A global network
Afghanistan, Armenia, Brazil, China, Croatia, Egypt, Ethiopia, Ghana, Greece, Guatemala, Hong Kong, India, Indonesia, Iran, Iraq, Kenya, Kurdistan, Lebanon, Lesotho, Libya, Malaysia, Mexico, Mozambique, Myanmar (Burma), New Zealand, Nigeria, Oman, Pakistan, Palestine, Saudi Arabia, South Africa, Sudan, Tajikistan, Tanzania, Turkey, United Arab Emirates, Uganda, Yemen, Zimbabwe

International Training Programme
Annual Report 2017
Introduction

The summer programme
This summer the British Museum and ten UK partner museums welcomed 25 fellows from 18 countries between 1 July and 12 August. Fellows took part in sessions, workshops, working groups, behind-the-scenes tours and study visits, all designed to give as wide as possible overview of museums and cultural heritage in the UK.

Our network
The twelfth annual International Training Programme (ITP) summer programme saw the addition of six new countries to our growing global network which now totals 253 fellows from 39 countries. This year we were joined by fellows from Guatemala, Indonesia, Lesotho, Myanmar (Burma), New Zealand and Zimbabwe – connections which we hope will develop into long-term, sustainable and rewarding partnerships.

Our fellows
ITP fellows come from countries that have identified themselves as needing support to develop their museum services. Fellows tend to be in the early stages of their careers or in positions of influence to develop others. All are passionate about international collaboration and pursuing careers in the museum and cultural sector.

Our mission
While the scope and range of the ITP has grown and developed over the past eleven years, its aims and motivations remain the same. Through sharing knowledge, skills and experiences, the ITP is working to create and promote a sustainable global network of museum and heritage professionals.

Our supporters
The British Museum’s ITP is entirely externally funded through the generosity of individuals, companies, trusts and foundations. Their support allows the Museum to cover the costs of travel, visas, accommodation, subsistence as well as resources for fellows’ personal research and their institutions’ libraries. It also provides future opportunities for our fellows to join additional development and sustainability projects which ensure the continued growth of both our alumni and their institutions.
The ITP summer programme makes the British Museum’s staff and collection available as a platform for demonstrating current museum practice. Additionally, working with partner museums around the UK allows fellows to experience organisations whose collections, audiences and programmes are both international and local.

Through presentations, workshops and tours, the Museum enables fellows to share knowledge, skills and experiences. Sessions aim to create an atmosphere that allows discussion and debate, and Museum staff remain available to fellows after the programme for help, support and advice.

For six weeks in the summer, the 2017 fellows were provided with a detailed overview of all aspects of the Museum’s work, both front of house and behind the scenes. Sessions for 2017 included:

- Collections Assistant training
- conservation
- learning and public programmes
- libraries and archives
- management and leadership
- photography
- scientific research
- security and risk management
- staff engagement, skills and training
- temporary exhibitions and permanent galleries
- UK and international loans
- volunteering programmes

The programme also dealt with contemporary issues and challenges in the museum world through workshops. These change year on year to reflect current thinking in the sector. Workshops in 2017 focused on:

- cultural heritage and peacebuilding
- national partnerships
- visitor experience and audience feedback
- exhibition planning and development

Subject-specific working groups enabled fellows to work together with colleagues in the ITP group with similar projects, programmes and personal interests. In smaller groups voices can be better heard and institutional challenges directly addressed. Working groups this summer looked at:

- practical photography
- fundraising at the Museum and beyond
- income generation and retail
- press and marketing
- health and wellbeing through community engagement
- how to use social media and engage digitally
- visitor insights, methods and uses for audience research
- care and display of human remains
- illicit trade and acquisitions policy
- exhibitions planning and development
- sustainable volunteer programmes
New for 2017

2017 saw the addition of six new countries to our global network as we were joined by fellows from Guatemala, Indonesia, Lesotho, Myanmar (Burma), New Zealand and Zimbabwe.

Sadly this year Birmingham Museums Trust wasn’t able to work on the ITP, although they remain an essential part of the ITP network. However, we were delighted to welcome Norfolk Museums Service who kindly agreed to partner with us for 2017 (and hopefully beyond). They hosted four fellows this summer, introducing them to their fascinating and diverse portfolio of museums.

Iain Watson, Director, Tyne & Wear Archives & Museums, delivered a session and workshop on leadership, vision and strategy, and we also introduced workshops on national partnerships, visitor experience and audience feedback for the first time. Art historian and curator Miriam Lloyd-Evans led a subject-specialist session on curating temporary exhibitions and displays.

Each year our fellows are asked to plan and propose a temporary exhibition using the Room 3 Asahi Shimbun Displays at the British Museum as their model. This year, for the first time, fellows worked in partnership which provided yet another excellent opportunity to develop strong working relationships, enhance the ITP global network and demonstrate the benefits and challenges of working collaboratively.

This summer we welcomed Hayk Mkrtchyan (Armenia, 2014) back to the British Museum for three months as the 2017 Senior Fellow. As Project Coordinator of the Museum Education Center where he develops and delivers training programmes for museum educators in Armenia, Hayk already has an excellent understanding of the benefits and challenges of running skill-sharing programmes. This, combined with his knowledge and experience of the ITP in 2014, made him an ideal candidate for this role. While here in the UK, as well as gaining further insight into the ITP with meetings on partnerships, funding, networking, reporting and evaluation, Hayk was also able to meet colleagues at the Museums Association and Annabel Jackson, the ITP’s external evaluator. He reconnected with staff at Glasgow Museums, Manchester Museum and The Collection in Lincoln, travelled to Norwich to meet our new partner for this summer, and spent time in the departments of the Middle East and Coins and Medals, discussing their Armenian objects and sharing expertise.
As well as spending time meeting colleagues through group sessions at the British Museum, fellows had the opportunity to work more closely with staff and objects directly relevant to their professional specialisms during departmental time. Working in smaller groups allows voices to be heard and close relationships between colleagues to develop. Fellows were able to tour galleries and store rooms with specialists, learn more about curators’ current projects and programmes, and share skills and expertise on the Museum’s collection.

Departmental colleagues also used this time to mentor fellows through their projects to plan and propose a temporary exhibition around a British Museum object to present at the reception for supporters on the penultimate night of the summer programme. The exhibition proposal project always proves to be a highlight and it clearly demonstrates the work, commitment and imagination that goes into all the fellows’ proposals.

Departments for 2017 included Africa, Oceania and the Americas, Ancient Egypt and Sudan, Asia, Coins and Medals, Greece and Rome and the Middle East.
Africa, Oceania and the Americas

This year, the department of Africa, Oceania and the Americas (AOA) was delighted to host four fellows from countries which had not previously participated in the ITP. We welcomed Andrea Terrón Gómez from Guatemala, Fadzai Muchemwa from Zimbabwe, Matsosane Molibeli from Lesotho, and Tapunga Nepe from New Zealand.

In addition to tours of departmental galleries, fellows gained an in-depth curatorial insight into the exhibition *Where the Thunderbird lives: cultural resilience on the Northwest Coast of North America*. They were introduced to the Anthropology Library and Research Centre, study room and AOA’s extensive pictorial collection, focusing specifically on images from their own regions.

