
INTERNATIONAL TRAINING PROGRAMME

2022 ANNUAL PROGRAMME



INTERNATIONAL TRAINING PROGRAMME

E-Learning coursebook 2022

The British
Museum

Acknowledgements

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Welcome....

Welcome to the British Museum's Annual Programme coursebook.

Since 2012 we have created an annual coursebook to sit alongside our International Training Programme (ITP). The aim of the coursebook is to give you all the background information that you'll need for the Annual Programme, all in one place, and will sit alongside session guidelines for the ITP e-learning and an individual programme created for you for your onsite visit.

The coursebook includes the following:-

A brief history of the British Museum (BM) from its inception in 1753 through to today.

2022 and beyond will tell you where we are now at the Museum and share with you our future plans.

The mission of the BM will tell you more about the Museum's aims and objects – what we hope to achieve and how we do it.

Museums in the UK will set the scene of the cultural sector in this country – how the sector is structured and how it is funded.

Collections and non-collections departments will share the structure of the British Museum and our many and varied departments – many of which you will hear more about as part of the Annual Programme 2022.

Who you'll be meeting will introduce you to the **ITP team** and our **UK Partner Museum Representatives** will introduce our colleagues from around the UK who will welcome you to their institutions in Belfast; Glasgow; Lincoln; Manchester; Newcastle; Nottingham and Norwich.

And finally, the **welcome to the British Museum e-learning programme** will share more information on our digital learning plans for you in August to September 2022.

The British Museum: A brief history

1753

How it all started

The origins of the British Museum lie in the will of physician, naturalist and collector Sir Hans Sloane (1660 – 1753).



Sloane wanted his collection of more than 71,000 objects, library and herbarium to be preserved intact after his death. He bequeathed it to King George II for the nation in return for payment of £20,000 to his heirs. If refused, the collection was to be offered to centres of learning abroad. A large and influential group of Trustees was charged with overseeing his estate.

The King had little interest, but Parliament led by the Speaker, Arthur Onslow, was instrumental in obtaining royal assent on 7 June 1753. This stated that the funds for the purchase and storage of the collections should be raised by public lottery.

The foundation collections largely consisted of books, manuscripts and natural history with some antiquities (including coins and medals, prints and drawings) and ethnography (the study of cultures).

15 January 1759

Opening day

The Museum was first housed in Montagu House, a 17th century mansion in Bloomsbury, on the site of today's building. On 15 January 1759 the British Museum opened to the public.



With the exception of two world wars, when parts of the Collection were evacuated, and the 2020/21 COVID pandemic, the Museum has remained open ever since, gradually increasing its opening hours and moving from an attendance of 5,000 per year to today's 6+ million.

From its beginnings the British Museum was a new type of institution. Governed by a body of Trustees responsible to Parliament, its collections belonged to the nation, with free admission for all. Entry was given to 'all studious and curious persons', linking public enjoyment with education.

1772

Purchase of antiquities begins

The first famous antiquities, Sir William Hamilton's collection of Greek vases and other classical objects, were purchased in 1772. These were followed by high-profile acquisitions: the Rosetta Stone and other antiquities from Egypt (1802), the Townley collection of classical sculpture (1805) and the sculptures from the Parthenon (1816).



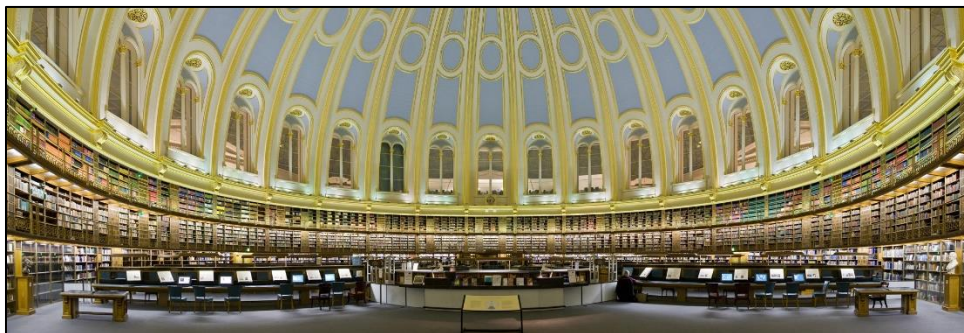
1823 – 1857

Construction of the current building

As the natural history collections and the library expanded, Montagu House was rapidly outgrown. In 1823 the gift to the nation by George IV of his father's library (the King's Library) led to the construction of today's quadrangular building designed by Sir Robert Smirke (1780 – 1867). The first phase was completed in 1852. Construction of the Round Reading Room followed and was designed by Robert's brother Sydney (1798 – 1877) and positioned in the central courtyard in 1854 – 1857.



Visitor numbers increased greatly during the 19th century. The Museum attracted great crowds of all ages and social classes, particularly on public holidays. As academic work continued with the publication of the Museum's series of detailed catalogues, many curators took an interest in broadening the Museum's appeal through lectures and improving the displays. The first popular synopsis (or guide) to the collections was published in 1808 and ran to more than 60 editions before splitting into more detailed illustrated guide books by the end of the century.



Collections and services grow and change

The Museum was much involved in excavation abroad. Its Assyrian collections formed the basis for the understanding of cuneiform (an ancient Middle Eastern script) in the same way that the Rosetta Stone had resulted in the unlocking of Egyptian hieroglyphic script. The appointment in 1851 of Sir Augustus Wollaston Franks (1826 –1897) led to the growth of such fields as ethnography, archaeology, Oriental art, and British and European prehistory.



In the 1880s the natural history collections were moved to a new building in South Kensington, which became the Natural History Museum. This departure and the construction of the White Wing (fronting Montague Street) made room for the increasing collections. King Edward VII's Galleries formally opened in 1914, the Duveen Gallery (1939 – 1962), and the New Wing (1978) provided additional public facilities, offices, display areas and library storage. However, solutions to the lack of space in the Museum still had to be found.

The 20th century, particularly the second half, saw a great expansion in public services. The first summary guide was published in 1903, and a sales counter was introduced in 1912. The first guide lecturer was appointed in 1911. A full-time exhibition designer who initiated an active programme of gallery refurbishment was appointed in 1964. An education service was set up in 1970 and a publishing company in 1973.

In 1973 the Museum's library became part of a new organisation, the British Library. The books left Bloomsbury for a new building at St Pancras in 1997.

The new millennium

Construction of the Great Court

The Queen Elizabeth II Great Court opened in 2000, created in part of the space vacated by the British Library. The Great Court provided better circulation, more visitor orientation space, and space for corporate events, with the historic Round Reading Room at its heart. Around and beneath the Great Court are new galleries and visitor spaces, including the Sainsbury Africa galleries, the Wellcome Gallery and the Clore Education Centre.

