

INTERNATIONAL TRAINING PROGRAMME

FINAL EVALUATION REPORT FOR THE BRITISH MUSEUM

NOVEMBER 2013

Annabel Jackson Associates Ltd
The Priory
54 Lyncombe Hill
Bath BA2 4PJ
Somerset
Tel: 01225-446614
Email: ajataja@aol.com
Website: www.AnnabelJacksonAssociates.com

Contents

SYNOPSIS

SUMMARY OF THE EVALUATIONS	4
Background on the programme.....	4
Brief.....	4
Survey of participants.....	5
Introduction.....	5
Impacts on promotion and status	5
Impacts in terms of continuation and dissemination of learning	5
Impacts on practice	6
Continued contact with other participants	6
Continued contact with British Museum curators and staff	6
Continued contact with UK partner museums.....	6
Impacts in terms of relationship with the British Museum.....	6
Personal impacts	6
Future contact	7
Conclusion	7
Surveys of staff and partners.....	7
Introduction.....	7
Contact	8
Use of time	8
Personal impacts	8
Organisational impacts.....	8
Reputational impacts	8
Importance	9
Possible changes.....	9

THE EVALUATION DATA

INTRODUCTION	10
Background on the programme.....	10
Brief.....	10
CONCEPTUALISATION	11
Introduction.....	11
Explanation of logic models.....	11
Language.....	12
Logic model.....	12
SURVEY OF PARTICIPANTS	14
Introduction	14
Impacts on promotion and status	14
Impacts in terms of continuation and dissemination of learning	17
Impacts on practice	19
Continued contact with other participants	20
Continued contact with British Museum curators and staff	22
Continued contact with UK partner museums.....	23
Impacts in terms of relationship with the British Museum.....	25
Personal impacts.....	27
Overall views.....	29
Future contact	31
SURVEY OF PARTNER MUSEUMS	34
Introduction.....	34

Contact with participants	34
Personal benefits from the programme	37
Organisational benefits from the programme	39
Overall views of the programme	42
SURVEY OF BM STAFF	44
Introduction	44
Contact with participants	44
Personal benefits from the programme	47
Organisational benefits from the programme	49
Overall views of the programme	51

Copyright © Annabel Jackson Associates Ltd, November 2013.
 Not to be reproduced in part or whole without prior permission

SUMMARY

Background on the programme

The British Museum established the International Training Programme in 2006. The programme was initiated two years previous, as a result of a contact from the Supreme Council for Antiquities of Egypt, now the Ministry of State for Antiquities, who then sent seven curators for six weeks in London. In the eight years that the programme has been running, there have been 150 participants from 23 countries in the Middle East, Africa, south and east Asia and Latin America. Recruitment is through government bodies, individual museums and academic bodies, or sometimes from other collaborative programmes. In 2006 the programme was funded by the British Museum, and from 2007 to date, has been funded externally through donations and sponsorship.

Half the participants' time is spent as a group being exposed to a range of museum practices e.g. visiting conservation and scientific studios, and the other half is spent in a Museum Department based on their specific area of interest. Participants undertake a ten day placement at another UK museum. These partner museums are:

- Amgueddfa Cymru — National Museum Wales
- Birmingham Museums and Art Gallery
- Bristol Museums, Galleries and Archives
- Glasgow Museums
- Lincoln: The Collection
- Manchester Museum and Whitworth Art Gallery
- Tyne & Wear Archives & Museums (and The Bowes Museum, County Durham in 2006).

Brief

Our brief is to carry out follow-up evaluation to explore the sustained outcomes from the International Training Programme:

- Carry out an online survey of participants to capture promotions, further education, cascading of knowledge through the organisation, application of learning, and sustained networking.
- Carry out telephone/Skype interviews with participants to probe application of learning, organisational context, challenges and impact, and overall views on the value of the International Training Programme.
- Carry out an online survey of BM departments to capture sustained networking and collaborations.
- Carry out telephone interviews with partner staff to capture sustained networking, collaborations, organisational context, challenges and impact, and overall views on the value of the International Training Programme e.g. international links, staff development, and value for money.
- Advise on evaluation to fine tune existing systems to increase rigour and coverage.

Survey of participants

Introduction

The British Museum sent out our survey link out to 141 people who attended the British Museum International Training Programme between 2006 and 2012. Eleven email addresses bounced, which suggests that at least this number were not reached. This gave a population of up to 130 for the survey. We received 66 responses, which is a good response rate (50%), especially given the international spread of recipients and the elapsed time since participants attended the programme. This response rate is high enough to make valid generalisations.

The quality of responses was good. Respondents all continued until the end of the questionnaire. Non-response (people missing out questions) was extremely low.

Impacts on promotion and status

53% of respondents said that they have changed job title or organisation since they attended the ITP. 87% of these respondents said that their job move was upwards; 13% said it was sideways.

85% of those who had been promoted said that this was because of the skills, experience and status gained on the ITP. 79% of respondents said that the ITP raised their status in their organisation. This was because they strengthened their networks, increased their productivity, widened their perspectives and increased their skills.

“The training gave me a broader and holistic view of the job of a museum professional. I was called upon many times to contribute in meetings held to improve the museum and its service to the community.”

Impacts in terms of continuation and dissemination of learning

All respondents said that they communicated their learning to colleagues/managers in their organisation. More than half of the respondents said they gave a talk or presentation, ran training for colleagues/managers and/or talked about the training in informal discussions. Communication covered specific skills and areas of knowledge, but also the positive role of the British Museum and an informed perspective on Western culture.

“I was able to correct some common wrong perspectives of Western culture in my local and work communities. I also was able to contribute a true understanding of the BM’s positive role in the surrounding society; well preserving, illustrating every sort of the antiquities, and providing all sources of data about them.”

61% of respondents said they communicated their learning to other museums, generally through informal discussion. Comments suggest that respondents’ opportunities to talk to other museums vary widely depending on their job. For example, respondents had more opportunities to pass on knowledge where they had research responsibilities and were travelling to international academic conferences, where their remit ran across a number of museums or where they were overseeing the establishment of new museums.

“It was the first time that I stayed so long aboard. Living and exploring Britain for forty days provided me with a better understanding about its culture and society, and reshapes my views about the

relationships between China and the West. I have learned to look at things from a more international perspective.”

66% of respondents said they have continued their learning from the ITP, with 23% carrying out further research or study at a university or college. Some of the respondents mentioned further training organised through the British Museum. The subjects of further research ranged widely especially connected with: objects from their collection, presentation of the collection to target audiences such as children and young people, and collections management.

Impacts on practice

65% of respondents said that they changed practices in their museum as a result of the ITP. Those who had recently graduated from the programme said that they were in the process but had yet to finish implementation. Respondents tended to mention multiple changes. One respondent mentioned 16 different organisational changes.

Continued contact with other participants

Almost all respondents said they had kept in contact with other participants. 91% of respondents said that it is important to them to know what other participants are doing.

“In the training, I did not only learn about museums in the UK but also about other regions of the world. Some of the challenges experienced by my fellow trainees were so similar to what happens here at home therefore joint solutions can be found. Furthermore, at the personal level, I made friends whom I intend to keep as part of my greatest resource in my life and career.”

Continued contact with British Museum curators and staff

83% of respondents said they have kept in contact with British Museum curators or staff, mainly through email. 39% are planning joint projects or collaboration. 48% read the British Museum website, blog or Facebook page.

Continued contact with UK partner museums

62% of respondents have continued contact with UK partner museums. 18% have visited their UK partner museums.

Impacts in terms of relationship with the British Museum

99% of respondents said they feel they have a relationship with the British Museum. 82% of respondents said they think their organisation feels that it has a relationship with the British Museum. Comments show that this is partly because of the benefit from the ITP but also from joint projects that pre-date or followed on from the programme.

“I feel part and parcel of the British Museum team in this project that we are delivering together. To be very sincere, here at my office they refer to my colleague and I as British museum.”

Personal impacts

All respondents said that the ITP was important to their career. All respondents said the programme increased their confidence.

“I have been trained at the best museum in the world - this makes me confident and proud.”

Future contact

92% of respondents would like the British Museum to organise more legacy projects for alumni. They value the chance to continue the learning from the programme, the opportunity to meet alumni from other years and the detailed conversations that are best carried out face-to-face. Respondents were asked what they could contribute to hosting legacy projects. Respondents mentioned: intellectual input, hosting, support from their colleagues, loans, publicity and communications and any other help with ideas or organisation. Many respondents emphasised that they wanted to support ITP in any way they could.

“We museum professionals need to strengthen our relationships and when we all meet, it is very easy to present what we have been doing at our museum face-to-face and most of the time future projects can emerge having a direct interaction. So organising more legacy projects is good.”

Surveys of staff and partners

Introduction

We interviewed and surveyed representatives from partner museums and BM staff. Altogether we had 81 responses.

Contact

45% of respondents from partner museums said they had contact with participants after they attended the programme, mainly by email. The purpose was generally to share information and learning or provide personal support rather than to organise specific projects or collaborations.

55% of BM staff said they had contact with participants after they attended the programme. Contact has facilitated research, training, loans and local excavations.

75% of respondents from partner museums and 89% of BM staff said that the flow of information was generally or always two way.

Use of time

84% of respondents from partner museums, and 90% of BM staff, said that involvement in the ITP is a good use of their time.

“It is fantastically well organised which makes it a pleasure to take part.” (Partner museum)

Personal impacts

96% of respondents from partner museums, and 73% of BM staff, said that the ITP has developed their knowledge of international practice. 92% of respondents from partner museums, and 67% of BM staff, said it helped them reflect on their practice.

“This is a challenging group, in a positive sense, they ask challenging questions. It is part of my personal development to have to think about what we do and why.” (Partner museum)

Organisational impacts

84% of respondents from partner museums said that the ITP had strengthened their relationship with BM staff. An additional 4% said the relationship was already strong. Generally, respondents said that the ITP had not strengthened their relationships with other partner museums as the contact across partners is limited.

“Some of the visitors have helped to translate and give context to some of our material in the collection.” (Partner museum)

“It has given me the ability to have a wider better perspective of my own service in comparison to other international museums and look to see how we could improve our own work.” (Partner museum)

“It's a wonderful programme that fosters international relationships and knowledge sharing. I think it opens the minds of everyone involved.” (BM staff member)

“It creates a network of young heritage career professionals worldwide which has many, and only positive, aspects.” (BM staff member)

Reputational impacts

92% of respondents from partner museums and BM staff said there is evidence that the ITP strengthens the BM's reputation internationally.

81% of respondents from partner museums said there is evidence that the ITP strengthens their museum's reputation internationally.

“While the BM's reputation is already strong, the ITP allows smaller museums access to the BM on an equal footing with larger museums.” (BM staff)

Importance

84% of respondents from partner museums, and 97% of BM staff, said that the ITP was important or very important to their museum. For the BM, the ITP generates goodwill, smooths international relationships, strengthens links between departments, puts the BM at the centre of a network of young curators and helps to develop good practice across the sector.

“It is fantastic that the BM has organised this amazing opportunity for us to be in touch with colleagues from across the world. The BM has put the infrastructure in place. There is no way we could organise something of that scale.” (Partner museum)

“I see ITP as staff development. It gives us a different perception of the UK. It gives highly valuable intelligence of the global picture. We get at least as much in return. It is quite sobering realising the huge challenges that many curators around the world face.” (Partner museum)

“Sharing best practise raises standards of the whole industry and creates a thriving sector internationally.” (BM staff member)

Conclusion

This evaluation found that The British Museum International Training Programme has a sustained positive impact on the confidence, status, skills and practice of participants. These impacts are detectable even after six years have elapsed.

The programme appears to have had a sustained positive impact on the organisations where participants work or have worked. This impact has happened because participants have implemented changes to practice, communicated learning from the ITP and carried out further learning. Participants generally think that the relationship they have with the British Museum is felt across their organisation as well as personally.

There is a strong view among partner organisations and BM staff that the ITP strengthens the reputation of the BM and its partner museums internationally. There is also evidence that the ITP strengthens the relationships between the BM and partner museums.

The programme also has a wider impact on the sector through the network of past-participants, partner museums and British Museum curators. Participants value, and work hard to maintain, this network. A relatively large number of collaborative projects have been generated as a result.

The programme appears to have increased cultural understanding through giving positive memorable experiences. Museums have a pivot role in educating other people within their country, both government (especially where participants come from the government) and general public. The ITP is an exceptionally cost effective and subtle way of fostering cultural understanding.

Participants are keen that the British Museum should continue organising legacy projects, whether for learning or networking purposes. They are also eager to support these projects in any way that they can.

Staff and partners made these suggestions for extending the programme:

- Provide more opportunities for participants to feedback their experiences and knowledge.
- Organise additional secondments or training tailored to participants' specific needs.
- Include more practical training or sustained secondments in the BM or partner museums.
- Provide more opportunities for representatives from partner museums to meet each other and BM staff.
- Choose participants according to a strategic need.
- Evaluate the sustained impacts on participants.

INTRODUCTION

Background on the programme

The British Museum established the International Training Programme in 2006. The programme was initiated two years previous, as a result of a contact from the Supreme Council for Antiquities of Egypt, now the Ministry of State for Antiquities, who then sent seven curators for six weeks in London. In the eight years that the programme has been running, there have been 150 participants from 23 countries in the Middle East, Africa, south and east Asia and Latin America. Recruitment is through government bodies, individual museums and academic bodies, or sometimes from other collaborative programmes. In 2006 the programme was funded by the British Museum, and from 2007 to date, has been funded externally through donations and sponsorship.

Half the participants' time is spent as a group being exposed to a range of museum practices e.g. visiting conservation and scientific studios, and the other half is spent in a Museum Department based on their specific area of interest. Participants undertake a ten day placement at another UK museum. These partner museums are:

- Amgueddfa Cymru — National Museum Wales
- Birmingham Museums and Art Gallery
- Bristol Museums, Galleries and Archives
- Glasgow Museums
- Lincoln: The Collection
- Manchester Museum and Whitworth Art Gallery
- Tyne & Wear Archives & Museums (and The Bowes Museum, County Durham in 2006).

Brief

Our brief is to carry out follow-up evaluation to explore the sustained outcomes from the International Training Programme:

- Carry out an online survey of participants to capture promotions, further education, cascading of knowledge through the organisation, application of learning, and sustained networking.
- Carry out telephone/Skype interviews with participants to probe application of learning, organisational context, challenges and impact, and overall views on the value of the International Training Programme.
- Carry out an online survey of BM departments to capture sustained networking and collaborations.
- Carry out telephone interviews with partner staff to capture sustained networking, collaborations, organisational context, challenges and impact, and overall views on the value of the International Training Programme e.g. international links, staff development, value for money.
- Advise on evaluation to fine tune existing systems to increase rigour and coverage.

CONCEPTUALISATION

Introduction

Evaluation is composed of four interlinked strands:

- **Thinking.** Framing, focusing, conceptualising, interpreting, synthesising
- **People.** Motivating, training, involving, reassuring, listening, informing, influencing
- **Systems.** Planning, gathering data, entering data on a computer, analysing data, disseminating information
- **Action.** Making recommendations, implementing recommendation.

Omitting the thinking stage is the most common weakness in evaluations in England and this oversight can severely reduce the usefulness of the resulting work.

Evaluative thinking has these benefits:

- Articulating the theory of change behind a project or programme, the assumptions on which it is based.
- Being precise about what success will look like.
- Making the intangible tangible.
- Clarifying what is special about the ITP.
- Creating or capturing a group consensus.
- Checking that the ideas behind the project or programme are sound.
- Developing meaningful and lean evaluation systems.
- Identifying potential hurdles in the project or programme.
- Communicating the project or programme concisely.
- Distinguishing between means and ends.
- Helping to identify key questions.
- Providing a structure to capture organisational learning.
- Setting the evaluation up to be useful to decision making.

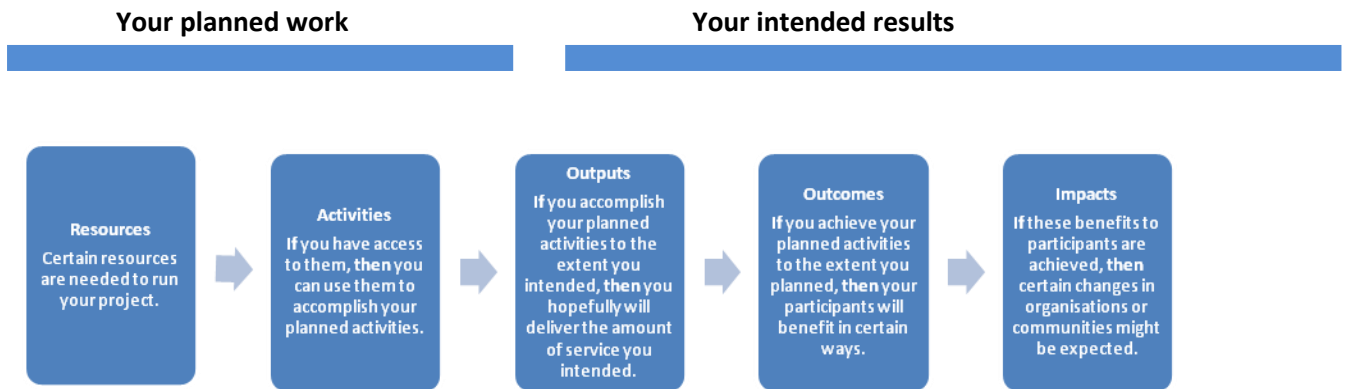
Weak thinking undermines not just the evaluation but also the implementation of a project or programme.

Explanation of logic models

The two most common forms of visualisation for conceptualisation are logic models and systems diagrams. We use the first here because it is simpler. A logic model is a visual depiction of a programme or project. Logic models were originally developed and popularised by The Kellogg Foundation in the United States. By plotting the different stages in a programme – the actions and

assumed consequences (outcomes) - logic models provide a simple but powerful way of interrogating the causality assumed by a programme.

Logic models are read from left to right:



Language

This is our definition for the terms used in a logic model:

- **Resources** are financial and non-financial inputs for a project or programme.
- **Activities** are the actions taken by the project or programme.
- **Outputs** are measures of effort to show that the project or programme took place and can be defined from the supply side (number of events), or the demand side (number of participants).
- **Outcomes** are changes in the attitudes, behaviour, skills, knowledge, motivation, feelings, or aspirations of participants; or the culture, structures, systems, or processes of organisations.
- **Impacts** are the direct and indirect effects for society, the economy and the environment.