Colleagues were able to explore off-site object storage with visits to both Orsman Road and Blythe House textile centre. Matsosane and Fadzai were also invited to see the new Africa object storage spaces in the World Conservation and Exhibitions Centre on site at Bloomsbury, which now houses the Zimbabwe and Lesotho collections. Tapunga was able to spend time researching the Maori collections which gave him an insight into the collection overall, but also the opportunity to focus on objects from his own region of New Zealand. Importantly, this benefited the department in terms of improving our understandings of those objects, and also fed into his exhibition proposal project research.

Preparation for the final project dominated the schedule this year. Colleagues had the opportunity to discuss at length past Room 3 Asahi Shimbun Displays with curators, which encouraged many exciting ideas.

Matsosane and her partner Hasinad (Indonesia) presented a large traditional Sotho blanket, which made an eye-catching centrepiece in the Clore Centre for Education. The blanket has become a mark of national identity for the Basotho people in southern Africa, being worn on important occasions by both men and women in Sotho society. The presentation included a fantastic hands-on educational tool allowing visitors to design their own blankets and dress dolls.

Fadzai, working with Chithra (India), selected a stone sculpture by Sylvester Mubayi, who represented Zimbabwe at the 2017 Venice Biennale, and spoke about its representation of transformation from human to rabbit or rabbit to human. Tsuro the trickster is a common figure in Shona folklore. He often appears in the form of a rabbit in cautionary tales that teach children the tenets of Shona culture and moral behaviour.

Andrea worked with Raneen (Palestine) to talk about the concept of the ‘evil eye’ in Guatemala and Palestine, and how to protect against such malicious influences. The Guatemalan ideas were represented by the colour red, as the most common cure are bracelets made from a specific red seed, while Palestine was represented in blue, with a beautiful necklace made of mainly blue glass beads in the form of eyes. Tapunga was paired with Mona (Malaysia). The two worked hard to identify a common theme across both of their cultures and settled on the idea of ‘containment’. Tapunga chose a Maori treasure box and Mona a container for holding precious medicinal herbs. Their exhibition text conveyed the cross-cultural importance of keeping highly prized items, as well as focusing on the individual objects chosen and their significance.

The programme was extremely successful this year. Hosting fellows from each region meant that all sections of the department had the opportunity to be fully involved, which proved very positive and rewarding.

Katherine Coleman, Senior Administrator
Julie Adams, Curator: Oceania
Chris Spring, Curator: Africa
Claudia Zehrt, Project Curator: Google Maya Project
Asia

There were eight ITP fellows in the Department of Asia this year. Two were from India – Gandhimathi Janakiraman Mohana from the Government Museum, Chennai, and Chithra Kallur from the Museum of Art and Photography, Bangalore. Qurat ul Ain was from the Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad, Pakistan. Two were from China – Chen Li from the Nanjing Museum and Guo Xifeng from the Shaanxi Museum. Mona Melling came from the Sarawak Museum in Malaysia. Thi Thi Phyo came from the National Museum in Yangon, Myanmar (Burma), and Hafnidar came from Museum Arch in Sumatra, Indonesia.

They took part in several activities, including a day trip to the Hampton Court Palace, a trip to see the Another India exhibition at the Museum of Archaeology and Anthropology at the University of Cambridge, a trip to Blythe House to see the textile and ethnographic collections, as well as learning about the British Museum/Google Mayan project, sessions on the refurbishment of Room 33, and a presentation by curator Alexandra Green on the 2014 Room 91 exhibition Pilgrims, healers and wizards: Buddhism. They were also given an introduction to storage by Tabor Research Fellow Daniela de Simone, Curator for Southeast Asia Alexandra Green, and Project Curator for China Wenyuan Xian. There was also a tour of Room 95, the Sir Percival David Gallery of Chinese ceramics, and talks on the new China and South Asia Gallery by Daniela de Simone and the Head of the China Section, Jessica Harrison-Hall.

Having the fellows work on joint exhibition project proposals was a new approach, and produced interesting cross-cultural juxtapositions. We learnt about sacred containers from New Zealand and Borneo, the establishment of rank and status in India and Africa, bronze ritual vessels from China and Africa, ancient forms of navigation and cosmological concepts, and the use of masks in India and Africa. The time for work on these projects was scheduled as departmental time, which was supervised and assisted by the departmental representatives. The fellows spent considerable time looking at the Museum’s collection database to develop exhibition project proposals of interest to them. In needing to create a joint exhibition, they searched for objects that spoke to each other and explain the connections between the two. An advantage of this system was that it required them to negotiate among themselves and explain to each other cultural features to establish common ground.

This year the ITP was extremely enjoyable and stimulating, and enabled the staff at the British Museum and curators from around the world to get to know each other.

Alexandra Green, Project Curator: Henry Ginsburg Curatorship

Coins and Medals

This year the Department of Coins and Medals welcomed Ala Talebian from the Faculty of Art at Tehran University and Beimote Ngozi Etim from the Currency Museum at the Central Bank of Nigeria. During their time in the department Ala and Beimote got to learn about the nature of the collection, as well as how we look after, document, display and interpret one of the largest numismatic collections in the world. Both fellows spoke to a variety of curators and collections managers, learning about education, archives how we organise large scale loans to other institutions, and much else besides.

As Education Officer at the Currency Museum, Beimote was particularly interested in how we use the numismatic collection with schools and community groups, and how best to display objects which can often be very similar in appearance! She met with Mieka Harris, Education Manager of the Citi Money Gallery, and took a trip to the Bank of England Museum to see how a different institution interprets and communicates the role of a central bank in society.

For her exhibition project proposal Beimote and her partner Guo (China) both chose bronze objects from their respective countries, highlighting the importance and artistry of bronze production. Beimote chose a bronze bowl, found in Igbo-Ukwu and used panel text, posters, maps and labels to explain the production, decoration and importance of bronze objects in Nigerian society in the 10th century AD.

Ala was particularly interested in anything related to ancient Iran, including the coinage, and her time in Coins and Medals brought to her attention how coins could be used as a primary source for the understanding of the history, culture and religion of different periods. She was particularly fascinated to see how motifs and symbols travelled from one culture to the other and survived for centuries.

For her exhibition project proposal with Heba (Egypt) she was keen for both of them to highlight objects with symbols that were common in both Egypt and Iran. She selected a coin of Datames, a satrap/governor in the western part of the ancient Persian empire in the fourth century BC, which shows a winged disk above the left arm of a seated archer. This symbol had its origins in Egypt and reached ancient Iran via Assyria. Ala enjoyed preparing the panel text and label and choosing objects which showed the importance of this symbol in ancient and modern Iran.

Both Ala and Beimote were a real joy to work with. It was a wonderful six weeks.

Benjamin Aloo, Project Curator: Citi Money Gallery
Vesta Curtis, Curator: Middle Eastern Coins
Greece and Rome

The Department of Greece and Rome hosted three ITP fellows – Lena Lambrou (Architect and restorer of the Acropolis Monument Restoration Service) from Greece, Emine Nurcan Yalman (of the Cultural Awareness Foundation, Istanbul, and CIEE-Center for International Heritage Activities, London) and Irem Yildiz (Bilgi University, Istanbul) from Turkey.

The departmental time started with a welcome and introduction to the department by Keeper Lesley Fitzton, and an orientation of the library and study rooms. This was followed by an introduction to the staff to discuss their projects and interests. Curators Peter Higgins, Thomas Kirkby, Ross Thomas and Ian Jenkins gave the delegates an insight into the breadth of the department’s holdings. They also had a number of sessions with curators who discussed with them in detail specific objects, exhibitions and projects. These sessions developed into lively and engaging discussions around the topic in question. Particularly popular were the sessions on the Royal Game of Ur and on Middle Eastern contemporary and modern art.

