

## **Working Internationally 2015 -Hospitium, York Museum Gardens 5th March 2015**

### **Welcome, introductions and summary**

**Janet Barnes**, CBE, is the Chief Executive of York Museums Trust, an independent charity set-up in 2002 by the City of York Council to manage the York Castle Museum, the Yorkshire Museum, York Art Gallery and the Museum Gardens. Janet has spent 37 years in the museums and galleries sector successfully leading three organisations through major constitutional change. Janet worked at Sheffield Galleries and Museums from 1977-99, was the Director of the Crafts Council from 1999-2002 and Chairman of Arts Council England, Yorkshire from 2002- 2013. She is a Director of both the Guild of St. George and Visit York, an executive member of ICOM UK and on the Panel of the National Heritage Memorial Fund.

**Carol Scott** is the Chair of ICOM UK, a museum consultant and an author. Recent publications include *Museums and Public Value: creating sustainable futures* (Ashgate 2013), a dedicated edition of *Cultural Trends* exploring national systems for measuring cultural value and *The Cultural Value of Engaging with Museums and Galleries* with Jocelyn Dodd and Richard Sandell. In 2014 she was a keynote speaker in Belgium, Taiwan and Rome presenting on *Museums and Public Value* (Brussels); *Social change and museum brands* (ICOM MPR Taiwan); and *National approaches to measuring cultural value* for The Italian Presidency of The Council of the European Union (Rome). She was Manager of Evaluation and Audience Research at the Powerhouse Museum until 2007.

**Nick Merriman** has been Director of Manchester Museum since 2006. Prior to this he was Director of Museums & Collections, and Reader in Museum Studies, at UCL, for 8 years. From 2004-6 he was a part time Fellow on the Clore Leadership Programme, undertaking a bespoke scheme of training and development in cultural leadership. He began his career at the Museum of London, as Curator of Prehistory and subsequently Head of the Department of Early London History and Collections. He studied archaeology at Cambridge University, and his PhD, on widening participation in museums, was published as 'Beyond The Glass Case'. He has been Chair of ICOM UK, University Museums Group, and Collections Trust, and President of the Council for British Archaeology.

**Katie Childs** is the Policy and Projects Manager at the National Museum Directors' Council (NMDC). The NMDC represents the Directors of the UK's national and major regional collections, and Katie is responsible for the work the NMDC does which relates to museum policy and practice. This includes international work, national partnerships, collections and digital. Katie joined NMDC in September 2011. She was previously International Programme Manager at the British Museum, where part of her role was to manage the World Collections Programme, and International Cultural Policy Manager at DCMS.

### **Attracting international tourists**

#### **Keynote: Kersten England- International tourists and York**

**Kersten England** arrived as Chief Executive in York in 2009. Against the backdrop of turbulence in the global economy and major change in the policy and fiscal environment for local government, Kersten's priority has been to keep the organisation focused on its core purpose - supporting locally elected members to secure prosperity for the city now and for the future. Central to this is full deployment of the asset base of the city; public, private, voluntary and community, investment in infrastructure and repositioning York on the world stage to increase access to markets and inward investment. Kersten has lead roles as: a trustee of the National Endowment for Science, Technology and the Arts (Nesta), a

Director of Science City York, Chief Executive for Innovation and Growth in the Leeds City Region and Chief Executive for local government workforce issues in Yorkshire and the Humber.

**Abstract:** Over 200,000 people live in the City of York and benefit from its rich cultural heritage, diverse offer of restaurants and places to eat, award winning visitor attractions and iconic buildings which are recognised the world over. York also attracts 7 million visitors per annum who contribute to £606million to the City's thriving economy, an economy that employs 20,000 people. 17% of our visitors come from overseas, which leaves us a huge untapped seam of potential guests from the nations of the world. This session will look at what York has to offer to these prospective guests:

- Our unique selling points
- Our developing understanding of the needs and requirements of the international market
- Issues and challenges and;
- What the industry in the City is already doing to reach out to encourage more international visitors to put York on their 'destination of choice' list.