Logic model

A logic model is:

ACTIVITIES	OUTPUTS	SHORTER TERM OUTCOMES	LONGER TERM OUTCOMES	IMPACT
Group learning in the BM sessions, lectures, workshops, and seminars	Publications e.g. annual reports, book reflecting on the first five years of the programme	Participants gain a broad understanding of museum work in the UK, increase their knowledge of cultural heritage in other parts of the world, develop contacts, learn about each	Participants report training to colleagues, apply their learning, maintain friendships, continue discussing ideas with alumni, partner museum and BM staff, collaborate on	The programme reinforces the reputation and role of the BM as a museum of the world for the world
Placement in a BM department	<i>Towards a Global Network</i>			
Placement in a partner museum	Blog/Facebook group			

<p>Visits to other UK museums e.g. Horniman Museum, Kew Gardens; Presentations from trainees to each other and BM staff</p> <p>Access to the BM libraries</p> <p>Reunion/Cairo seminar</p>	<p>Coursebook</p>	<p>other’s working challenges and solutions to problems, improve their presentation skills and increase in confidence</p> <p>BM staff and partner museums, develop their training skills, gain insights into museum practice and how social and cultural values affect museums, a chance to reflect on their practice and potentially obtain information on aspects of their collection</p> <p>ITP staff further develop and refine the programme in response to evaluation from participants, BM staff and partner museum staff.</p>	<p>joint exhibitions, fieldwork, research and conservation projects</p> <p>BM has local network to support local excavations, research, training, loans and touring exhibitions</p>	
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

SURVEY OF PARTICIPANTS

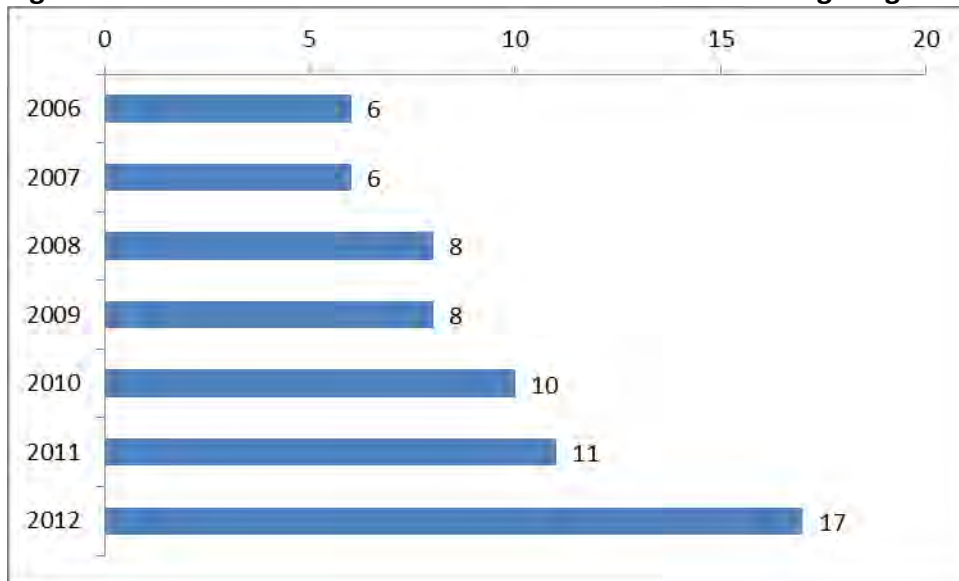
Introduction

The British Museum sent out our survey link out to 141 people who attended the British Museum International Training Programme between 2006 and 2012. Eleven email addresses bounced, which suggests that at least this number were not reached. This gave a population of around 130 for the survey. We received 66 responses, which is a good response rate (50%), especially given the international spread of recipients and the elapsed time since participants attended the programme. This response rate is high enough to make valid generalisations.

The quality of responses was good. Respondents all continued until the end of the questionnaire. Non-response (people missing out questions) was extremely low. We asked respondents if they would be willing for us to share the responses with the British Museum and 94% said yes.

There is a clear pattern that those who attended more recently were more likely to reply, although response rates from 2006 were still good.

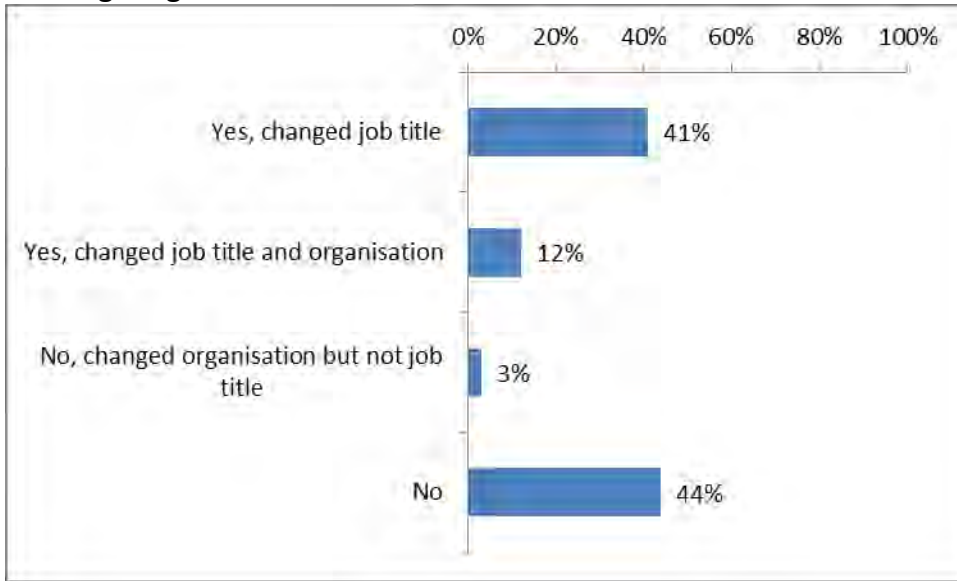
Figure 1: Year attended British Museum International Training Programme



Impacts on promotion and status

53% of respondents said that they have changed job title or organisation since they attended the ITP.

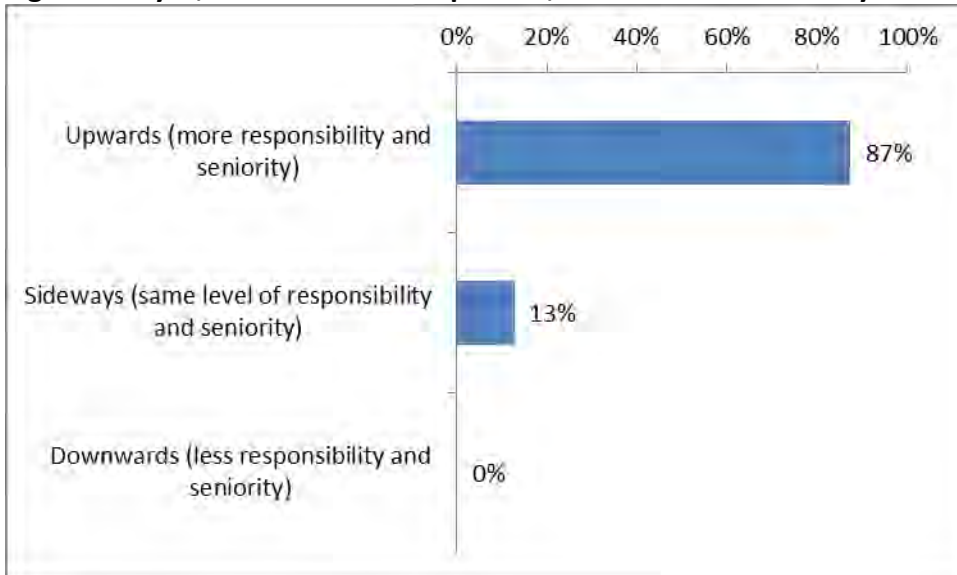
Figure 2: Has your job title changed since you attended the British Museum International Training Programme?



Where former participants changed job title this was mainly a promotion. Comments indicate that even where participants’ job title did not change their level of responsibility increased. For example: they were given responsibility for training across the organisation, or invited to take part committees across the museum, or given more management tasks, or chosen to deputise for managers when they were away.

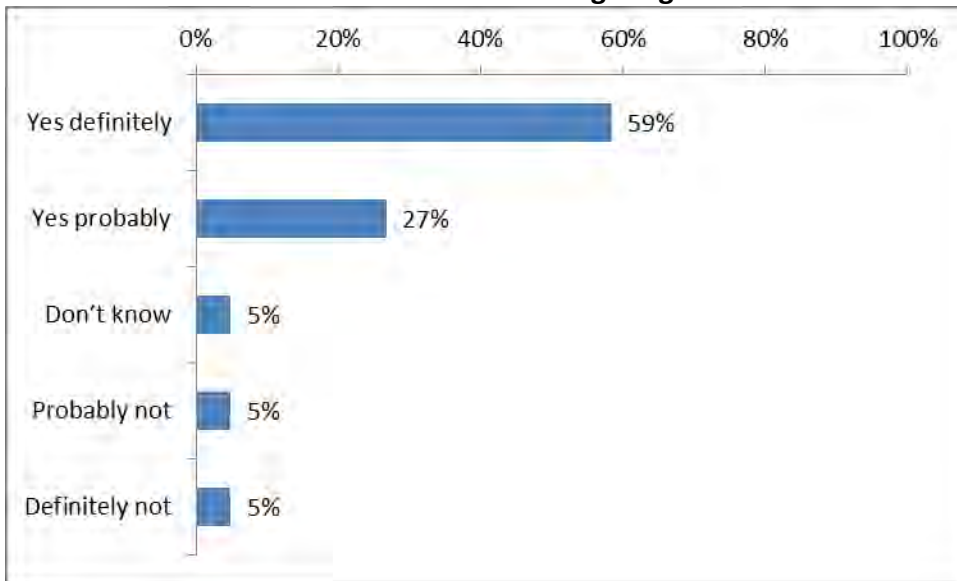
“ITP makes me powerful.”
 “It was a giant step forward for me at all levels.”

Figure 3: If yes, was this a move upwards, downwards or sideways?



85% of those who had been promoted said that this was because of the skills, experience and status gained on the ITP.

Figure 4: If upwards, was your promotion the result of skills, experience or status gained on the British Museum International Training Programme?



“The ITP gave me an opportunity to experience the museum world more broadly, as it gave insights into collection care/ conservation, education and exhibition; the areas that we are currently focusing on.”

“Because of the training, I am able to make an impact in almost all the units in the museum.”

“The programme helped to broaden my horizon which reflected in my work.”

“I wrote a request to the museum’s sector to be manager of xx museum, they asked me to mention what my reasons. I wrote about the skills I have, including ITP 2010, so they agreed.”

“I found myself so confident and capable that I accepted the responsibility of keeping objects as a keeper.”

“On my return, I held a discussion with our curator on the training. I feel, and he even commented that as a result of this training, he made me the acting Principal Curator during his annual leave to be in charge of the station.”

“My training afforded me the opportunity to be better skilled in documentation, museum management, proper house-keeping, collection care and exhibition to mention a few.”

79% of respondents said that the ITP raised their status in their organisation. This was because they strengthened their networks, increased their productivity, widened their perspectives and increased their skills.

“I gained more connections and colleagues in my organisation after the training programme.”

“My status increased but not formally; it is just that staff run to me for advice on how to carry out their jobs.”

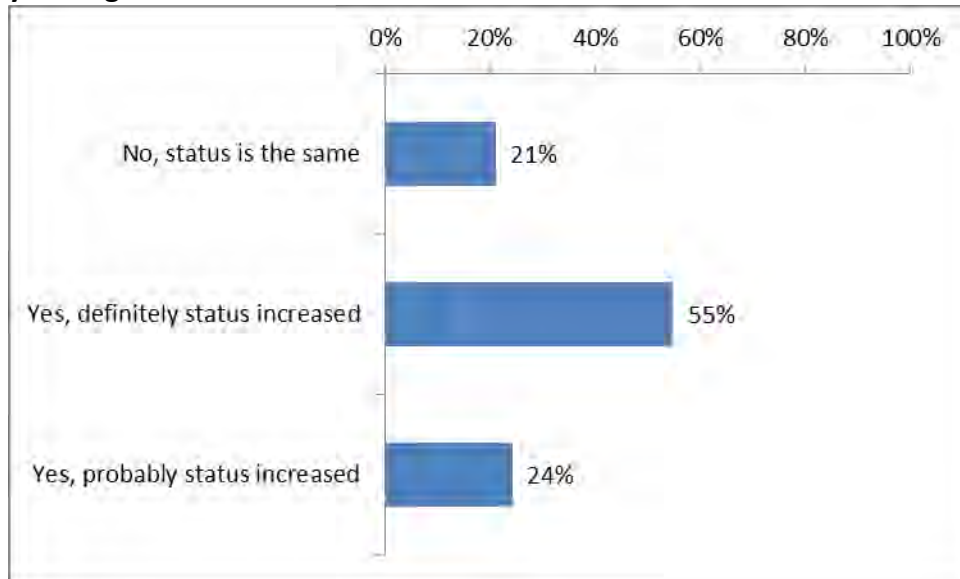
“The change in status depends upon the performance and not by just attending any training programme.”

“It encouraged me to work with focus which improved my productivity on preservation of our rich cultural heritage.”

“My curator has more confidence in me, though my status or job group have not changed.”

“The training gave me a broader and holistic view of the job of a museum professional. I was called upon many times to contribute in meetings held to improve the museum and its service to the community.”

Figure 5: Did the British Museum International Training Programme change your status in your organisation?¹



Impacts in terms of continuation and dissemination of learning

All respondents said that they communicated their learning to colleagues/managers in their organisation. More than half of the respondents said they gave a talk or presentation, ran training for colleagues/managers and/or talked about the training in informal discussions. Communication covered specific skills and areas of knowledge, but also the positive role of the British Museum and an informed perspective on Western culture.

“I held a lengthy discussion with my curator in which showed him the materials I had received from British Museum, Birmingham and other museums.”

“I gave three sessions, wrote essays as part of a symposium of the museums, and shared my notes and Power points with different parties in organisation.”

“I was able to correct some common wrong perspectives of the western culture in my local and work communities and mining the gap between the western and eastern cultures, I also was able to contribute a true explaining the BM’s positive role in the surrounding society; well preserving, illustrating every sort of the antiquities, and providing all sources of data about them.”

¹ We would usually ask a balanced question, that allowed for the possibility that status had probably or definitely decreased, instead of only asking about positive or neutral effects. However, given the context and the limited English of some of the respondents, we decided that in this incident to do so would look inappropriate.

“Before my new colleagues receive objects , I tell them how to document, how to examine, how to share in conservation, and how to pack the object, also how you display the antiquities in show cases or open.”

Figure 6: Did you communicate any learning from the British Museum International Training Programme to your colleagues/managers in your organisation?

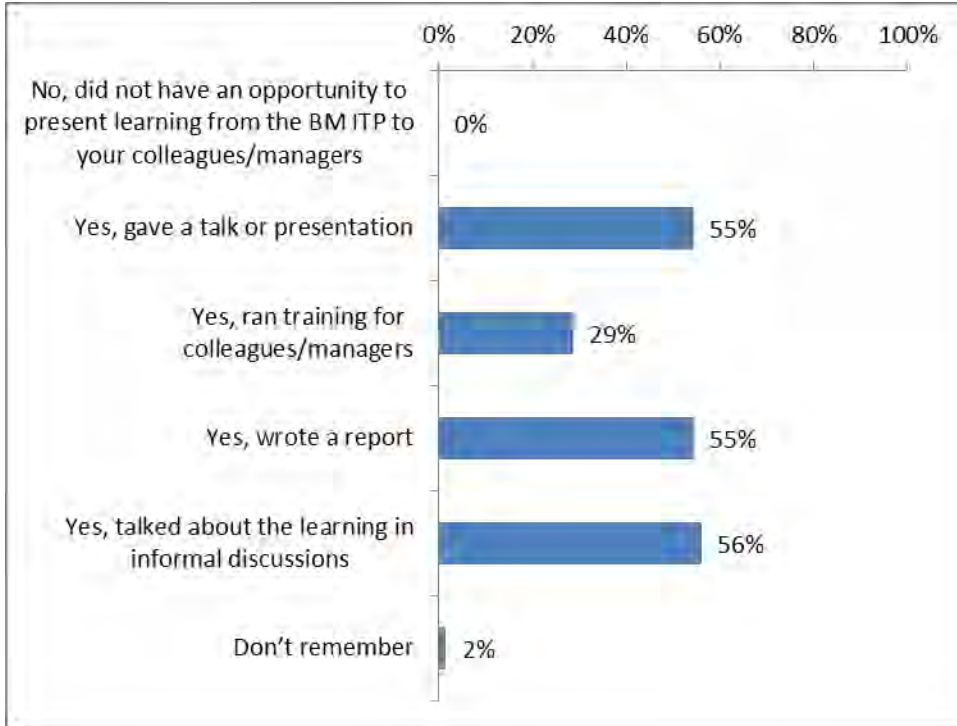
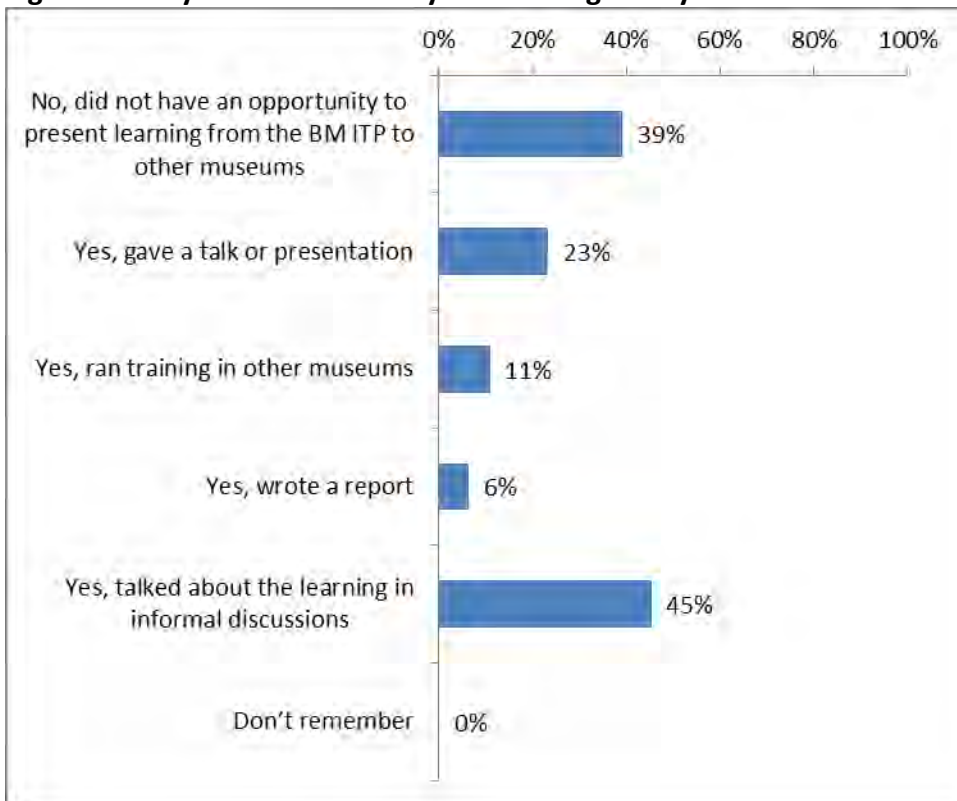


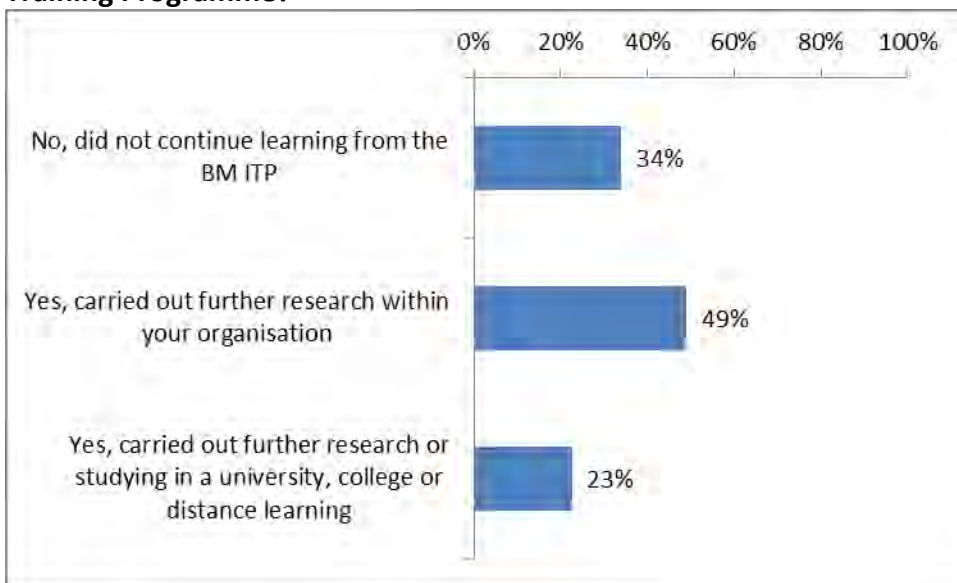
Figure 7: Did you communicate your learning to any other museums?