The new format of pairing fellows hosted by different departments for the exhibition project proposals raised new challenges which the participants worked hard to tackle and overcome, leading to extremely interesting final presentations.

Astghik and Mariem (Egypt) decided to work on an artist’s book by the Iraqi artist Dia Al-Azzawi entitled, Al-Mutanabbi which juxtaposed the artist’s colourful compositions with the poetry of the 10th-century Iraqi poet. The silkscreen prints forming the artist’s book was mostly spent considering what object to select, and then preparing their exhibition project proposals. The special challenge that the delegates faced this year was that they were partnered with fellows from different departments. This comprised negotiating with their partners what objects to select, researching new periods and artefacts classes and the writing of labels and panels. The delegates enjoyed working with their partners and were relieved to have produced, strong presentations that received positive feedback.

Haitham (Sudan) and Lena’s display explored Late Bronze Age Mycenaean trade in oil and wine with Sudan (represented by Mycenaean stirrup jars) and in bronze and tin with England (represented by a Mycenaean axe from Topsham dating to around 1200 BC).

Nurcan’s exhibition, entitled The domestication of fear, discussed the appropriation of the fearsome gorgon image as represented on a pair of greaves (shin armour) from southern Italy dating to about 525 BC. Nurcan wanted to visitors to consider how fear is dealt with in modern and past societies and how symbols of fear are used in different contexts.

Irem and Gandhimathi (India) selected a 17th-century AD astrolabe from Mughal India. This elaborate astronomical and geographical instrument was used to calculate time and space by determining the positions of sun and stars. This intricately decorated device combines creative imagination with scientific calculation, and was used for time-telling, mapping, surveying, spiritual healing and predicting the future.

This year’s fellows were very engaged, enthusiastic, and I believe learnt a lot from the experience. It was a pleasure working with the delegates with whom we hope to continue to collaborate.

Ross Thomas, Project Curator: Naukratis and Tivoli

Middle East

The Department of the Middle East was very pleased this year to welcome back Hayk Mkrtchyan (Armenia, ITP 2014) as Senior Fellow, and also to host three fellows – Astghik Marabyan from the CIEE-Center for the Arts in Armenia, Raneen Kiresh from the Palestinian Museum, and Zulkifli Bin Ishaq from the Islamic Arts Museum Malaysia. The departmental programme was a great opportunity to provide the fellows with a brief introduction into the breadth of objects and library and study rooms. This was followed by an introduction to the staff to discuss their projects and interests. Curators Peter Higgs, Gareth Brereton, Curator of Ancient Mesopotamia

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Ten days of each summer programme is spent at UK partner institutions, allowing fellows to explore regional museums. Time away from a national museum in the capital city presents fellows with a very different set of benefits and challenges as museum professionals. Fellows often find regional museums more relevant to their home institutions, holding strong local – as well as international – collections and having to constantly be creative in their approach to developing and engaging with their audiences.

Placements are chosen in consultation with our UK partners, ensuring that suitable partnerships are made and that fellows can make the most of their experience. As with departmental time at the British Museum, partners deliver programmes to groups of three or four, which enables partners to tailor their programmes and be reactive to the needs of individual fellows.

This year the UK partner network expanded as Norfolk Museums Service took on their first summer programme, welcoming four fellows from 17–26 July. We look forward to continuing our new partnership.

As with all museums, the Ashmolean faces challenges with storage and the management of collections. As such, there were visits to the Antiquities stores and discussions with the Collections Manager and our Museum Assistant about problems encountered and solutions proposed. In addition there was a tour of the Museum’s Conservation Studio which highlighted the work in supporting permanent displays and temporary exhibitions, as well as some of their own research projects.

Interspersed through the programme were visits to some of the other university museums – the Museum of the History of Science, Natural History Museum, and Pitt Rivers Museum. The final day of the programme included a visit to the magnificent Christ Church College and ended with conversations over a pot of tea reflecting on the outcomes of the previous ten days. We certainly learnt a great deal from Ala, Heba and Elnzeer and enjoyed discussing the practical challenges of curation with them, as well as the role of a modern museum both in the UK and in their home countries.

Paul Collins, Jaleh Hearn Curator of Ancient Near East, Ashmolean Museum of Art and Archaeology

Ashmolean Museum of Art and Archaeology, Oxford

It was a delight to welcome Ala Talebian (Tehran University), Heba Khairy (The Grand Egyptian Museum, Cairo), and Elnzeer Tirab (Khalifa Museum, Sudan) to the Ashmolean Museum.

As in previous years, the visit was hosted by the Department of Antiquities but we wanted to ensure that the fellows gained not only a clear understanding of the workings of a university museum as a whole (with its particular focus on the use of the collections in teaching, as well as being a centre of research and public engagement), but also how the Ashmolean is one of four interconnected university museums in Oxford.

The programme started with Ala, Heba and Elnzeer acquiring their Bodleian Library readers’ cards which gave them access to many of the facilities of the university, especially the Sackler Library, and its excellent resources for ancient Egypt, Sudan and the ancient Near East. They were then officially welcomed by the Museum’s Director who explained the history of the Ashmolean as well as something of its strategy. The challenges we face in making the collections accessible to both researchers and the public was an important part of the programme and there were opportunities to explore the issues through some of our gallery displays with our colleagues from the Design Department. As the only museum in Oxfordshire with significant antiquities relevant to the National Curriculum, we are also the focus for numerous school visits and our visitors got to discuss approaches with our Head of Education.

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Paul Collins, Jaleh Hearn Curator of Ancient Near East, Ashmolean Museum of Art and Archaeology
The Collection – Art and Archaeology in Lincolnshire & Nottingham University Museum

The Collection in Lincoln, in conjunction with the Nottingham Museum of Archaeology, welcomed to our sites Lena Lambrinou (Architect-Restorer at the Acropolis Monument Restoration Service in Athens), Qurat ul Ain (Technical Assistant at the Taxila Institute of Asian Civilisations, Quaid-I-Azam University, Islamabad), and Haitham Eliman (Curator – National Corporation for Antiquities and Museums, Sudan).

In Lincoln, we have a programme of work that introduces the fellows to our museum and Heritage Service and the work we undertake. This includes collections development, exhibitions and interpretation, and education. We work with internal and external colleagues to provide a diverse set of events to share and exchange knowledge and skills around collections documentation, display, conservation, education and exhibitions. These are led by a variety of The Collection’s curatorial staff. They were also able to explore the museum’s stores, exhibition galleries and heritage sites, prompting interesting discussions on universal approaches to interpreting and caring for historic and artistic collections.

Of particular interest in relation to the curators’ specialisms was our visit to a current excavation out in the east of the county where the remains of an Anglo-Saxon island have been found. The curators also had a walking tour of the Roman city of Lincoln highlighting the remains that can still be seen and telling the story of the growth of the city. We also visited Belton House as a contrast to our service to look at property owned by the National Trust. The visit prompted many discussions not only on museum work but on our countries and outlooks in general giving greater context to our discussions and our understanding of the museology of each country.

