

The British
Museum

International
Training
Programme
2012



The International Training Programme (ITP) reflects the British Museum's long-term commitment to building a network of colleagues across the globe. The ITP aims to disseminate museum best practice, specialist knowledge and professional skills across the international cultural heritage sector, lay firm foundations for collaboration and help shape the future of museums across the globe.

The Museum, its staff and collection, provide the ITP participants with a forum for cross-cultural dialogue and the exchange of ideas. Our aim is to create and develop relations which underpin collaboration on research projects, exhibitions, displays and other programming.

26 heritage professionals from 14 countries participated in the seventh annual ITP, between 13 June and 20 July 2012. Participants came from areas of the world both integral to the Museum's programme of international engagement and those in demonstrable need of additional support in building capacity within their respective museum sectors.

'Links with the Chinese ITP participants and their institutions are a vital part of our future programme. We all hope that these links will strengthen as we prepare for the *Ming: courts and contacts 1400–1450* exhibition when all three institutions will play a major part in helping the plans for the show come to fruition.'

*Jessica Harrison-Hall, Curator,
Department of Asia,
British Museum*

Eunice Barminas presenting her exhibition proposal.



The Programme at the British Museum

The International Training Programme (ITP) was structured to enable the participants to have a wide and varied experience of the UK museum sector, and to introduce them to specialists across various functions, creating an environment for skills and expertise sharing. Group sessions provided the participants with the opportunity to share ideas and experiences, encouraging a sense of collegiality and information sharing. Objectives were discussed at the start of each day to ensure that the aims of each session, seminar or day trip were fully understood and that the outcomes were monitored as the Programme progressed.

As in previous years, half of the ITP at the Museum was spent together as a group. These were structured as themed days, an innovation in response to feedback from previous years. The themes were formulated to inform how the Museum functions, and particularly the collaborative nature of many projects within the Museum:

1. Collections management, storage and documentation
2. Exhibitions and galleries
3. Conservation and scientific research
4. National and international loans
5. Learning, audiences and volunteers
6. Fundraising, income generation and commercial programmes
7. Leadership, strategy, museum management and communication



Nevine Nizar practising ceramic conservation techniques at Tyne and Wear Archives and Museums.



A teaching session in the Hartwell Room at the British Museum.

'Huda used her departmental time to research a small booklet about the Sudanese C-Group (c. 2300–1600 BC) using library resources and objects in collections of both the British Museum and the Sudan National Museum. Her booklet is aimed at disseminating information to visitors to the Sudan National Museum and will be available in Arabic and English.'

Julie Anderson, Curator, Department of Ancient Egypt and Sudan, British Museum

The remaining half of the time was spent in curatorial departments relevant to the participants' specific areas of interest and role profile. This gave the participants the opportunity to work with specialists relevant to their own museums, cultures and skills, and to use the Museum's libraries, archives and parts of the collection to further their personal research.

In London, the ITP consisted of a mixture of presentations, tours of collection stores, conservation studios and science laboratories, visits to other museums and where feasible, practical, hands-on sessions. As far as possible, both the group sessions and departmental programmes tried to cater specifically for each participant's needs.

The final day of the ITP was devoted to presentations given by the participants, either individually or in groups. They were asked to develop a proposal for a small temporary exhibition based on an object or a group of objects in the Museum's collection using Room 3 as their model.

The participants drew on their own interests, cultures and experiences of displays and exhibitions seen at the Museum and other UK museums during the ITP. The presentations were not meant as tests, and of course some participants were much more practised than others in speaking publicly in a foreign language. The results were both engaging and entertaining, with differing styles and approaches to the presentations and wide-ranging subject matter – from quite traditional displays to more conceptual proposals.

Appendix 2 provides the outline for the project and programme for the day. Presentations can be seen at bmtrainingprog.wordpress.com/2012/09/25/itp-2012-exhibition-proposal-project/

Dai Penglun,
Abdel Rehim,
Hanafy Abdel,
Rehim Mousa,
Alejandro Alfredo,
González Villarruel
and Ayman Al-
Shweiki visiting St
Teilo's Church, St
Fagan's, Cardiff.



