



**INTERNATIONAL
COUNCIL
OF MUSEUMS
UK**



Working Internationally

27 February 2014

A conference organised by NMDC, ICOM UK and the V&A.

Held at the V&A Sackler Centre, London.

The aim of the conference was to share good practice, experience and information between the museum sector regarding international partnerships and activity. The audience was made up mostly of project managers, curators, international programme managers and museum managers from museums of all sizes. The conference was working on points raised at the Working Internationally Conference 2013.

This is the third of three guides containing the main points raised at the conference and reference to the help available for museums embarking on pursuing an international profile.

Support, services and funding

Present at the conference were representatives from funding bodies interested in the new range of international museum projects currently underway or at germination stage. The international museum field today is local enough to the UK that funders are available at the end of the telephone to tell you whether your project can be funded, or whether there are ways that your project can be steered in the right direction in order to be eligible for funding.

Shreela Ghosh, South Asia Regional Arts, Director, British Council

The latest British Council international project to focus on South Asia is called Re-imagine; this will be a 5 year initiative to build new creative connections between UK and India.

The aim is to get to know India again and seek for the huge opportunity that India provides us with. Face to face contact is hugely beneficial on any scale of project. This is a great time for the UK to work with our Indian colleagues; in 2015 the V&A will have a focus on India and in 2017 the 70th anniversary of Indian Independence will be celebrated. We aim to meet people's expectations and break open mindsets.

Re-Imagine will have four key themes: Re-imagine a cultural relationship in a digital age (how do we use digital and mobile technologies?). Re-imagine the spaces where international culture happens, for whom and by whom? Re-imagine a better future where the creative sector can contribute to build g a fairer, more sustainable society, with an aim to protect freedom of expression and encourage debate. Re-imagine the traditional in contemporary times.

The British Council has experience of working within the international museum scene and can often offer a one stop shop when funding is not easy to access. It is always worth talking to the British Council when starting an international project for 'on the ground' advice from their country counterparts.

Recommendations: Context and scale - relevance is key, cultural understanding is vital, funding is available but not always easy to access.

The role of international agencies are vital in creating awareness of best practice and driving change (ICOM, INTACH, NCMS).

Skills development and confidence building - museology courses provide a foundation but continuous professional development is vital.

Have an entrepreneurial outlook; wider engagement through education and cultural partnership; awareness that evaluation is needed to capture impact.

There is still a need for mapping and more research.

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UKTI, Deborah Lynch, Richard Parry and Jonathan Robson

UKTI finds business for UK organisations. They have worked with larger organisations such as the V&A and The British Museum on consultative type projects. If you have a product UKTI can help to sell it to an overseas market. UKTI understands that working with small to medium size businesses is essential to the UK international strategy - culture contributes billions to the UK economy and is recognised as a marketable global commodity.

UKTI can help to translate your energy, skills and IP into work overseas. UKTI is present in over 100 markets overseas. They support trade shows, services and webinars. UKTI acts as a conduit to access skills and services. TO get help with export plans refer to: ukti.gov.uk/tradeadvisers

Recommendations: Seriously think about your IP.

Register for business alert section on the UKTI website:
http://www.ukti.gov.uk/pt_pt/export/howwehelp.html?null

Contact details: UK Trade & Investment London, 10-12 Queen Elizabeth Street, London SE1 2JN

Switchboard: +44 (0) 207 234 3050 Mobile: 07738802982

E-mail: deborahlynchdoyle@uktilondon.org.uk

Collections Trust, Nick Poole, Chief Executive, Collections Trust

There is a hunger for the English language and the UK's digital knowledge throughout Europe. Collections Trust International Strategy aims to exchange international expertise with the UK and UK expertise with the international community.

Recommendations: Join the Europeana Network <http://pro.europeana.eu>

Join the Collections Management Group where there are currently 7,000 museum professionals, with 68% of these people residing outside the UK
<http://www.linkedin.com>

Join the Spectrum community - 23,000 museums worldwide working on standards and improvement

<http://collectionslink.org.uk/spectrum>

Creative Europe, Christoph Jankowski, Creative Europe Desk/ BFI

Solidarity comes with partnership. There are two strands of funding, one that reaches on culture, the other on media. They are about discussions and relationships with an aim to provide longer standing advice. The Creative Europe desk is not just there to help fill out forms. Creative Europe incorporates culture and media all rolled into one. The aim of Creative Europe funding is to make the image of European funding less complicated and addresses the wider 'Europe 2020' growth agenda. The current funding stream will run for 7 years through the NMDC programme. Funding is also available through the British Council from 1 January 2014.