While in Nottingham, the fellows were introduced to the Museum and its development including the collections, learning and public programmes along with the volunteer training programme. They also visited the Djanogly Gallery, also part of Nottingham Lakeside Arts, and the university’s Manuscripts and Special Collections Department which also prepared collections relating to their own countries. Externally they visited and were given personal tours of the Dinosaurs of China exhibition at Wollaton Hall (Adam Smith, Curator of Natural Sciences), the Nottingham Caves (Ann Inscker, Curator of Archaeology, Nottingham City Museums and Galleries), and a community excavation within Nottingham Castle grounds undertaken by Trent and Peak Archaeology (David Knight, Director of Research). On the last evening colleagues from Lincoln joined us in Nottingham for a farewell meal.

This was another wonderful visit as it also gave us the opportunity to find out about and learn from the work of the fellows, make new friends, consider future possible collaborations, and continue to build links with Lincoln. It was also really good fun!

It has once again been a pleasure to host the fellows in Lincoln and Nottingham and we look forward to future involvement in the ITP.

Andrea Martin, Collections Access Team Leader, The Collection – Art and Archaeology in Lincolnshire
Clare Pickersgill, Keeper, University of Nottingham Museum
Glasgow Museums

The group began their visit to Glasgow at Kelvingrove Museums with a presentation about Glasgow Museums in general and a guided tour of the Kelvingrove displays. They then had sessions on working with hearing impaired people and digital interpretation before spending the afternoon joining in with the craft activities on the family summer programme.

They spent day two in Glasgow Museums Resource Centre, where they were given a specialist tour on the Italian Renaissance art in the collections, followed by sessions with the Open Museum and Loans. In the afternoon they participated in the children’s tour and shared their experience of fighting dragons.

At St Mungo Museum of Religious Life and Art they were asked to have a look around the displays then come back with questions about how the displays had been created. The resulting conversation focused on text writing with good and bad examples in the museum to draw on. It was a really good session where the group had to think about audiences and the importance of key messages to help focus interpretation.

Their day at Riverside Museums began with a tour that included issues such as themes, story display, flexible display and digital interpretation. In the afternoon the group had a visit to see the Tall Ship Glenlee, and participated in a discussion of heritage partners on Glasgow’s post-industrial cultural development. Finally, they met the Learning and Access curator to hear about the schools programme and other activities and events.

On their penultimate day, the group visited the Gallery of Modern Art. Their last day in Glasgow started with a visit to Tramway, the contemporary art space, where they met the organisers of the Glasgow Mela and Glasgow’s Merchant City Festival. From there, they went to Scotland Street School Museum for a tour of the recently opened GlaswegAsians exhibition and a discussion on diversity, audiences and representation.

Finally, they returned to the Resource Centre for a practical workshop on interpretation and text writing for the displays on African style and the ancient tea horse route. Each member of the group was asked to pick an object from the display list, and research and prepare outline interpretation suitable for the target audience and the theme of the display.

At Glasgow Museums, we always enjoy hosting ITP fellows and look forward to their annual visit. We feel that the programme went well this year and hope that the participants found it worthwhile.

Patricia Allan, Curator of World Cultures

Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery

This year, the Manchester Partnership – Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery – hosted Gandhimathi Janakiraman Mohana (India), Tapunga Nepe (New Zealand), Mona Melling (Malaysia) and Irem Yildiz (Turkey). Their ten days in Manchester were described by the ITP fellows as a welcome change of pace from the very intense British Museum programme, yet they managed to pack in a lot of Manchester’s cultural venues and even to make trips to Liverpool and Edinburgh. For the first time, the People’s History Museum also hosted two meetings, giving an important perspective on the display of political activism in UK museums and the perfect setting to discuss initial exhibition project proposal ideas.

At Manchester Art Gallery, which became a base for the fellows near to their accommodation, there was a chance to examine and discuss temporary exhibitions in depth, visit off-site conservation studios at Queens Park, and get involved in learning sessions. The gallery provided an intimate environment for opening presentations and a final debrief. At the Whitworth Art Gallery, staff explained new approaches that won them Museum of the Year 2016, including work with contemporary artists, sustainability and accessibility of the building and collections. A particularly popular aspect of the Gallery in the Park was the use of outside space.

At Manchester Museum, participants had sessions in conservation, the Arts and Health agenda, visitor services strategy and commercial relations – including a tour of the museum café kitchens! For the first time, the Museum’s natural history curators lead tours of galleries and exhibitions, to reflect the background of several of this year’s fellows. Manchester Museum’s approach has tried to connect with the major theme: climate change – a topic several fellows are actively working on.

A particularly important element was the chance to spend time in the anthropology stores, making connections between collections and contemporary practice in India, Borneo and New Zealand. Help was sought on a puzzling Arabic inscription and the origin of several weapons.

All involved rated this 2017 visit the most successful of Manchester’s decade-long involvement, with a real sense of mutual exchange of ideas and energy sustained throughout. The only complaint was that it wasn’t possible to spend more time in Manchester!

Campbell Price, Curator of Egypt and Sudan, Manchester Museum
Norfolk Museum Services

The programme we put together for our visiting ITP fellows meant that they should leave Norfolk Museums Service with an idea of the size and scale of our collections, our sites and our delivery. After nine packed days they went away having seen some great collections, having worked with a wide range of colleagues, had exposure to the scope and variety of our work and having made a contribution in their own right.

We were delighted to welcome Andrea, Astghik, Mariem and Raneen (from Guatemala, Armenia, Egypt and Palestine respectively) who were each at different points in their careers, and whose collective professional practice includes caring for collections, exhibitions, learning programmes and specialist research. They had each expressed an interest in the broad range of museum activity, and with over 20 colleagues and six sites on board, we felt in a good position to deliver.

Head of Development Jo Warr and I accompanied the group on their first day at Time and Tide in Great Yarmouth. This visit had been arranged to coincide with the visit of more than 90 primary children from a school in the town. The learning session involved costumed interpretation with lots of audience interaction and was linked to the literacy and numeracy syllabus using the temporary exhibition about Titanic. It was followed by an informal talk by Colin Stott, our Learning Manager. We had the impression that the fellows found a real contrast between our approach to learning programmes at Time and Tide and the ones at their home institutions.

Later in the week it was great that our Teaching Museum trainees were able to get together with ITP colleagues for a training session delivered by NMS Director Steve Miller called ‘The Entrepreneurial Museum’. It is a session that he runs each year for Teaching Museum Managers. It is a session about setting up and developing museum projects. We had the opportunity to meet and get to know the fellows who had each expressed an interest in the broad range of museum activity, and with over 20 colleagues and six sites on board, we felt in a good position to deliver.

The programme took in our art, archaeology, Egyptian and social history collections, as well as discussions about structure and governance and visits to National Trust properties – not to mention generous amounts of coffee and cake! It was a pleasure to participate in the ITP and I hope this, our inaugural year will be the first of many.

Sarah Gore, Teaching Museum Manager
Programme partners invite fellows to visit other institutions to meet staff and explore collections or give them an introduction to an area of the cultural sector with particular current relevance. Working with institutions outside of the British Museum provides a change in dynamic to the ITP and allows fellows to explore as much of the UK cultural sector as possible. This year, sessions at Brighton Museum and Art Gallery and the Horniman Museum and Gardens explored issues such as new acquisitions, redisplaying galleries, funding in an increasingly uncertain climate and working with local and international communities.

Jasper Chalcraft, Research Fellow at the University of Sussex, delivered an afternoon workshop on cultural heritage and peace-building. This session introduced the concept of conflict sensitivity, a tool widely used in the NGO sector. It used a workshop format and group work to explore the relevance of a conflict-sensitive approach to the specific contexts of the fellows. Drawing on ongoing work on heritage and peace-building as well as the potential of heritage rights, an objective of the session was to investigate the possibilities for regional cooperation and support, as well as to provide some foundational tools for a conflict-sensitive approach to heritage management.

