

Speakers Biographies and Abstracts

Mr Zhang Zikang

Deputy Director, National Art Museum of China (NAMOC)

<http://www.namoc.org/en/>

Zhang Zikang is Deputy Director of the National Art Museum of China, vice director and member of the National Art Museum Committee of China, and vice director of Experimental Artistic Committee of China Artists Association.

Born in October 1964 in Shijiazhuang, Hebei province, Zhang Zikang graduated from the Department of the Art of Hebei Normal University in 1989 and graduated from EMBA of Cheung Kong Graduate School of Business. Zhang Zikang worked as artistic editor of Hebei Book Business Report in Xinhua Bookstore in Hebei province (1989 - 1991), worked in Hebei Education Publishing House as director of the artistic editorial office and cultural editorial office, and as director of Beijing Songyafeng Cultural and Artistic Center (1991 - 2006). He was director of the Artistic Information Research Center of China National Academy of Painting (2006 - 2009) and head of the Cultural and Artistic Publishing House of Chinese National Academy of Arts and director of the Research and Promotion Center of the Chinese Art (2009 - 2011). He was appointed as Deputy General of the Cultural Affairs Bureau of Xinjiang Uyghur Autonomous Region and also president of Xinjiang Academy of Fine Arts (2011 - 2014).

Zhang Zikang was director of Today Art Museum and editor-in-chief of Oriental Art and Today Art. He was guest professor of the Urban Design School of China Central Academy of Fine Arts and vice president of the Contemporary Art School of Chinese National Academy of Arts.

He was appointed as Deputy Director of the National Art Museum of China in September 2014.

Alex Gao (PhD)

Director, Today Art Museum

<http://www.todayartmuseum.com/enindex.aspx>

Alex Gao entered the Central Academy of Fine Arts in 2000. He later studied as an exchange student at the Tama Art University in Japan and Hongik University in South Korea. He joined the Beijing Organizing Committee for the Games of the XXIX Olympiad (BOCOG) in 2004, in which he was appointed as project manager, heading the torch relay, core graphic and sport icons of the Olympics. He continued to work in the Cultural Events Department of BOCOG as image and identity manager in 2007.

In September 2008, Alex Gao decided to continue his academic career and doctorate at the Central Academy of Fine Arts. In 2010, he went to the University of the Arts London as a doctoral visiting scholar, and started post-PhD studies at Peking University at 2014. Alex Gao was elected to join the *Arts Management Professional Development Programme 2012* of the British Council, the *Arts Management Professional Development Programme 2013* of Goethe-Institute of China, and was invited by special invitation to go to America by the United States Embassy as a Cultural Envoy in 2013. In 2015 he was invited by Harvard University as the youngest keynote speaker in World Education Forum, USA. Alex Gao is the co-chair of World Economic Forum-Global Shapers Community-Shape China 2015.

Alex Gao's connection to the Today Art Museum began in 2011. He worked as Deputy Director and was placed in charge of the departments of administration, exhibition, and academia. With his

extensive experience in planning hundreds of contemporary art exhibitions in China and across the globe, Alex Gao was officially assigned the Director of the Today Art Museum in 2013. He is the youngest museum director in China.

Urban Energy

<http://www.urbanenergy.cn>

The core business of Beijing Urban Energy Culture & Media Co. Ltd. is cultural planning and visual designing of urban space, culture injection in public space, and operation of and consultation on art galleries and museums. Meanwhile, Urban Energy provides a creation platform for planning, designing and organization in multiple areas including urban planning, modern art, culture, visual design, product research and development. The company is also a platform for diversified cooperation among people involved in city culture creativity.

Luo Yi

Curator, Museum Design Consultant

Former vice General Manager of Today Art Museum and Executive Director of Today Design Museum, Luo Yi is the author and co-author of a number of works - Museum, Construct City with Cultural Element, Fang Lijun, Designing in China, Has Design Died, etc. She is also the curator of various design exhibitions and art activities, such as 'Social Energy', 'Super Media', 'Designing in China' and 'Open-Design'.

Luo Yi has consulted on a number of museum projects, including the Art and Design Museum and Foundation for China Merchants Group (completed in 2015), Long Museum in Shanghai (completed in 2012), Contemporary Art and Design Museum for Shenzhen (due for completion in 2016), and YuZ Museum. She is also an advisor on museum issues to the Chinese Ministry of Civil Affairs and the Chinese Ministry of Culture.