From 2007 - 2013, the Round Reading Room was used for a series of major exhibitions, including *Hajj: journey to the heart of Islam*; *Shakespeare: staging the world* and *Life and death: Pompeii and Herculaneum*.

2003

The Museum's 250th anniversary celebration

The Museum celebrated its 250th anniversary in 2003 with the restoration of the King's Library, the Museum's oldest room. Numerous events were held to celebrate the occasion, including musical events from around the globe and a show called *Museum of the Mind*, a look at art and memory in world cultures. In addition, an anniversary medal by John Maier was selected to commemorate the occasion.



2014

The World Conservation and Exhibitions Centre

The World Conservation and Exhibitions Centre (WCEC) opened in March 2014 with the aim of preserving and displaying the collection for the benefit of future generations, and to generate new knowledge and understanding. The WCEC means the Museum is now in a great position to meet these responsibilities, with its world-class laboratories and the capacity to welcome scholars from around the globe.

With new centralised facilities providing modern laboratories, storage, workshops, photographic studios, library facilities and a large special exhibition space, the Sainsbury Exhibition Centre (SEC), the Museum can continue to maintain the highest standards of care and display for its objects. The WCEC is also much in demand as an international learning resource and means the Museum is better able to meet the level of requests it receives for training and support, locally, nationally and internationally.



The British Museum and the COVID pandemic



Prior to the COVID pandemic, the British Museum was the most visited single site museum in the UK however, in 2020 and 2021, the Museum has been closed to the public for significant periods of time.

In March 2020, when the Museum closed for the first time, Hartwig Fischer, Director of the British Museum said: "We've taken this decision with a heavy heart but our absolute priority is the health and safety of our staff and visitors. We'll be updating and adding to digital content during the period we're closed to allow visitors to stay in touch with the Museum. We'll share our collections, research and programmes in new ways that will not require a trip to the Museum. We look forward to welcoming our visitors back to the Museum as soon as we can."

The Museum was actually closed for 163 days, the longest peacetime closure in its 261-year history. When we re-opened it was with a new, COVID secure one-way route round the Ground Floor galleries which allowed visitors access to many thousands of objects from ancient Egypt, Greece, Rome and Assyria, before exploring Africa, Mexico, North America and the Enlightenment Gallery.

Sadly, the Museum closed again for periods of time through 2020 and 2021 reopening, finally, in May 2021 again with COVID restrictions in place.

Now the Museum is fully open and we are currently welcoming visitors in to enjoy our permanent displays and the following temporary exhibitions:-

The world of Stonehenge

<https://www.britishmuseum.org/exhibitions/world-stonehenge>

Feminine power; the divine to the demonic.

<https://www.britishmuseum.org/exhibitions/feminine-power-divine-demonic>

Hieroglyphs; unlocking ancient Egypt.

<https://www.britishmuseum.org/exhibitions/hieroglyphs-unlocking-ancient-egypt>

2022 and beyond

Plans for the British Museum moving ahead will largely focus on the Museum's collections and sites in London. An overhaul of the Bloomsbury galleries is at the heart of a long-term plan to "ensure its (the Museum's) relevance for generations to come". The plans intend to answer questions such as how the Museum will look and feel in the future.



The Rosetta project, the Museums plan to reshape the BM's displays and programming, will unlock the potential of the collection for everyone – for visitors in Bloomsbury, as well as for audiences across the UK and the world. The transformation will restore the fabric and infrastructure of the Bloomsbury site, and at the same time rethink the permanent galleries in such a way as to give more prominence to parts of the collection which are at present under-represented in the public spaces and make it easier to compare and contrast the different cultures around the world and across the millennia. At its heart, the project will pioneer new ways of working in partnership with our networks, nationally and internationally, to expand the Museum's impact and outreach. No other museum in the world has the capacity to help us understand our common humanity in this way.

A scheme to re-open the Reading Room and integrating digital innovations into the displays are key parts of the plan. Reuniting the Egyptian monumental statuary and the mummies, currently split between multiple galleries on two floors and the redisplay of the Amaravati sculptures, the largest early Indian group outside South Asia, which will be presented in one display as they would have been in their original stupa or temple building, will be part of an aim to give more coherence to the story of individual cultures. And more space being given over to areas such as Polynesia – areas of the world currently under-represented - are also under consideration.

Further reading from The British Museum Press

Caygill, Marjorie and Neil MacGregor (2003). *The British Museum: 250 years*

Caygill, Marjorie (2002). *The Story of the British Museum*

Cook, BF (2005). *The Elgin Marbles*

MacGregor, Neil (2012). *A History of the World in 100 Objects*

Sudjic, Deyan and Norman Foster (2012). *The Great Court at the British Museum*

Wilson, David (2002). *The British Museum: A History*

The Mission of the BM...

The British Museum has always been a museum of the world, both in terms of its collections, its work internationally and the enormous contribution it makes around the country.

In 2019, the last complete year of visitor figures before the COVID pandemic, the British Museum was the most visited single site with over 6 million visits annually.



The Museum's mission is to be a window to global cultures and a place where world citizens have an incomparable resource for exploring and understanding each other. It is unique in being a place where global citizens can come to discover more about their identities and where they can have free access to its collection.

Its permanent collection, over 8 million works, is among the largest and most comprehensive in existence and originates from every continent, illustrating and documenting the story of human culture from its beginnings to the present.

The BM strives to represent an idea of excellence for the quality of its scholarship and for the brilliance of its collection and with a foundation of significant research, the Museum continues to forge a strongly integrated approach to scholarship and public programming.

The BM has been praised in the UK Parliament for its programmes that support museums across Britain and around the world and for its positive impact on the UK economy.

Its specific mission is to be:

- A collection of human cultural achievement, ancient and modern, held in trust for the nation and the world
- A space for the 'learned and curious and for the general public'
- A centre of research and inquiry at all levels
- A forum for the expression of many different cultural perspectives
- An institution grounded in the Enlightenment that human cultures can, despite differences, understand one another through mutual engagement
- Where the UK's diverse population can explore its common inheritances

Museums in the UK

The Museums Association agreed a museum definition in 1998, which says: *'Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.'*



There are several different types of museum in the UK, depending on how they are owned, managed and funded. These include:

- Selected national museums are funded by the central government
- Local authority museums are owned by local bodies, such as towns, cities, etc.
- University museums are owned by the universities themselves
- English Heritage properties are managed by the government public body
- Independent museums are owned by charities and independent bodies or trusts
- National Trust properties are owned by the National Trust in the UK
- Regimental museums and armouries are often managed by the armed services
- Britain's unoccupied royal palaces are run by Historic Royal Palaces

UK museum facts

- There are at least 2,500 museums in the country
- Altogether, they hold at least 200 million objects
- There are more than 30,000 employees and 40,000 volunteers
- More than 50 per cent of adults made one visit to a museum in 2018/2019.
- There is no up-to-date figure for total museum visits in the UK but it is likely to exceed 100 million a year.
- In 2018/19 there were almost 50 million visits to DCMS-sponsored museums, a 5.5 per cent increase compared to the previous year and public funding to these institutions totaled £435 million.
- There were more than 123 million unique website visits to DCMS-sponsored museums in 2018/19, an increase of 8 per cent from the previous year.