61% of respondents said they communicated their learning to other museums, generally through informal discussion. Comments suggest that respondents’ opportunities to talk to other museums vary widely depending on their job. For example, respondents had more opportunities to pass on knowledge where they had research responsibilities and were travelling to international academic conferences, where their remit ran across a number of museums or where they were overseeing the establishment of new museums.

66% of respondents said they have continued their learning from the ITP, with 23% carrying out further research or study at a university or college. Some of the respondents mentioned further training organised through the British Museum. The subjects of further research ranged widely especially connected with: objects from their collection, presentation of the collection to target audiences such as children and young people, and collections management.

Figure 8: Have you continued your learning from the British Museum International Training Programme?



“Learning is a process which does not end and at the same time I can apply the things which I have learnt in the practical field.”

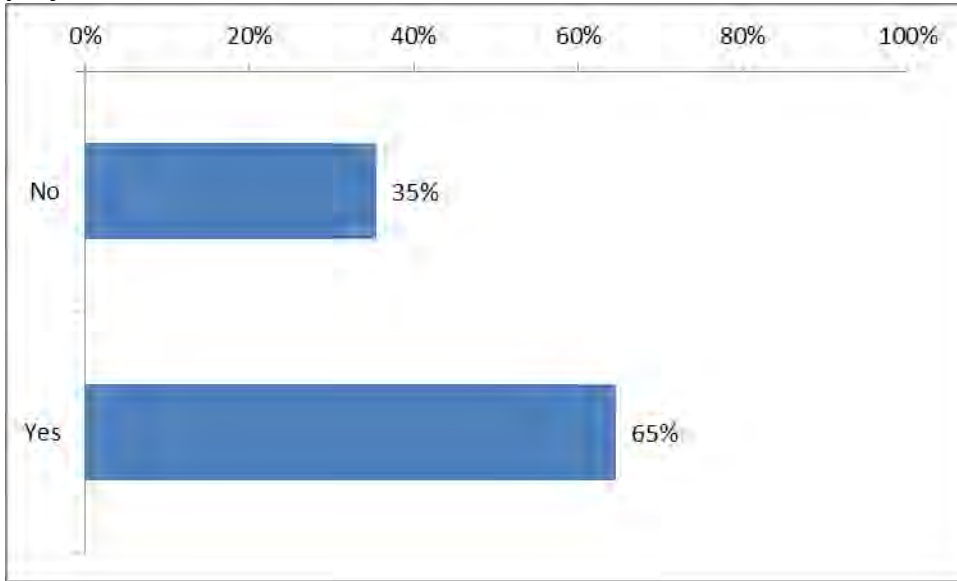
“I always up -date myself by entering the ITP blog and reading what is being done by other curators.”

“I always go through all the presentations, books I got from the programme, my collections of pictures and videos I did to remind me of what I have learned.”

Impacts on practice

65% of respondents said that they changed practices in their museum as a result of the ITP. Those who had recently graduated from the programme said that they were in the process but had yet to finish implementation. Respondents tended to mention multiple changes. One respondent mentioned 16 different organisational changes.

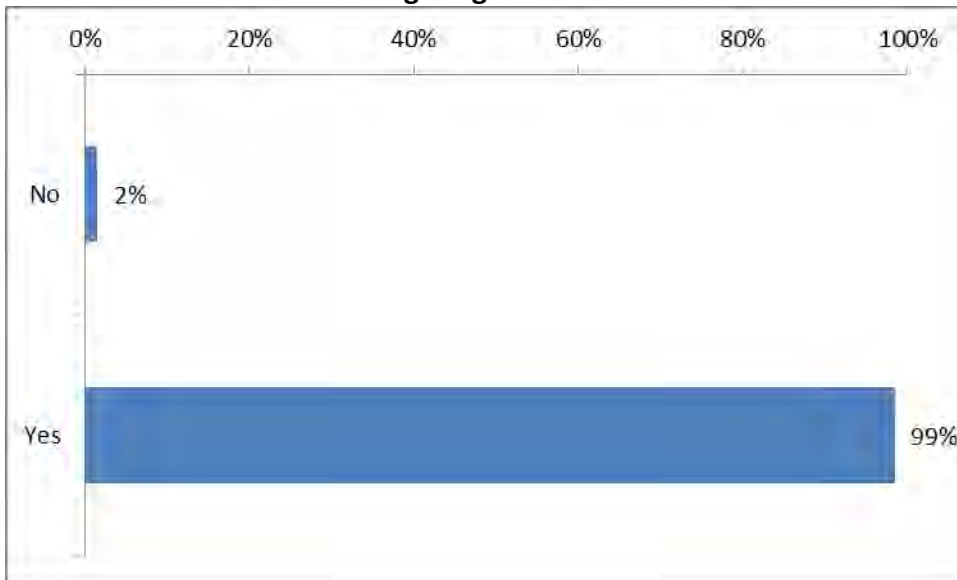
Figure 9: Is there anything that you changed in your organisation as a result of the British Museum International Training Programme? E.g. any systems, processes, responsibilities, projects.



Continued contact with other participants

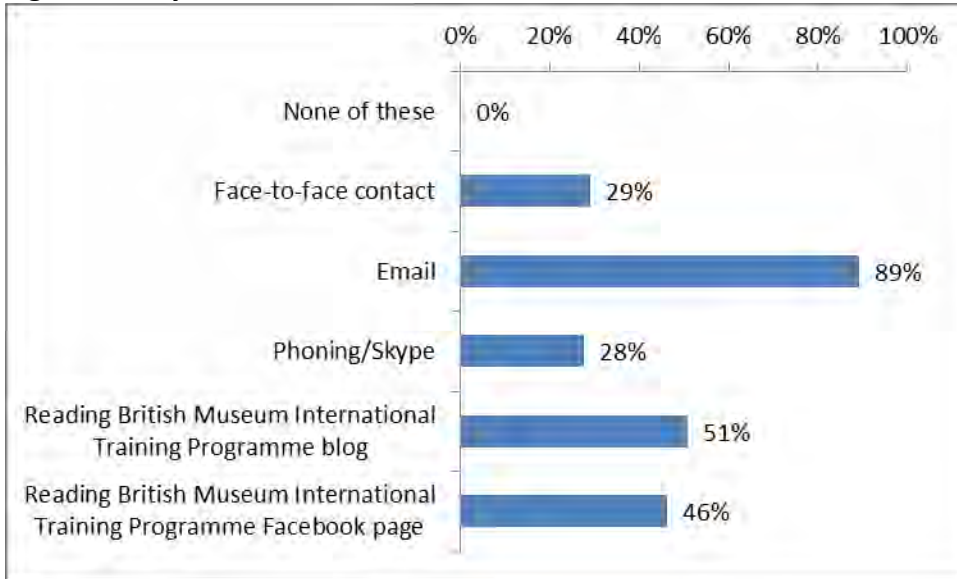
Almost all respondents said they had kept in contact with other participants.

Figure 10: Have you kept in contact with any other participants (trainees) from the British Museum International Training Programme?



Contact has generally been by email, but 29% have also had face-to-face contact. 51% of respondents said they read the ITP blog, which seems a positive result.

Figure 11: If yes, what form has this contact taken?



Contact is seen as providing shared learning and personal support even if respondents are not planning visits or joint projects.

Figure 12: If yes, what was the purpose of this contact?



91% of respondents said that it is important to them to know what other participants are doing.

“In the training, I did not only learn about museums in the UK but also about other regions of the world. Some of the challenges experienced by my fellow trainees were so similar to what happens here at home therefore joint solutions can be found. Furthermore, at the personal level, I made friends whom I intend to keep as part of my greatest resource in my life and career.”

“I feel that we are one family, and I long to know the each year news and be proud of the improving of the programme.”

“I really want to know because it will enhances our progress and we will learn from each other.”

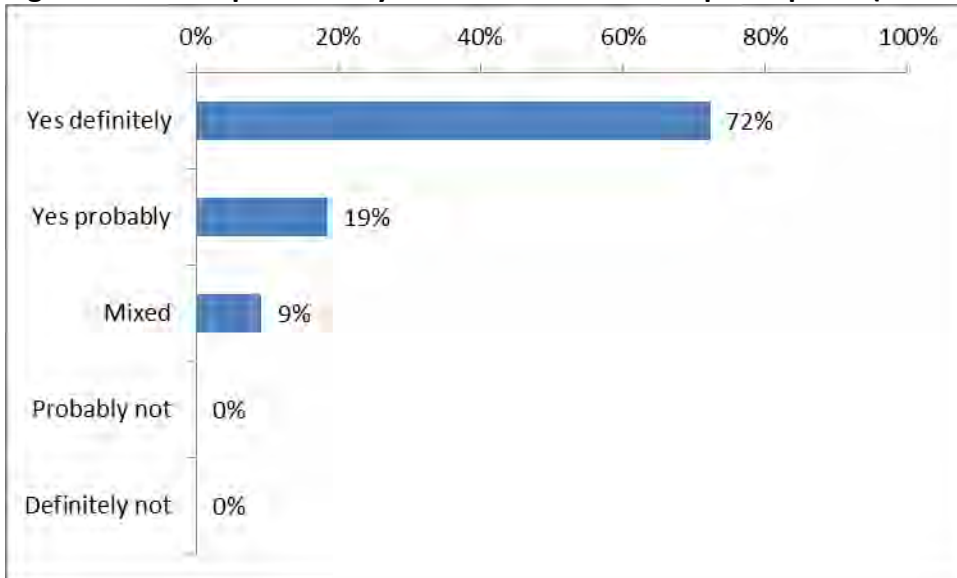
“It helps us to know whether there is any more opportunity to make further collaboration and build up wider network.”

“Our obligation as museum professionals is to share knowledge, experience and communicate what is going on in our museums because apart from strengthening our relationships it helps to improve skills and develop professionally.”

“I am very much eager to know about the activities of each participant of each year because it will enrich me throughout. Moreover it is definitely my pleasure as well as my duty to know about new innovative ideas and activities in the museums worldwide. It will also be a great encouragement to me to implement innovative ideas in my institution.”

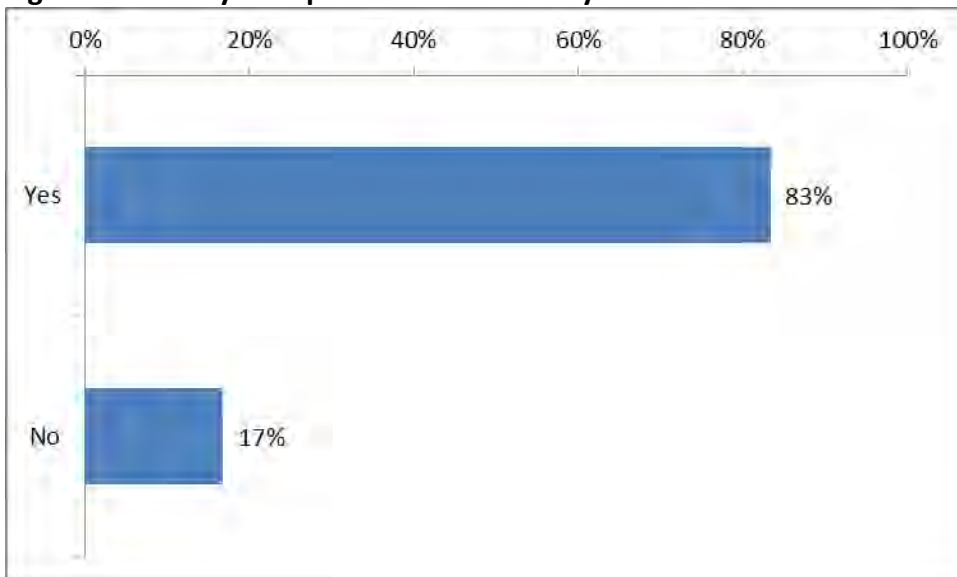
“Some of them are very good friends and very important professionals. It makes me happy to hear about their success stories.”

Figure 13: Is it important to you to know what other participants (trainees) are doing?



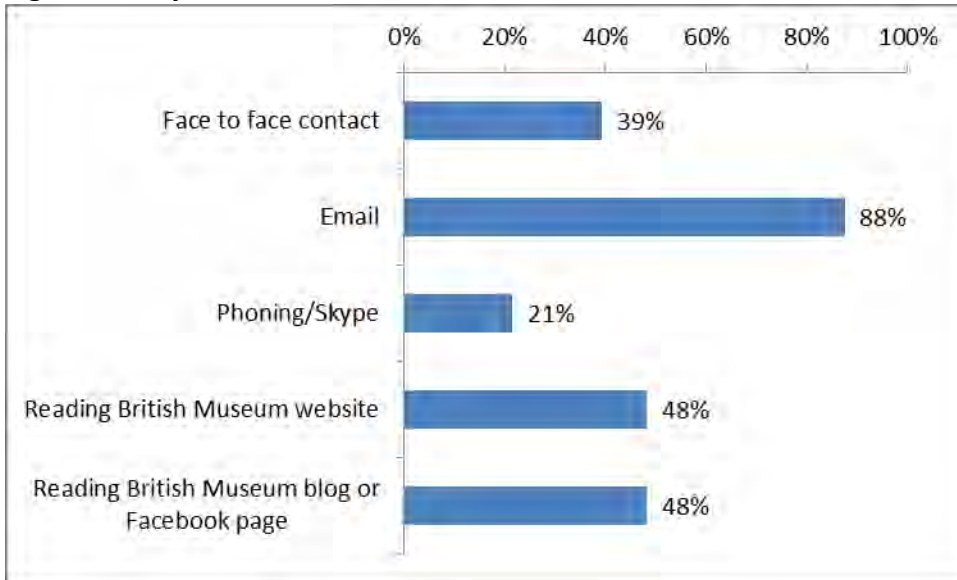
Continued contact with British Museum curators and staff

Figure 14: Have you kept in contact with any British Museum curators or staff?



83% of respondents said they have kept in contact with British Museum curators or staff, mainly through email. 48% read the British Museum website, blog or Facebook page.

Figure 15: If yes, what form has this contact taken?



The contact is mainly about sharing learning and personal support, with 39% planning joint projects or collaboration.

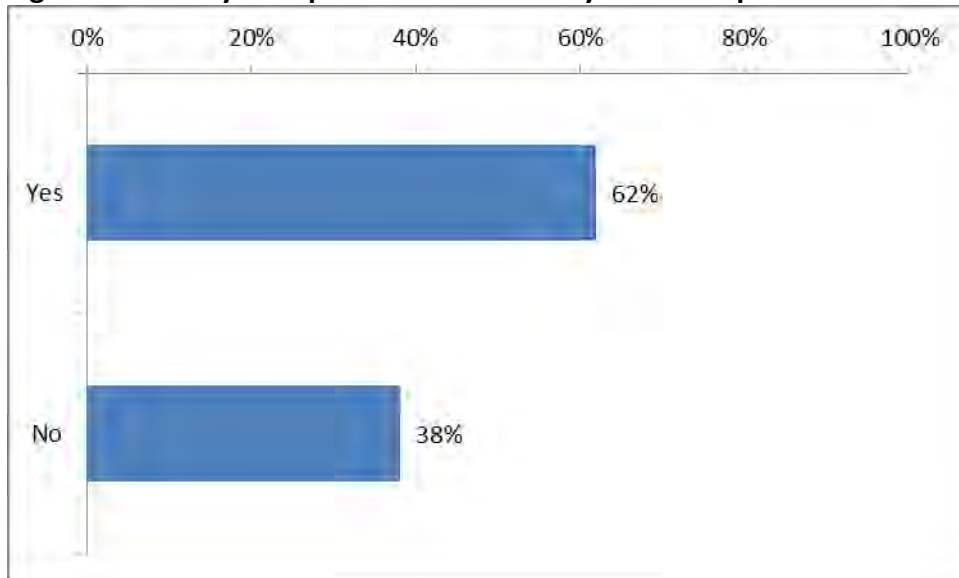
Figure 16: If yes, what was the purpose of this contact?