**Speaker: David Gelsthorpe -At the Edge of the World: Manchester Museum and Russia**

**David Gelsthorpe**, Curator of Earth Science Collections, has been at Manchester Museum for nine years and uses his passion for the natural world to bring the collection to. David works on innovative exhibitions including the recently opened *Siberia, at the Edge of The World*. In 2013 he led the project team to deliver the museum's *Nature's Library* gallery. In 2014 David led a team of curators on a research trip to Iceland to develop partnerships and collect new objects. David's work uses the museum's collection to facilitate research, teaching and public events. He has a PhD in Palaeontology.

**Abstract:** Manchester Museum has recently opened the first exhibition on Siberia in the UK. The exhibition aimed to go beyond the myths which surround the region and showcase the rich culture and natural history. The project built upon the existing links developed by Dmitri Logunov, one of the museum's curators who is Russian and has lived in Siberia. Top tips include: using a range of material including images, videos and bought objects as well as loans and having backup plans. David Gelsthorpe and Janneke Geene (People's History Museum) have also been on a research visit to Russia to better understand the needs of Russian tourists when visiting UK museums. The ACE funded trip was organised by the British council. Top tips include: free entry to museums is a big selling point for Russian tourists, translate a page of your website of key information into Russian and have a museum map and audio-guide in Russian if possible.

**Speaker: Janneke Geene- People's History Museum and German tourists**

**Janneke Geene**, Head of Business Development, has been at the People's History Museum since 2001. She was a major member of the team that oversaw the £12.5m museum redevelopment in 2010 and now leads on income generation, press and marketing. She is passionate about running an excellent business for the benefit of the museum charity. Originally from The Netherlands, she landed in Britain in 1990 after an MA in European Studies in Amsterdam and worked as a researcher at the University of Manchester, at Cornerhouse and the Museum of Science and Industry.

**Abstract:** The People's History Museum in Manchester cares for the national collection of the development of democracy in Britain. The central aim of the museum is to engage, inspire and inform all audiences by showing that 'there have always been ideas worth fighting for'. The museum welcomes around 100,000 visitors each year including national visitors and international tourists. The museum's online presence and social media activity reach over a further 150,000 people each year. [www.phm.org.uk](http://www.phm.org.uk); <https://uk.linkedin.com/in/jannekegeene>; @jannekeg

## **Building effective partnerships**

**Speaker: Sam Guha- Building partnerships with Indian museums**

**Samarjit (Sam) Guha** is a former arts journalist with The Statesman, The Times of India and The Telegraph in India. He joined the British Council Kolkata office as Head of Programmes and continues to support a wide range of projects from arts to education for 13 states in the region. He has been managing all museums related projects between India and UK including organising a roundtable of museum professionals from both the countries in presence of UK's Cultural and Sports Minister Sajid Javid in October 2014.

**Abstract:** Museums have long ceased to exist in isolation. The *mantra* of the sector is now partnership, collaboration and co existence. However, it's not easy to form such alliances even though the need might be higher than ever before. Understanding the operating and cultural context is the key to any such association and both India and UK are realizing this. People are now crossing various borders to exchange ideas and expertise. Possibly the way forward is using digital technology and look into virtual museums keeping the audience/visitors in mind. Trainings, workshops and leadership are the stronger engagements one need to indulge in.

### **Speakers: Jane Munro and Amelie Simier- The Silent Partners**

**Jane Munro** is Keeper of Paintings, Drawings and Prints at the Fitzwilliam Museum in Cambridge, and Director of Studies in History of Art at Christ's College, Cambridge. She specialises in European painting and drawing of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, and has curated over eighty exhibitions, many, like *Silent Partners*, with an interdisciplinary emphasis, and several involving partnerships in the UK, Europe, and the United States. In recognition of her work developing cultural exchange with France, she has been made *Chevalier des arts et lettres* and *Chevalier dans l'Ordre national du Mérite*.

**Amélie Simier** is a graduate of the École du Louvre and of the École nationale du Patrimoine, Amélie Simier joined the Musée du Petit Palais in Paris in 1999 as curator of sculpture. She has curated a number of major exhibitions on 19<sup>th</sup>-century sculptors, notably Jean Carriès (1855-1894) and Jules Dalou (1838-1902). She recently published the catalogue raisonné of the works by Dalou in the Petit Palais collection. In 2011, she was appointed Director of both the Musée Bourdelle and the Musée Zadkine, two wonderfully atmospheric artists' studio-museums in Montparnasse, Paris, once the homes and studios of sculptors Antoine Bourdelle and Ossip Zadkine.