DCMS and the UK museum sector

Introduction

The Department of Digital, Culture, Media and Sport directly funds 15 museums and galleries and the British Library.

DCMS-sponsored museums and galleries are:

- British Museum
- Geffrye Museum
- Horniman Museum
- Imperial War Museums
- National Gallery
- National Museums Liverpool
- National Portrait Gallery
- Natural History Museum
- Royal Armouries
- Royal Museums Greenwich
- Science Museum Group
- Sir John Soane's Museum
- Tate Gallery Group
- Victoria and Albert Museum
- The Wallace Collection

These venues have diverse collections and their staff numbers from 20 to more than 1,000.

DCMS is responsible for Government policy on the arts, sport, the National Lottery, tourism, libraries, museums and galleries, broadcasting, creative industries including film and the music industry, press freedom and regulation, licensing, gambling, and the historic environment.

It is also responsible for the listing of historic buildings and scheduling of ancient monuments, the export licensing of cultural goods, the management of the Government Art Collection and the Royal Parks Agency.

The role of DCMS is to fund free admission; improve the diversity of visitors and workforce; appeal to ethnic minorities, the disabled and lower socio-economic groups; increase income generation; develop partnerships; provide funding; approve building projects; approve pay; make board appointments; set targets; monitor performance; and interact with Parliament.

It does not manage acquisitions, collections, exhibitions, lottery bids, personnel policies, spending plans or strategy.

Museums and galleries

When it comes to the Museums and Galleries sector, DCMS has five priorities:

- Ensuring that children have the opportunity to enjoy a vibrant cultural and sporting life
- Opening institutions to the widest possible cross-section of people
- Ensuring that the creative, leisure and tourist industries provide the maximum benefit to the economy
- Ensuring that museums and galleries are exciting, modern and provide real value
- Keeping major museums and galleries free to enter

For further details see: www.culture.gov.uk

In 2018/19 the British Museum received £52.5 million grant-in-aid from DCMS and raised an additional £53.2 million to a total income of £105.7 million.

The British Museum is supported by monies from private individuals and foundations, corporate sponsorships, membership, retail operations and international engagement.

Monies from government and private sources are used to aid the Museum's on-going research and excavations; loans and exhibitions; training, skills-sharing and workshops; acquisitions; pay staff; maintain the building; and support free and temporary exhibitions.

These resources are also used to assist communities and events projects (free talks, lectures, performances, films, family activities, digital sessions and schools).

And monies raised go to support new acquisitions which enrich the Collection, redirect research and suggest new meaning for related items. Contemporary collecting is essential to record the present world for future audiences and the Museum continues to add to its collection today, ensuring it remains relevant to future generations.



Collections

Department of Africa, Oceania and the Americas (AOA)

The Department interprets ways of life of past and contemporary people worldwide. Its collections largely derive from indigenous communities in Africa, Oceania, the Americas and parts of Europe and from modern nation states and include important archaeological material from the Americas and parts of Oceania and Africa.



Highlights of the collection include metalwork, in particular the Benin Bronzes; ivories from West Africa; textiles from all continents; wood sculpture from West and Central Africa and Polynesia; Pre-Columbian stone and turquoise mosaic work from Meso-America Collections formed during the voyages of Captain Cook and Vancouver, both in the Pacific and among the peoples of the Northwest Coast of America, and the 19th-century collections from Indonesia acquired by Sir Stamford Raffles.

Department of Asia (Asia)

The Department covers a broad geographical and chronological range, encompassing the cultures of East, South and Southeast Asia as well as parts of Central Asia and eastern North Asia and a time span from the Neolithic to the present day. Just as broad is the range of material including, with few exceptions, all types of material and visual culture.



The Department oversees the following galleries: The Sir Joseph Hotung Gallery of China and South Asia, (Room 33), The Asahi Shimbun Gallery for Amaravati, (Room 33a), The Selwyn and Ellie Alleyne Gallery for Chinese Jade (Room 33b), The Korea Foundation Gallery (Room 67), The Mitsubishi Corporation Galleries, for Japan (Rooms 92 – 94) and the Sir Percival David Collection in The Sir Joseph Hotung Centre for Ceramic Studies (Room 95).

Department of Britain, Europe and Prehistory (BEP)

The Department covers the Palaeolithic of the world (c. 2,000,000 – 10,000 years ago), the Prehistoric archaeology of Britain and Europe (c. 5,000,000 – 2,000), the archaeology and art of Roman Britain (AD 43 – 410) and European art and archaeology from the Edict of Milan (AD 313) to the present.

Its Old Stone Age collections are one of the world's largest. Also, there is a magnificent collection of Ice Age miniature art, and there are outstanding collections of Early Christian and Byzantine art; Anglo-Saxon and Celtic archaeology and art; European antiquities; Romanesque and Gothic metalwork and ivories; and Renaissance and later pottery, porcelain, glass, cameos, and jewellery.



The national collections of later prehistoric material from England's Neolithic, Bronze and Iron ages also include material from other parts of Britain, Ireland and Continental Europe. Major treasures include fine ceramics, flint work, gold ornaments, bronze metalwork and an important collection of Celtic Art. Artefacts from Roman Britain provide a comprehensive picture of a life in a Roman frontier province, ranging from mundane items, including the well-preserved letters from the fort at Vindolanda, to art objects, imperial sculpture and treasures owned by the wealthy.

The collections also embrace the art and archaeology of other Christian and Jewish cultures including Byzantium, Anatolia and the Caucasus. The National Horological Collection, the most comprehensive in existence, forms part of the collections, as do the national collections of Anglo-Saxon antiquities, icons, seal dies and medieval pottery.

Department of Coins and Medals (C&M)

The Department of Coins and Medals is home to one of the world's finest numismatic collections, comprising of 750,000 objects. The collection spans the history of coinage from its origins in the 7th century BC to the present, and there is related material such as coin weights, tokens and money boxes.