Continued contact with UK partner museums

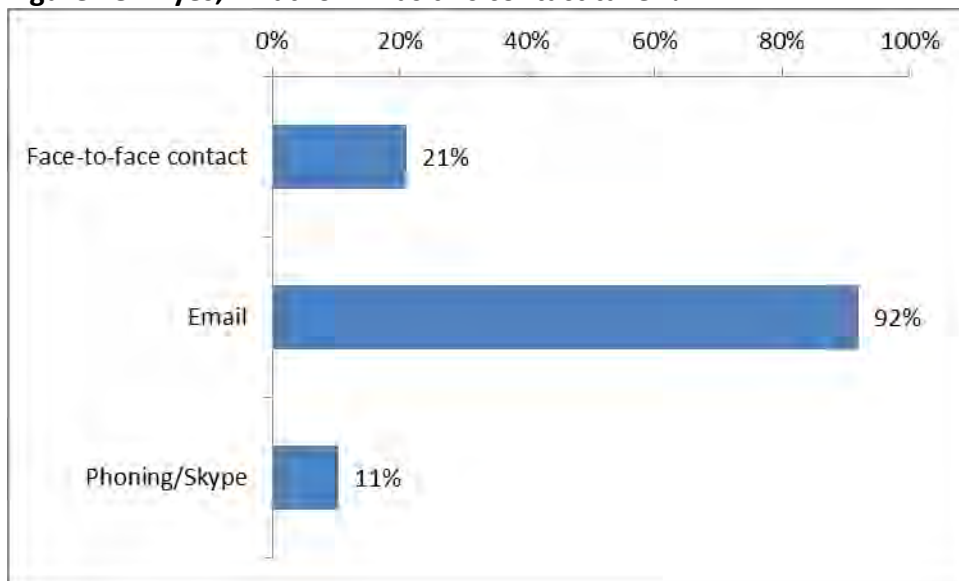
62% of respondents have continued contact with UK partner museums.

Figure 17: Have you kept in contact with any of the UK partner museum staff?



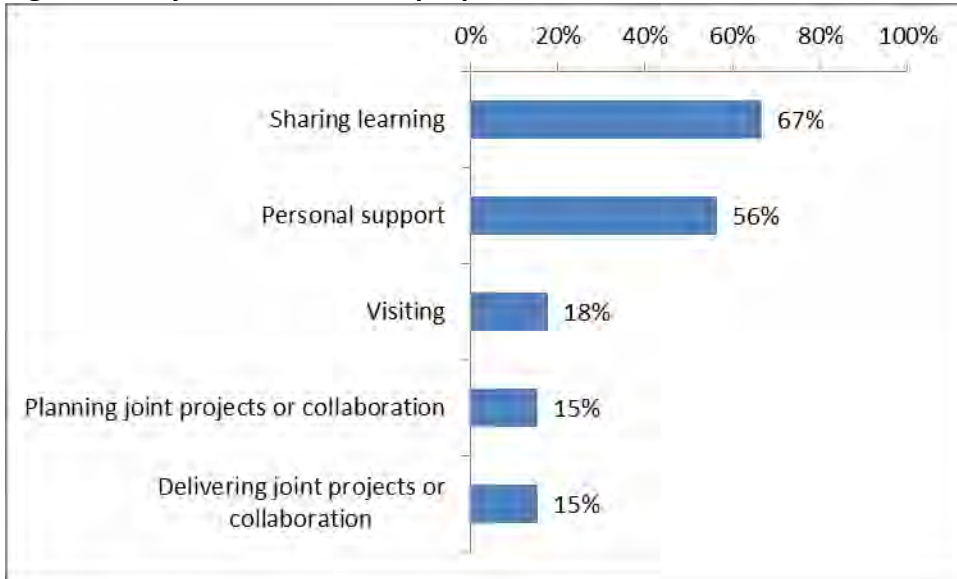
Again, email was the main media of communication, but 21% have also had face to face contact.

Figure 18: If yes, what form has this contact taken?



The main purposes were sharing learning and personal support, with 18% visiting.

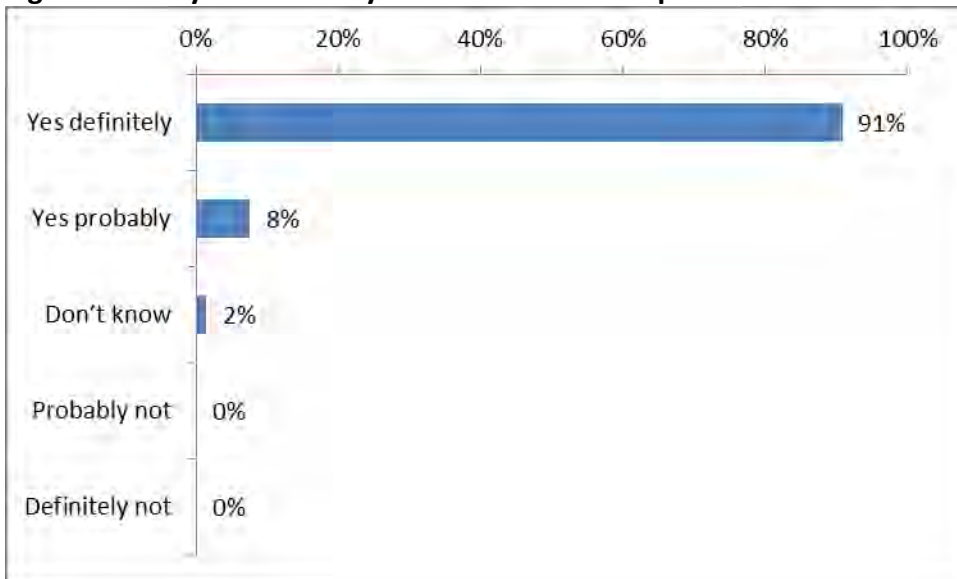
Figure 19: If yes, what was the purpose of this contact?



Impacts in terms of relationship with the British Museum

99% of respondents said they feel they have a relationship with the British Museum.

Figure 20: Do you feel that you have a relationship with the British Museum?



“I feel part and parcel of the British Museum team in this project that we are delivering together. To be very sincere, here at my office they refer to my colleague and I as British museum.”

“I do feel that it's my home in England, all of the AES department members are like my family, I respect them and always hope to meet them.”

“For every person in the British Museum was friendly with us and especially based on the Egyptian section and they were always calling us to be optimistic and they taught us a lot and a lot.”

“It's one of the most important parts of my professional career.”

“My time in British Museum was an eye-opener, a valuable learning lesson on how a museum is supposed to be. I had an experience of the importance of team work in mounting an exhibition.”

“I had this feeling that I am belong to it, as I am one of his staff, really I had this feeling, I even sure that I'll visit it over and over again.”

“I feel proud to be a part of British Museum. It is a great honour to me.”

“I am able to get in touch with colleagues there in case I need clarification on professional issues.”

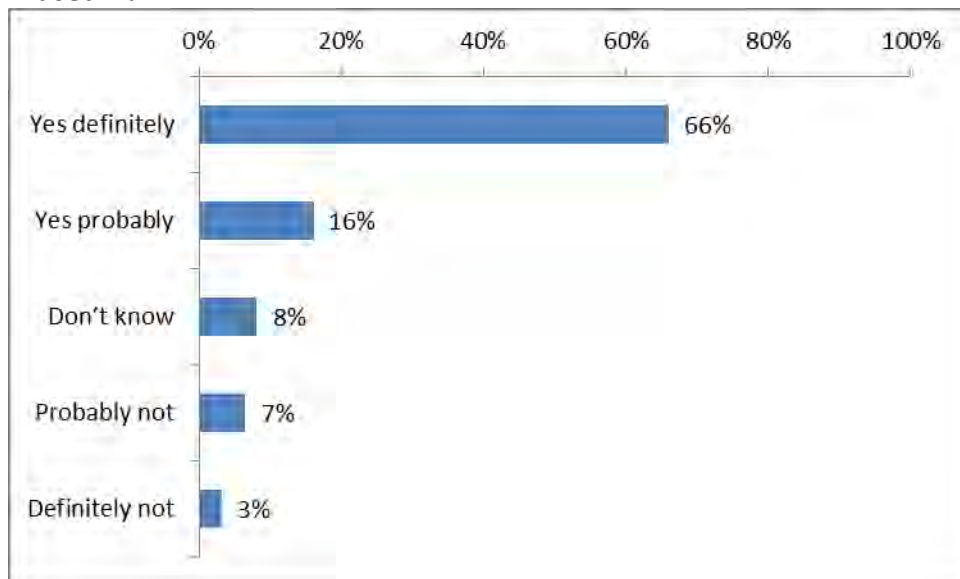
“Before this programme it was all about clichés like Premiere League, Monarchy, 365 days rain... This programme made me to learn, understand and love BM and England.”

“I am always keep looking for BM new news, new projects, because this feeling try to help any British colleagues or students.”

“I feel I have made friends within the Museum staff and I care about the institution. I would happily help the Museum at any time in the future.”

82% of respondents said they think their organisation feels that it has a relationship with the British Museum. Comments show that this is partly because of the benefit from the ITP but also from joint projects that pre-date or followed on from the programme. There were a couple of comments that the relationship was not as strong as the respondent would like and one referring to issues of ownership.

Figure 21: Do you think your organisation feels that it has a relationship with the British Museum?



“Apart from the ITP, there have been many joint activities in the past and currently. This includes exhibitions and training programs.”

“Our museum put on an exhibition in cooperation with the British Museum in 2006, which is still remembered by all the staff and fans as one of our best exhibitions ever. We have maintained the friendship built during that project and always look forward to further cooperation opportunity.”

“There are many scientific projects and lectures been held by the BM members in my organisation.”

“Any museum will be proud if it has a relationship with the British Museum.”

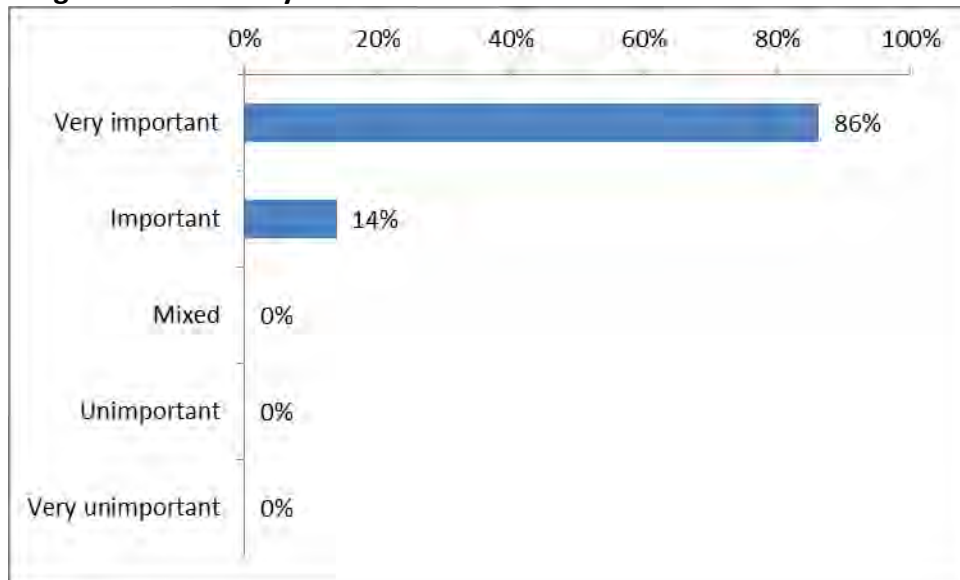
“Based on the training, it has enabled us to enhance our productivity on how to prevent deterioration of objects.”

“I think our institutive relationships are not going well because of the issues of legal ownership of cultural properties subject... But I'm sure BM and our Ministry can solve these problems with communication.”

Personal impacts

All respondents said that the ITP was important to their career.

Figure 22: Overall, how important has the British Museum International Training Programme been to your career?

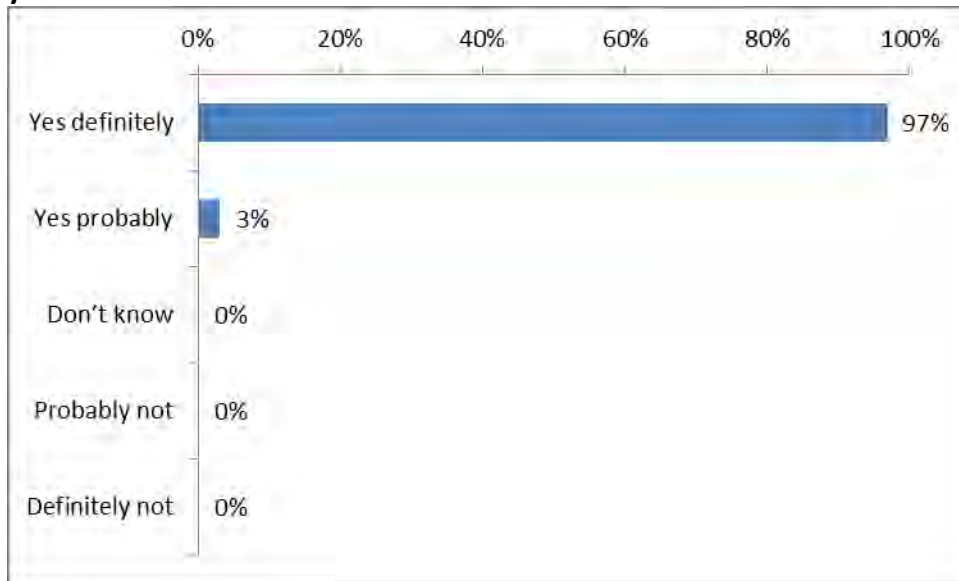


“After BM ITP I am now confident enough about every aspect of life- professional and personal. It had helped a lot to increase my skills in different areas of museum activities, which I have no clear idea before, like fundraising and strategic partnerships, hand-on activities, advance outreach programmes etc. Moreover BM ITP had helped me to strengthen my global networking not only in museum arena but also other different areas related to museum and art. I am now able to share my ideas with my colleagues, can implement their ideas in my institution and can now be able to do joint projects with my friends. Overall after BM ITP my respect in museum arena has increased without doubt.”

“It deepened my knowledge and enhanced my skills, it made me adopt many different approaches and perspectives of museum role generally and curatorial work particularly, really I gained a lot of experience even more then I was expected.”

“It has opened my mind to a wider perspective of the workings of a museum.”

Figure 23: Did attending the British Museum International Training Programme increase your confidence?



“It helps me to know what level my institution is at and which way I can go further.”

“I travel to different provinces delivering lectures in primary and secondary schools about the importance of museums in the teaching and learning process and again this would not possible without the insight gained from the UK.”

“It gave me confidence in a way that I am able now to talk to public, I mean in session or lecture; before attending the ITP I was very shy.”

“I am much more confident in my job. I am a team player and can at any point in time deliver my duties efficiently and on time.”

“I have been trained at the best museum in the world - this makes me confident and proud.”

Respondents judged the ITP to have increased skills in all areas of the curriculum, but particularly in exhibitions and galleries, collections management, storage and documentation, Learning, audiences and volunteers, fund raising, income generation and commercial programme. Of course skill development partly depended on the baseline skills of the respondent and their role.

“It changed my life and improved my career. I am now a resourceful person for other museums and galleries and community museum. I am able to develop museum/gallery business plans.”

It brings out the best in me as a Museologist and I have no barriers reaching out to the public.

“It totally changed my views about working of museums and it increased my understanding of how important is the role museums can play in development of a society and culture.”

“It tells me I need to learn more at both academic research and museum management. Therefore, I eventually decided to study abroad.”

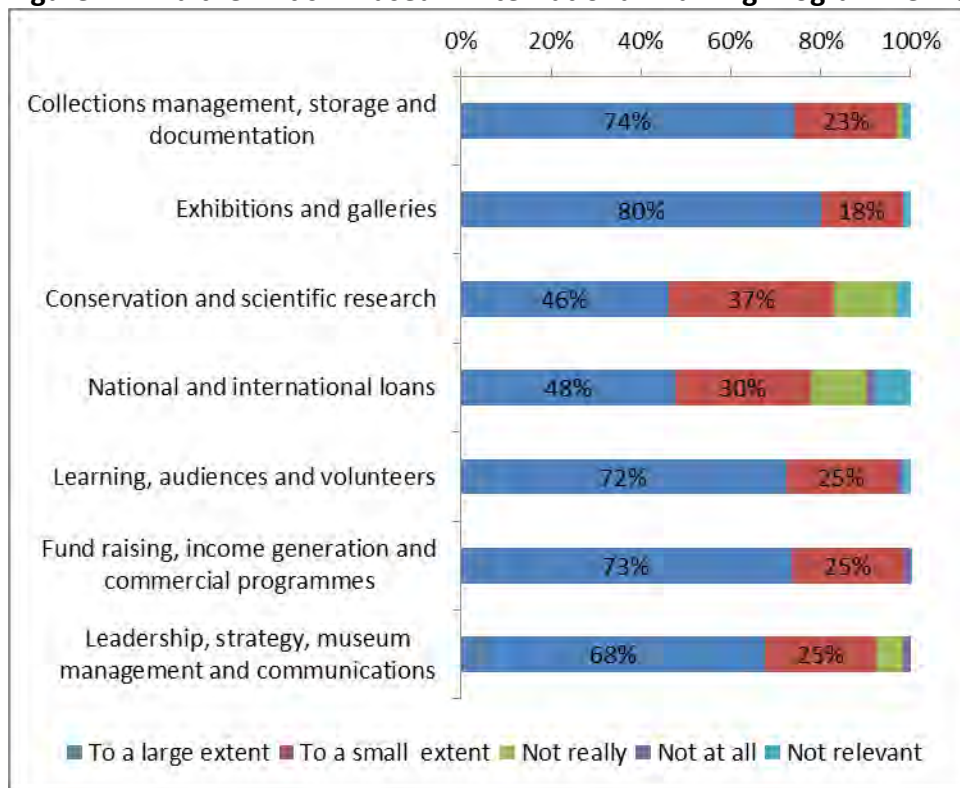
“Many staff working at my museum are not trained and I feel privileged by attending the ITP in a sense that I can help my working mates in some of best museum practices.”

“Overall the impacts of BM ITP on me are: my knowledge about different areas of museum activities was enriched; I had learned and experienced about innovative ideas about different areas of modern museums which could not be even imagined by me previously; I gained a strong global network between museum professionals of different countries has created; I am now proud enough by becoming a colleague of British Museum staffs.”

“After this programme, I understand why BM is one of the most important museums in the world.”

“It was the first time that I stayed so long aboard. Living and exploring Britain for forty days provided me with a better understanding about its culture and society, and reshapes my views about the relationships between China and the West. I have learned to look at things from a more international perspective.”

Figure 24: Did the British Museum International Training Programme increase your skills?



Overall views

Respondents were asked what was good about the British Museum International Training Programme. Responses had these themes:

- **Everything was good.** “All the program is very , very good.” “Everything in the ITP was useful and good.”
- **Structure.** “The programme was well designed and compact.” “Overall, BM ITP is a compact Museum Management and Curatorial training programme and through this training every participant gets practical knowledge in different areas of museum activities.”