## **Managing risk**

### **Speaker: William Brown- Managing risk to objects**

**William Brown** is National Security Adviser at Arts Council England, responsible for assessing security risks to National Collections and loans under the terms of the UK Government Indemnity Scheme. He works internationally and last year reviewed venues in Russia and in September 2014 spoke to the ICMS Conference in Copenhagen. He is a member of the ICMS (International Committee on Museum Security), the Metropolitan Police Arts and Antiques Security Group, the National Museums Security Group and the International Police Association. He is also a lead member on the Association of Chief Police Officer (ACPO) Heritage Crime Working Group.

**Abstract:** Borrowing country's cultures must be understood, considered and negotiated to ensure each and every loaned or borrowed object is not put at risk. We need to fully understand an object's vulnerabilities and history to make informed choices and consider the risks from criminal, accidental and environmental sources. While we in the UK use Standards in our planning, other countries may not. Products vary and through the National Security Adviser's experience and networks, advice is sort to ensure that buildings, products and systems offer an appropriate withstand to hold and preserve our objects. It is also important we do not make assumptions. Just because a venue has borrowed before it does not mean it is a suitable venue for different material and objects. Every loan should be treated individually. The National Security Adviser's office holds information on over 5000 venues worldwide which are potential and known borrowers for sharing with prospective lenders.

### **Speaker: Rosie Wanek- Managing the risk to people**

**Rosie Wanek** is a Senior Exhibitions Manager at the V&A where she supports Curators and exhibition teams make the best of their ideas and resources to create engaging and exciting exhibitions. She has extensive experience of touring exhibitions internationally, particularly to challenging environments and venues with limited infrastructure. In recent years she has worked with teams across Europe and the US and in China, India, Syria, Qatar and Russia to deliver exhibitions of diverse scale and content.

**Abstract:** Touring exhibitions internationally represents a risk to the personnel involved as much as it does to the precious collections on display. Such risks can range from the long working hours involved in couriering objects as they transfer between venues, to the circumstantial risks of working in places where there is a high risk of disease, crime, or civil unrest. The V&A has been touring exhibitions internationally since the early 1990s and has travelled shows of various scales to countries all over the world. This has involved sending teams across the globe to work in challenging environments, including those with very limited technical or political infrastructure such as India, Lebanon, Syria and Libya. Rosie Wanek, Senior Exhibitions Manager, will outline some of the key methods that the Exhibitions Department at the V&A has developed to help identify and manage risk, and to prepare and support its teams working on these demanding projects.

**Speaker: Jim Broughton- Managing risk to the institution**

**Jim Broughton** has worked internationally in the museums sector for more than 15 years. He is responsible for the Natural History Museum's international diplomacy and global business activities, including its touring exhibitions, consulting, training, publishing, licensing and Wildlife Photographer of the Year teams. Jim previously worked at the British Museum leading major consulting projects and as Head of Interpretation prior to that. Jim has also worked at Historic Scotland on the presentation and display of ancient monuments and in an environmental consulting firm developing content for ecotourism attractions in Asia. Jim began his museum career as an exhibition designer.

**Abstract:** Using some of his own experiences, Jim will attempt to illustrate some of the institutional risks that can arise from international working, especially those around project management and reputation. Via a few light-hearted examples of real situations, Jim will use the benefit of 20/20 hindsight to reveal how he may have better anticipated and mitigated some of the risks he has encountered, and the broader lessons he has been able to apply to his work since.

## **Managing resources**

**Speaker: Tobias Lumb- Mallard 75**

**Tobias Lumb** is the Head of Public Programmes at the National Railway Museum. His department is responsible for all temporary and permanent exhibitions, events and activities that take place on the York site. He came to this role twelve months ago from his previous position at the museum of Senior Project Manager. It was whilst in this position in 2013 that Tobias was responsible for the development and delivery of the Mallard 75 event, celebrating the 75<sup>th</sup> anniversary of the breaking of the steam speed record. This was the most successful event in the history of the museum.