The Programme at the UK Partners

The UK Partner museum placements are a highlight of the International Training Programme, developed by the partners in collaboration with the Museum. It allows participants to experience and understand the workings of multi-site museum organisations with strong local and community programmes, which often have stronger affinities with many of the participants' own museums.

When matching the participants to their partner museums, the placements seek to reflect the needs of the participants and the requirements of the UK Partners, as well as to maintain a mix of nationalities to foster network building. This provides them with a broader experience and more opportunities to forge links with colleagues and institutions abroad, while helping to cement relationships between the participants.



Nevine Nizar with the Olympic torch in Newcastle.

Shambwaditya Ghosh undertaking a store assessment at the British Museum.



‘Amgueddfa Cymru – National Museum Wales

hosted participants from Palestine, China, Egypt and Mexico. The museum has now hosted 20 specialists over seven years. We planned another busy programme so that the participants could gain a flavour of what all our museums have to offer. Most of their time was spent within National Museum Cardiff, meeting curators, learning officers and exhibition staff, but they also had the chance to visit St Fagans: National History Museum, where a £25m redevelopment project is about to commence, National Roman Legion Museum, Big Pit and our Collection Centre. Visiting a variety of sites meant that there was a greater opportunity for staff members to meet the participants and discuss their work. Throughout their time in Wales, the participants were eager to learn, discuss museum practices and share their own personal experiences with us.’

Melanie Youngs, Gweinyddydd Arddangosfeydd – Exhibitions Researcher and Administrator, Amgueddfa Cymru – National Museum Wales

‘**Tyne and Wear Archives and Museums** hosted participants from Egypt and China. Not only was a full programme involving many of the museum staff organised, we also had a delightful unexpected meeting with one of the Olympic torch bearers as the relay passed through Newcastle on 15 June.

‘Tyne and Wear Archives and Museums was fortunate to have a Future Curator from the British Museum, Margaret Maitland, on placement in Newcastle. Margaret showed Nevine and Ma Shengnan around the Egyptology Gallery in the Great North Museum: Hancock, where Nevine was able to enhance the descriptions of some of the objects with her knowledge of Egyptology. When meeting up with the Stories of the World Project Co-ordinator, Ma Shengnan was able to provide more in-depth information on one of the objects, a Chinese root sculpture carving which the project used in the exhibition. A visit to the Conservation department enabled Nevine and Ma Shengnan to help in conserving iconic objects such as the ceramic cat. Feedback indicated that they both enjoyed the experience of using techniques of the conservators.’

Jackie Bland, Training Services Officer, HR and Training, Tyne and Wear Archives and Museums



Lina Abdel-Kader practising textile conservation techniques on a Palestinian costume.

Bristol Museums, Galleries and Archives hosted a group of four museum professionals from Tanzania, Nigeria, Turkey and Palestine. They spent their time getting a broad grounding in the service as a whole, visiting the varied sites which we operate and getting to know the structure of collections and staffing which makes up a major regional museum service in the UK.

In discussion with the group, three insights stood out from their time in Bristol. The first was the emphasis Bristol Museums, Galleries and Archives put on community engagement, co-curation and consultation. In particular, the group was surprised that such a large project like M Shed could be developed from the contributions of the wider community, but understood how powerful this model of museum development was. They were impressed with the extent and breadth of the collection and how it had links with their own communities and histories, demonstrating an international connectivity, which they hadn't expected outside London. Finally, they enjoyed learning more about how museums in the UK balance their public programmes and ensure they are integrated with other organisations in the city.

'This was a particularly successful programme that made the most of the joint interest and commitment of the group to learning and engagement. Bringing together such a diverse group around a common museological interest, in this case how we make museums valued and valuable to local communities, could well be an interesting model for the Programme to develop further.'

*Tim Corum, Deputy Head, Collections and Learning,
Bristol Museums Galleries and Archives*

Huda Magzoub Elbashir, Nathalie El Alam and Makbule Ekici with Bryan Sitch at York Minster.

The ITP participants enjoy a tour of Kelvingrove Art Gallery and Museum.



