

**WIRP Workshop: Developing International Partnerships  
5 October 2016, Horniman Museum & Gardens, London**

**Speakers Biographies and Abstracts**

**Lucy Marder**

**Cultural Partnerships Officer, South East Museum Development (Hampshire Solent)**

<http://southeastmuseums.org/>

<https://culturalpartnerships.wordpress.com/>

An Art Historian originally, after qualifying in Art Gallery and Museum Studies, Lucy worked overseas, initially as a graduate intern at a museum in the Middle East, funded by a postgraduate scholarship in Museology.

When she returned to the UK, Lucy had the privilege of being on the development teams for two Museum of the Year award winning museums – the Jersey Museum and the Buckinghamshire County Museum.

After completing an MBA at Lancaster University, Lucy refocused on a career in organisational development. Organisational development (known as OD) is about expanding the knowledge and effectiveness of people, structures, systems and processes to achieve more successful organisational change and performance. She joined the consultancy NTS Ltd in 1997 and in 2003 established an Australian office for the company. She kept in touch with the museum world throughout her time as a consultant, and her assignments included training in marketing and market research for museums as well as a ten week leadership development programme for a regional Museums, Libraries and Archives Council. She also acted as a mentor in the Museums Associate CPD scheme and for Arts in Business.

In 2005 Lucy was offered the opportunity to launch a pioneering local service centre, being developed by the Tasmanian Department of Education in a remote rural area. This was a very exciting collaborative project bringing everything from a magistrate's court to a library to a training centre together under one roof. On returning to the UK, Lucy held a variety of roles for Herefordshire Council, from supporting community groups to set up public access Internet facilities, to leading the council's training team.

Lucy joined the South East Museum Development Programme in 2013 as Museum Development Officer for Hampshire Solent and has worked as Cultural Partnerships Officer since 2015. Her varied career has given her the opportunity to help organisations of all shapes and sizes to achieve their potential and contribute to their communities - large and small, public, private and voluntary! She really enjoys bringing her wide-ranging organisational development experience to support and advise heritage and cultural organisations.

**Anikó Miszné Korenchy**

**Director of the Foundation for Museums & Visitors (Hungary) and Learning Manager at the Hungarian Museum of Trade & Tourism**

Anikó, coming from a teaching background, started to explore the potential of museums in education as well as the differences between UK and Hungarian museums in 1995. After organizing two conferences for museum professionals as a volunteer, she set up the Foundation for Museums

and Visitors, Hungary in 2004 in order to be able to provide further assistance to Hungarian museums in forms of trainings and useful professional materials.

Since then the Foundation has organized several conferences and trainings, translated and edited the Hungarian version of Learning from Objects and Learning from Memorials, organized staff exchanges between the UK and Hungary as well as other international events, such as the European Museum Advisors' Conference in 2006.

The Foundation has participated in three major museum projects in the Grundtvig framework, being the coordinator of the last one. Its partners in these projects included the British Museum, Historic Royal Palaces, Tyne-and-Wear Archives and Museums as well as several Italian, Portuguese, Irish and Dutch organizations.

Anikó currently also works as Head of Education and Outreach for the Hungarian Museum of Trade and Tourism.

Aniko's presentation looks at the important questions of WHY, WHAT and HOW? of international partnerships. Why is it beneficial for a cultural organization to work in partnership? What kind of projects can be funded by what sources? How to find partners and how to write a proposal? Also it reveals some challenges in the area of project management and evaluation while introducing briefly the three projects the Foundation participated in.

#### **Bill Griffiths**

**Head of Programmes & Culture Bridge North East, Tyne & Wear Archives & Museums**

<https://twmuseums.org.uk>

<https://culturebridgenortheast.org.uk>

Bill is responsible for ensuring the provision of wide ranging, popular and accessible programmes across the nine venues of Tyne & Wear Archives & Museums (TWAM) including audience development, workforce development, communications and effective engagement of stakeholders. He has managed several cross regional programmes including in Museum Development and, currently, the engagement of Children and Young people with Arts and Culture through the Culture Bridge North East programme. He is strategic lead for international work at TWAM, and has developed and delivered international museum training courses in London, Brazil and Kosovo.

Bill's presentation will outline some the international partnerships developed by TWAM around training and workforce development. He will explore how TWAM found its partners and provide tips to ensure a project is successful.

#### **Helen Ball**

**Chief Executive, The Civic, Barnsley**

[www.barnsleycivic.co.uk](http://www.barnsleycivic.co.uk)

Helen Ball has been Chief Executive of The Civic, Barnsley since May 2013. She originally trained as an actress before embarking on a freelance career as a drama specialist. Following a number of varied arts management roles Helen became Head of Culture & Visitor Economy for Barnsley MBC in 2008 before leaving to take on the leadership and development of the town's main arts venue.

