

Alice Lobb, Exhibitions Manager

Barbican Art Gallery

<http://www.barbican.org.uk/artgallery>

As Exhibitions Manager at the Barbican, Alice manages the delivery of the main gallery programme and leads the development of partnerships with national and international museums and galleries for the visual arts programme. Alice has previously produced exhibitions for the Hayward Gallery, artsdepot, and the V&A. Her work has included touring exhibitions to a wide range of venues in the UK and to venues in Australia, Belarus, India, Russia, South Korea, Spain, Sweden, and the US.

Since 2012 Alice has also worked as Professional Development Manager for the Touring Exhibition Group (TEG) where she has researched and written a programme of seminars on how to tour exhibitions, which has been delivered to individuals and organisations across the UK.

Strategies for Venue Finding

The Barbican Centre has toured visual art exhibitions in various ways since the '90s. It now has two distinct areas of touring and partnership exhibition work;

- *Barbican International Enterprises* tour large scale exhibitions that explore new media, cultural phenomena and the world of film to a wide range of venues.
- *Barbican Visual Arts* work with museums, art galleries and cultural centres nationally and internationally to travel exhibitions of modern and contemporary art, design, fashion, architecture and photography.

This session will focus on Barbican Visual Arts who have been seeking exhibition partners since early 2014 in a bid to share costs, bring exhibitions to larger audiences, and raise the profile of the programme. Reflecting on our first year of international touring activity this session will introduce our approach and consider the challenges and successes encountered. Alice will explain Barbican Visual Art's strategies for venue finding, developing effective working partnerships, the specific challenges that the programme presents, and plans for the future.

Celia Joicey, Head

Fashion & Textile Museum, London

<http://www.ftmlondon.org>

The Fashion and Textile Museum (FTM) is a cutting edge centre for contemporary fashion, textiles and jewellery in London. Founded by iconic British designer Zandra Rhodes, the centre showcases a programme of changing exhibitions exploring elements of fashion, textile and jewellery as well as the Academy which runs courses for creative students and businesses.

Situated in the heart of fashionable Bermondsey Village, in a fantastic building designed by Mexican architect Ricardo Legorreta, the FTM aims not just to display and collect items relating to fashion, jewellery and textile design, but to offer inspiration to a new generation of creatives. Now redeveloped and operated by Newham College, the museum is a hub of learning, ideas and networking for the fashion and jewellery industry.

The Fashion & Textile Museum has been touring exhibitions throughout the UK, Europe, Asia, North and Central America since 2004.

Gemma Levett, Head of Touring Exhibitions

Science Museum Group

http://www.sciencemuseum.org.uk/about_us/doing_business_with_us/touring_exhibitions.aspx

Gemma Levett is the Head of Touring Exhibitions for the UK's Science Museum Group. Since joining in 2013 Gemma has worked across the Science Museum in London, the Museum of Science and Industry in Manchester, the National Media Museum in Bradford and the National Railways Museum at York and Shildon to establish a new programme of touring exhibitions which is enabling Science Museum Group content to reach new audiences across the globe. Under her direction this new programme launched the international tour of the award winning exhibition *Collider: Step inside the world's greatest experiment* and the creation of a new digital method of sharing exhibitions-the *Blueprint Pack*.

Prior to joining the Science Museum Group Gemma worked as a manager in the touring exhibitions department at London's Natural History Museum and formerly in the USA, Canada and Australia as the General Manager for Arts and Exhibitions International's ancient Egyptian touring exhibitions.

3D: Printing the Future

Gemma will talk about the exhibition *3D: Printing the Future*, a new way to hire an exhibition from the Science Museum. Venues can avoid costly shipping and waiting for content by using a Blueprint Pack to produce their own exhibition. By taking the blueprints and developing their own exhibition, venues can also feature new or local stories.

Kevin Moore, Director

National Football Museum

<http://www.nationalfootballmuseum.com>

The National Football Museum exists to explain how and why football has become 'the people's game', a key part of England's heritage and way of life. It also aims to explain why England is the home of football, the birthplace of the world's most popular sport.

The Museum is for everyone, regardless of age, gender, disability, sexuality, religion or any other factor. It is not just for those who are interested in or passionate about the sport. The National Football Museum aims to be the first point of contact with football for non-fans and an introduction to wider aspects of culture and history for football fans. It has a particular focus on those sections of the community that do not usually visit museums and galleries. The Museum has a long-term mission, a responsibility to protect football's heritage and culture for future generations as well as current audiences.