‘The Manchester Museum and the Whitworth Art Gallery welcomed three participants this year from Lebanon, Sudan and Turkey. As in previous years, a ten-day programme of meetings and sessions was arranged for them at the museum and the art gallery. All three curators had backgrounds in archaeology. Although some of the curators wondered how relevant some of the sessions in the various disciplines were likely to be, all three commented very favourably on what they’d seen and done. A session about wallpaper at the art gallery proved very successful.

‘All were impressed by the interaction between the museum, the art gallery and the public. They seem to have enjoyed sessions about preparing exhibitions. Nathalie said she would like to implement some of the ideas at her museum.

‘As part of the Programme, Bryan Sitch and his wife arranged to meet the international curators in York to explore some of the city’s archaeological attractions, including the Yorkshire Museum, the Jorvik Centre and Clifford’s Tower.’

Mary Griffiths, Curator of Modern Art, The Whitworth Art Gallery and Bryan Sitch, Deputy Head of Collections, Manchester Museum

‘During the week spent at **Glasgow Museums**, participants from Egypt, China and India, visited a number of our venues and were given tours and presentations on key projects. The group visited Kelvingrove Art Gallery and Museum for an explanation of the refurbishment of the museum.

‘They spent two days at Glasgow Museums Resource Centre, our publicly accessible store. They explored the building and learned about the varied education programmes. They were shown our collections management systems and by our curator for visitor studies, who explained how community panels influenced our decision making for the Riverside Museum. They also met the Open Museum team to learn how Glasgow Museums engages communities across the city with our collections. A tour of the Burrell collection focused on the Arms and Armour and Islamic Civilisation collections, with a visit to St Mungo Museum offering the opportunity to meet the *Curious* team. The group took part in an intercultural learning programme and were given a presentation on the development of the co-curated *Curious* exhibition. We visited the new Riverside Museum, where the group were told how social media can be used to engage with audiences. Riverside curators explained the story display method which uses personal stories to interpret all of the objects in the museum.’

Lyndsey Mackay, Project Curator (Curious), St Mungo Museum of Religious Life and Art, Glasgow Museums

Asad Hayee, Eunice Barminas, Ahmed Ibrahim el-Arabi and Saadu Hashim Rashid with Jeremy Ross (Facilities Manager) at the Museum Collection Centre in Birmingham.



'Birmingham Museums hosted four trainees as part of the British Museum's International Training Programme from Pakistan, Sudan, Nigeria and Kenya. The ITP involves staff from across Birmingham Museums' service at all levels, in order to provide the trainees with a wide-ranging experience of museum practice. Based on the advice and experience of colleagues at the British Museum and the other partners, the programme is devised to offer practical sessions and hands-on experience. Each year we offer practical sessions in the conservation and photography studios where the trainees learn about conservation and photographic techniques and are shown how to operate equipment. This year they participated in rolling African textiles for storage at the Museum Collection Centre, engaged in a practical activity based around the design of the new *Staffordshire Hoard* exhibition, and attended a school session on ancient Egypt. Discussing 'real life' situations in the workplace with members of staff, helped to broaden the trainees' knowledge. There were opportunities to discuss topical issues such as Trust status within local authority museums, fundraising and social media.'

Fiona Slattery Clark, Curator (Applied Art), Programming Department, Birmingham Museum and Art Gallery

'The Collection: Art and Archaeology in Lincolnshire was delighted to be able to once again take part in this year's International Training Programme and to be able to show our participants a more widespread and rural museum service than they experience in London. Our colleagues were from Libya, Iraq, Lebanon and India, and despite this varied cultural mix, firm friendships were soon formed. During their two-week stay in Lincoln, the participants were shown the various curatorial, conservation and educational activities of the museum, as well as being introduced to several of Lincolnshire's historic sites and the work of some of our varied colleagues and partners. In return, the participants talked to museum staff about their own institutions and collections, and the issues that they face in managing and displaying their cultural heritage. Despite often facing political or economic disruption, the dedication and innovation of the participants was inspirational, and prompted much discussion on the similarities and differences of the role of museum curators and educators across the world. The International Training Programme is always a highlight on our calendar and a unique experience for our team.'