The department also holds the national collection of paper money, ranging from one of the earliest 14th-century Chinese banknotes to the euro as well as a magnificent selection of commemorative and art medals from the Italian Renaissance to the present.

The most extensive numismatic library in the country is also housed within the department and, like the collection itself, exists for the benefit of the scholar and general public alike. This material is brought to a wide audience through exhibitions, publications, a broad programme of educational events and through our study room facilities.

Temporary exhibitions are mounted by the department on a range of themes, featuring different parts of the collection. The Money Gallery, which opened on 1 June 2012, chronicles the development and use of money throughout the world.

Department of Egypt and Sudan (ES)

The Department's collection of objects illustrates every aspect of ancient Egyptian and Nubian culture from the Neolithic period to the medieval period, covering a time span of more than 11,000 years from about 10,000 BC to the 12th century AD. It has the largest collection of Egyptian materials outside of Egypt.

The Collection contains archaeological material from Egypt and Sudan and includes the Rosetta Stone and holdings of funerary objects, papyri, stelae, sculpture and wall paintings.



The Department has an active programme of fieldwork in Egypt and Sudan and is home to contemporary collecting through the Modern Egypt Project.

Department of Greece and Rome (G&R)

The Department covers the Greek world from the beginning of the Bronze Age, Italy and Rome from the Bronze Age and the whole of the Roman Empire except Britain until the Edict of Milan (AD 313) with pagan survivals later.



The Museum holds one of the most comprehensive collections of classical antiquities in the world, with few significant gaps. It is notable for Greek architectural sculpture, in particular from the Parthenon in Athens and two of the Seven Wonders of the World – the Mausoleum at Halicarnassus and the Temple of Artemis at Ephesus. The collections of ancient jewellery and bronzes, Greek vases and Roman glass and silver are especially important.

Department of Middle East (ME)

The Department of the Middle East covers the ancient and contemporary civilisations and cultures of the Middle East from the Neolithic period until the present.



A wide range of archaeological material and ancient art from Mesopotamia (Iraq); Iran; the Levant (Syria, Jordan, Lebanon and Israel); Anatolia (Turkey); Arabia; Central Asia and the Caucasus forms the core of the collection. Highlights include Assyrian reliefs, treasure from the Royal Cemetery of Ur, the Oxus Treasure, Phoenician ivories and the library of cuneiform tablets from Nineveh.

The Islamic collection includes archaeological material from Iraq, Iran and Egypt as well as collections of inlaid metalwork from medieval Iran, Syria and Egypt and Iznik ceramics from Turkey. In addition to Persian, Turkish and Mughal Indian works on paper, the department holds a major collection of contemporary art from the Middle East.

The ethnographic collections focus on objects of daily life from the Middle East and Central Asia, and attempt to record the recent past and the present in view of rapid urbanisation and change. Particular strengths are embroideries from Palestine, jewellery from Oman and ceramics from Yemen.

The department has an active fieldwork policy and is currently involved in excavations and research projects across the Middle East.

Department of Prints and Drawings (P&D)

The Department of Prints and Drawings contains the national collection of Western prints and drawings, in the same way as the National Gallery and Tate hold the national collection of paintings. It is one of the top three collections of its kind in the world. There are approximately 50,000 drawings and over two million prints dating from the beginning of the fifteenth century up to the present day.



The collection covers the history of drawing and printmaking as fine arts, with large holdings of the works of important artists such as Dürer, Michelangelo, Raphael, Rembrandt and Goya. There are also large documentary collections of historical, satirical, and topographical prints, as well as important collections of printed ephemera, such as trade and visiting cards, fans and playing cards.

The department also has the most extensive reference library in the United Kingdom relating to the history of prints and drawings, comprising about 50,000 books, periodicals, and sale catalogues.

Non-collections departments

Collection Care brings together the following functions: documentation, photography and imaging, storage and heavy object handling.

Communications deals with the news and press.

Conferencing deals with the corporate hire of the Clore Centre and other Museum spaces.



Department of Conservation's primary role is to preserve the collections for future generations.

Department of Scientific Research undertakes research that helps to elucidate the history, archaeology, provenance and authenticity of objects in the collection through their materials, technologies of manufacture and patterns of use.

Development (including Membership) is responsible for fund-raising.

Digital Media & Publishing combines digital technology and traditional print publishing to explore the most effective ways of making the British Museum's content available to the widest possible audiences.

Directorate is responsible for Museum management, strategy and planning.

Events is responsible for any events taking place in the Museum galleries or Great Court, generally outside of public opening.

Exhibitions plans and designs exhibitions and displays.

Facilities deals with any kind of fault or service request from the Museum staff.

Finance manages the Museum's financial planning, budgeting, and accounting services.

Human Resources manages recruitment and administration of staff.

International Engagement runs the commercial aspects of international touring exhibitions, consultancy and training.

Information Systems looks after computers, software, and the Museum network.

Internal Audits' primary role is to give the Accounting Officer and the Audit Committee an independent and objective opinion on the Museum's risk management, internal control, and governance.

Learning and National Partnerships (LNP) (including Volunteers Office) manages our schools and adult education programmes, community outreach, partnership programmes, and the Museum's volunteers.

Legal Services provides guidance and advice for legal matters for the Museum activities and functions.

Operations Contract Management is responsible for key commercial relationships with external suppliers including any external Facilities Management provider, measured term building and services contractors, framework suppliers and appointed designers and contractors.

Operations Programme Management is responsible for the delivery of all capital projects and programmes.

Operations Strategic Planning is responsible for the Museum's estate strategy, including the capital plan, asset management plan, the energy and carbon strategy, design and space strategy, fire safety strategy, health and safety policies and procedures.

Photography & Imaging is responsible for the production of photographs of the collection and contextual photography for publications, exhibitions and display.

Portable Antiquities & Treasure administers the UK Treasure Act and runs the Portable Antiquities Scheme (PAS), a voluntary initiative to record archaeological objects found by members of the public in England and Wales.

Security is responsible for all aspects of security in the Museum.

Visitor Services manages front-of-house activities and gallery staff.



British Museum Company develops and promotes souvenirs and gifts relating to the collections.

British Museum Press publishes academic, general and children's books on subjects related to the collections.

