

WIRP Workshop: Working in Europe
3 February 2016, Museum of Liverpool

Speakers Biographies and Abstracts

Margherita Sani

Project Manager at Istituto Beni Culturali Regione Emilia Romagna, Italy and Executive Board Member, Network of European Museum Organisations

www.ibt.regione.emilia-romagna.it

<http://www.ne-mo.org/>

The presentation will start by taking a critical look at EU programmes and question the value, especially for small- or medium-sized museums, of taking part in them. It will examine the themes which are currently debated at EU level and are key in EU Work Programmes and policies, inviting participants to gauge how they match their own organizational priorities. It will then examine European networks, in particular NEMO (Network of European Museum Organisations), its values and activities, to identify the benefits which can derive from joining them, also in terms of finding partners to create European consortia. Margherita will also briefly introduce some European programmes from which museum can obtain funds and present projects that were carried out within their framework, highlighting strengths and weaknesses, successes and failures. Finally, drawing from experience and real projects, Margherita will try to provide some tips for building successful European proposals.

Margherita Sani holds a degree in Literature and Philosophy and an MA in Museums and Galleries Administration. Since 1985 she has been employed by the Institute of Cultural Heritage of the Region Emilia-Romagna, where she is in charge of international projects. In the last 15 years she designed and managed several EU funded projects, some of which were identified as best practice. The most recent one LEM (The Learning Museum Network) brought together 85 organisations from 27 countries. As LEM coordinator, Margherita was invited to join the Museum Ed-AMECO network, which gathers museum education organisations in Canada and North America. Margherita has published extensively and is or has been member of various networks, among them NEMO (Network of European Museum Organisations) and EMA (European Museum Academy). She is member of the Jury of the International Children in Museums Award and has been member of the Jury of the *European Prize @diversity: innovative ideas for cultural and creative sectors in Europe*. In 2015 she authored a policy paper and a mapping document on “Participatory governance of cultural heritage” by the EENC Group (European Expert Network on Culture) on behalf of the European Commission DG Education and Culture.

Claire Sharples

Co-ordinator, Culture (England), Creative Europe Desk UK

<http://www.creativeeuropeuk.eu/>

Creative Europe is the European Union's programme to support the cultural, creative and audio visual sectors. From 2014-2020, €1.46 billion is available to support European projects with the potential to travel, reach new audiences and encourage skill sharing and development. Launched in January 2014, Creative Europe brings together a Culture sub-programme, which provides funding for the cultural and creative sectors, and a MEDIA sub-programme, which invests in film, television, new media and games.

Creative Europe Desk UK promotes awareness and understanding of Creative Europe, and provides free advice and support for applicants from the UK. Creative Europe Desk UK's team of specialists is

based across the UK (in London, Manchester, Edinburgh, Glasgow, Cardiff and Belfast) and we organise workshops, seminars and industry events.

Claire Sharples is Culture Coordinator for England at Creative Europe Desk UK – England and is based between the British Council and the Arts Council England offices in Manchester. Claire arranges information seminars and events throughout England, supporting programme applicants and sharing her experience of interdisciplinary collaboration and socially engaged creative practice. After completing her study in Art History and Visual Culture, Claire has worked across arts, culture and media production in London and Manchester, as well as working with the Creative Europe Desk team in Slovakia, and on international arts and education projects.

Laurie Barriol
EU funding Consultant, Inspire-EU
<http://inspire-eu.com/>

Laurie's presentation will let you know "how to find the right EU funding programme for your project idea". You will learn what is an EU project and the questions you should ask prior to starting the application process. You will also learn about key steps you can follow to find at the most relevant EU funding stream for your project. This will be illustrated by inspiring examples of successful EU projects in culture and art. Finally, you will hear about some top tips and mistakes to avoid.

Laurie has been working for a decade in European projects and programmes such as Interreg, Erasmus +, Creative Europe and Horizon 2020. She has an extensive knowledge and experience in developing and coordinating successful EU projects. She is a French native speaker able to communicate fluently in both English and Spanish.

She founded Inspire-EU Consultancy in August 2014 (based in Southampton) to support the development and coordination of artistic, cultural, educative and social EU projects making a positive difference. Laurie shares her expertise through mentoring, workshops, as a guest speaker at events, and through resources and a monthly EU funding Newsletter.

Laurie is passionate about making Europe closer!