In her tenure so far The Civic has grown its profile, strengthened its resilience and begun to develop a reputation for supporting and nurturing artists and delivering work of the highest quality. It is now about to embark on the next exciting chapter in its development and this includes exploring the opportunities that touring exhibitions in partnership presents.

The Civic is a vibrant arts centre located in the heart of Barnsley. It offers a combined arts programme that spans design, craft, contemporary art, theatre, dance, music, circus, spoken word and comedy catering for a wide range of audiences and tastes. The venue is also home to a number of arts organisations and participatory groups including the Barnsley Music Service and Cross the Sky, A performance company for Learning Disabled Adults.

### **Celia Joicey**

**Head of the Fashion and Textile Museum, London.**

<http://www.ftmlondon.org>

Celia began her career at The Royal College of Art and The University for the Creative Arts, Farnham and has subsequently worked for the Victoria and Albert Museum, as Editor of the RSA Journal (Royal Society for the encouragement of Arts, Manufactures and Commerce) and the National Portrait Gallery. She is the co-author of *How to Draw Like a Fashion Designer* and *How to Draw Vintage Fashion* (Thames & Hudson).

The Fashion and Textile Museum is dedicated to promoting knowledge, understanding and enjoyment of fashion, textile design and jewellery. Founded by legendary British fashion designer Dame Zandra Rhodes, the Museum is housed in a building designed by Mexican architect Ricardo Legorreta. The Museum is a hub of learning, ideas and networking for the fashion and jewellery industry. As well as the exhibition programme, it aims to inspire the next generation through a diverse range of practical courses operated by Newham College.

The Civic, Barnsley and The Fashion & Textile Museum, London have built their relationship over time through The Civic initially taking exhibitions from The Fashion and Textile Museum for their main Gallery programme, moving into a more collaborative series of conversations about how our two organisations can work together to produce new and exciting shows to be exhibited in both London and Barnsley, and beyond. They share a passion for excellence, a commitment to quality and aligned strategic objectives around growth, development and building profile.

Their first collaborative show is *The T Shirt – Cult, Culture and Subversion*. The show is being curated by David Sinclair of The Civic and designed, built and produced in the Fashion and Textile Museum London under the direction of Dennis Nothdruff.

The Civic and The Fashion & Textile museum are excited to create a show for two distinctly different exhibiting spaces and have begun conversations about its touring potential beyond the dates planned. They are particularly keen to explore international opportunities and are working together to determine how that might be realised to mutual benefit.

Their presentation illustrates the inception and development of their partnership to date and shares with colleagues their aspirations for the future.

## **Tim Corum**

**Director of Curatorial and Public Engagement, Horniman Museum & Gardens**

<http://www.horniman.ac.uk>

Tim Corum has worked in a number of major city museums and art galleries, developing creative content at Oldham, Leeds, Bristol and most recently the Horniman in London. In Bristol he offered artists space and licence to intervene in and reframe the museum and art gallery. He also led the creative team that developed the new museum M Shed, built on the principles of co-curation.

In 2015 Tim became a director at the Horniman, where his commitment to working in participation with the public and engaging artists continues. His work at the Horniman is focussed on developing participatory programmes which bring practitioners from a wide variety of artistic and creative backgrounds together with communities to make public events that resonate with the museum's extraordinary international collections.

The Horniman has a long track record of working internationally, which is not surprising given the nature of its Collections. Since opening in 1901, Curators have continued to develop the Collections through anthropological fieldwork and collections research and development. In recent years the Museum has developed its role as a creative hub, bringing artists and communities together to develop exhibitions, events and artworks.

Tim's presentation will explore the international dimension of this work and the Horniman's ambition to link communities which are geographically distant, but which share an interest in the one world we all live in.

## **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.

### **Cultural Skills**

From museums to music, fashion to film, the skills that support the artistic process are vital to the development of a thriving cultural sector around the globe. Skills range from technical specialism, to

leadership and management; policy and qualification development, to youth engagement and English language.

Cultural Skills strengthen cultural relations between the UK and the rest of the world through sharing knowledge and developing mutual benefit. With UK and international partners, we work to build sustainable cultural skills programmes that develop the skills of practitioners and institutions across the whole of the UK and internationally, supporting the artistic, social and economic benefits of a thriving and dynamic cultural sector.

### **Museums**

In partnership with Arts Council England, the British Council has supported UK museums in working internationally since 2000, by providing advice, offering travel grants, developing networks and building links with museums around the world. The British Council has run museum programmes in China, India, the Middle East, the Balkans and, most recently, in Brazil, as part of the cultural programme for the Rio Olympics.