Art historian and curator Miriam Lloyd-Evans ran a subject-specialist session on temporary exhibitions and displays, which focused on curating exhibitions, object display, key messages, audiences and engagement. This session was tailored to reflect the professional interests, role profiles and current projects and programmes of a group of this year’s fellows.
Working to develop a sustainable global network of inspired museum and heritage professionals is a key aim of the ITP. With 253 fellows from 39 countries, post-fellowship opportunities are essential to ensuring those in our network keep talking and working together after the summer programme. These opportunities provide further training and research and open up potential collaborations. They promise a lifelong commitment to our network from the Museum, our partners and from our fellows.

Senior Fellow 2017

The British Museum’s ITP is one of the most important professional initiatives to bring together museum and heritage specialists across the world for sharing cultures, skills, experiences and ideas. Since 2006 it has become a truly international network comprising 253 specialists across six continents. Experiencing the best practices of preservation, acquisition, display and heritage management is invaluable to the development of participant countries. The summer programme brings together international experts thus ensuring they continue working together on long-lasting legacy projects.

I think the ITP is not about individual participation but about representation of your country. Since 2014 I have represented Armenia in this significant project which has helped me to reach my goals, both directly and indirectly. Indeed, knowledge acquired through different events, conversations and meetings has affected and shaped my professional career path.

Taking on the Senior Fellow role in 2017 has been a real privilege in many ways. First of all, I felt, saw and participated in the enormous initiative that happens behind the scenes. This new position helped me to make real suggestions and ideas and bring fellows’ voices to the attention of the organisational team to make sure that we met their expectations.

As the Senior Fellow, one of the important parts of the summer programme was to have opportunity to travel to UK partner placements both with fellows and without them to ensure that programme partners are happy and want to continue to be a part of this legacy. I had the chance to travel to Manchester, Lincoln, Norwich and Glasgow and to receive personalised tours and introductions, and I made new contacts for potential future collaborations.

With great support from the team I really benefited from various meetings inside and outside of the summer programme. I worked in the departments of Middle East and Coins and Medals—discovering Armenian collections was important research time for me. I tried to support the departments by shedding light on those objects with some Armenian inscriptions. I also had the chance to meet Museums Association staff members in order to talk and discuss future international partnerships between the Museums Association UK and Association of Museum Workers and Friends of Armenia.

Last but not least, I tried to bring my proactive participation in building future initiatives for our global network and I am looking forward to working again with the British Museum and the ITP.

Hayk Mkrtchyan

(Armenia, ITP Fellow 2014 & ITP Senior Fellow 2017)
Armenia workshop

From 2014 Armenian museum and heritage specialists have become an active part of the ITP, participating in both the summer programme and in different legacy projects across the world.

One of these projects took place in Mumbai in 2015 when the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), in collaboration with the British Museum and with support provided by a grant from the Getty Foundation, hosted a workshop in Mumbai to mark ten years of the ITP entitled Creating museums of world stories. ITP fellows from Armenia were able to be a part of this global initiative and opportunities to network proved particularly fruitful. Discussions between the Museum Education Center, Armenia, Manchester Art Gallery and the ITP team resulted in a joint project to bring a focused aspect of the ITP to Armenia.

Cascaded training by ITP fellows in their home countries is key to the British Museum’s aim to support the development of museum and heritage infrastructure outside of the UK. As part of this initiative, Learning, engagement and museums – a workshop looking at education and audience development – was delivered in Yerevan from 25–28 October 2016. Working with colleagues from Manchester Art Gallery, The Collection – Lincoln, Glasgow Museums and the Staatliche Kunstsammlungen Dresden, the workshop delivered learning-based case studies and workshops to 19 colleagues from selected Armenian museums and cultural institutions.

The ITP was also able to support the attendance of ITP fellows from Egypt, India, Lebanon and Turkey through the generous support of the Marie-Louise von Motesiczky Charitable Trust.

Following on from the workshop, the delegates and facilitators were asked to contribute to the production of four ‘toolkits’ – resource materials based on the workshop projects. These toolkits aim to support institutions in planning, developing and delivering their own learning and engagement programmes.

Since the workshop took place one of the projects, Teen council of museums, has been realised and other groups are currently working on making their ideas a reality.

The most useful insight was meeting my Armenian colleagues – I was very inspired by their work, and seeing the dynamic and young museum culture in Yerevan actually gave me a lot of hope for the future.

Tugba Tanyeri Erdemir
(Turkey, ITP Fellow 2015)

The ITP+ course is really a big plus to my professional development. This is because within one week of the course, I learnt a lot from the sessions that were well and carefully selected by the organisers. With this experience, now I have full confidence that I will move my organisation forward.

Dikko Idris
(Nigeria, ITP Fellow 2011, ITP+ 2017)
ITP+ course – exhibition and permanent displays

ITP+ courses are five-day workshops on selected themes which focus on specific parts of the current summer programme. They respond to our fellows’ stated areas of interest and development needs, and help to address identified challenges at their home institutions. Themes change to reflect the demands and skills gaps of our alumni, contemporary issues and challenges in both the museum and wider cultural heritage sector.

In August 2016 the ITP team asked alumni for feedback on potential ITP+ courses enabling the team to create an analysis of needs and develop courses that would best help our fellows’ career development and support their institutions. Temporary exhibitions and permanent displays topped the list of courses that would most interest fellows so, with the generous support of the Marie-Louise von Motesiczky Charitable Trust, the British Museum was able to deliver the first ITP+ course, focusing on that theme, from 15–19 May 2017.

The course aimed to provide an opportunity for past ITP participants to reconnect with the alumni and to introduce them to participants from across the eleven annual programmes (2006–2016), while also providing a forum for museum and heritage professionals to create and support subject-specialist networks.

Through an open application process, the Museum was delighted to receive over 80 applications from which we welcomed back ten ITP fellows from eight countries to the UK for five days.

The course, structured around a mix of seminars with colleagues from the Museum, offered creative workshops, hands-on-sessions and behind-the-scenes tours. There was also the opportunity to visit current exhibitions and new permanent displays at the British Museum and other major London museums. Discussion time and Q&As allowed cultural and heritage professionals to brainstorm and debate around current and future displays. The Museum was delighted to welcome one of our programme partners, Michael Korey, Senior Curator, Mathematisch-Physikalischer Salon, Staatliche Kunstsammlungen Dresden, who delivered a session entitled The wondrous course of the planets: a heavenly machine for Elector August of Saxony. The exhibition on which his talk was based topped the list of courses that would most interest fellows so, with the generous support of the Marie-Louise von Motesiczky Charitable Trust, the British Museum was able to deliver the first ITP+ course, focusing on that theme, from 15–19 May 2017.

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**Rodin spotlight loan**

As an ITP 2016 alumna I was given the wonderful opportunity to be part of a spotlight loan project, linked to the British Museum’s major 2018 exhibition about Rodin. Under the mentorship of Exhibition Curators Ian Jenkins and Celeste Farge, I was invited to develop a touring exhibition in which a Rodin sculpture will be juxtaposed with a Greek object from the British Museum’s collection. The exhibition will be organized with three UK partner museums.