Antony Lee, Collections Access Officer (Archaeology), The Collection



Antony Gormley with Saadu Hashim Rashid at the International Training Programme reception, 4 July 2012.

‘We learned important museum skills, but during our many discussions we also gained insights into the details of the working environment in the UK and China, and a better understanding of each other’s culture as a whole.’

Willemijn van Noord, Future Curator, Department of Asia, British Museum

New for 2012

In 2012, the International Training Programme (ITP) team introduced an **ITP course book**. This was an attempt to put all of the information given to the participants in one place. It included a brief history of the Museum; details of the Museum’s current structure; a copy of their programme; information sheets for day trips along with biographies and job descriptions; and contact details for course facilitators. It was a resounding success, with participants finding it very useful and making some excellent recommendations on what should be included in the future. The Museum intends to make the course book a free online resource for past participants and other interested museum professionals to reference. This will provide a tool for cascading training within respective museums and organisations.

The participants were asked to take part in a **project weekend** on their final weekend in the UK. Participants travelled with colleagues from their Partnership UK museum placements to one of a number of selected London museums. They were encouraged to think about all aspects of the visitor experience, choices of displays and to suggest any changes that they would make – both ‘quick-win’ and those with a longer timeline and a larger budget.

The following week, participants reported back to the group on their experiences and debated the suggested courses of action for each museum.

Finally, the involvement this summer of the **Future Curators**, trainees on an in-depth, skill-sharing Museum training programme funded by the Heritage Lottery Fund, combined two of the Museum’s training programmes to mutual benefit. Many of the Future Curators joined the ITP participants on their day trips and were able to guide and learn in equal measure.

'I accompanied the participants on some of their visits to other museums, ensuring they arrived on time and met the relevant curators who would give us a tour of the galleries or storage spaces. I felt these visits were particularly useful and resulted in some very interesting conversations around issues of repatriation, display of human remains, refurbishing galleries and problems with storage.'

Nina Harrison, Museum Assistant, Department of Asia, British Museum



Ishaq Mohammad Bello on the Information Desk with Andrew Bell.

Evaluation and outcomes

A thorough evaluation is completed each year, asking participants to complete both expectations and evaluation forms. Meetings are also scheduled with the departmental representatives at the Museum and UK Partners to achieve a full picture of the International Training Programme (ITP). The evaluation also examines benefits, outcomes and successes, as well as those elements that did not work as hoped. This summer, course facilitators were also asked to complete a brief, written evaluation.

Participants specifically benefit from sessions with a more 'hands-on', practical or discussion style. A particular example of this approach is the session with Museum Assistants – in which the making of mounts and labels, pest monitoring, packing and storage materials and techniques, and object condition-checking were illustrated and then practised by each participant. Sessions with the Museum's Loans Section, Learning, Volunteers and Audiences, Conservation and Scientific Research and the Museum Photographers, followed a similar format. During their final session with the Visitor Services team, the participants had the opportunity to work on the Information Desk, in the front hall and in the galleries.

Creating time within the ITP for library research is an ongoing challenge, but the Programme is primarily designed to enable museum-wide training and network-building. The Museum also offers several other research opportunities. The ability to provide hands-on training is rather limited by the lack of suitable space for such a large group, but is one of the areas where the Partnership UK placements are particularly successful, given that a maximum of four curators are hosted at any one time.

One area the ITP will develop for 2013, is the way in which it engages with staff outside of the traditional programme framework. This summer, departments which included a strong degree of input from non-curatorial staff worked particularly well, with participants appreciative of the additional 'hands-on' support. Many thought that it helped them to integrate more with 'the life of the Museum'. In turn, Museum staff enjoyed working with colleagues from international institutions, recognising it as a career development opportunity and a chance to cascade their own skills.



Paul Michael and Ahmed El-Arabi in the conservation studios with David Green, Conservation Mounter.

Networks

‘Mixed nationality flats help participants to interact more with people from another cultural background. I found it a very positive and enriching experience.’