Related operations

British Museum Images is an online resource offering access to rights-managed images of objects held in the Museum's Collection. www.bmimages.com

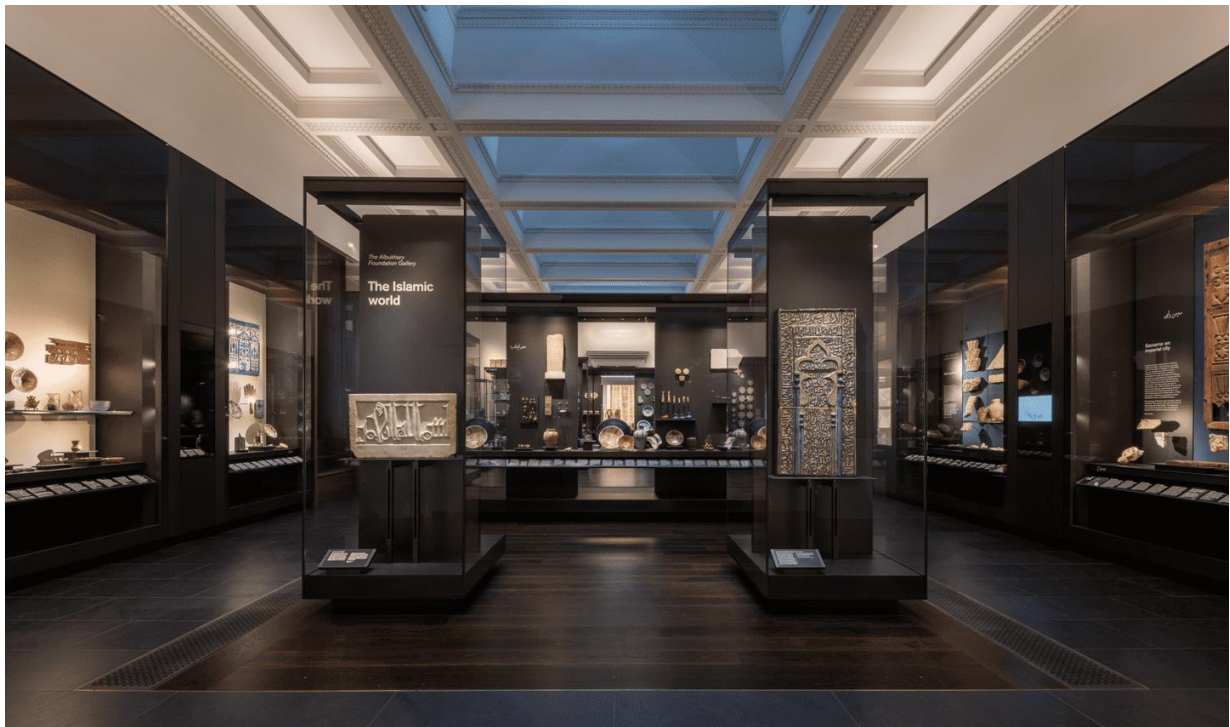
Collections Online is The British Museum's online collections database. High-resolution images can also be downloaded free-of-charge for non-commercial use. Around 2 million objects from the Collection are currently available.

https://www.britishmuseum.org/research/collection_online/search.aspx

Recently refurbished or rotational permanent galleries

The Albukhary Foundation Gallery of the Islamic world Rooms 42-43

The Albukhary Foundation Gallery of the Islamic world represents an exciting new vision, displayed across two magnificent refurbished galleries at the heart of the British Museum. The British Museum's Islamic collection comprises a broad and diverse spectrum of the material culture produced from the seventh century to the present day in the Islamic world, a series of regions stretching from West Africa to Southeast Asia. From archaeological material to contemporary art, from the paintings and vessels made for royal patrons to the evocative objects of daily life, this new Gallery brings together the stories of interconnected worlds across time and geography.



The British Museum's Albukhary Foundation Gallery of the Islamic world was made possible thanks to a generous donation from the Albukhary Foundation. We are grateful to the Trustees of the Foundation and its chairman, Syed Mokhtar Albukhary, and for the support of Syed Mohamed Albukhary, Director of the Islamic Arts Museum Malaysia.

<https://islamicworld.britishmuseum.org/>

Temporary exhibitions

Tantra; enlightenment to revolution

This landmark exhibition explored the radical force that transformed the religious, cultural and political landscape of India and beyond.

A philosophy originating in medieval India, Tantra has been linked to successive waves of revolutionary thought, from its sixth-century transformation of Hinduism and Buddhism, to the Indian fight for independence and the rise of 1960s counterculture.

Centering on the power of divine feminine energy, Tantra inspired the dramatic rise of goddess worship in medieval India and continues to influence contemporary feminist thought and artistic practice. From its inception to the present day, Tantra has challenged societal conventions around the world.

Aspects of Tantric philosophy can be found across Asia's diverse cultures, but it remains largely unknown – or misrepresented – in the West. The exhibition showcased extraordinary objects from India, Pakistan, Bangladesh, Nepal, Tibet, Japan, the UK and USA, from the seventh century AD to the present, and included masterpieces of sculpture, painting, prints and ritual objects.

<https://www.britishmuseum.org/exhibitions/tantra-enlightenment-revolution>



Recent acquisitions

New acquisitions ensure the BM remains relevant to future generations. Many arise out of collaborations with partners around the world. Some, commissioned for exhibitions, give voice to local communities today. Others are topical projects to capture our present age, such as the worldwide Covid-19 collecting programme.

Collecting Covid-19

To create a record of Covid-19, the BM gathered objects to show future generations how people across the globe responded to the crisis. The collection includes protective masks, posters, stamps and badges. All hold specific cultural references: a local cloth, a famous image, a political message. Even BM objects such as the Rosetta Stone were reproduced. Alumni of the BM's International Training Programme and colleagues around the world contributed ideas to build a truly global portrait of the pandemic.

This Leprous Brightness, 2011, watercolour and gold leaf on wasli paper.

This striking watercolour representing the vulnerability of the human body was made by Pakistani artist Imran Qureshi. The work is one of 147 prints and drawings which Hamish Parker donated to the BM through the Cultural Gifts Scheme of Arts Council England. The collection features modern and contemporary works from Britain, USA, Germany, Egypt, Pakistan, Japan and Argentina.

Atigiit, Silapaat, 2019–20, washi paper printed with designs of found objects and materials from Nunavut.

This floating display of thin Inuit garments is made from sheets of block-printed Japanese paper sewn together. The installation comments on climate change, and was commissioned for the Citi exhibition Arctic: culture and climate, with support from the Onaway Trust, PF Charitable Trust and High Commission of Canada in the UK. The artwork was made collaboratively in Canada by young artists from Kinngait and Pangnirtung, Nunavut, as part of the ongoing collective Kinngarni Katujjiqatgiit and Embassy of Imagination (2014–20).

Model of the yhyakh festival, 2020, mammoth ivory and wood

In northeastern Siberia, the Sakha mark the summer solstice with a great festival. The BM commissioned Sakha artist Fedor Markov to create a contemporary depiction of the yhyakh. He based his work on a 19th-century model of the festival in the BM collection.