International Centre for Chinese Heritage and Archaeology

<https://www.ucl.ac.uk/iccha>

The International Centre for Chinese Heritage and Archaeology, a joint association between the School for Archaeology and Museology of Peking University and the UCL Institute of Archaeology, is tasked with bringing China's cultural past to western scholars. Through its China Nights events and Guest Lecture Series, the Centre endeavours to promote all aspects of Chinese history and prehistory and strengthen academic links between China and Europe. In addition, the ICCHA regularly hosts world-class conferences, bridge the gap in archaeological thought and theory.

A wide range of research related to the archaeology and heritage of China is carried out at UCL. We are also starting a new MA program which places China in a wider comparative regional context, MA in the Archaeology and Heritage of Asia.

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.

Bury Art Museum

<http://buryartmuseum.co.uk/International-Touring>

<http://www.gmmg.org.uk/international-touring>

Bury Art Museum has considerable experience in international practice. We are currently leading a consortium of North West museums (Greater Manchester Museums Group) generating touring exhibitions from the region's great art collections to foreign galleries. In November 2012, the first exhibition from the consortium, *Toward Modernity: Three Centuries of British Art*, toured to six venues in China, including Beijing. The exhibition which was seen by over 3 million of people in China included paintings, prints, drawings and watercolours from collections in Manchester and throughout the North West of England.

The success of the tour on almost every level has vindicated the organisers of what was considered by many at the outset to have been a 'risky' venture for a consortium of small museums. Only large national museums had worked in China before 2012. The exhibition aroused great interest with Chinese audiences, particularly in the venues in the south of China; in Guangzhou and Changsha. At more than one venue it proved to have been the best-attended exhibition that they had ever held. The audiences, young for the most part, had never seen British painting. Some visitors were clearly moved to see paintings by Rossetti, Burne-Jones and Turner 'in the flesh'. The Towards Modernity tour, led by Bury Art Museum, has certainly raised the profile of the North West in China and at least three of the venues would like to work with us again. Reaching a total estimated audience of around three million people the exhibition can be considered to have been a great success.

China-Britain Business Council

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

The China-Britain Business Council and the British Chamber of Commerce in China are the leading organisations helping UK companies grow and develop their business in China. Their missions are to help UK companies of all sizes and sectors, whether new entrants or established operations, access the full potential of the fastest growing market in the world.

We deliver a range of practical services, including: advice and consultancy, market research, event management, an overseas market introduction service, trade missions and exhibitions, and setting up rep offices. Through 60 years of engagement, we have built up exceptional connections with government and business across China.

Momart

<http://momart.com/>

Momart provides an internationally renowned art transport, storage and handling service to galleries, museums, artists and collectors worldwide.

Established in 1972, we offer a highly efficient, individually tailored, and discreet specialist service, encompassing art transportation, installation and storage. Our clients include those working in the contemporary and modern fields to specialists in classical antiquities and Renaissance masterpieces.

With over 40 years of experience and expertise in handling, transport and storage of art, Momart has become the trusted partner to some of the world's most prestigious art establishments, including the V&A, Tate, the Royal Academy, renowned auction houses and international institutions like the MoMA in New York, the Guggenheim Museum or the Qatar Museum Authority to name just a few.

Jai Liu, PhD Candidate, Institute of Archaeology, University College London

Jia Liu, PhD Candidate, Institute of Archaeology, University College London. His PhD research interests focus on cultural heritage interpretation and education. He is working on exploring possible and practical approaches of presenting obscure heritage knowledge to public properly with the help of digital methodologies. In April 2013 he won the [UCL's Digital Humanities Research Prize](#). Since mid-2013, he has successfully converted his research into a sustainable business of research, creative design and consulting, serving museums who wish to promote public education and engagement.

Heritage interpretation and public education are significant tasks in the cultural heritage field worldwide. Similarly, Chinese heritage bodies wish to deploy more digital products of interpretation and education, serving visitors. However, most of current products were merely presented by building 2/3D virtual reality, and listing heritage data with small scale of knowledge in "Wikipedia" style. This mistakenly converts the original intentions of 'digitalization' into 'datalogization'. This speech will discuss this issue, and demonstrate Jia Liu's work that provides approaches and strategies of delivering digital interpretation outputs to museums/archaeological sites in China.

Centre for Chinese Contemporary Art

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

The Centre for Chinese Contemporary Art (formerly Chinese Arts Centre) is leading the UK in exploring a changing international dynamic. This is the Chinese Century and contemporary art and visual culture from China is a vibrant force, fast gaining momentum.

The gallery has a proud 29-year history of 'first' UK solo exhibitions, featuring exceptional artists that go on to achieve international acclaim. Based in Manchester we work with a wide array of partners to provide people with a lively and innovative programme of exhibitions, residences, engagement projects, festivals, symposia and events.

We are uniquely placed to explore the Chinese Century through art and the trans-cultural debates that will shape our future.

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.