

Speakers Biographies and Abstracts

Sujata Sen, Director East India, British Council

<https://www.britishcouncil.in/>

The British Council's work in East India covering 13 States includes partnerships with State Governments in English language training; partnerships with schools and higher education institutions; English Language Teaching direct through a Teaching Centre; arts and creative economy; young people and sports through Premier Skills; examinations services and library and information services.

Sujata is also the Senior Arts Advisor for British Council India. She is a Director with British Council Management Services, NOIDA. Before joining the British Council she has been a journalist, columnist and a publishing editor. She holds honorary positions in various organisations and Trusts.

Samarjit (Sam) Guha, Head of Programmes, British Council India

Sam is a former arts journalist with The Times of India, The Statesman and The Telegraph. He joined the British Council as Head of Programmes and manages a team of 9 people supporting various SBUs. He has been instrumental in developing the museum work for British Council in India and was a key contributor to the research publication made in 2014 on the India-UK museum sector. It was launched by the then Cultural Minister Sajid Javid.

Olivia Oldroyd, Exhibitions Manager, Victoria & Albert Museum

<http://www.vam.ac.uk/page/v/v-and-a-india-festival/>

From tips on relationship building and stakeholder management to loan negotiations, condition checking and working with transport agents, this presentation will use the recent experience of working with India on the *Fabric of India* exhibition at the Victoria and Albert Museum to offer up to date advice for other museums looking to borrow from India for temporary exhibitions.

As Exhibitions Manager, Olivia is responsible for delivering a wide variety of exhibitions showing at South Kensington and on tour to countries all over the world. Prior to this she was Exhibition Coordinator at the Lightbox Museum and Gallery in Woking and was responsible for delivering an exhibition from Zibo, China. Olivia has extensive experience of International project work including delivering exhibitions in China, Japan, America, Europe, and Australia, and most recently she has been working with India for the *Fabric of India* exhibition on show at the V&A until 10 January 2016.

Emma Sumner, Artist, Curator, and Writer

<http://www.emmasumner.com/>

In 2014, Emma Sumner undertook a research trip to India during which she visited an extensive network of organisations at the heart of India's contemporary art scene. In this session, Emma will share her experience and plans for developing a sustainable network of contacts in India.

Richard Alford, Charles Wallace India Trust (CWIT)

<https://www.britishcouncil.in/study-uk/scholarships/charles-wallace-india-trust-scholarships>

CWIT enables Indians in the early to mid-stages of their careers to spend time in the UK, helping them to achieve artistic, academic and professional ambitions and to broaden their international contacts.

In 1981, following an agreement between the Indian and British governments, CWIT was established as an English charity. It is run by four trustees, one nominated by the British Council. The trustees cover CWIT's main areas of interest and are Dr Yasmin Khan, Caroline Douglas, Gregor Stark and Colin Perchard (British Council nominee). The Secretary is Richard Alford.

In over 30 years CWIT has made around 2700 grants. British Council India advises on CWIT's work and gives valuable administrative support including guidance on applying for a visa.

CWIT's recent annual reports and accounts, including lists of scholarships and grants given, can be seen on the Charity Commission's website: <https://www.gov.uk/government/organisations/charity-commission>

Applications for the Charles Wallace India Trust Long Term Awards for the session 2016-17 are now open. The deadline for the Charles Wallace India Trust Long term Awards is 30 November 2015.

Rosemary Crill, Senior Curator, Asian Department, Victoria & Albert Museum

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

The mission of the Nehru Trust for the Indian Collection at the Victoria and Albert Museum (NTICVA) is to encourage the study, preservation and display of India's art and cultural heritage.

The Trust aims to achieve its mission by making it possible for scholars and professionals from India and the UK to develop and share skills relevant to these subjects and to gain access to Indian cultural resources both in India and in the UK.

Claire Messenger, Manager of the International Training Programme (ITP), British Museum

http://www.britishmuseum.org/about_us/skills-sharing/international_training.aspx

The British Museum's International Training Programme (ITP) works to develop a sustainable global network of inspired museum and heritage professionals, through sharing knowledge, skills and experiences. Working with countries integral to the Museum's international strategy and in need of support in building and developing their museum sectors, the annual Programme aims to provide a platform for the exchange of ideas through the staff and collections of the British Museum and our programme partners.

The ITP is designed to share information through presentations, hands-on workshops, panel discussions and working groups and covers a full range of museum activities from exhibitions to security, conservation to staff engagement. Opportunities are also available for discussion and debate around current cultural and heritage issues offering participants a mix of practical and theoretical learning.

An essential part of the programme is engaging with institutions around the UK who support the ITP and provide the participants provide a unique perspective on museum, gallery and site management and practice. Their flexibility and proactive approach to their programmes enables them to target

participants' specific areas of interest and give as wide an experience of the UK museums as possible.

The ITP began in 2006 and since 2008 India has been a constant and integral part of the annual Summer Programme. Our Indian alumni have been instrumental in determining the growth and direction of the Programme, its legacy projects and in maintaining its sustainability.