The National Football Museum explores football – past and present – through world class exhibitions, looking at the game from every angle, telling the stories that matter to all of us.

Piotr Adamczyk

Google Cultural Institute

<https://www.google.com/culturalinstitute>

Starting with an analyst position at The Metropolitan Museum of Art, as the Data Lead for the Google Art Project, and now on the Content Team of the Google Cultural Institute, Piotr Adamczyk's work is focused on the use of open/linked data in cultural heritage institutions. With undergraduate degrees in Mathematics and Computer Science, Piotr holds graduate degrees in Human Factors and Library and Information Science from the University of Illinois at Urbana-Champaign. Piotr has

authored papers, organized workshops, and served as a Program Committee member for Association for Computing Machinery and cultural heritage conferences, and his arts research includes residencies at the Banff New Media Institute, Medialab-Prado, and Eyebeam.

Case Study

In 2011, Google launched the Google Art Project, an ever-growing repository of artworks from Museums around the globe, quickly followed by the expanded Google Cultural Institute. Efforts like these with the cultural sector use a combination of Google technologies and expert information provided by partner institutions to create unique online experiences. Spurred on by our partners, we've been adding features to our platform - content hosting, embeddable image viewers, exhibit creation tools - and making Google technology work for Museums - high-resolution imaging, mobile publishing, and experiments in virtual reality. Building these projects requires a deep understanding of library, archival, and museum practices and standards as well as providing tools that can be used by a wide array of partners at different stages of cataloguing and digitization. So, how are we doing? We'll discuss reactions to the work so far, present some of our latest attempts to do more with cultural heritage online, and talk about how Google would like to further engage with cultural partners.

Dr Carolyn Routledge, Chief Curator United Exhibits Group (UEG)

<http://www.unitedexhibits.com>

From headquarters in Denmark, UEG develops, produces and distributes major permanent and touring exhibitions to a broad international audience, and is a leading company in the field of touring exhibitions.

Art, history, cultural history, science, and nature are the themes of the exhibitions, and original artefacts, storylines, and interactivity are the tools. All exhibitions are produced in association with major museums, recognised designers, and highly qualified academic professionals. This is the basis for excellence.

Today, well over 30 million people around the globe have experienced UEG exhibitions.

David Packer, Museum Registrar The Fitzwilliam Museum

<http://www.fitzmuseum.cam.ac.uk>

As the principal museum of the University of Cambridge, the Fitzwilliam Museum's mission is to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence, by preserving and extending its world-class collections and by offering exhibitions and public programmes to engage as wide an audience as possible.

The Fitzwilliam Museum aims to be one of the leading University Museums in the world, enjoying a national and international reputation for its world-class collections and exhibitions, excellent research, high standards of curatorial and conservation work, outstanding and imaginative education service and the range and quality of its services to the general public. The Museum is committed to sustaining a distinctive profile and reputation for innovation in the enhancement of learning.

The Fitzwilliam Museum continues to build international partnerships with museums, HEIs, cultural organisations and donors in Europe, America and Asia through exhibitions, loans, research

partnerships, professional development and teaching. *Silent Partners*, for example, the major 2014 exhibition, travelled to the Musée Bordelle in Paris in 2015.

**Andrew Mackay, Head of Collections and Programming
Tullie House Museum & Art Gallery**

<http://www.tulliehouse.co.uk>

Andrew Mackay is Head of Collections and Programming at Tullie House Museum & Art Gallery in Carlisle where he has been since 2010. Prior to working in Carlisle, Andrew was Head of Cultural Services for Craven District Council in the Yorkshire Dales, and prior to this he led the redevelopment of the Norfolk Rural Life Museum for Norfolk Museum Service.

Tullie House is the lead partner of the Cumbria Museum Consortium along with Wordsworth Trust and Lakeland Arts. The Consortium is a Major Partner Museum (MPM) funded by Arts Council England. As part of its MPM Programme the consortium is working internationally, primarily with China and the USA. Andrew is the senior lead on international working for the Consortium.

Spotlight Loans

Tullie House has undertaken several international spotlight loans. Andrew will explain how the first loan was motivated out of necessity and how the success of this has led to other international loans from France and Germany. He will also outline plans for the future including an ambitious spotlight loan from China, and how there are plans to develop the format throughout Cumbria.

