank and what goes on so I think you have to be very aware of that and I think you have to approach that in a very concerned way in a sense that you should obviously involve and engage a lot of the communities on the East bank of the Foyle in as many activities as you do on the West bank of the Foyle. You couldn't ignore that its a fact.

13b. How can you do it, or have you done it?

Oh, we've done it and we just do it. We initiate programmes and we get involved with people. Theres one project which we were involved with this year. We're developing a quilt - a quilt of memories as its called. Its a group of older people, mixed group. Predominanitty protestant women but there's also catholic women in there as well. But that would be as (a result of) a traditionally mixed community on the Waterside area, and they would have shared working lives and family lives through their whole life time.

14. Its been said that its mostly political art that you show - conceptual art and art dealing with identity - much of which is considered popular now and as a result of regionalism.

What, are we saying, the Orchard has done it anyway and everybody thinks its a good idea now. Why has it become popular now - because other people think its relevent now?, and the Orchard thought it was relevant 10 years ago so that must be a 'Bee in the Bonnet' for the Orchard.

14b. Is it or isn't it?

I don't know, probaly it is, as the policies have developed around what the Orchard thought it should be doing and its strong enough individually as an organisation to carry out what it should do. So now the fact that its been proved right, and that everyone else wants to do it must be an advantage to them.

15. Finally - mistakes, everybody has to make mistakes, so what have been the mistakes with the Orchards Policy

Well, everybody makes mistakes and the important thing is that you learn from them. To actually give you a list of mistakes and even in terms of policy - I think policies are developed and designed to suit what naturally involves from your own particular community. And I think the big plus in relation to the Orchard is that they don't think they're big enough to not change. They are independent, reasonably independent in terms of their development of their policies, idea and their programmes. So in that sense they are open and accessible to criticism and are fully aware of that and change their ideas respectfully to that, of course people make mistakes.

15b. Such as? I mean for example you've been criticized for showing more male artists than female.

I don't know, if thats accurate and corect I think you take that

on board. I don't want to get into the argument but do you quantify that. There's a difficulty, do you quantify that in the number of women artists who are available and around or the no. of qualitative women artists that are around to deliver that because at the end of the day I don't think it's a deliberate policy. The development of a policy is developed in context of what's available and what's happening. And I am in no way saying that there are no good qualitative women artists.

16. Could you tell me exactly what are the Orchard's policies?

There are no written policies as such..... and I was referred to the following..... Since then the gallery has developed a visual arts programme and parallel events both within and without its space which reflects current activity in contemporary art in the world as well as the region.

The gallery regularly shows works by local, national and international artists and initiates tours and collaborations with equivalent galleries and organisations in Ireland, Britain, Europe and the US, without losing touch with its own particular hinterland. The apparent disadvantage of the location has been overcome and in many instances has become the subject of work by various artists. Approximately 26 exhibitions / events are organised each year with the Orchard initiating the majority.

Over the years the Gallery has built up a body of trust with artists and the community, which has allowed some of the most challenged work around today to be presented in exhibition and where relevant are treated as extensions to the exhibition space.

The visual Arts Programme is now expanding in the context of a comprehensive Museum and Cultural Service developed by Derry City

Council. The programme is housed in the New Foyle Arts Project building as well as the Orchard Gallery. These, exhibition, performance, residency, studio, workshop and rehearsal space will be provided as well as an administrative base for existing professional and voluntary cultural organisations in the City. The Foyle base will also act as the catalyst for a series of educational and neighbourhood initiatives.

In the future we intend to develop exchange and residency links with institutions, galleries etc in Europe and the U.S.

A regular programme of exhibitions and events take place in public spaces as part of an outreach programme. In the future artists will be invited to spend longer periods working in the city and to revisit regularly. In this context the international and vernacular, the professional and the voluntary are brought into contact. The city becomes the 'Gallery'.

APPENDIX 3

IMPACT '92

QUESTIONNAIRE I

with School Liaison Officer

Eamonn Baker

FEBRUARY 1993.

1. Question.

What are the priorities of the school liaison officers.?

Answer:

Impact '92 could be perceived as a conveyor belt of "cultural / sport goodies of baddies". Our job was to devise and structure relationships between schools in the Derry City Council area and thus "gravy train".