Claire Messenger has managed the British Museum's International Training Programme (ITP) since 2012. Her background has been primarily focussed on loans and exhibitions which has given her an excellent grounding in the UK museum and the heritage sector and allowed her to engage and grow partnerships in London, around the UK and across the world. These networks have been invaluable for developing and sustaining the ITP.

She has worked on ITP since its inception in 2006 and has enjoyed creating, shaping, and developing the Programme over the past 10 years. With an ITP alumnus of 207 past-participants, a cohort which is growing each summer, Claire has worked to ensure that the ITP has developed and evolved into more than simply a six-week summer programme. Year round she works on projects conceived and designed to ensure the success and sustainability of the ITP and to fulfil the principle aim of 'networking' on a global level.

Martin Bellamy, Head of Research, Glasgow Life

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

Carolyn Royston, Independent Consultant

<https://www.linkedin.com/in/carolynroyston>

Carolyn has over 15 years of experience working in digital media in the cultural and education sectors in the UK and internationally.

Currently an independent consultant working with cultural organisations to transform the way they use digital technologies to effect change, Carolyn has experience of working in both public and private sectors. She has a strong track record in delivering effective digital strategies; digital and change management leadership; managing complex stakeholder relationships and high-profile projects; building digital capacity; managing multi-skilled teams and growing new and existing revenue streams. Clients include: English Heritage, J P Getty Trust, British Council, National Museum Wales, Arts Marketing Association, LAMDA, Pallant House Gallery, Culture24.

Carolyn speaks regularly on digital strategy and digital transformation, and leads professional development workshops focussing on digital strategy, digital leadership and digital skills development for cultural and heritage organisations.

Karen Emma White, Ancient House Museum of Thetford Life, Norfolk Museum Service

http://www.museums.norfolk.gov.uk/Visit_Us/Ancient_House/index.htm

<https://ancienthouseindia.wordpress.com/ancient-house-in-india/>

Karen-Emma White is a museum professional, working for awarding winning Norfolk Museum Service. She is the Anglo-Sikh specialist based at Ancient House Museum of Thetford Life, the museum established by Prince Frederick Duleep Singh in 1924.

Karen has experience in curation, education and operations. Since 2007 she has developed and delivered the museum's Sikhism elements to schools and worked with organisations such as the Anglo-Sikh Heritage Trust (ASHT) including organising the museum's annual Anglo-Sikh day. Karen-

Emma enjoys a close working relationship with Sikh historian and author, Peter Bance collaborating with him on several projects, and is beginning to work with internationally renowned artists, The Singh Twins.

She has contributed too many publications with research and using the museum's archives, including the Bonham's catalogue entry for the sale of the John Gibson bust of Maharajah Duleep Singh and the recent BBC Radio 4 programme on the exhumation of the remains of Maharajah Duleep Singh. In December 2014 Karen launched the new Duleep Singh Gallery project for Ancient House Museum.

In 2014 Karen's work was recognised by the British Council when they awarded her a bursary from the Connections through Culture Programme to continue her collaborative work in India.

Fiona Kerlogue, Deputy Keeper of Anthropology, Horniman Museum & Gardens

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

Fiona Kerlogue is the Deputy Keeper of Anthropology with responsibility for the Asian and European collections.

Fiona lived in Malaysia as a child, an experience which led to a lifetime interest in world cultures. She studied at London University and Dartington College of Arts where she specialised in textiles. Fiona was a lecturer at the University of Jambi in Sumatra from 1989 to 1991.

On returning to the UK, Fiona undertook a doctorate in anthropology at the Centre for South-East Asian Studies at the University of Hull. Her thesis was on the batiks of Jambi. Her main regional area of expertise is Southeast Asia. Fiona has undertaken research in Cambodia, Thailand, Malaysia and Indonesia. Fiona has also curated exhibitions on and made study visits to Japan and China. She is currently supervising an AHRC funded doctoral student undertaking work relating to the Horniman's Romanian collections.

Fiona's research interests include the relationship between material culture and memory, the history of museum collecting and the role of material heritage in society.

Jody East, Creative Programme Curator, Royal Pavilion & Museums, Brighton & Hove

<http://brightonmuseums.org.uk/royalpavilion/>

Jody will share her experience of developing connections with India, from the inkling of an idea to collaborative outcomes. The broad basis of her visit was to explore whether cultural organisations in India were commemorating the First World War for the centenary anniversary and to exchange ideas, stories and memories around this history to help inform the Royal Pavilion & Museums centenary plans.

As Creative Programme Curator for the Royal Pavilion & Museums, Brighton & Hove, Jody is part of a team responsible for the programming of temporary exhibitions and events across the five sites. She recently curated the exhibition *War Stories: Voices from the First World War* at Brighton Museum, and is currently organising a major international conference, *Voices from India: The First World War*.

Jody has worked at the Royal Pavilion & Museums for 10 years, after completing an MA in History at the University of Sussex. She is currently part of the MA Transformers programme and the Culture 24 Lets Get Real Young Audiences programme.

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.