Fumei Chōja and the nine-tailed spirit fox, 1829, ink on paper

In 1829, Japanese artist Katsushika Hokusai made 103 finely detailed brush-drawings for a proposed publication, The Great Picture Book of Everything. Fumei Chōja is a character in kabuki and bunraku plays, which also feature the shapeshifting nine-tailed fox and its adventures in India, China and Japan. The BM was able to purchase this recently rediscovered set of drawings with support from the Theresia Gerda Buch Bequest, in memory of her parents Rudolph and Julie Buch, with a contribution from Art Fund.

The International Training Programme team

The International Training Programme team works with colleagues across the British Museum, our Partner museums and the wider UK culture and heritage sector to deliver the ITP Annual Programme and our legacy projects.

Claire Messenger, Manager, International Training Programme

I currently manage the British Museum's International Training Programme (ITP) where I create, shape, develop and deliver an annual programme and a variety of further engagement projects that reflect current thinking in the culture and heritage sector. Through sharing knowledge, skills and experiences, I work to create and promote a sustainable global network of museum and heritage professionals.



After obtaining a degree in History and Classics at Swansea University, I initially worked as an administrator in the Department of Prints and Drawings before moving to the Department of Ancient Egypt and Sudan. Here I managed the department's administrative team, working principally on loans, exhibitions, the department's finances, special events and projects.

Currently I lead the team who work full-time on the International Training Programme working extensively with cultural bodies including historic buildings and estates; private and council museums; funds, societies and trusts; university museums and departments; overseas institutions, governments and embassies. This UK and international network has proven essential to delivering programmes and projects for the ITP global alumni and helps to support fellows to shape their own institutions while ensuring the programme remains relevant, flexible and at the forefront of current thinking.

I am a committee member for ICOM UK, the national branch of ICOM in the United Kingdom <https://uk.icom.museum/> and I sit on the Supervisory Board of the British Egyptian Society <https://britishegyptiansociety.org.uk/>.

I am a member of the Museums Association and I sit on the British Museum's International Activity Group.

I am an alumna of the Clore Leadership Programme.

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@message_claire

Anna Cottle, International Training Programme Coordinator

I have worked across various departments in the British Museum including Visitor Services, Events, Africa, Oceania and the Americas (AOA) and Collection Projects and Resources, giving me a great overview of the institution, curators and collection. I have been involved in the ITP Annual Programme for a number of years, initially as a department rep for AOA which gave me a fantastic introduction to the ITP and previous fellows, before joining the team as Coordinator in 2019.



My MA in Museum Cultures at Birkbeck University focused on subjects such as digital technology in museums and representations of indigenous communities in museum displays and so I enjoy working on a uniquely global programme at the British Museum. Particularly note-worthy is experience gained from working across various departments, principally AOA, in terms of high-profile event organisation and global communication coordination.

I assist in the production of the annual programme and coordinate legacy projects, which run throughout the year. A keenness to travel and experience other cultures, combined with a strong interest in inclusion, global collaboration and new media within museums makes the International Training Programme an ideal fit.

Outside of work, I have developed an international artist network, aiming to connect artists from around the world and initiated at the start of the COVID-19 pandemic to enable artists to collaborate internationally, remotely.

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[@Anna Cottle](#)

**George Peckham, Assistant, International Training Programme**

I joined the ITP team in 2019. I provide logistical and administrative support to the ITP Annual Programme and help the ITP remain connected to its partners and previous fellows through its various online spaces. I manage and maintain the ITP's blog site and social media pages, sharing news and updates from the ITP and its network online.

I have also managed the organising and running of the ITP's Online Subject Specialist Sessions. These are a series of online events, workshops and discussions given by ITP fellows, British Museum staff and network partners.

I have a BA in History from Queen Mary, University of London. My passion for history and the museum sector has remained broad, but while at university the focus of my studies centred on societal changes in the United States of America in the immediate decades following the American Civil War.

Before joining the ITP team, I worked in the Events and Conferencing departments at the British Museum. In my position as a Steward, I assisted with the organising and delivery of events and conferences hosted by the Museum. Before joining the British Museum, I gained some short-term experiences working for a number of online businesses. I held positions in Digital Marketing and Content Writing before finding a place on the ITP team.

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@George_ITP

UK Partner Museum Representatives

Each summer, time on the Annual Programme is spent at UK partner institutions, allowing fellows to explore regional museums across the UK. Time away from the British Museum and London 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 needing to be constantly creative in their approach to developing and engaging with their audiences.

Placements are decided 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 smaller groups of fellows, which enable them to tailor their programmes and be reactive to the needs of individual fellows.

These placements provide valuable skill and knowledge sharing opportunities for our fellows and partners and will ensure that the ground is laid for potential future collaborations

The Collection: Art and Archaeology in Lincolnshire

Dawn Heywood, Collections Access Officer (Art)

I've worked in Lincoln since late 2005, where I work with both the archaeology and art collections at The Collection and Usher Gallery. I am responsible for collections management, the loan and acquisition programmes, and display of the permanent collections. I also work closely with colleagues in the exhibitions team on temporary exhibitions.

I have previously worked for the National Trust and for an independent museum in Gloucestershire.



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Andrea Martin, Exhibitions and Interpretation Manager

My work base is The Collection: Art and Archaeology in Lincolnshire though I work across the various sites that comprise our heritage service.

I joined the County Council Heritage Service in 1986 working at the social history museum, The Museum of Lincolnshire Life. Following this I moved to the Usher Art Gallery and then The Collection when the Museum and Art Gallery were joined to run as one site.

I worked within the field of Collections Care but moved to work within exhibitions. I now lead a small team of staff delivering a wide-ranging programme which includes a contemporary art strand which is supported by the Arts Council. My interests lie in the Fine and Decorative arts.

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University of Nottingham Museum



Clare Pickersgill, Keeper

I reopened the University of Nottingham Museum in 2008 and am responsible for the Programming, Management and Development of the Museum including Fundraising.

The Museum holds mainly regional archaeological collections covering a 250,000 year period and one of its strengths is that the collections enable an insight into everyday life. We are the only university museum in the East Midlands and work with the University community, local communities and regional, national and international partners. The University of Nottingham also has Campuses in Ningbo, China and Semenyih, Selangor, Malaysia. We enjoy developing partnerships and collaborations.

Before this I was Assistant Director of Archaeological Museums in Newcastle and I have also worked in the Department of Greece and Rome at the British Museum. My research interests include Roman pottery and its implications in the southern Peloponnese in Greece.