The aim is to increase the mobility of artists and professionals, strengthen the sectors capacity to operate transnationally, reach new audiences and beyond, encourage innovation and strengthen policy making. There are 9-12 audience development agencies in the UK. The priorities of the programme are to enable the international co-operation and internationalising of careers, to enable capacity building and assess the economic impact of working together. There is a local facility that is specific to arts, culture and heritage. The aim is that it is an administratively light project that depends more on the strength of the partnership.

Creative Europe takes a multidisciplinary approach. There are 4 main funding strands: co-operation project, literary translation, European networks and European platforms with a structuring effect. October 2014 is the next deadline.

Recommendations: Questions to ask yourself regarding your project are whether it is European, unique, what will the results/outcomes and impact/benefits be?

www.creativeeuropeuk.eu

www.culturefund.eu

Culturefund.eu/SPPACE

<http://ec.europa.eu/culture>

Horizon 2020: Nick Poole, Chief Executive, Collections Trust

Europe's biggest research and innovation programme - from lab to the market via the museums. Horizon 2020 will fund ICT, innovation and partnerships. The funding is not matched funding - it is stand alone funding; with an aim to making it easy access.

Horizon 2020 offers a variety of opportunities: advanced 3D modelling for accessing and understanding European cultural assets (deadline has now passed; 14 March 2014). ICT- based solutions for energy efficiency (deadline 5 June 2014).

There will also be opportunities with more run in; technologies for creative industries, social media and convergence (deadline 14 April 2015), or the Innovation of ecosystems of digital cultural assets for research - bringing cultural content to new audiences in innovative ways (deadline 21 April 2015).

Horizon 2020 offers a number of reflective society projects relating to cultural heritage including; European Research Network on uses of the past, research into cultural heritage in Europe, research into cultural opposition in former socialist countries, research into cultural heritage of war in Europe.

Looking beyond Europe there is a fund that promotes the cultural, scientific and social dimension of EU-LAC relations through supporting projects which promote collaboration between Europe, Latin America and the Caribbean (deadline 7 January 2015).

Recommendations: Horizon 2020 offers an open framework for funding, the eligibility is very broad, funding is designed to promote collaboration between HE, SME, sector organisations and audiences, top-up funding is available to include organisations from non-EU countries.

Essential guide to Horizon 2020 can be found at: <http://www.h2020uk.org>

Also refer to <http://ec.europa.eu/programmes/horizon2020/en>

<http://www.collectionslink.org.uk>

Arts Council England (ACE): International,

Nick McDowell, Director of London and International

Our international policy focuses on the key principles of export growth and cultural exchange, and the role played by partnership in enabling us to deliver our ambitions. ACE will be looking at cultural export and exchange through partnerships with a refreshed ten-year strategy with international ambitions. The aims are for the best of UK artists and cultural organisations to work overseas, for the best of world culture to

come here to the UK, for our artists, arts organisations and museums to find new markets and export mechanisms abroad, for England's museums, theatres, galleries and arts centres to attract visitors from abroad.

From 2015 – 18, ACE will have lottery money available to museums. A memorandum with ACE, UKTI and the British Council has been refreshed with a more strategic approach to showcasing which will stimulate international work and tours. ACE are currently finding that there is a strong demand for curatorial expertise from non-national museums. The team are thinking further about international touring of museum exhibitions.

Digital technology is vital to delivering AIM's vision for export growth and cultural exchange by widening access to new audiences and new markets, maximising the impact of Space 2.0 and through funding projects such as Europeana, Public Catalogue Foundation, Collections Trust and Google Art. Digital is widening access to grants, the landscape is changing fast, which allows more risk taking in international projects.

ACE are focusing on cultural exchange by encouraging the mobility of art, people, performances, collections, skills and ideas with an aim for making a more diverse cultural landscape. ACE are doing this by expanding the Artists International Development Fund, working in partnership with the British Council, aiming to increase the touring and exhibiting of international work and setting up a strategic fund for cultural exchange.

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Reportage and writing by **Lucy Watts**

The International Council Of Museums is the global organisation of museums and museum professionals committed to the conservation of the world's natural and cultural heritage.

ICOM UK is the national branch of ICOM in the United Kingdom. It is a gateway to the global museum community and the only UK museum association with a dedicated international focus. To join ICOM UK <http://uk.icom.museum>