As part of this project I returned to the UK earlier in 2017 to spend a week in London and Glasgow, with colleagues from the British Museum and the Burrell Collection, working on preparations for the loan. I spent a very productive day with Ian and Celeste discussing object choices and the tour’s narrative. We are aiming to select objects which will explain the sculptor’s intention to introduce the fragment into modern art as a complete form, and the influence of art from antiquity on later artists. I presented the results of our work to Celia Pullen and Eleanor Chant from the Museum’s Registrar’s Office who will be the team touring the loan around the UK.

The second phase of my stay was a visit to the Burrell Collection, Glasgow, in the company of Eleanor Chant. We were greeted by Pippa Stephenson and Morven Rodger, with whom we discussed our options for borrowing the Rodin sculpture from their collection and other aspects of the partnership. Apart from learning about the complexity of the collection, the ongoing project of museum renovation and seeing the Rodin sculptures, I also enjoyed visiting the Glasgow Museums Resource Centre and talking to conservator Stephanie de Roemer. In our free time, Eleanor and I visited the Kelvingrove Art Gallery and Museum.

It was a very effective, enthusiastic and dynamic exchange, which will enable me to continue the development of the project, and to enrich my museum and scientific skills.

Barbara Vujanovic, Senior Curator, The Ivan Meštrović Museums – the Meštrović Atelier, Zagreb (Croatia, ITP 2016)

**Collaborative awards**

The ITP collaborative awards are a series of small grants open to past fellows of the ITP, UK partner museums and British Museum staff who successfully propose a group project taking advantage of ITP networks. Through these awards, we hope to encourage ITP fellows to come up with their own creative and sustainable ideas for working together, creating projects with significant, meaningful impact upon one or several institutions across our global network.

The inaugural round of awards was launched at the end of 2016, with our first grant awarded to Nelson Abiti, Uganda National Museum (ITP 2013) for his project on engagement and reconciliation through cultural heritage within refugee communities of Uganda and South Sudan.

The project team – Shadia Rabo (Sudan, ITP 2006), Abiti Nelson and Jackline Nyiraciza (Uganda, ITP 2013); Kizili Wendland Chloe (Kenya, ITP 2013); Hadeer Belal (Egypt, ITP 2013); and John Giblin, Head of the Africa Section at the British Museum – will have their first planning meeting in Kampala in February 2018. We look forward to keeping you up to date on progress.

‘I am particularly interested in understanding the museum scene outside of India, the new approaches, so I attended sessions like seeking refuge, museums and peace building, the museum activist, connecting people and objects and places. By attending all these sessions I realised that we in India, as museum professionals, have to go a long way to utilise museums in the best possible manner, transforming them from store houses to active community centres.’

Manisha Nene
(India, ITP 2011)

‘In this project (Bristol: the bigger picture) we want to create, through the use of different objects and artefacts, a new rich perspective on looking at different communities and cultures in Bristol in particular, as well as other places in our countries or elsewhere.’

Jana Alaraj
(Palestine, ITP 2011)
Looking ahead

As a result of sustained funding for the ITP the British Museum is able to plan ahead and provide more and regular developmental opportunities to fellows who have attended the summer programme. The generous support of the Marie-Louise von Motesiczky Charitable Trust, alongside gifts from the American Friends of the British Museum and the British Museum Patrons and Members, has enabled the Museum to demonstrate to the ITP alumni – and new fellows – that they are part of an active network in which they can participate for years to come.

Communications

As the ITP network continues to grow, it is essential for the ITP team to find ways of engaging all fellows, partners (including British Museum colleagues) and supporters in the network. Currently the ITP communication platforms include Facebook, Twitter, WhatsApp and WordPress (the blog).

As part of our future plan to renew and expand ITP communications, the ITP team invited our global network of fellows to take part in a survey on social media. The purpose of the survey was to gain feedback on the performance of our social media platforms, gather information about what content is most valued, and to receive suggestions for future improvements.

88% of respondents said that the social media platforms the ITP currently use are convenient. 71% said that they checked the ITP Facebook page every day. 65% said that they read the blog weekly. These results demonstrate that there is a demand for the work we do on social media.

It was also considered that our main platforms are unavailable in certain ITP countries. As social media has proven to be a great way of keeping in touch and up to date with fellows, the ITP team aim to experiment with different modes of contact – for example, sending blog posts via email and regularly communicating via WeChat for flagging up important news being shared elsewhere.

Fellows suggested that we experiment with Instagram and LinkedIn pages which we aim to set up in 2017 and have up and running in 2018.

We will continue to keep our various social media platforms up to date and active throughout the year, advertising opportunities and sharing ITP events.
ITP+ course: documentation and photography

In August 2016 the ITP team asked alumni for feedback on potential ITP+ courses. This enabled the team to create an analysis of needs and develop courses that would best help our fellows’ career development and support their institutions. Photography and documentation appeared consistently in the list of courses that fellows would find most beneficial, so from 4–8 December 2017 our second ITP+ course will focus on that theme.

The course will offer a series of seminars, creative workshops, hands-on sessions and practical working groups with colleagues from the British Museum. Participants will broaden their understanding of how to develop, manage and deliver a documentation system to help manage their collections. The course will also support and advise fellows on how to get the best from their photography whatever equipment and space they have available.

Sessions will include:
• The benefits and challenges of effective documentation
• Planning your project and writing a documentation policy
• Choosing a database system that works for you and your institution
• How to write an object entry
• Studio and site photography
• Object lighting: best practice
• Understanding exposure, aperture, white balance and noise
• Creative photography and how it can improve the images you produce

There will be a maximum of ten places on the course to enable productive discussions, breakout groups and project work in specific subject areas, with places awarded through an open and competitive application process.

Museums Association conference in Manchester

ITP fellows in previous years have attended Museum Studies and Museums Association (MA) conferences in Leicester and Glasgow respectively, and this year is no different. Manchester will host the MA conference from 16–18 November and the ITP team looks forward to welcoming fellows Joyee Roy (India, 2011), Rika Nortjé (South Africa, 2007), Saadu Hashim Rashid (Kenya, 2012) and Waed Awesat (Palestine, 2014) back to the UK to attend the conference. This year the group will also be joined by Jackie Bland, Training & Governance Officer and UK partner representative at Tyne & Wear Archives & Museums (TWAM).

While they are in Manchester the group will also be meeting with Manchester-based UK partner representatives for visits and sessions focusing on display, audiences and engagement from 14–16 November.

The conference will be shaped by the three themes of audiences, collections and workforce. Talks will cover topics such as the role museums can play in healing some of society’s divisions, how collections can be used to inspire and engage communities and make a difference to people’s lives, and what the museum professional of the future will look like (and what knowledge and experience they will need).

The week will provide fellows, the ITP team and UK partners with the opportunity for networking, starting new relationships both within and outside the ITP alumni and to immerse themselves in the latest discussions within the museum world.

Worcester Polytechnic Institute partnership

2017 marked a new partnership between the ITP and the Worcester Polytechnic Institute (WPI) in Massachusetts, USA. WPI students Miguel Aranda, Patrick Bresnahan, Juan Chávez Guerrero and Amanda Sullivan spent seven weeks with the ITP team developing ideas for an ITP mentors scheme. This would allow ITP fellows to become programme advocates, support incoming or potential ITP candidates and to cascade training and networking within their own regions and specialisms.

The WPI team met with UK partner museums and British Museum staff to gather lessons learnt and suggestions for the scheme. They also interviewed ITP fellows to ensure the scheme is responsive and adaptive to the needs of our network. They developed a training course for new mentors, mentoring guidelines, a handbook and ITP advocacy tools.