Devise and structure!, other words are also useful: suggest, liaise, clarify, involve. Our priority within this role was to be:

- (a) as organised as possible
- (b) as imaginative as possible
- (c) as autonomous as possible

within the management structure. It also was extremely important to us that we had the aim of developing positive relationships in the Waterside, where our office was located, particularly within the Protestant community.

2. Question.

What projects/workshops have been initiated by the Impact Office.?

What projects/workshops have taken place that have provided an "international dimension".?

Answer:

Key projects initiated by the Waterside Impact '92 office were:

- (i) Creative Writing Workshops in schools (mainly primary/secondary school sector).

It is important to point out that 20 hours of my week was taken up facilitating these workshops i.e. solid face to face work. The workshops often served the purpose of supporting in a more intimate setting, vulnerable young people. The creative writing workshops fed into the 'let the stone speak' creative writing competition. Young people were invited to write as a stone in a historical building, the City Walls/Free Derry Corner.

4 a. Question.

Have these events, organised by Impact extended outside of the schooling system. How.?

Answer:

Public Events, Street Events, Sporting Events etc.

4 b. Question.

Have they extended across the religious/political divide.?

Answer:

The word of mouth of course is also that there was little "in it" for the "working classes" of Creggan or Galliagh. We experienced "goodwill" in Ebringtown Primary School, in Clondermott Secondary, in Lisnagelvin Primary School - with less enthusiasm in Foyle Valley Secondary School. Fort James Primary School was positive.

If Clondermott Secondary School had a tradition of drama their relationship with the theatrical events may have been entirely different. Lisnagelvin continued their involvement with the Columban Pageant overcoming their caution about the Bloody Sunday sequence. Ebringtown Primary School sent many classes to the International Festival based in St. Columbas park. Beyond Hate participation I see as mainly from the middle class/"converted". Still I was glad of it.

5. Question.

In your opinion what have been (a) your successes & (b) your failures.?

Answer (a):

To deliver a quality lively service after face to face in schools. We worked damn hard. Remember too, that our workforce was maximum, 4 people (or 3 1/2 - Violet our secretary only worked 1/2).

Mairead was on an E.S.F. employment scheme and only was with us until July. Both Maureen and Violet were paid through A.C.E. I have big questions about the staffing for Impact '92 and anger. High points were undoubtedly for me the success of events we ourselves organised, (already mentioned in answer to Question 2). It's nice to have unsophisticated positive feedback from schools.

Answer (b):

We failed perhaps to get as many young people mobilised and on the street in some grand scheme of other, as perhaps we would have liked. We have failed perhaps in securing the continuity of our work.

6. Question.

Why does Derry City as opposed to centres such as Belfast and Dublin, provide a suitable venue for the launching of such an event.?

Answer:

Have you seen the "Turning Tide" video.? It answers these questions in a more powerful rhetorical way. (The Turning Tide video is after all a marketing and tourism 'tool').

Centrism (akin to a hierarchial world view orthodoxies historical rigidities) can be oppressive.

It was potentially liberating for Derry to name itself as a centre of excellence and learning from which the world might learn. A core idea for me was to create an "enabling myth" about our place. No more "second fiddle", second class etc.

Energy liberated by this "Enabling Myth", could have been knitted so powerfully into the Impact '92 programme. And look at the venue.? The Foyle, north Derry, north Antrim to the east, north Donegal to the west. And the history and the people. Us. Who needs London.? Who needs I.C.A./Victoria Museum/Albert Museum.?

7. Question.

If your objective was to present Derry as a "stage of major events and international significance for the people of Derry, visitors and media" - why then was international media coverage (mainland Europe) not pursued.?

Answer:

It was never my job/our job in the school project to pursue such coverage. We did have a P.R. person. On the other hand perhaps it should have been 'my job'. My main concern was the quality of work we were doing day and daily in schools.

I was part of Film Project initiated by Albert Hunt, independent film maker, in conjunction with the Holywell Trust. This film includes footage shot in Brazil by Albert linking up with Theatre Director Augusto Beal's visit to Derry in October. Channel 4 are interested. Albert has 90 hours shot. Augusto Beal is a "world renowned Brazilian Director".