ICOM UK

<http://uk.icom.museum/>

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 was created in 1946 and is a non-governmental organisation maintaining formal relations with UNESCO. It also raises awareness of international issues such as combating illicit trade, intangible heritage and restitution.

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. It offers access to 20,000 museums in 117 countries, 30,000 museum colleagues throughout the world and 31 professional committees. It is an organisation which promotes intangible heritage and the preservation of material heritage. It develops best practice standards for the world- wide museum industry and, through its global reach and events programme, contributes to the international agenda of museums in the UK. UK is involved in lobbying for the UK ratification of relevant UNESCO conventions for the protection of cultural heritage.

National Museum Director's Council (NMDC)

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

The National Museum Directors' Council represents the leaders of the UK's national collections and major regional museums. Our members are the national and major regional museums in England, Northern Ireland, Scotland and Wales, the British Library, the National Library of Scotland, and the National Archives. While our members are funded by government, the NMDC is an independent, non-governmental organisation.

The NMDC was founded in 1929, in anticipation of a Royal Commission recommendation that the national collections should 'coordinate their work and discuss matters of mutual concern. Today the NMDC provides its membership with a valuable forum for discussion and debate and an opportunity to share information and work collaboratively. The NMDC is funded by its membership institutions, the directors of which give their time voluntarily to the organisation.

NMDC's vision is that all relevant policy makers and opinion formers understand the full value of museums and their collections, and ensure they are adequately funded and intelligently supported to enable optimum contribution to society and maximum public value.

NMDC's purpose is:

- To act as an advocate on behalf of NMDC members and their collective priorities;
- To act as a voice for NMDC members to Government and other strategic bodies;
- To be proactive in setting and leading the museums and cultural policy agendas;
- To gather, interpret, present and share data and evidence of members' activity;
- To undertake horizon-scanning and facilitate discussion on issues affecting UK museums;
- To provide a forum for members to discuss issues of common concern and provide opportunities for advice, support and collaboration and for sharing good practice, information and benchmarking.

These priorities apply to NMDC's work on behalf of its members. Partnerships and relationships between NMDC and other bodies with responsibility for museums are crucial, and NMDC is committed to collaborating with these bodies, supporting them in their work and avoiding duplication of effort.

British Council

<http://www.britishcouncil.org/>

The British Council creates international opportunities for the people of the UK and other countries, and builds trust between them worldwide. We call this work cultural relations.

We work in over 100 countries, connecting millions of people with the United Kingdom through programmes and services in the English language, the Arts, Education and Society. We believe these are the most effective means of engaging with others, and we have been doing this work since 1934.

Our work in the Arts involves the very best British and international artistic talent. We help increase audiences for international work in the UK and for UK work globally. We bring artists together and support the development of skills and policy in the arts and creative industries. Through this work we ensure that culture in its broadest sense plays a vital role in connecting with and understanding each other.

In these ways, the British Council builds links between UK people and institutions and those around the world, helping to create trust and lay foundations for prosperity and security around the world.

Heritage Without Borders (HWB)

www.heritagewithoutborders.org

HWB is a UK charity working internationally to build capacity in museum skills. We do this by matching skilled, UK-based volunteers with people in situations of reconstruction, where heritage skills and resources are scarce.

Heritage Without Borders' key aims are to:

- Provide valuable, life improving work experience for volunteer students and professionals in the heritage sector;
- Build capacity in heritage skills in the context of reconstruction where skills and resources are scarce.

In a spirit of mutual knowledge exchange, all HWB volunteers engage in a collaborative relationship with international partners. Volunteers transfer practical museum skills through bespoke, high quality training programmes whilst gaining personal and professional experiences that enrich their lives. In turn, their experiences enrich their current and future employers and our society as a whole.

Through targeting communities that *want and need* museum skills, HWB takes the first step towards having sustainable impact. We encourage those that we train to transfer new knowledge to their colleagues.

HWB offers training and skills in community engagement, exhibition, interpretation, education, audience development, preventive and remedial object conservation, and information technology.

HWB is an independent charity which maintains a strong partnership with University College London (UCL). This partnership with a leading UK university gives HWB access to a wide range of practical and academic expertise. It likewise gives UCL professionals and students opportunities to get involved with our work. HWB is based at the Institute of Archaeology and works closely with UCL's Qatar campus. HWB's independence allows it to collaborate broadly with other Museums and Higher Education Authorities and to include volunteers from outside the UCL community.