We hope to develop the ITP mentors scheme which will create a new, sustainable way for fellows to engage with the ITP network.
For six weeks every summer, the International Training Programme brings together museum and heritage professionals from around the world to undertake placements at the British Museum and at partner organisations across the UK. The full scope of the programme is privately funded and, without the generosity of individuals, companies, trusts and foundations, the ITP would not be possible. The generous support of ITP donors enables the Museum to fully cover costs for travel, visas, accommodation, subsistence, resources for the fellows’ research and a new programme of legacy activity which further builds the ITP network and its skill set.
Acknowledgements

UK partnership institutions
Ashmolean Museum of Art and Archaeology, Oxford
Bristol Museums Galleries and Archives
The Collection – Art and Archaeology in Lincolnshire
Glasgow Museums
Manchester Museum
Manchester Art Gallery
Norfolk Museum Services
Nottingham University Museum
Tyne and Wear Archives and Museums
Whitworth Art Gallery

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Miriam Lloyd-Evans
Museum of Archaeology and Anthropology, University of Cambridge
Petrie Museum
Royal Pavilion and Museums, Brighton
Iain Watson
William Morris Gallery

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Other British Museum staff
Wendy Adamson, David Agar, Ladan Akbarnia, Rebecca Allopp, Julie Anderson, Daniel Antoine, Philip Artwood, Harvinder Bahra, Mark Bates, David Bilson, Karen Birklesher, Richard Blerton, Lissat Bolton, Maria Bojanowska, Anna Burlow, Dogus Camurcuoglu, Kate Carter, Caroline Cawsworth, Sarah Choy, Timothy Clark, Thomas Costello, Adrian Doyle, Nicola Elvin, Joanna Fernandes, Irving Finkel, Lesley Fitten, Henry Flynn, Amy Fouls, Stuart Frost, Francesca Goff, Mieka Harris, Nathan Harrison, Carl Heron, Peter Higgo, Francesca Hillier, Katharine Hoare, Thomas Hookenhull, Maria Howell, Dudley Hubbard, Julie Hudson, Elaine Hunter, Imran Javed, Vikki Jessop, Tadas Khazanavicius, Eirini Koutsouroupa, Christopher Lazenby, Benedict Leigh, Ella Lewis-Collins, Amber Lincoln, Vera Lopez-Roca, Antony Lovelock, Ann Lumley, Marcel Maree, Freddie Matthews, Stephanie Maxwell, Amandine Merat, Robert Owen, Saul Peckham, Laura Phillips, Jane Portal, Venetta Porter, Simon Prentice, Ilona Regulski, Ian Richardson, Sophie Rowe, Casey Scott-Songin, Gaye Sculthorpe, Shelley Seston, Evan Shearer, Andrew Shore, Sewati Smith, Christopher Spring, Jonathan Taylor, Jonathan Tubb, Marie Vandenbeusch, Tania Watkins, Quanyu Wang, Emma Webb, Derek Websly, Fiona West, John Williams, Hilary Williams, Helen Wolfe, Susanne Woodhouse, Holly Wright, Wenyuan Xin, Evan York

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Diane Bergman, Daniel Bone, Claire Burton, Paul Collins, Elizabeth Fleming, Clare Flynn, Helen Hewes, Liam McNamara, Ilaria Perzia, Jo Rice, Paul Roberts, Katherine Rose, Xa Sturgis, Cat Warsi

Bristol Museums, Galleries & Archives
Ray Barnett, Gail Boyle, Simon Forman, Sue Giles, Jane Hack, Alex Hardy, Val Harland, Helen Lewis, Karen MacDonald, Lauren McGuigog, Kate Newsham, Mark Pajak, Becky Peters, Laura Pye, Darren Roberts, Claire Simmons, Lacey Trotman, Finn White

The Collection – Art and Archaeology in Lincolnshire
Andrea Martin, Dawn Heywood

Glasgow Museums
Patricia Allan

Manchester Museum
Campbell Price, Stephen Welsh

Manchester Art Gallery
Ronan Brindley, Bee Hogg

Norfolk Museum Services
Sam Bellotti, Andy Bower, Jenny Caynes, John Davies, Lauren Ephelluate, Sarah Geere, Devon Gregory, Robin Hanley, David Holgate-Carruthers, Hannah Jackson, Sam Jinks, Wayne Kett, Man Yee Liu, James Lambard, Jon Maxwell, Steve Miller, Tim Pestell, Angela Riley, Andrew Smith, Cathy Terry, Jo Warr, Charles Wilde, Rachel Willis, Dayna Woolhurth, Francesca Vanke

Nottingham University Museum
Clare Pickersgill

Tyne & Wear Archives & Museums
Jackie Bland

Whitworth Art Gallery
Rhian Addison, Ann French, Wendy Gallagher, Leanne Green, Ogla Gribben, Francine Hayfron, Ashleigh Owen, Ed Watts, Nicola Walker

Programme partners

Brighton Museum and Art Gallery
Jody East, Helen Mears, Sarah Posey

Royal Pavilion, Brighton
Lucy Cheffy

Petrie Museum
Anna Garnett, Maria Ragan

Horniman Museum and Gardens
Julie Baxter, Margaret Binley, Sarah Byrne, Julia Cort, Tim Corum, Julia Gresson, Joanne Hatton, Chris Moocarme, Paula Thomas, Kirsten Walker
Appendices

The International Training Programme relies on a network of colleagues within the British Museum, around the UK and across the globe. Attending UK partner placements and collaborating on museum and exhibition projects encourages fellows to learn from each other, and from their UK colleagues, and results in lasting relationships, both professional and personal.

Appendix 1
International Training Programme Fellows, UK partners and sponsors

Armenia
Astghik Marabyan, Director of Education, Cafesjian Centre for the Arts
Norfolk Museums Service
Marie-Louise von Motesiczky Charitable Trust Fellow

Burma (Myanmar)
Thi Thi Phyo, Assistant Curator, National Art Museum National Museum, Yangon
Glasgow Museums
Supported by the Charles Wallace Burma Trust and the B.D.G. Leviton Foundation

China
Chen Li, International Loans Coordinator, Nanjing Museum, Nanjing
Glasgow Museums
Supported by the Sino-British Fellowship Trust

Guo Xifeng, Exhibitions Planner, Shanxi Museum, Taiyuan
Bristol Museums, Galleries & Archives
Supported by the Sino-British Fellowship Trust

Egypt
Heba Khairy, Curator, Grand Egyptian Museum
Ashmolean Museum of Art and Archaeology, Oxford
Supported by the de Laszlo Foundation

Norhan Hassan Salem, Assistant Registrar/Educator, Egyptian Museum
Bristol Museums, Galleries & Archives

Mariem Danial Ibrahim, Curator, Coptic Museum
Norfolk Museums Service
Marie-Louise von Motesiczky Charitable Trust Fellow

Greece
The Collection: Art and Archaeology, Lincoln
Marie-Louise von Motesiczky Charitable Trust Fellow

Guatemala
Andrea Terrón Gómez, Curator (care, access and exhibitions for pre-Hispanic collection), Popol Vuh Museum, Francisco Marroquín University – UFM, Guatemala City
Norfolk Museums Service
Marie-Louise von Motesiczky Charitable Trust Fellow