Hind Younes (Lebanon)

‘A conversation with my fellow participant, Asad Hayee, about Pakistani miniature painting traditions – which resulted in our final day presentation together – was the highlight for me. The idea was first to look at miniature traditions and its influence in contemporary Pakistan, but I felt we needed to look at the South Asia region and the presentation resulted in us looking at the far broader influence of this art.’

Rajeshwari Shah (India)

‘If there is one highlight of the ITP, it has to be the friendships that I made with different people from many different countries. I have never thought that I might have friends from China, India, Turkey, Mexico, Palestine and more but the ITP made it possible. I hope that I will always stay in contact with them.’

Nathalie El Alam (Lebanon)

Experiences

‘One of the most remarkable highlights was the presentation by the Director of the Horniman Museum, Janet Vitmayer, during the museum management day. She clearly presented a side of museums that is always unknown – the challenges of being in charge of a museum.’

Saadu Hashim Rashid (Kenya)

‘I will always remember the American garden at the British Museum which was set up like a classroom outside. The garden had an amazing variety of plants and could be used as a teaching aid in a variety of ways.’

Paul Michael (Tanzania)

‘I learned so much, both in Lincoln and at the British Museum! The education departments and the activities for children that the museums offer were so interesting and showed the different ways in which a museum can attract new audiences and reach the less privileged classes in the community.’

Hind Younes (Lebanon)



Halah Mohammed Abbas, Saadu Hashim Rashid, Eunice Barminas and Esengül Yıldız Öztekin in a collection store with Evan York, Senior Museum Assistant.

Ideas and inspiration

‘The entire programme was ideal for my museum which just started redesigning.’

Shambwaditya Ghosh (India)

‘We have traditional museums in my country; I would like to change that concept by transforming them into learning places. I aim to increase the interaction with the public by introducing learning sessions (for kids, families, schools, etc.) and by doing temporary exhibitions. This would attract more people into museums.’

Nathalie El Alam (Lebanon)

‘The ITP as a whole was a very unique experience but the education programmes for school kids and adults were the highlight for me. Your care for education and learning at the Museum has completely changed my ideas about how museums can be living spaces.’

Saleh Mahmoud (Libya)



Xerxes Mazda,
Head of Learning,
Volunteers and
Audiences with
Ren Zhou.

ITP participants
in the Hirayama
Conservation
Studio at the
British Museum,
with Eoin Kelly
Conservator:
Pictorial Art.

'I have learned a lot of things that I'll really apply to my museum. How to fund my educational programmes. How to create handling objects for my educational programmes. How to make my museum a place for the family. How to engage the public with my museum.'

*Ishaq Mohammed Bello
(Nigeria)*

Legacy projects and sustainability

Since its inception in 2006, the principal aim of the International Training Programme (ITP) – and key to ensuring future support for the Programme – has been to build networks of colleagues across the world. Essential to the success of this aim are the legacy projects and relationships that are maintained with past participants and their institutions. These now number 141 from 23 countries and the challenges of maintaining contact are growing with each year.

The ITP blog and Facebook group are proving increasingly popular, with the ITP team and past participants keeping in touch on both a professional and social level.

The Museum is examining a number of potential legacy projects for 2013 and onwards, including a **past participant placement** on the ITP 2013. This will offer an alumnus the opportunity to come to the Museum for two months next summer to work on the ITP and act as a facilitator to the Programme. The ITP team can offer them the chance to see how the Programme is developed, delivered, evaluated and reported on, while they provide advice and support to the participants.

The Museum in Britain team are also keen to re-engage with a past participant on an Art Fund **Spotlight loan**, which would tour the UK in 2013/14. It will be based on one of the participant's final day presentations and could involve Partnership UK museums as possible venues for the show.

A slot in the Museum's **Room 3** exhibition programme will see a final day presentation being turned into a six-week show at the Museum. A past participant would spend time at the Museum during development of the exhibition and associated programming.

The ITP team have commissioned an **in-depth evaluation**, which will take place in 2013. This will ensure that the Programme helps participants to improve their museum's practice and their own career development, and track how this happens in practice, and its sustainability. As part of this, the Programme will be looking to create an online **participant directory**, which will chart the future careers of participants and how relationships with their institutions develop.