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Glasgow Museums

Patricia Allan, World Cultures Curator

With degrees in Biology as well as Archaeology and Anthropology, I began my career by working on archaeological sites as an ethnobotanist all over the world, principally on the Southern Coast of Ecuador where I was the field director and environmentalist for a multinational, multidisciplinary research project and museum.



I have been Curator of World Cultures at Glasgow Museums since 2002. For the past few years, as part of my remit I have been undertaking research and fieldwork in Ecuador, India, Southern Africa and Australia. I have also been collecting and commissioning new works of art from these areas.

I am responsible for curating all of the non-European cultural material in the collections and divide my time between a number of venues around the city. Only a tiny percentage of the 23,000 objects in the World Cultures collection are on display, so a large part of my time has been spent on community outreach and events such as Glasgow's Mela, working with Glasgow's many and various Diaspora communities.

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Ed Johnson, Curator of Medieval and Renaissance Art (Burrell Collection)

I joined Glasgow Museums in 2014 as part of a collections access team working on a large inventory project. Following my time on the project I was fortunate enough to take up a role as an Assistant Curator, managing physical collections access to the over 1 million items in the collection.

I have been a curator with the Burrell Collection as of 2020. My remit covers much of the Medieval and Renaissance collections assembled by the Scottish shipping merchant and art collector, Sir William Burrell (1861-1958), that were gifted to the City of Glasgow in 1944. I am particularly interested in the material culture of Late Medieval Northern Europe, an area particularly well represented in the Burrell Collection.

My career began with inventory and collections access work at Hull Museums and has taken me all over the country. Prior to my move to Glasgow, I held a number of collections-based roles at the National Mining Museum Scotland, the Museum of London and the British Museum.

I have worked with varied collections in my career to date, from industrial collections and social history to fine art. Alongside my interest and expertise in Medieval collections I have a keen interest in the Ancient Roman world and numismatics.

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Manchester Art Gallery

Ronan Brindley, Head of Learning and Engagement

I have led the learning programme at the Art Gallery since 2009. This programme attracts over 70,000 participants each year, including children, families, school pupils, teenagers, students, adult learners and older people

My interests include new approaches to pedagogy in cultural organisations and engaging new audiences.

My current focus is on building cohesive public programmes, so that there's a seamless overlap between exhibitions, collections, events and learning.

I have previously worked as a curator and exhibition programmer in several museums and galleries in the Northwest of England.

r.brindley@manchester.gov.uk



Manchester Museum



Campbell Price, Curator of Egypt and Sudan

I joined the Manchester Museum in 2011 as Curator of Egypt and Sudan. My responsibilities include care of the Museum's 18,000 Egyptology objects and making these accessible to a wide variety of audiences.

My research interests focus on Pharaonic material culture and texts, in particular on elite monuments of the First Millennium BCE.

I am interested in ancient and modern interactions with Pharaonic monuments and in the construction of 'Ancient Egypt' in museums. Recently I curated Manchester Museum's first international touring exhibition, 'Golden Mummies of Egypt', which is currently touring the US and China.

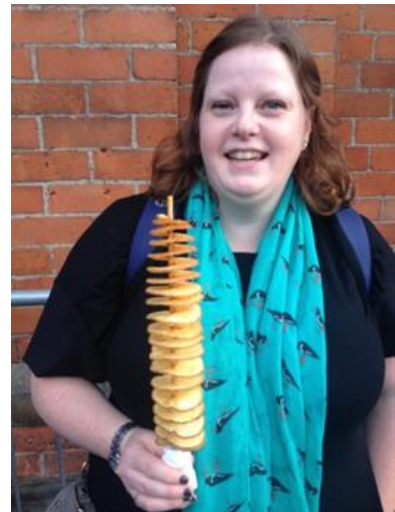
campbell.price@manchester.ac.uk

National Museums Northern Ireland

Louise Smyth, Training & Development Advisor

Following a degree in English Literature and Post-Graduate Degree in Irish Writers, both at Queen's University Belfast, I worked in a private sector financial company in Operations before becoming a Project Management Secretary for a large, multi-national project in the same company. Through this project my interest in supporting and developing others was amplified. This inspired a move away from the financial sector to work within the creative and cultural sector.

I started work at National Museums Northern Ireland (National Museums NI) in April 2006 and have moved through various roles, to my current role as HR Business Partner (Learning & Development). During my time with National Museums NI I have gained experience working with colleagues and partners across many departments and subject specialisms. I am involved in the lifecycle of employees from recruitment and onboarding through to ongoing support and development via organising training, learning and engagement opportunities. In addition, I undertake organisational development and partner projects, such as the ITP with the British Museum.



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Norfolk Museums Service

Sarah Gore, Teaching Museum Manager

I have been Teaching Museum Manager for Norfolk Museums (NMS) since 2015. The Teaching Museum is an initiative set up in 2012 by NMS which offers an alternative entry route to a career in museums to broaden and diversify the museum workforce. I manage the programme, recruiting an annual cohort of trainees and working with colleagues across Norfolk Museums' 10 sites to offer trainees as broad an experience of professional museum skills as I can in the form of work roles and a bespoke training and development programme.



Before taking up this role I worked in higher education, arts administration and as a curator and exhibitions officer at the People's History Museum in Manchester. I have a degree in Art History and a PG diploma in Art Gallery and Museum Studies.

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Tyne & Wear Archives & Museums (TWAM)

Bill Griffiths – Head of Programmes and Collections

I have worked at TWAM for over 30 years, initially as a field archaeologist conducting excavations across the region, but in particular on Hadrian's Wall World Heritage Site, and I was closely involved in the development of Segedunum Roman Fort, baths and Museum in Wallsend. I am part of the Leadership team at TWAM, where I take the lead for regional programmes such as Museum Development and Culture Bridge. Much of my role involves partnership working, not always easy, but almost always rewarding!



I am still involved with Hadrian's Wall, including chairing the steering group working on the festival to celebrate its 1900th anniversary in 2022.

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Welcome to the British Museum e-Learning programme

The British Museum's International Training Programme works to develop a sustainable global network of inspired museum and heritage professionals, through sharing knowledge, skills and experiences.

The annual programme is at the core of the International Training Programme (ITP). Here, fellows are introduced to a global network of colleagues and exposed to a variety of museum practices.

Since 2006, over 15 annual programmes, the ITP has welcomed 320 museum professionals from 54 countries to the UK for intensive training on museum practice, at the British Museum (BM) and UK partner venues. Those who attend the programme become a part of the ITP global network and continue to work on projects with each other, the British Museum and UK partner venues.

For 2022 we have 16 participants from 13 countries including Abu Dhabi*, Armenia, Brazil, Egypt, India, Indonesia, Jordan*, Kiribati*, Nigeria, Peru*, Singapore *, Sudan and Tunisia. (* new to the ITP global network).