India
Gandhimathi Janakiraman Mohana, Curator – Arts Section, Chennai Museum
Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery
Supported by the British Museum Trust
Chithra Kallur, Head Archivist, Museum of Art and Photography/Janapada Loka Folklore Museum, Bangalore
Supported by the Charles Wallace India Trust, the RA Association and the Inlaks Shivdasani Foundation

Indonesia
Hafnidar, Curator and Head of the Education and Collections, Museum Aceh
Tyne & Wear Archives and Museums
Supported by the Indonesian Embassy in London

Iran
Aile Talebian, Architecture student in College of Fine Arts, University of Tehran
Ashmolean Museum of Art and Archaeology, Oxford
Supported by the Allilug Trust

Lesotho
Matsosane Molibeli, Principal Museum Curator, Ministry of Tourism, Environment and Culture
Tyne & Wear Archives and Museums
Supported by the Aall Foundation

Malaysia
Mona Melling, Documentation and Content Development Officer (National History and University Collections), Sarawak Museum
Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery
Supported by Sarawak Museum

New Zealand
Tapunga Nepe, Kaitiaki Māori (Care and access, taonga Māori Collection), Tairawhiti Museum
Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery

Nigeria
Beimote Ngozi Etim, Education Officer / Curatorial Assistant, Currency Museum, Central Bank of Nigeria
Bristol Museums, Galleries & Archives
Supported by the Aall Foundation

Pakistan
Qurat ul Ain, Technical Assistant (Archaeologist), Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad
The Collections: Art and Archaeology, Lincoln
Supported by the Thripthi Charitable Trust and the Rangoonsala Foundation

Palestine
Raneen Kireesh, Public Programmes and Exhibitions Coordinator, The Palestinian Museum
Norfolk Museums Service
Supported by the Barakat Trust

Sudan
Elnzeer Tirab, Curator, National Corporation of Antiquities and Museums
Ashmolean Museum of Art and Archaeology, Oxford
Supported by the Salomon Oppenheimer Philosophical Foundation

Halitham Eliman, Curator, National Corporation of Antiquities and Museums
The Collection: Art and Archaeology, Lincoln
Supported by the Aall Foundation

Turkey
Nurcan Yalman, Independent Researcher (prehistorian/archaeologist), Cultural Awareness Foundation
Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery

Zimbabwe
Fadzai Muchemwa, Assistant Curator (Exhibitions), National Gallery of Zimbabwe
Glasgow Museums
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Appendix 3

Exhibition proposal

The remit

Fellows were asked to work with their departmental mentors to develop a proposal for an Asahi Shimbun Display – a temporary exhibition in Room 3 at the British Museum, based around a ‘spotlight’ object. This project is a long standing feature of the ITP, drawing together all that the fellows have learnt across the six-week programme, concluding with a reception on the penultimate night.

For the first time, this year’s fellows were asked to work in pairs and present their exhibition proposal as partners. This brought a new dynamic to the project as cross-cultural conversations were created and exhibition proposals were based on themes that were not limited by geographical boundaries, but instead contemplated the similarities and differences between cultures. Working in pairs also brought together different expertise, allowing projects to be informed from two perspectives and professional backgrounds.

Barbara Vujanovic (Croatia, ITP 2016) presented her project Power and the meaning of the fragment last year. As a result of the project Barbara returned to the British Museum this year to work on a spotlight tour which will coincide with the major exhibition on Rodin in 2018.

Although the evening symbolises the end of the summer programme, it provides opportunities for future collaborations.

Appendix 2

Project weekend: evaluating London museums

The aim of the museum project day was for fellows to visit another London-based museum and use their experiences from the ITP and as heritage professionals to consider its visitor offering. Fellows travelled in groups of four with their ITP colleagues to see one of seven selected museums for a self-guided visit. We asked each group to feed back after their visit and listed below are some of their thoughts.

National Army Museum

- Overall experience: Very user friendly and applicable to all audiences, something for everyone in this museum.
- Highlight: The ability of the Museum to talk plainly about the history of the British army – without being biased or political. This was a real lesson to be learnt.

Museum of London

- Overall experience: It inspires a passion for London and living in London.
- Highlight: A heart-warming quote at the end of the visit which said ‘If London feels like home, you are a Londoner’. We feel like Londoners!

London Transport Museum

- Overall experience: The way the museum connects the past, present and future was very clever and made the information presented to the visitor clear and logical.
- Highlight: Very interactive for children and lots of information for adults, everything was great!

Design Museum

- Overall experience: The interpretation throughout is great because it does not assume knowledge from the visitor. The museum has a clear mission and achieves what it sets out to do.
- Highlight: The exhibition Designer, Maker, User. It is a highlight because, firstly you learn something. Secondly, all the graphics and labels are written in simple but vivid language. Thirdly, all the video clips and graphics blend with, instead of over-shadowing, the content.

Tate Modern

- Overall experience: An impressive international space with a great floor plan that is logical and makes sense to the visitor.
- Highlight: The text in the corridors and in the guides explaining how to look at art and how to think about what you see in the space.

Wellcome Collection

- Overall experience: The collection was so interesting and the way it is displayed shows great invention and imagination. The free audio guide which includes explanations of objects in all the show cases was excellent.
- Highlight: It was fascinating. Create more galleries!

Imperial War Museum

- Overall experience: The Museum did not feel like it was political or bias – this museum is relevant to everyone. We would have liked to see more airplanes!!!
- Highlight: The Holocaust Exhibition, if that can be a ‘highlight’ and the use of personal accounts to tell the story.

Barbara Vujanovic (Croatia, ITP 2016) presented her project Power and the meaning of the fragment last year. As a result of the project Barbara returned to the British Museum this year to work on a spotlight tour which will coincide with the major exhibition on Rodin in 2018.

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Heba Khairy (Egypt) in the galleries at the Ashmolean Museum, Oxford.

Qurat ul Ain (Pakistan) presenting during a group workshop at the British Museum.
Exhibition titles 2017

Armenia & Egypt
Bridging Voice:
Dia Al-Azzawi
Astghik Marabyan & Mariem Daial Ibrahim

Burma (Myanmar) & China
How to behave at court:
Burma and China
Thi Thi Phyo & Chen Li

China & Nigeria
Casting civilisations:
the art of bronze making in China and Nigeria
Gan XiFeng & Beimote Nguzi Erim

Egypt & Iran
The legend of the winged disc: from Egypt to Iran
Heba Khairy & Ala Talebian

Egypt & Malaysia
Royal headgear:
symbolism, protection and kingship
Norhan Hassan Salem & Zulkifli Bin Ishak

Greece & Sudan
Trade in action: from Mycenae to Britain and Sudan
Lena Lambrinou & Haitham Mohammed Abourhman Eliman

Guatemala & Palestine
Red and blue: the evil eye across borders
Andrea Teresía Gómez & Raneen Kirsch

India & Turkey
Indian astrolabe:
beginning in time and space
Gandhimathi Janakiran Mohana & Irem Yıldız

India & Zimbabwe
Spirits of the wild:
exploring the world of animal worship
Chitrara Kallur & Faizal Veronica Muchemwa

Indonesia & Lesotho
The royal touch: Basotho blankets and identity
Halfrud & Matlosane Emily Molbeli

Malaysia & New Zealand
Transporting identities
Mona Octavia Sulai
Anak Alham Melling & Tajanga Nepa

Pakistan & Sudan
Path of renunciation:
clothing as a symbol of ascetic life
Qurat ul Ain & Eluuezor Tirab Ahaker Haroun

Turkey
The domestication of fear
Emine Nurcan Yalman