**Abstract:** Mallard 75 was a season of events that took place from June 2013 – February 2014 to celebrate the 75<sup>th</sup> Anniversary of the A4 Pacific locomotive Mallard breaking the steam speed record. The foundation for the season was three two week long 'gatherings' of all the surviving A4 Pacific class of locomotives in the world. It became the most successful event in the history of the museum with 365,000 visitors seeing the locos in six and a half weeks. For the National Railway Museum this was a large scale event and funding had to come from multiple sources. There was some core internal capital funding but we managed to secure large scale in-kind support from a number of organisations involved in the logistics. We also had financial support from our own Friends organisation and a principle commercial sponsor. We set out from the beginning to design a series of exclusive activities that generated money that also helped to make the project viable.

**Speaker: Jennifer Alexander- Sashiko**

**Jennifer Alexander** is acting Senior Curator of Art at York Art Gallery, where she has worked in the curatorial team since 2005. In her current role she has responsibility for the care of the fine art collections held at York Museums Trust and developing the exhibition programme. She has curated numerous exhibitions of contemporary and historic art, and acted as Project Manager for the 2009 touring exhibition 'Japanese Sashiko Textiles', with guest curator Michele Walker. She is currently overseeing the redevelopment of York Art Gallery, including the inaugural exhibitions and contemporary commissions.

**Abstract:** Japanese Sashiko Textiles was an exhibition organised by York Museums Trust in 2009 and curated by Michele Walker, which toured to two venues in the UK – Plymouth and Glasgow. Sashiko is a type of stitching from Japan, similar to quiltmaking which was used to repair torn clothing. It was a form

of workwear, and often the tiny white stitches formed decorative or symbolic patterns which were believed to protect the wearer. This major international exhibition included loans from public and private collections, external exhibition designers, a symposium and series of learning events. The whole project cost just under £150K, for which funding was received from various grant giving bodies. Jennifer will be talking briefly about the origins of the exhibition, the relationship with lenders and the main issues that were faced, in particular relation to the budget.

**Speaker: Connie Wan- Pop Art**

**Connie Wan**, curator of Pop Art, has held various roles at Wolverhampton Art Gallery since receiving her doctorate from the University of Birmingham in 2012. She is currently Black Art Curator having previously worked as Curator of the gallery's extensive Pop Art collection (the role was funded by the Esmée Fairbairn Collections Fund). She co-curated the exhibition 'Pauline Boty: Pop Artist and Woman' and coordinated its tour to Muzeum Sztuki in Lodz, Poland. In 2014 Connie secured funding to facilitate visits to France, Poland and the Netherlands to research Wolverhampton's Pop collection and develop partnership/collaborative working.

**Abstract:** Wolverhampton Art Gallery has one of the most significant collections of Pop art in the UK outside of London. The collection has been acquired over the past 40 years and is still a key feature of the gallery's exhibition programme that aims to promote and encourage a wider interpretation of the sixties movement. Over the last 2 years, the gallery has been working to foster and nurture international partnerships and engagement with its Pop art collection through exhibitions, touring, research and the development of a digital resource. This talk focuses briefly on 2 international Pop projects: the touring of the 'Pauline Boty: Pop Artist and Woman' exhibition to Museum Sztuki, Lodz in Poland and how this gave impetus for the Esmée Fairbairn Collections Fund project which explored links between European artists in Wolverhampton Art Gallery's collection and the Pop art movement. There will be a focus on sourcing finance and project legacies.

**Speaker: Sam Elliott- Quest for Immortality**

**Sam Elliott**, Museum Development Manager at Bolton Library and Museum Service, has responsibility for overseeing the development, planning and impact of international touring exhibitions for Bolton Museum. Bolton Museum work in partnership with United Exhibits Group to showcase collections to international audiences and Bolton's collections have so far toured Taiwan, China and South America. Bolton Museum is also a member of the Greater Manchester Museums Group who tour collections as a partnership with the aim to raise income to support individual museums and making the consortium sustainable. [Samantha.elliott@bolton.gov.uk](mailto:Samantha.elliott@bolton.gov.uk) @Samelliott1

**Abstract:** This presentation will be a short sharp introduction on how Bolton Library and Museum Service work on international touring projects. It will highlight the practical considerations for working internationally and explore how Bolton's projects have been financed and developed. Bolton works internationally on two projects: through a third party exhibitions organiser and with a consortium of museum. This rare position will give the audience the opportunity to compare the pros and cons of each approach.