- **Organisation.** “The trainings/presentations we had with the British Museum and other museum staffs, the visits/tours to other museums/towns, the discussions within the participants and with the staff overall all the training was very good, well organized and to me very fruitful.”
- **Depth.** “In depth learning about museums and collections management.” “ITP allowed me to understand the art of curatorship, the important role of different specialists within a museum environment and how I could begin to implement these within my own museum.”
- **Innovation.** “Understanding new trends and professional practices.”
- **Professionalism.** “Academic professionalism in the management of museums and galleries.” “The ideology about storage facility, time conscious, devotion and motivation as well as care and unity from curators/staff.”
- **Networking.** “I gained friends from different parts of the world, which made me learn a lot about other cultures, and the future co-operation will be much easy between us.” “The good thing about the training is bringing together colleagues from all world. Learn from each other and become friends.” “I was also able to meet a wide variety of people working in museums across the world and we could compare notes.” “It is a platform of global networking in museum arena. Above all I got so many friends from different countries which are a precious gift for me.” “We were able to interact with individuals from several countries and learn from their experiences and gain a network of professional contacts.”
- **Insight into BM.** “It introduces the work of different departments at the British Museum in a systematic, comprehensive and well-structured manner. “
- **Relationship with the BM.** “This program took care of young museum curators from around the world for training and exchange of experiences among themselves creating a privileged relationship between the British Museum and museums from which they came.”
- **Partners.** “The visits to partner museums organized by ITP gives participants a bigger picture of British museums.”
- **Logistics.** “The arrangements were very convenient and above all it gave me opportunity to interact with my global colleagues.”
- **Friendliness.** “Hospitality was superb. It was a home away from home.” “Warm atmosphere, smiling people, and high morale, hospitality.” “They are ladies and gentle-men and a half. They are very kind, hospitable, caring and ready to listen to your problems.”
- **Progression.** “ITP opens windows for me to various fields of a successful contemporary museum, and provides channels to know curators from worldwide museums.”
- **Benchmarking.** “It is good to know what the best museums in the world is doing to be the best so you can try to do same thing.” “As you know British Museum is the best museum in the world. So this training let me know the professional work in British Museum.”
- **Niche.** “First of all, the intention and the aims of this programme are valuable and the people who made possible to work this programme were kindly, expert in their area and knew what they were doing. I still don't see this kind of training programme in Europe or any other countries, which makes ITP still unique for me.”

Respondents were asked what was bad about the British Museum International Training Programme. Responses had these themes:

- **Nothing.** “Nothing was bad.” “Definitely nothing.” “It's really hard and unfair to say ‘bad’.” “Nothing, everything was extremely well organised and delivered.”

- **Intensity.** “Very tight schedule, space almost overwhelming.” “Intensity of the program.” “The period of the training is too short. So it makes the programme very stressful.” “Too short a time to learn everything in only 3 weeks!” “May I say pressure. I had to work under pressure, since I had many projects to do with less time to use the library, BUT it showed me how to work under pressure and bring the best of me.” “The time table was very tight denying us to extra things i.e. visiting bookshops.”
- **Length.** “The time was not enough.” “I don’t mean that it was bad but, the time for training for me is too short and there are many things to learn because learning many things in a short period of time sometime the retention is not that satisfactory. Six months should better for ITP.” “Time was too short, personally I didn’t even have time to explore the various exhibitions in the British Museum, or even to go back and ask or learn more from the departments we visited during the training.” “In 2007, there was not enough time for research, especially participants who were doing postgraduate.”
- **Travelling.** “Too much walking distance between where I lived and BM.” Too much travelling between cities.”
- **Some aspects not relevant.** “There was a massive conservation course that I had to go through and it didn't affect my experiences that much, although there were many other skills would be better if it took more space like: Exhibitions and galleries, National and international loans, Leadership, strategy, museum management and communications, learning, audiences and volunteers.” “It's different from the Chinese museums in many respects. So, sometimes I felt that so many good methods are not useful in my museum.” “I think the bad point about the training was that the training didn't take considerations about the differences.”
- **Would like more practice.** “The time used in practicals should be extended to enable participants practice well.” “Time is too tight to know works of all the departments. It might be better to spend much more time on a specific project and real work with colleagues at the British Museum, even a very basic job would be very helpful.” “I wish I could have some more hands-on-experience on conservation, collection management and exhibitions.” “It was a bit hectic and more hands on training sessions are required for the participants so that they can improve their skills.” “We don’t have time to share our experiences or discuss our experiences.”
- **Would like more.** “Saying good bye on the farewell day.”
- **Recruit managers.** “If the ITP gives more chance to the management staff in museum I think will better.”
- **Information on London.** “I found that the personal safety advice for my time in London was too severe and scared me unnecessarily. Despite this, I was very happy that they cared about me so much.”
- **Keeping in contact.** “In China, we cannot use Wordpress and Facebook...hope there's another way for us to keep in touch easier.”

Future contact

92% of respondents would like the British Museum to organise more legacy projects for alumni. They value the chance to continue the learning from the programme, the opportunity to meet alumni from other years and the detailed conversations that are best carried out face-to-face.

“We museum professionals need to strengthen our relationships and when we all meet, it is very easy to present what we have been doing at our museum face-to-face and most of the time future projects can emerge having a direct interaction. So organising more legacy projects is good.”

“If BM will organize more legacy projects for alumni, then it will help participants to meet each other and share their ideas face to face which will be helpful for the museum world. Past participant placement will be a great project because by this the selected participant will be able to know about the detail procedure, hectic work schedule of BM ITP colleagues.”

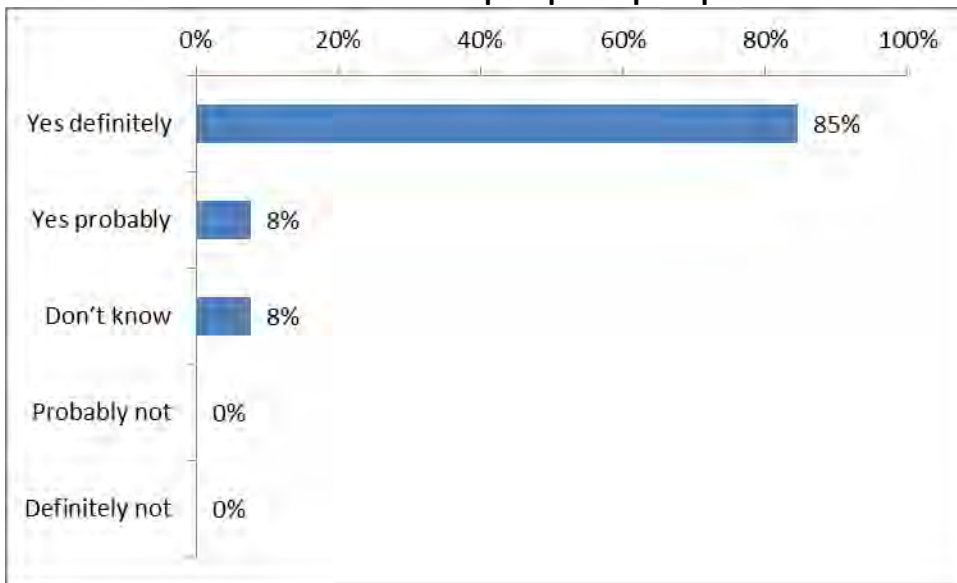
“The ITP should not be a one-time training, but a start of building international museum network.”

“It helps us to share knowledge and also one gets a chance to formulate collaborative projects with full understanding and confidence.”

“I think BM is the only institute which has the ability to make contact between ancient and modern civilizations.”

“It’s indeed a great pleasure to see friends and colleagues from around the world. It’s also great sharing experiences, problems and prospects in our very own field with them. But as I understand, our ITP family is growing up each year and it may difficult to organise follow up seminars frequently. But this kind of interaction and seminars always boost and inspire us to excel ourselves in our own respective fields.”

Figure 25: Would you like the British Museum to organise more legacy projects for alumni, like the conference in Cairo and the past participant placement?



Respondents were asked about ideas for legacy projects. Responses mentioned:

- Conferences, perhaps in different continents.
- Staff exchanges.
- Scholarships to study at UK universities.
- Joint publications.
- Joint and/or touring exhibitions.
- On-site training.
- Study visits to participating countries.
- A shorter course for participants’ colleagues or for specialist areas.

- A higher profile.

“Organizing an exhibition, where every participant comes along with an object from his or her country to exhibit. After the programme, the objects will be given to the host country. The British Museum will have exhibition indirectly all over the world taking care by the partner museums. And at the same time helping smaller museums to reach out.”

“We all presented an "imaginary exhibition proposal" at our last day. Participants with best proposals could curate a small exhibition in Room 2. This could be done every two years and name could be something like 'Past Participant Biennial' “

“A series of exhibition proposed by the participants. Interlinked projects could be formulated into one exhibition to connect the different geography, culture and people. This is just not for the legacy of ITP it also has issue of exploring culture, finding similarities, connecting people and community.”

“In general, it should be world-famous and people from different countries should find out some common things from it.”

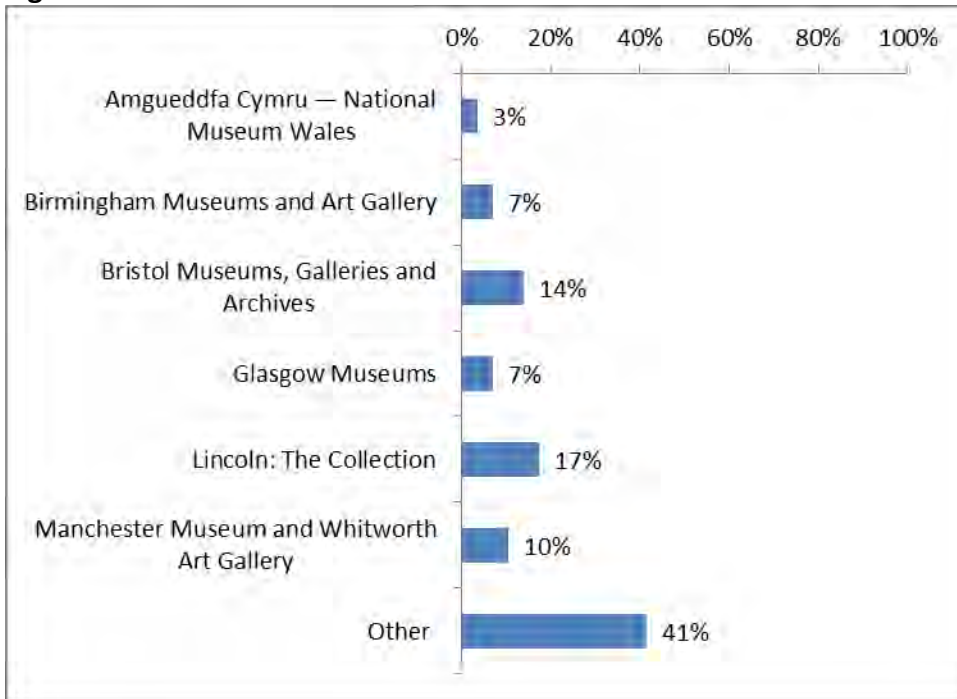
Respondents were asked what they could contribute to hosting legacy projects. Respondents mentioned: intellectual input, hosting, support from their colleagues, loans, publicity and communications and any other help with ideas or organisation. Many respondents emphasised that they wanted to support ITP in any way possible.

SURVEY OF PARTNER MUSEUMS

Introduction

The British Museum sent out the survey invite to 84 individuals from 22 organisations and we received 29 replies. This is a good reply given that people in the same organisation might implicitly or explicitly see some people as spokespeople rather than thinking that everyone should reply. We received two or more responses from five of the six named partner museums, as well as good representation from wider partners.

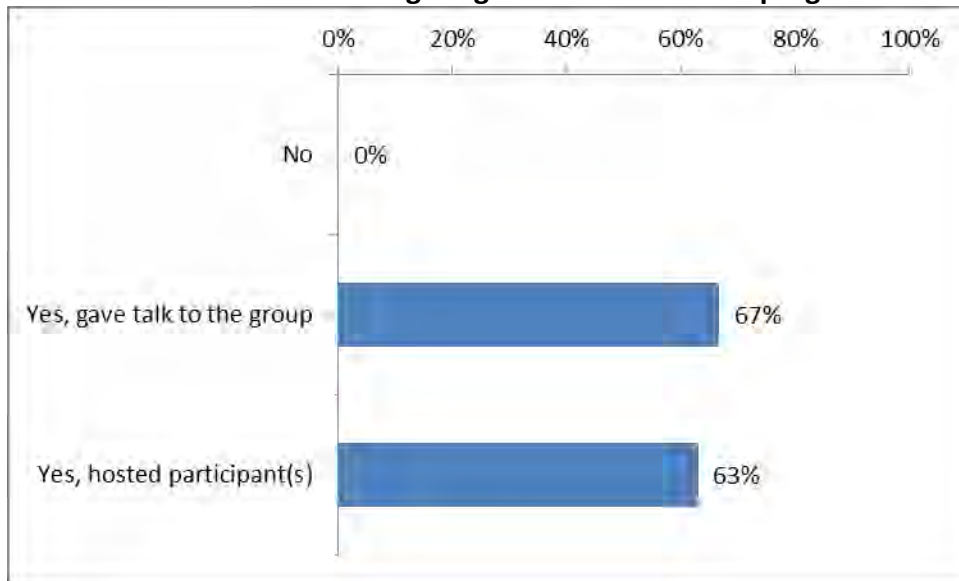
Figure 26: Museum



Contact with participants

All respondents had contact with participants during the ITP, either talking to the full group or hosting participants. The average number of participants with whom respondents had contact was 18, reflecting a relationship that extended across years.

Figure 27: Have you had any contact with any participants (trainees) from the British Museum International Training Programme DURING the programme?



45% of respondents said they had contact with participants after they attended the programme, mainly by email. The average number of participants with whom respondents had contact was five.

Figure 28: Have you had any contact with any participants (trainees) from the British Museum International Training Programme AFTER they attended the programme?

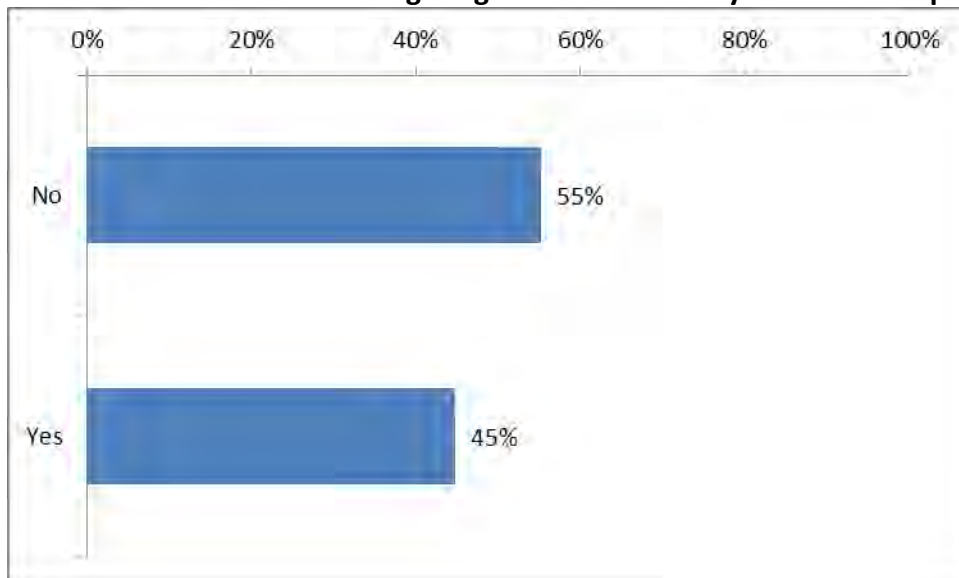
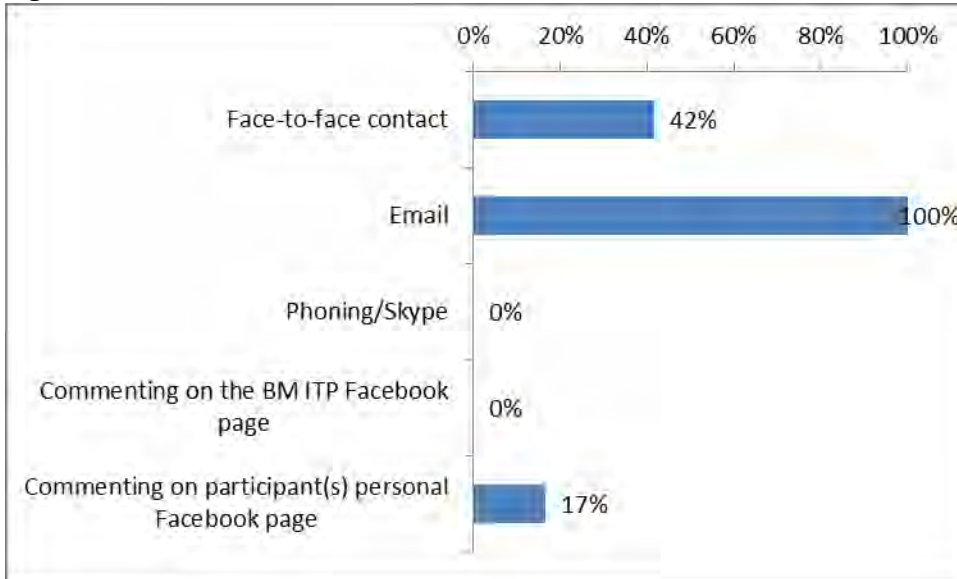
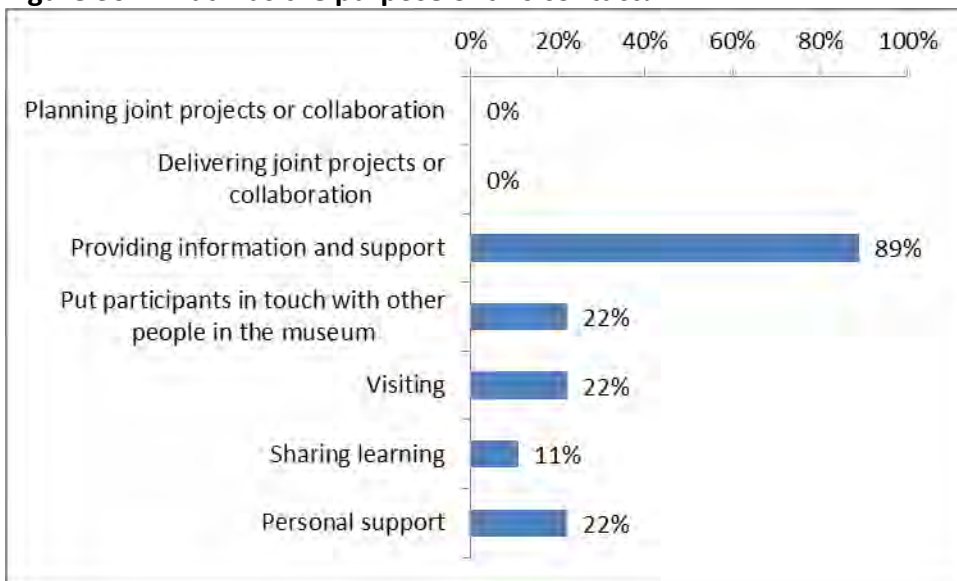


Figure 29: What form has this contact taken?