Following the evaluations this summer, participants are very keen for the Museum to look at producing an **ITP Newsletter** that they can contribute to, edit and help distribute. This will enable all colleagues and anyone with an interest in the Programme to keep up to date. They are also interested in establishing a network of **country ambassadors/mentors**, who can act as champions for their regions and help future participants before they travel to the UK.

Neil MacGregor
with the
International
Training
Programme
participants.



Support

The International Training Programme (ITP) is only possible through generous donations from individuals, companies and trusts and foundations, supporting both the Programme as a whole and individual countries and/or specialist areas. This funding is vital to its current scope and success and covers the costs of travel, visas, accommodation, subsistence, books for participants' research and legacy projects.

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'I have seen the International Training Programme develop over the full seven seasons of its existence, to the point at which it has consolidated its position as one of the most successful vehicles for collaboration in the museum and heritage sector.'

*Frances Carey, Chair,
The Marie-Louise von
Motesiczky Charitable Trust,
former Senior Consultant
for Public Engagement and
Head of National Programmes,
British Museum*

Abdel Rehim, Hanafy Abdel and Rehim Mousa speaking with David Thompson, Curator of Horological Collections at the British Museum.



International Training Programme 2013

12 August – 21 September

Partnership UK placement: 11 – 20 September

Further information

britishmuseum.org/about_us/skills-sharing/international_training.aspx

bmtrainingprog.wordpress.com

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British Museum

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James Valentine, Lindsey Cutler (FCO, Nigeria); Peter Scott (FCO, Sudan, Egypt, Lebanon and Palestine); Mike Machin (FCO, China); Hayley Griffiths (FCO, Kenya and Tanzania); Simon Dadd (FCO, India); Jo Cheesborough (FOC, Pakistan); Rania Sa'adeh (FCO, Jordan); Chris Waite (FCO, Turkey, Tel Aviv, South Caucasus and Central Asia); Lesley Whittle (FCO, Iraq).

Appendix 1

Participants in the International Training Programme are selected in a variety of ways, but always come from countries identified in response to the Museum's international strategy. The aim is to choose and work with colleagues with whom Museum staff can make and maintain relationships beneficial to the individuals, their institutions and to the Museum. The selection process varies from country to country and reflects the working relationship with institutions and colleagues abroad. This year, due to increasingly close relationships with colleagues at the visa sections in participating countries, the Museum invited 26 participants and for the first time, there were no visa refusals.

The 2012 participants are listed below by country, together with details of their UK partner placement and their sponsors.

China

Dai Penglun, Arts Exhibition China, Beijing
(Amgueddfa Cymru – National Museum Wales)
Supported by Allen & Company LLC

**Ma Shengnan, Court History Department,
The Palace Museum, Beijing**
(Tyne and Wear Archives and Museums)
Supported by the Aall Foundation

**Ren Zhuo, Vice Head of Exhibitions Department,
Sichuan Museum**
(Glasgow Museums)

Egypt

**Marwa Abdel Razek Mahmoud Badr El Din,
Associate Registrar for Movements,
The Registration, Collections Management and
Documentation Department, The Egyptian
Museum, Cairo**
(Glasgow Museums)
Supported by The John S Cohen Foundation

**Abdel Rehim Hanafy Abdel Rehim Mousa,
Curator, Museum of Islamic Art, Cairo**
(Amgueddfa Cymru – National Museum Wales)
The Barakat Trust Fellow

**Nevine Nizar Zakaria, Egyptologist, The Grand
Egyptian Museum, Cairo**
(Tyne and Wear Archives and Museums)
Marie-Louise von Motesiczky Fellow

India

**Shambwaditya Ghosh, Archivist, EKA Cultural
Resources and Research, New Delhi**
(The Collection: Lincoln)
Supported by Allen & Company LLC

**Rajeshwari Shah, Independent Researcher and
Curator, New Delhi**
(Glasgow Museums)
The Charles Wallace India Trust Fellow