In the light of continuing uncertainty regarding travel, testing and vaccination regimes – across the UK and the 2022 cohort countries – this year we have reimagined the programme as follows:-

Online distance e-learning:
The e-learning will be over two weeks and will be broken down into ten sessions covering what we have identified as 'core museum skills'. Additionally, there are 'in conversation' discussions designed to focus on current issues in the culture and heritage sector.

On-site bespoke programme:
An on-site visit to the UK – for BM and UK Partner placements – of four weeks for a series of tailored sessions based on our fellows' role profiles and current projects and programmes. Sessions will be 1-1; smaller subject specialist groups interspersed with visits to other museums.



This coursebook and our 'session guides' will guide you through your e-learning programme. The coursebook will give you a short history of the Museum, explain our mission and look at how our aims and objectives are funded and achieved. We will also give you an overview of the Museums collections and non-collections departments, tell you 'what's new' at the Museum and what our plans are for the future and introduce you to our colleagues who you will meet during your onsite and UK Partner placements.

The session guides will introduce you to each core museum skills session, share with you the aims and objectives of the session, tell you more about the module facilitators and provide you with useful course resources for further study.

Finally, our ITP e-learning will be delivered through a Learning Management System which can be found through the International Training Programme website.

<https://bmitpglobalnetwork.org/>

We will be providing you with guidelines and a tips and hints document to help you navigate the system but please be assured it is simple and intuitive and if you are having any issues you can contact the ITP team at any time for help and support.

The image shows a Zoom meeting interface. The main window displays a presentation slide titled "EDUCATIONAL PROGRAMME". The slide features a large photograph of a woman in a white t-shirt with "LEARN FROM OUR HISTORY" on it, standing at a table with children. To the right of the photo is a blue box with a white list:

- 8 sessions
- 6 workshops
- 6 partners

Below the list are three small portrait photos of individuals. On the right side of the Zoom window, a vertical list of participants is visible, including:

- George Peckh...
- Anna Cottle
- Alsu Akh...
- Ketevan Chita...
- Claire Messenger
- Khine Mon Kyaw

E-learning - August to September 2022

The ITP e-learning sessions have all been recorded in advance as live, whole group sessions, are not possible due to time differences in this year's cohort. This will give you the time and space to watch, engage and respond at a time and place that works best for you.

The e-learning programme

Contextual session

On Monday 22 August, our e-Learning will be released and the first session will introduce you to the Programme, the British Museum, culture and heritage in the UK and our cohort 2022. Our UK Partner colleagues have also recorded introductions to give you the opportunity to 'meet' and get to know them before you meet them in person.

Contextual modules will include:

Introduction and welcome to the ITP – Claire Messenger, Manager, International Training Programme.

ITP legacy projects – Anna Cottle, Coordinator, International Training Programme.

ITP communications – George Peckham, Assistant, International Training Programme.

Introductions to our ITP cohort 2022.

Introductions to our UK Partner representatives.

Culture and heritage in the UK – Mark Bates, Governance and Planning Manager, British Museum

Welcome and introductions

Session Guide and Materials

- About the International Training Programme
- International Training Programme Legacy Projects
- International Training Programme Social Media and Communications
- Meet the ITP Fellows 2022
- Meet the UK Partner Museums representatives
- Culture and Heritage in the UK

Core museum skills

Following on - from Tuesday 23 August to Friday 2 September – you will be able to work through a series of eight core museum skills sessions.

Each session will be a series of 20/30 minute modules to a total of approximately two hours. They will sit alongside course resources – PPT’s, films, documents and reading links.

Session 1 of 8, collections management

- Session Guide and Materials
- Documentation
- Storage
- Libraries
- Archives
- In Conversation: Condition and Record Photography

Session 2 of 8, audiences

- Session Guide and Materials
- Children and Schools
- Community Engagement
- Families and the Samsung Digital Programme
- Engaging with Young Adults
- In Conversation: CSMVS Mumbai, Children’s Museum; a creative cultural lab

Session 3 of 8, conservation, preventative conservation and scientific research

- Session Guide and Materials
- Scientific Research
- Conservation
- Preventative Conservation
- Conservation Case Study
- Science Case Study
- In Conversation: Subject Specialist Networks, helping you care and share

Session 4 of 9, permanent displays – the Albukhary Foundation Gallery of the Islamic World

- Session Guide and Materials
- Curation and Research
- Conservation
- Objects and Display (rename as Collections Management and Permanent Galleries)
- Interpretation
- In Conversation: Revealing the Character’s Behind The Petrie Museum Collection

Session 5 of 8, national and international loans

- Session Guide and Materials
- British Museum Loans in theory and in practice
- Loans and Couriering
- In Conversation: Cultural Heritage and Conflict

Session 6 of 8, temporary exhibitions – Tantra: Enlightenment to Revolution

- Session Guide and Materials
- Design
- Collections Management for Temporary Exhibitions
- Marketing and Press
- In Conversation: Curating Temporary Exhibitions

Session 7 of 8, museum management and leadership

- Session Guide and Materials
- Governance at the British Museum
- Staff Training and Development
- Fundraising for Cultural Institutions
- Project Management
- In Conversation: Museum Management and Leadership

Session 8 of 8, going digital

- Session Guide and Materials
- Online Learning
- Online Events
- Online Exhibitions
- In Conversation: Getting Started with Social Media

Additional information

Networking

The ITP Annual Programme team would like to encourage you to network and connect – with both the cohort 2022 and the wider network - throughout your e-Learning experience. Social media will be an ideal place for this and through the ITP digital platforms you can share thoughts, ideas, knowledge and links throughout your online learning for others to respond. If you haven't already joined our groups or followed us on social media, please do, we will be looking forward to welcoming you to our networks.

ITP Facebook Group: <https://www.facebook.com/groups/BMITP/#>

ITP Twitter Account: @britimusictp

ITP Instagram account: @britmusictp

For the ITP Annual Programme 2022 – both the e-Learning and the onsite visit – we will be using the hashtag #ITP2022 so please tag us and this will help us following your social media posts.

Certificate

At the end of the ITP e-learning the LMS will create an e-certificate for you that will confirm the completion of our course.

Access

The e-Learning will remain open to you from Monday 22 August onwards. This will mean that if you want or need to revisit the sessions, before, during or after the Annual Programme you can.

The resources cited in the ITP Coursebook and Session Guidelines are designed to enable you to access documentation and information related to the content of the International Training Programme at The British Museum. Hard-copy publications are mostly omitted in favour of online material, which is easily accessible and free to download.

Please note that many of the resources are not authored by the British Museum, which cannot accept responsibility for any of the views expressed therein.