The purpose was generally to share information and learning or provide personal support, rather than to organise specific projects or collaborations, whether for research, excavation or loans.

Figure 30: What was the purpose of this contact?



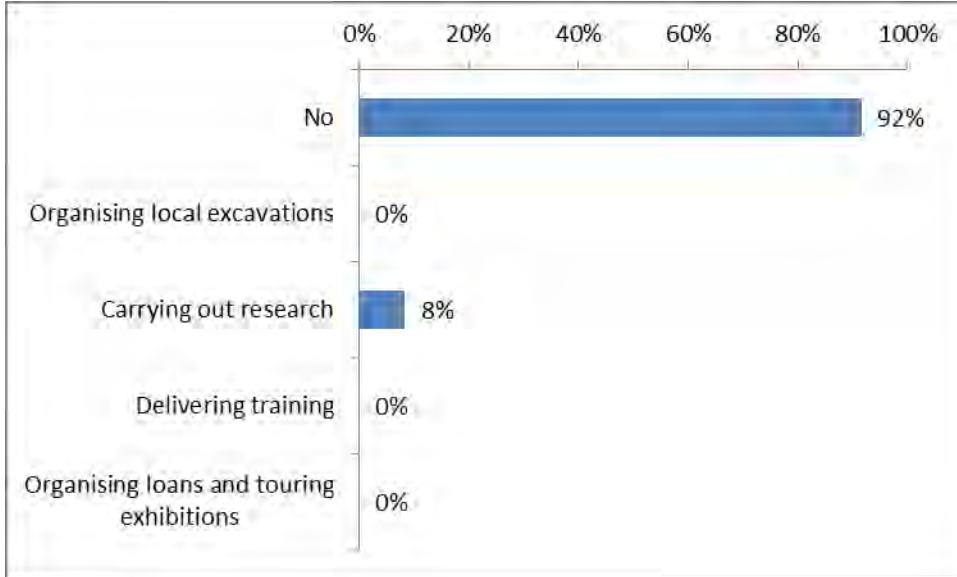
“Some of the visitors have helped to translate and give context to some of our material in the collection.”

“One of the participants came from an area where we have objects but no subject specialists. She helped us think about the relationship between objects.”

“The curators that visit help to create a peer review process on what they think of what we have presented. It is a platform for sharing knowledge, skills, ideas, experiences and problems.”

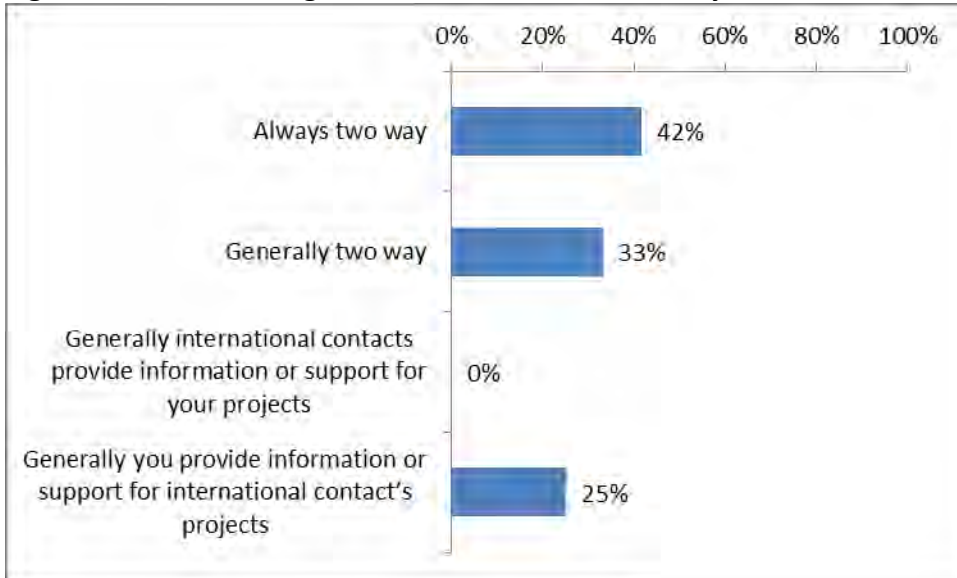
“It allows me to meet people from other countries I would not come across in my every day role. To talk to them about their museum, culture and their home life is very interesting.”

Figure 31: Have you ever had any contact with ITP participants for any of these:



75% of respondents said that the flow of information was generally or always two way.

Figure 32: What is the general flow of information in your contact with ITP participants?



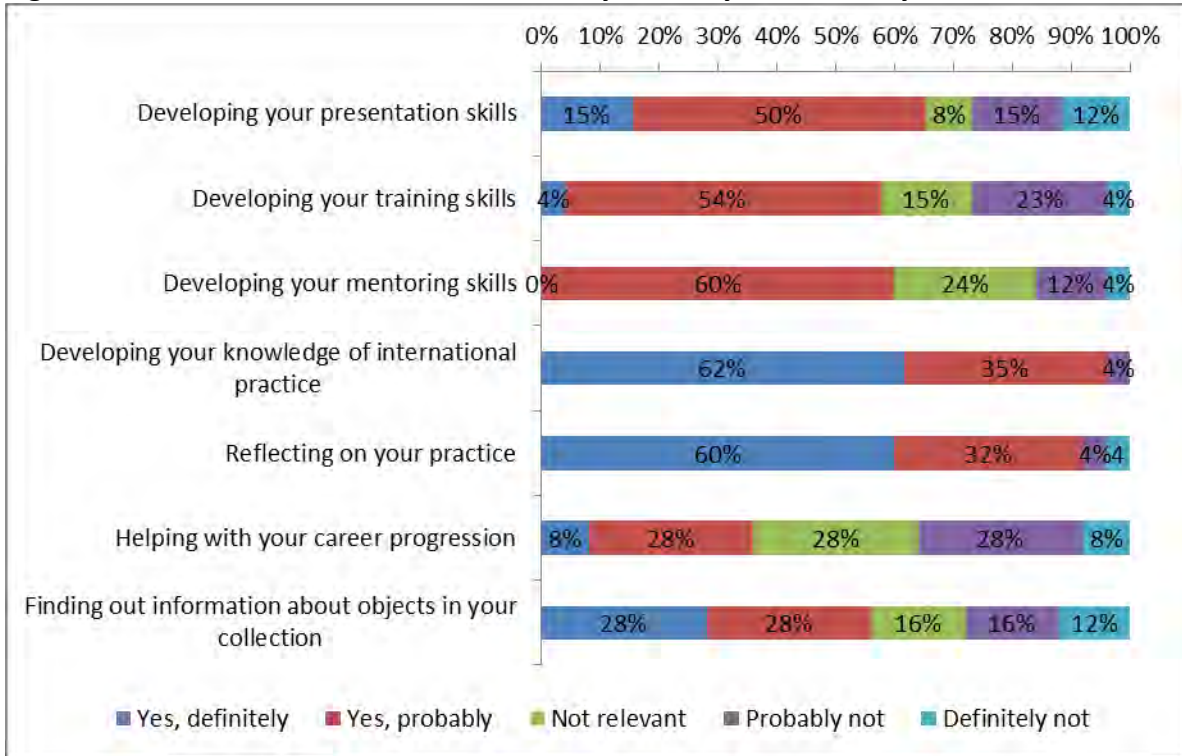
Personal benefits from the programme

96% of respondents said that the ITP has developed their knowledge of international practice. 92% said it helped them reflect on their practice. Roughly 60% of respondents said that the ITP had helped them develop their presentation, mentoring and training skills. 56% found out about specific objects in their collections.

“It has given me the ability to have a wider better perspective of my own service in comparison to other international museums and look to see how we could improve our own work.”

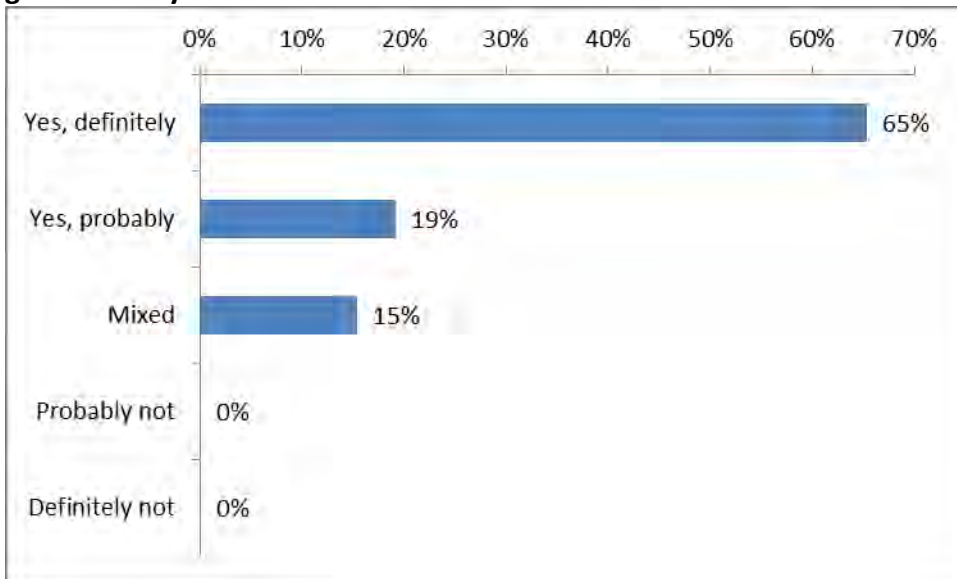
“What I take personally from the experience is not always directly applicable to my work but it does give me the opportunity to reflect on what we do at the museum, and whether we can change how we do things.”

Figure 33: Has the BM ITP been of benefit to you in any of these ways?



84% of respondents said that involvement in the ITP is a good use of their time.

Figure 34: Overall, is your involvement in the BM International Training Programme a good use of your time?



“This is a challenging group, in a positive sense, they ask challenging questions. It is part of my personal development to have to think about what we do and why.”

“It is hard work but good to work with colleagues from abroad.”

“I have learnt about legislation and funding for archaeology abroad. Our problems are nothing compared to colleagues abroad. They might have huge collections and but then not be able to afford

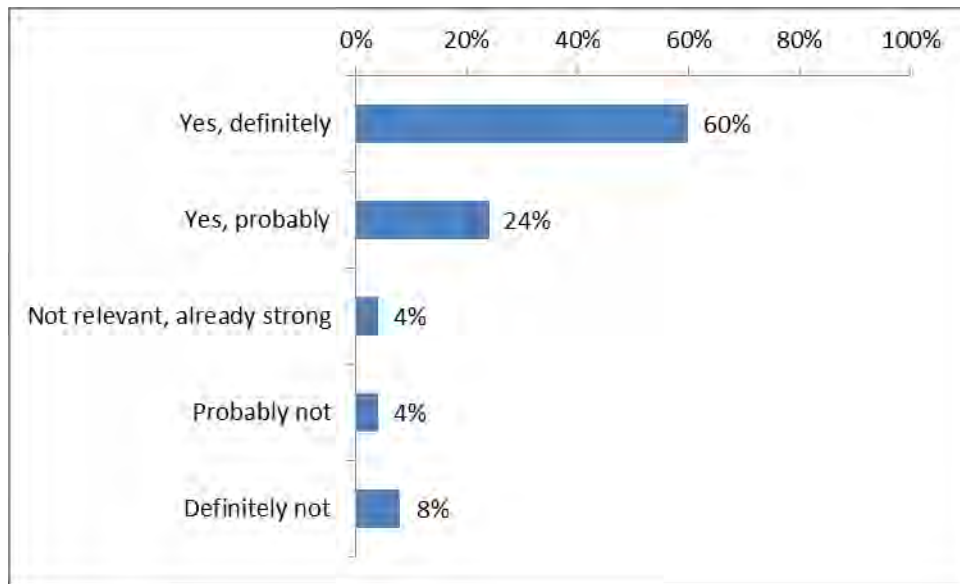
computers. They are so short of funds one contact asked us to send them surplus marking pens to mark objects in their collections, or to give them polygrip bags. If we can help we do.”

“It is very time-consuming, interesting, but does not bring additional capacity into the team.”

Organisational benefits from the programme

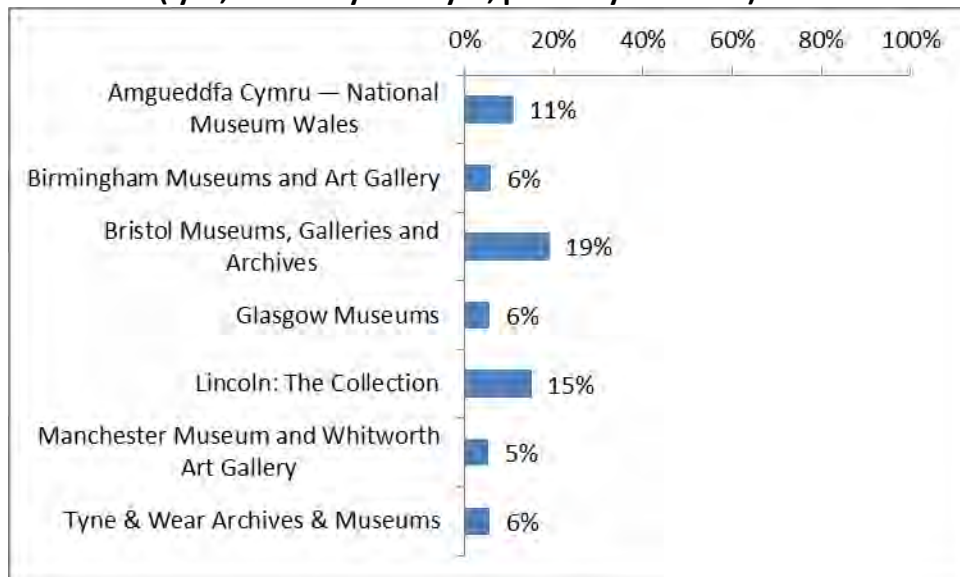
84% of respondents said that the ITP had strengthened their relationship with BM staff. An additional 4% said the relationship was already strong.

Figure 35: Has the ITP programme strengthened your relationship with British Museum staff?



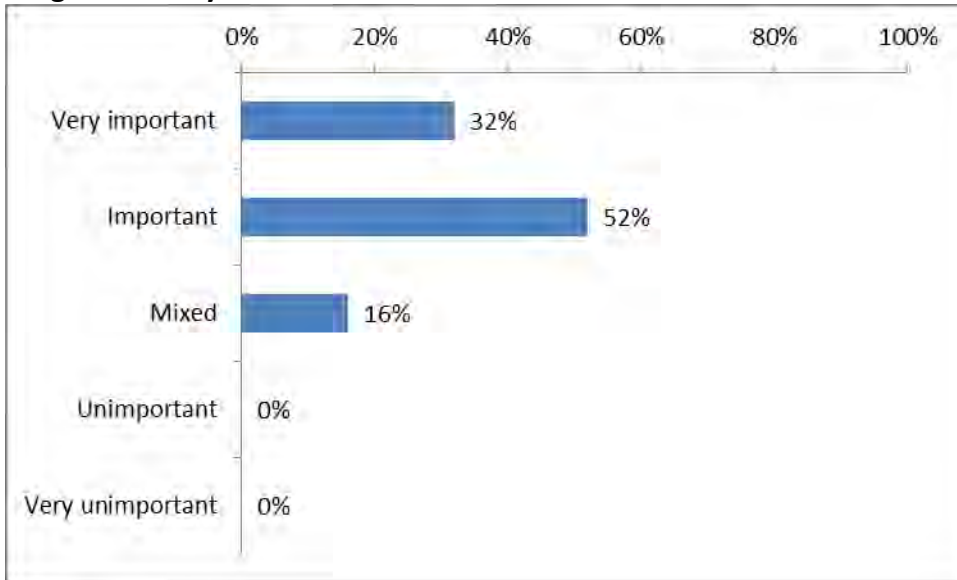
Generally, respondents said that the ITP had not strengthened their relationships with other partner museums, as the contact across partners is limited.

Figure 36: Has the ITP programme strengthened your relationship with any of the partner museums? ('yes, definitely' and 'yes, probably' answers)



84% of respondents said that the ITP was important or very important to their museum. It is seen as a strategic action that gives stature to the museum, provides a route to contribute to the wider community, as well as opening conversations for possible international relationships. However, it is not the highest of priorities in the museums, nor is it known throughout the museum, beyond those with direct contact.

Figure 37: Overall, how important is the British Museum International Training Programme to your museum?



“The relationship with the BM is a big benefit. When we have an object and want more information we can use the ITP team to identify the right contact in the BM. These are people we have known for several years. Continuity is very important. It is easier than talking to a stranger.”

“It is fantastic that the BM has organised this amazing opportunity for us to be in touch with colleagues from across the world. The BM has put the infrastructure in place. There is no way we could organise something of that scale.”

“I see ITP as staff development. It gives us a different perception of the UK. It gives highly valuable intelligence of the global picture. We get at least as much in return. It is quite sobering realising the huge challenges that many curators around the world face.”

“It feels like part of a productive package of partnership arrangements with the BM. It has the advantage of helping us to link with international networks.”

“It is fantastically well organised which makes it a pleasure to take part.”

“It is important to give something back to the profession. that is a commitment that is made at a very high level, by the director.”