Lesley Taker
Curatorial Co-ordinator, FACT (Foundation for Art and Creative Technology)
<http://www.fact.co.uk>

Kay Jones
Curator, Museum of Liverpool
<http://www.liverpoolmuseums.org.uk/mol/>

Entrepreneurial Cultures in Europe. Stories and museum projects from seven cities project - the Liverpool perspective
Project cities – Liverpool, Tallinn, Amsterdam, Berlin, Zagreb, Volos and Barcelona.

This presentation will give an overview of the *Entrepreneurial Cultures in Europe. Stories and museum projects from seven cities project* (2008-2010). It will provide examples of how the seven

cities worked together to investigate the contribution of largely migrant entrepreneurs and businesses to cultural and economic diversity, both in their local areas and across Europe. Project outcomes included exhibitions and events about each local area. You will get a chance to see *The Secret Life of Smithdown Road* exhibition, the Liverpool project, in The People's Republic gallery of the Museum of Liverpool.

Kay Jones is curator of urban community history at the Museum of Liverpool. She develops exhibitions and displays in collaboration with local community groups and organisations to tell hidden and diverse stories. She is responsible for the management and development of the local, national and internationally important social and community history collections. The wide-ranging collections reflect the changing history of the city and the diverse stories and experiences of Liverpool people.

Kay has worked in a variety of city history museums and heritage organisations since 1999.

Halima Khanom

National & International Learning & Engagement Co-ordinator, Imperial War Museum

<https://medium.com/make-film-make-history/introducing-make-film-make-history-4b7934872100#.fka80hzdp>

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

Make Film, Make History

The *Make Film, Make History* project is part of IWM's major centenary initiative The First World War on Film, which will mark the 100th anniversary of the Battle of the Somme and the British film depicting the battle.

The project will see IWM work with a group of young adults from different European countries to develop, produce and issue a film inspired by IWM's archives in collaboration with the Goethe-Institut (Germany), Mosede Fort, (Denmark) and Chocolate Films (London).

The *Make Film, Make History* project will:

- Examine the contemporary and lasting impact the 1916 and 1917 screenings of The Battle of the Somme film and associated events had on the home front, society and culture.
- Explore contemporary mass media parallels to the Battle of the Somme.
- Explore the use and development of film as a medium and communication tool, through the prism of the Battle of the Somme and the First World War.

Halima Khanom is a Project Coordinator at the Imperial War Museums National and International Learning and Engagement Team. Halima works on an international learning project called *Make Film, Make History* which collaborates with young people in UK, Germany and Denmark to produce short films reflecting on what it means to be young in Europe today. Halima is also part of the current cohort of the Museums Associations Transformers Programme, where she is creating a toolkit to support international museum learning. Previously, Halima has worked at the Museum of London and the Royal Geographical Society.

Robina Deakin
Public Funding Officer, Tate Liverpool
<http://www.tate.org.uk/visit/tate-liverpool>

The case study will focus on the Creative Europe-funded programme, *Writing Exhibitions/Exhibiting Literature*, a small-scale co-operation project for which Tate Liverpool is the Project Co-ordinator in partnership with MMK Frankfurt and Centre Pompidou-Metz. It will outline how the current partnership came about, how past experiences with EU funding as a Project Co-ordinator and the lessons learnt have benefitted the current project, and the practicalities of collaborating with partners to deliver the project and meet the requirements of the Grant Agreement with EACEA.

Tate Liverpool is also currently one of 8 partners in a larger-scale co-operation project, *Collaborative Arts Practice Programme*, for which Create Ireland, Dublin is the Project Coordinator. The case study will touch upon our additional experience from a partner perspective and how the knowledge and experience gained as a Project Co-ordinator in other projects can strengthen and support a project without taking the role of Project Co-ordinator to lead the project.

Robina Deakin, Public Funding Officer, Tate Liverpool. Robina has been employed in Arts Administration since 2006, working for Lancashire County Council Museum Service and Lancashire Arts Development Service before joining Tate Liverpool in 2011. For Tate Liverpool she has supported the financial and grant administration of *Glam! The Performance of Style*, a cooperation project with partners in Germany and Austria funded by EACEA under the former Culture Programme 2007-2013.

In April 2014 Robina was appointed as Public Funding Officer at Tate Liverpool to manage the grant and financial administration for the ERDF-funded programme *Major Exhibitions Programme Phase 2 - 2014-2015*, and the Creative Europe-funded programme *Writing Exhibitions/Exhibiting Literature*. A small-scale co-operation project, for which Tate Liverpool is the Project Co-ordinator in partnership with MMK Frankfurt, Germany and Centre Pompidou-Metz, France, to co-curate an exhibition shown at all three venues from November 2015 to March 2017.

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.