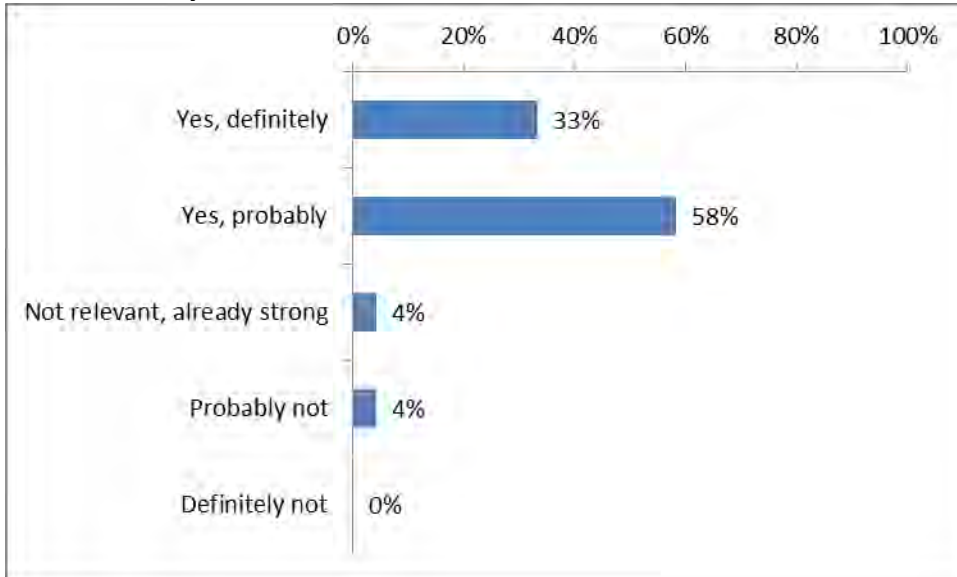
“It is not a top priority, but it is certainly a useful and appreciated element in the Museum's year, and we would regret it if it ceased. It is also an expression of our partnership with the BM.”

“We don't do this to get a return, but it would be nice to think that we could have working relations that might enable shared projects in the future.”

“I am not sure colleagues in other departments are aware of it.”

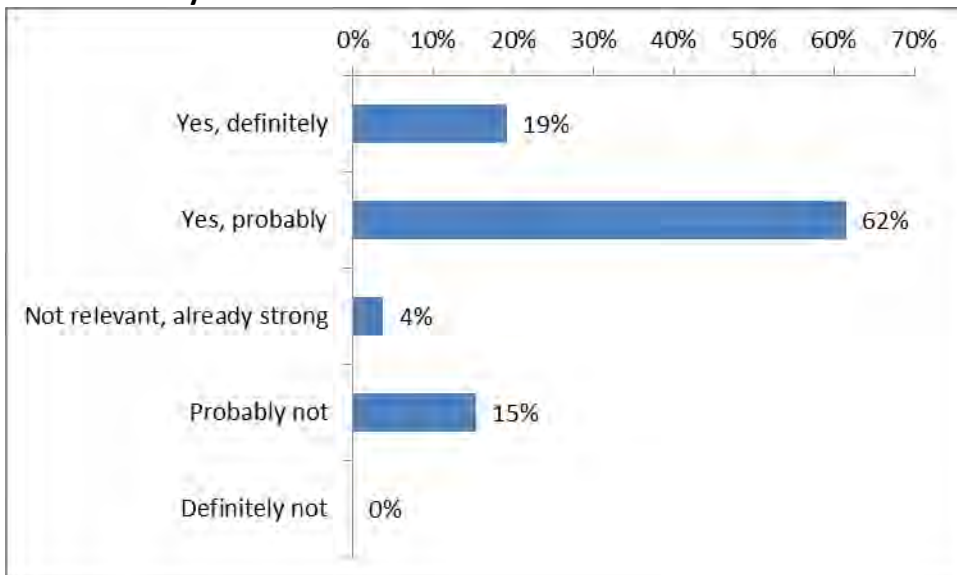
92% of respondents said there is evidence that the ITP strengthens the BM’s reputation internationally.

Figure 38: Is there any evidence that the ITP strengthens the British Museum’s reputation internationally?



81% of respondents said there is evidence that the ITP strengthens their museum’s reputation internationally.

Figure 39: Is there any evidence that the ITP strengthens your museum’s reputation internationally?



“I am sure it does strengthen the BM’s reputation. The ITP trainees are very grateful. When they go back there is more continuity in the relationship with the BM. BM teams go out to some of the countries to provide materials and training. By working with future curators, the ITP is laying foundations for even closer working relationships and the possibilities of shared projects in the future.”

“I have no direct evidence, but I suspect that it is seen as an excellent manifestation of the BM's desire to work in genuine partnership with other museums and heritage organisations in other countries.”

“We do not have a strong international reputation as we are in a small city and not widely known worldwide, so the ITP can only strengthen our reputation with the participants returning and sharing their experiences with colleagues and family.”

Overall views of the programme

Respondents were asked what is good about the ITP. Responses had these themes:

- BM leadership.
- Strengthening relationships with the BM.
- Building on the willingness within the profession to help others.
- The range of participants.
- The scope for two-way learning.
- The high quality of organisation.

Respondents were asked about weaknesses of the ITP and anything they would change. Many people said they could not think of anything. Other responses had these themes:

- Participants differ in their interests and needs. Partner museums would be able to satisfy these needs better if the BM could provide information further in advance about backgrounds of participants, where known.
- Communication can be difficult because of language.
- Questions and comments from participants suggest opportunities that are not followed up.
- Relationships between partner museums could be strengthened.
- Hosting is very time consuming for the partner museum.
- The programme could be more two way.
- The choice of partner organisations could be strategic.

“Sometimes the programme seems tight so we find it difficult to fit everything in, but it always depends on the personalities of individual participants.”

“There is too much emphasis on training of colleagues when in fact we could learn from them.”

“Sometimes, if the participant's level of spoken English isn't at a level where they can make themselves understood, I find it can be difficult for them to express what they want or need. My concern is that they don't benefit as much from the programme as they may be missing out on conversations about the work or general discussion.”

“From our perspective it would be better if the participants that come to us are more subject specialist, we have had problems when hosting participants whose interests lie elsewhere.”

“It might be useful for us to have one of the participants with us over a longer period to give them experience of regional museums, which might perhaps be more relevant to issues facing museums in abroad, such as pressures of money, resources and the varied type of work curators do (i.e. installing, documenting, outreach - not just research).”

“The programme can feel intensive at times, and a lot depends on the personalities and English language proficiency of the participants. Having said that, I definitely wouldn't say anything about the programme was 'bad' in the slightest!”

“Nothing springs to mind to change. I think the organisation is excellent. We receive information on time and the support is very helpful on-going.”

“There could be a deliberate decision to work with specific places / regions / institutions that relate to collections / programme.”

“Having been involved over a number of years and seen the tweaks to the programme to make it fit various external factors, I wouldn't change anything, except to say that the flexibility of the programme is one of its strengths.”

SURVEY OF BM STAFF

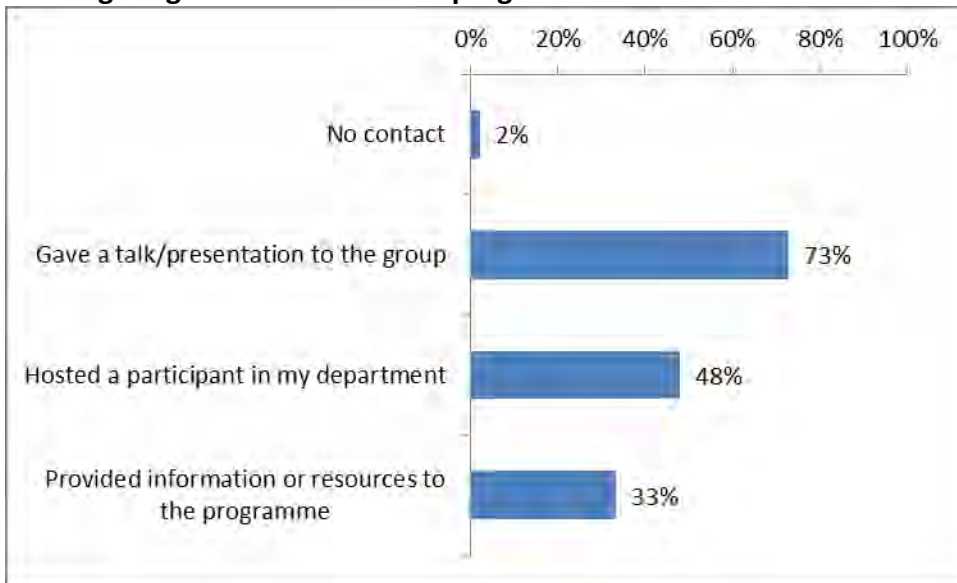
Introduction

The ITP office sent the survey invite to 124 current or former staff members from the BM. We received 52 replies, an excellent response rate (42%).

Contact with participants

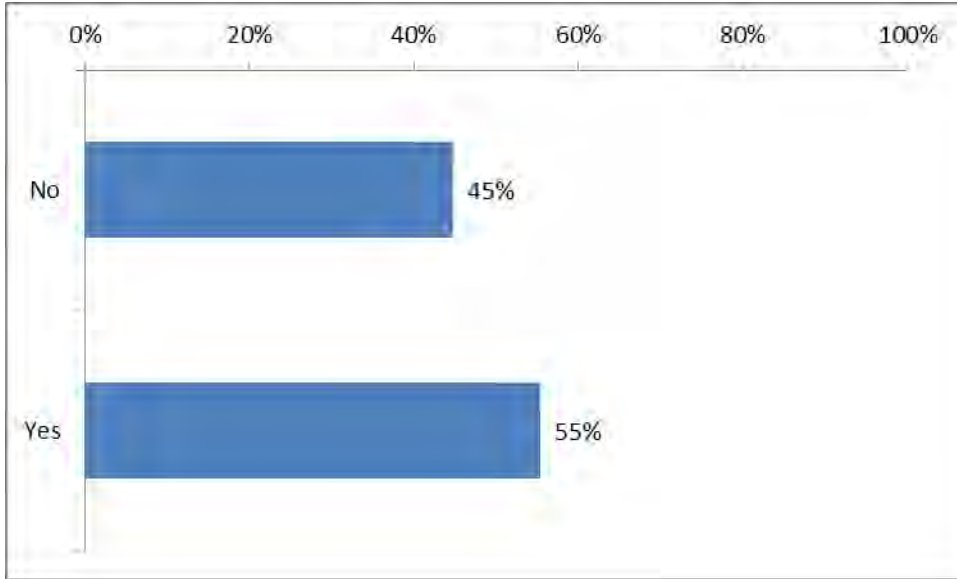
98% of respondents had contact with the participants during the programme. The average number of participants with whom respondents had contact was 20.

Figure 40: What was your contact with participants (trainees) from the BM International Training Programme DURING the programme?



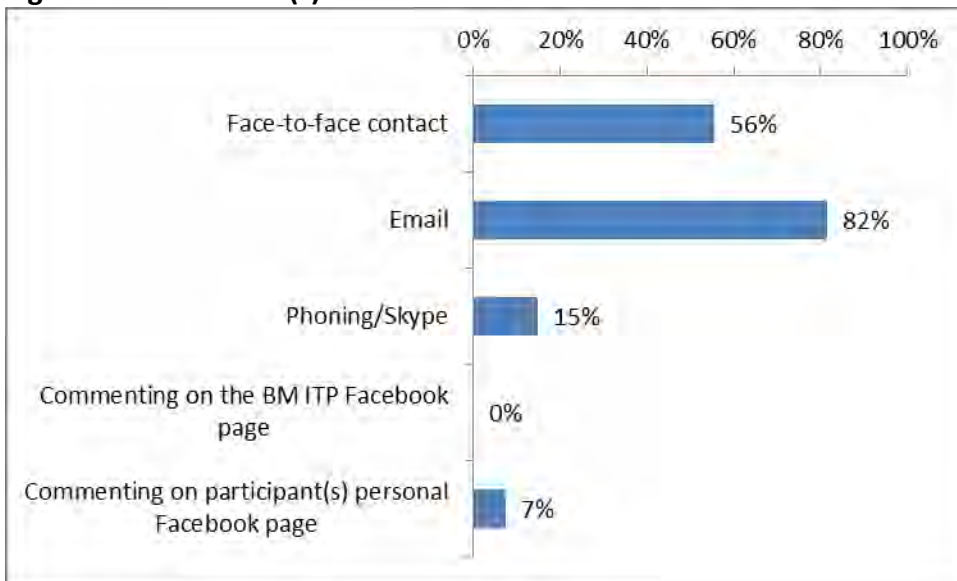
More than half of the respondents also had contact with participants after the programme. The average number of participants with whom respondents had contact was six.

Figure 41: Have you had any contact with any participants (trainees) from the BM International Training Programme AFTER they attended the programme?



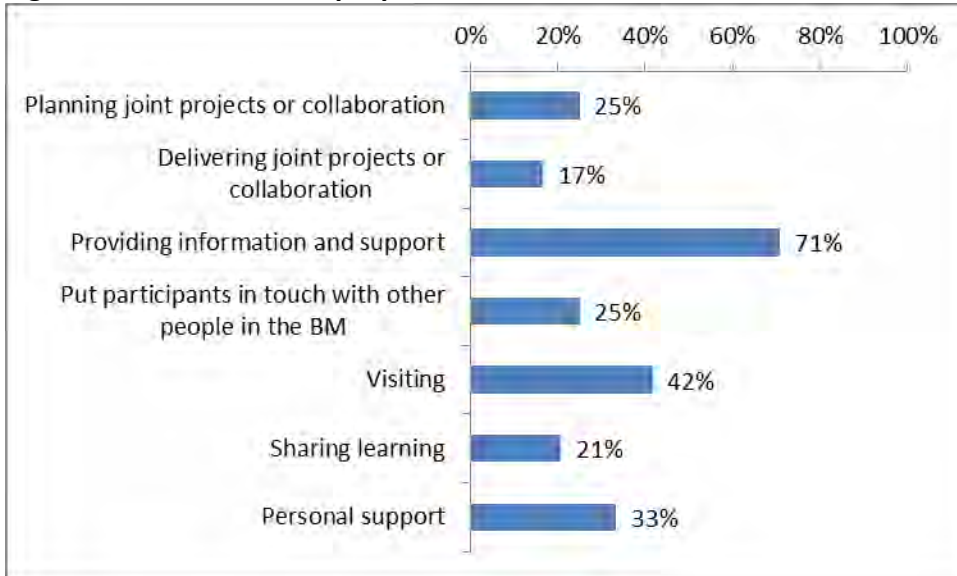
The main form of contact was through email, but more than half of those who had contact after the ITP also met participants.

Figure 42: What form(s) has this contact taken?



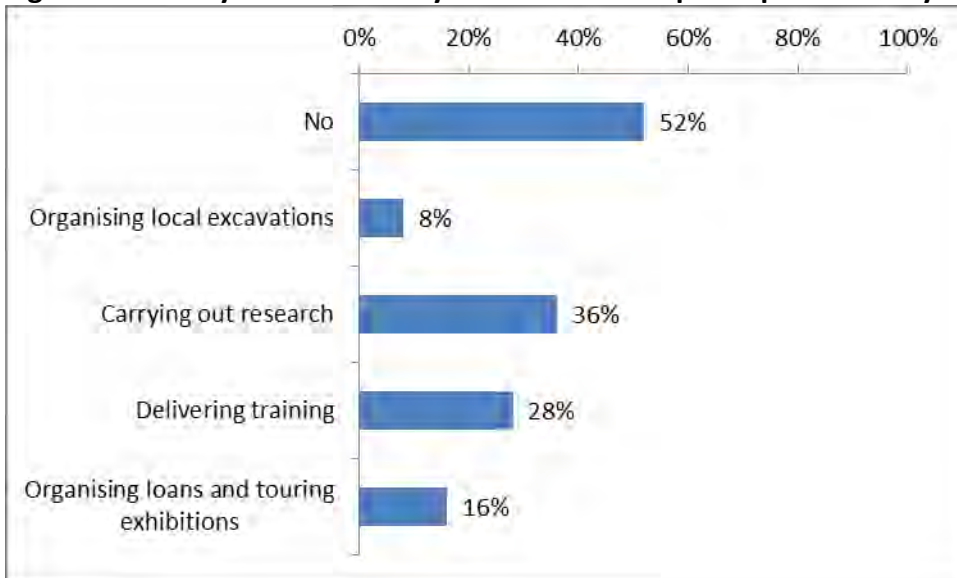
42% of those who had contact after the ITP had discussed visits (10 respondents) and 25% had planned joint projects (six respondents). One respondent mentioned several joint projects of some scale with Chinese museums.

Figure 43: What was the purpose of this contact?



Contact has facilitated research, training, loans and local excavations.

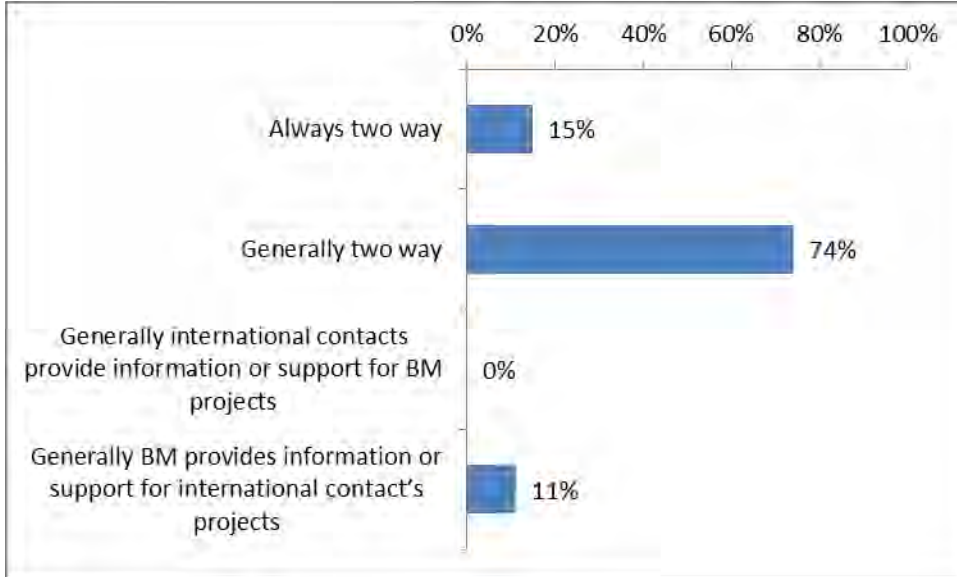
Figure 44: Have you ever had any contact with ITP participants for any of these:



89% of respondents said the contact was generally or always two way.

“Working with ITP was good practice in presenting. It was rewarding to share resources with the participants. I learned about their approaches to display, education, outreach, and conservation, which made me reflect on what works and doesn't work in our approach, and one of the curators was able to correct some of our identifications and interpretation in the collection.”

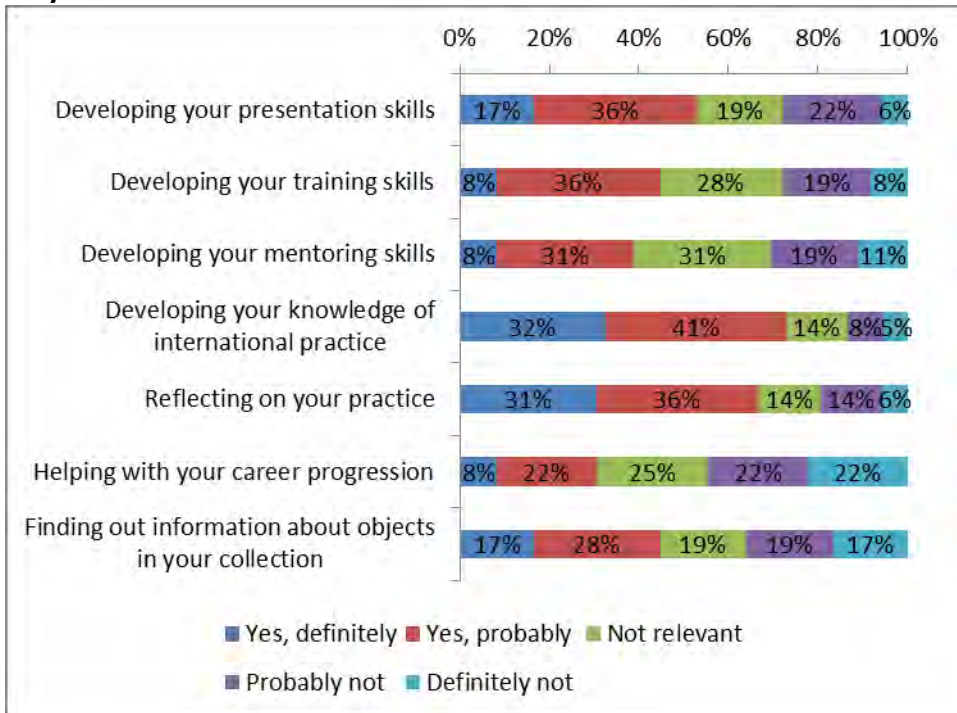
Figure 45: What is the general flow of information in your contact with ITP participants?



Personal benefits from the programme

73% of respondents said that the ITP has developed their knowledge of international practice. 67% said it helped them reflect on their practice. 53% said it helped them develop their presentation skills. A couple of comments suggest that contact is not sufficiently long or different from other work to give an impact on skills.

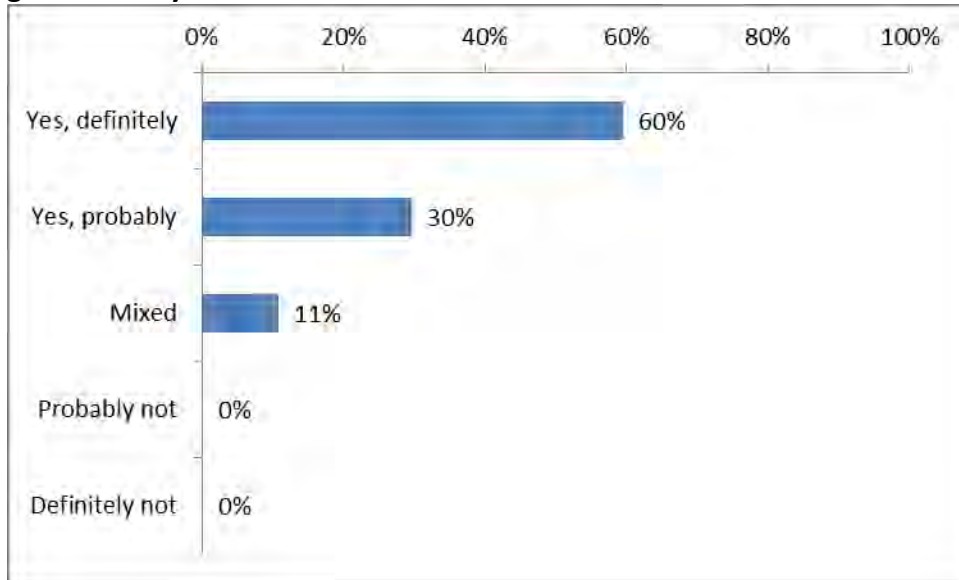
Figure 46: Overall, what has been the impact of the BM International Training Programme on your work?



“My contact is not prolonged enough to have a major impact on my skills.”

90% of respondents said that their involvement in the ITP is a good use of their time. Comments suggest detailed benefit.

Figure 47: Overall, was your involvement in the BM International Training Programme a good use of your time?



“It is a wonderful and inspirational opportunity to meet international colleagues.”

“I was keen to help open up the department’s access to researchers in other countries, and share my knowledge with curators from across the world.”

“I have made contact with curators abroad, which might be of benefit in the future. International collaborations have to be encouraged as always.”

“It was a very interesting experience as participants questions often forced me to look at objects from various perspectives.”

“It made me realise just how important it is to show others how we store/move/document/make publicly available our collections and share details on how we proceed in terms of best practice.”

“It has led to some close personal and professional friendships, which have been invaluable for my own research and have given me a privileged view of my subject from the source community.”

“I no longer work at an institution associated with the programme but it inculcated in me a sense that a national museum has a responsibility to contribute to institutions with fewer resources and also to share knowledge. As a result, I helped start the Scottish Egyptology Collections Network which offers training workshops and facilitates knowledge sharing.”

“It is time consuming, especially the 2013 preparation with all the extra meetings! But, as this is similar to my role anyway, it's not a burden, as it strengthens the relationships with our area colleagues.”

“I have gained a much better understanding of BM's range of international and UK activities, where they can be improved, and identifying potential for future projects and collaborations.”

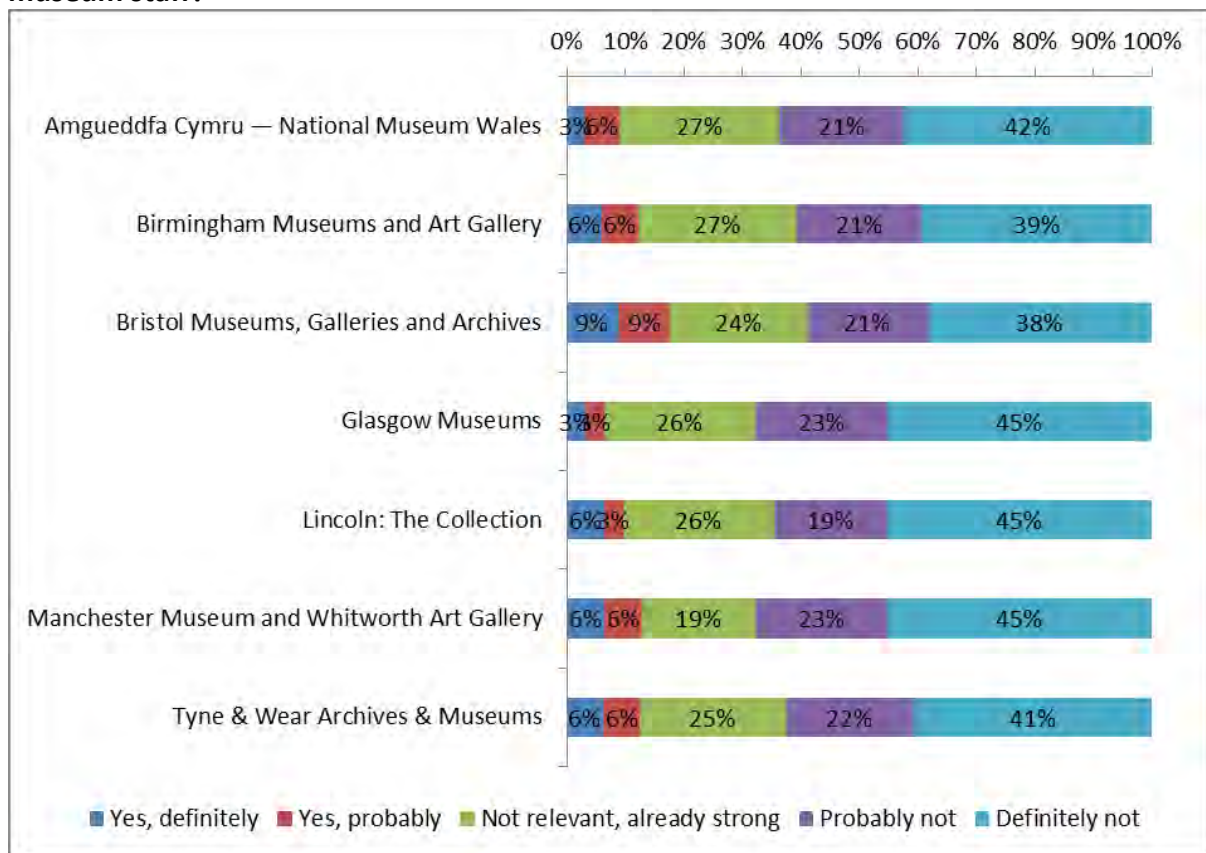
“All extra projects are a distraction from fundamental BM work, but ITP has been very well run and I've made some interesting contacts.”

“It has helped to diversity the BM's donor-base and allowed us to engage supporters with very specific geographic interests above and beyond touring exhibitions.”

Organisational benefits from the programme

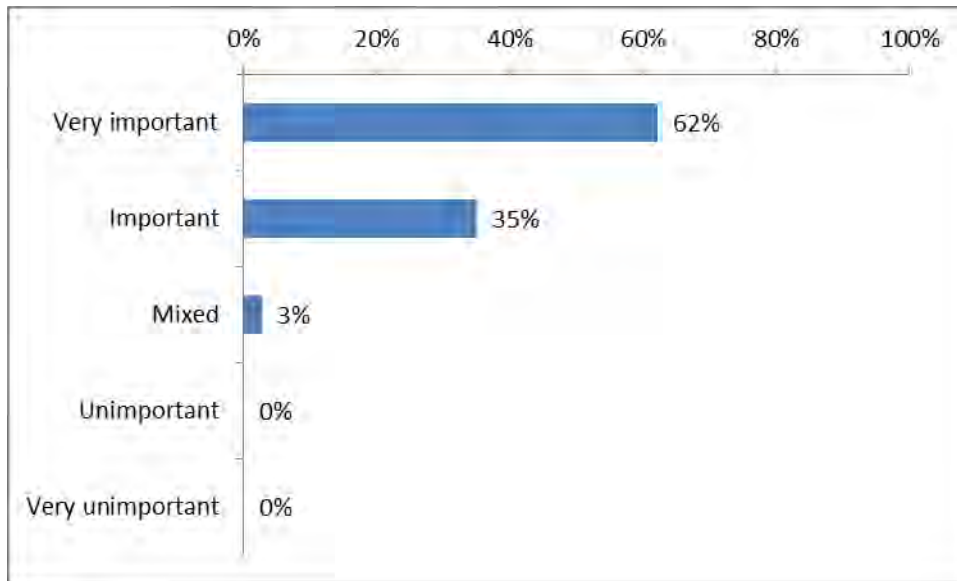
The ITP has generally not strengthened BM staff members’ relationships with partner museum staff. They generally do not have contact with partner museums during the ITP and, it appears, do not associate later contact with the programme.

Figure 48: Has the ITP programme strengthened your relationship with the UK partner museum staff?



97% of respondents said that the ITP is important to the BM. This is because ITP generates goodwill, smooths international relationships, strengthens links between departments, puts the BM at the centre of a network of young curators and helps to develop good practice across the sector.

Figure 49: Overall, how important is the BM International Training Programme to the British Museum?



“I feel it is extremely important to make connections with the participants: it has been of immense help in our dealings with a country such as Turkey, with which relations have not always been easy.”

“It is important to share what we know and learn from others.”

“I think it softens hard-line attitudes against the BM, particularly with countries that originally had large numbers of objects from our collections. It is a genuinely beneficial project for the participants and, when done well, they recognise all the hard work that we put into it. It is also useful for building ties between departments.”

“It improves openness, understanding and goodwill.”

“I feel it strengthens the BM's reputation abroad and allows for more personal interaction with other museums, particularly smaller ones.”

“I think it important for the British Museum as a museum 'of the world and for the world' to engage with museums around the world and to help within an international community.”

“It creates a network of young heritage career professionals worldwide which has many, and only positive, aspects.”

92% of respondents said that there is evidence that the ITP strengthens the BM’s reputation abroad. Comments emphasised that the BM’s reputation is already strong abroad and that the ITP only works in some countries.

“While the BM's reputation is already strong, the ITP allows smaller museums access to the BM on an equal footing with larger museums.”

“I suspect it sustains an existing reputation rather than enhancing it.”

“Only selected countries participate so it strengthens our reputation in those areas not internationally.”

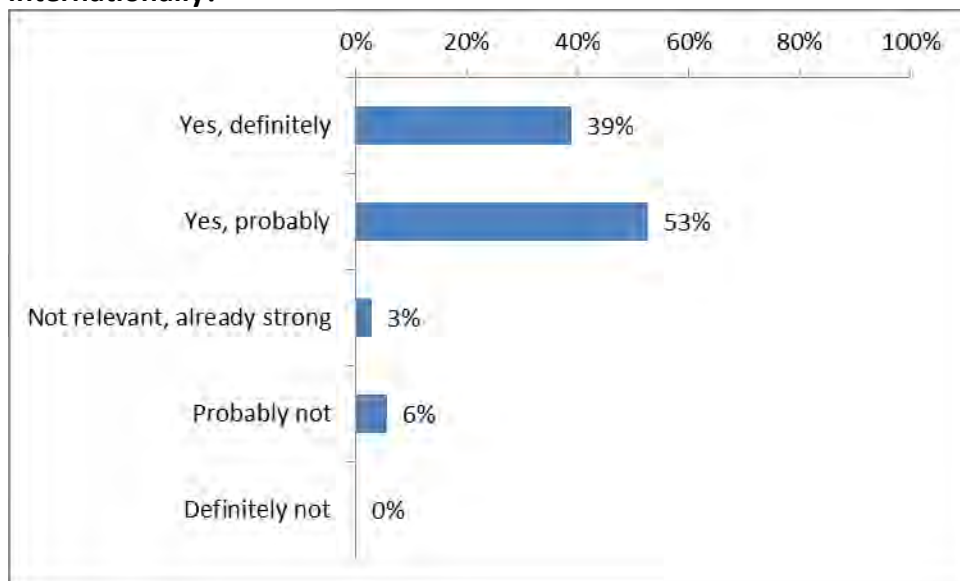
“I have experienced this from third parties in Khartoum, Cairo, heard it from colleagues in Libya and Turkey. It also strengthens the BM reputation nationally amongst university departments.”

“I remember some ITP's asking me whether it could really be true that the BM pays for their training etc. just as an act of kindness, to educate and learn from international museum professionals, not expecting anything concrete in return. They were amazed. I am certain they will promote the British Museum back in their home countries.”

“Anecdotally, senior members of staff from various museums in Africa have mentioned the benefits of the programme to me and how much they respect it.”

“It has the potential to be seen as divisive as not every country can be represented.”

Figure 50: Is there any evidence that the ITP strengthens the British Museum’s reputation internationally?



Overall views of the programme

Respondents were asked what is good about the ITP. Responses had these themes:

- Bringing curators from across the world to exchange ideas and interests.
- Generation of good will and understanding.
- The high quality of the training.
- High standard of organisation.
- Disproportionately high impact in developing good practice in the sector.
- Enthusiasm and probing questions of participants.
- Creation of an international network for future contact.
- Relationships with partner museums.

“It's a wonderful programme that fosters international relationships and knowledge sharing. I think it opens the minds of everyone involved.”

“Sharing best practise raises standards of the whole industry and creates a thriving sector internationally.”

“Providing a forum for specialists from around the world to meet and collaborate, and be exposed to other ways of working. This includes benefits to BM and UK partner staff. Many of the benefits, whether to BM, UK or internationally will only become tangible in the long-term.”

“It expands the BM's contacts with curators all over the world, and provides the basis for future collaboration.”

“An invaluable asset - for both the BM and the participating international institutions.”

“The programme is a great way to meet colleagues in Africa (my region of work) and discuss areas in which we may be able to work together.”

Respondents were asked about weaknesses of the ITP and anything they would change. Responses had these themes:

- Lack of similar training for BM staff.
- Difficulty meeting individual participants’ needs.
- One way nature of much of the programme.
- Intensive nature of the training.
- Limited opportunities for practical training.
- Communication difficulties across the BM and with participants.
- Lack of clarity about the nomination process.
- Lack of evaluation of effects on the participants.

“Try to match the participants’ interests more closely to departments - for example classical archaeologists will want to work within the Greek and Roman department no matter what their country of origin. Delegates tend to be matched geographically however, so a Lebanese classicist would be placed within the Middle East department not Greece and Rome.”

“Most listen to what I have to say but some seem disinterested. Plus I don't know how much of the advice I give can be transferred to their institutions.”

“A tailored programme would be more beneficial to colleagues from Africa.”

“The ITP programme as far as I am concerned is basically how we tell the trainees how we provide a service to the BM and is not always relevant to some institutions where these people are from.”

“Not everyone in the programme has the same levels of knowledge, experience, English-language, etc. so the imbalance probably makes catering to everyone's needs very difficult.”

“My impression is that much more attention is paid to what the BM can teach participants rather than vice versa, although I may be wrong. Some participants have so much to offer.”

“The delegates are often worked too hard. They suffer from overload. Some BM staff are leaned on heavily, though generally everyone is happy to help and as long as it is clear to everyone exactly how much time it takes, people are usually positive.”

“The training when all the participants are together in shared sessions is all classroom based, lecture style and not practical. It often involves participants sitting in the same room for a few hours being talked at. In the departmental sessions we provide practical, hands-on training as much as possible.”

“Because the BM is such a large institution communication is always an issue. It was occasionally difficult to find out what was happening, when.”

“Two of the delegates attached to our department last year didn't have the language skills to fully benefit from ITP: I don't know if this is a wider problem.”

“I am not always sure that those who attend are the right people from their own institutions. Sometimes it is possible that those with ‘sharp elbows’ come here, rather than the deserving.”

“I think many of the participants want to spend more time in departments working on research or academic themes - there is not much time for this. Arguably that is not the point of ITP but it does appear to be a recurrent thing which participants hope for/expect.”

“Make their sessions more practical. Provide more free time for them to actually look around the BM/rest. Their weekends are mostly busy, even though some things are 'optional' they will do them anyway as don't want to miss out. As a result they are very tired. It would be good to allocate a couple of weekends as entirely free and not even any optional trips or activities so participants get a rest.”

“I would like to see feedback from the delegates, plus some information from them in three or five years' time to show how they have developed.”

“There is nothing bad about the programme but there is always room to expand the admin team who look after them.”