Iraq

**Halah Mohammed Abbas Al-Badrawi,
Archaeologist, Iraq National Museum, Baghdad**
(The Collection: Lincoln)
Linda Noe Laine Fellow

Kenya

Saadu Hashim Rashid, Head, Public Programmes, Coast, Fort Jesus World Heritage Site, Mombasa
(Birmingham Museums)
Supported by the Folkwang Museum, Essen

Lebanon

Nathalie El Alam, Archaeologist, Master's student of Museology and Conservation Techniques, Lebanese University, Beirut
(The Whitworth Art Gallery and Manchester Museum)
Marie-Louise von Motesiczky Fellow

Hind Younes, Archaeologist, Master's student of Museology and Conservation Techniques, Lebanese University, Beirut
(The Collection: Lincoln)

Libya

Saleh Mahmoud, Archaeologist, Department of Archaeology, Benghazi
Supported by the Aall Foundation

Salem Masoud, Curator, Department of Archaeology, Museum of Libya, Tripoli
(The Collection: Lincoln)

Mexico

Alejandro Alfredo González Villarruel, Deputy Director, National Museum of Anthropology, Mexico City
(Amgueddfa Cymru – National Museum Wales)

Nigeria

Eunice Barminas, Assistant Chief Museum Education Officer, National Museum Jos
(Birmingham Museums)
Supported by Miles Morland

Ishaq Mohammad Bello, Principal Technical Officer (Education), National Museum Kaduna
(Bristol Museums Galleries and Archives)
Supported by Miles Morland

Pakistan

Asad Hayee, Curator, Rohtas 2 Gallery, Lahore
(Birmingham Museums)
Supported by the Charles Wallace Pakistan Trust, The Rangoonwala Foundation and British Council Pakistan

Palestine

Lina Abdel-Kader, Birzeit University, Architecture and Archaeology
(Bristol Museums Galleries and Archives)

Ayman Al-Shweiki, Birzeit University, Business, Volunteer at the Birzeit University Museum
(Amgueddfa Cymru – National Museum Wales)

Akram M. Ijla, Director General, The Palestinian Department of Archaeology and Cultural Heritage, Ministry of Tourism and Antiquities

Sudan

Ahmed Ibrahim el-Arabi, Curator, Nyala Museum
(Birmingham Museums)

Huda Magzoub Elbashir, Curator, Sudan National Museum, Khartoum
(The Whitworth Art Gallery and Manchester Museum)
Marie-Louise von Motesiczky Fellow

Tanzania

Paul Michael, Museum Education Officer, National Museum of Tanzania, Mwalimu J K Nyerere Museum
(Bristol Museums Galleries and Archives)
Supported by Miles Morland

Turkey

Makbule Ekici, Research Assistant, Department of Archaeology, Selçuk University
(The Whitworth Art Gallery and Manchester Museum)
In memory of Dr Patricia L Baker

Esengül Yıldız Öztekin, Archaeologist, Marmaris Archaeology Museum
(Bristol Museums Galleries and Archives)
In memory of Dr Patricia L Baker

Appendix 2

Presentations project: exhibition proposal

Using your knowledge of your own cultures and what you have seen at the Museum and other UK museums, please develop a proposal for a small temporary exhibition. The exhibition should be based on Museum objects.

Questions to consider

- Title of exhibition?
- Selection of objects: one or more?
- Theme for the exhibition? About a place, a culture, a historical figure, a technology, etc.?
- How will the display look? Will you use sound, images or other methods of engaging with visitors?
- How will the exhibition appeal to different audiences, e.g. children, foreign tourists, etc.?
- Is there potential to develop merchandise, books or other products to promote the exhibition and generate income?
- What events and programmes (lectures, children's activities, etc.) could accompany the exhibition?

Useful resources

- The exhibition space will be like that in Room 3, near the front entrance of the Museum.
- For previous exhibitions at the Museum, see britishmuseum.org/the_museum/museum_in_london/london_exhibition_archive.aspx
- Information on planning for the Museum's Room 3 exhibitions can be accessed at Z:\ASD-Room 3 Project (via your Museum log-in). This includes press releases, designs for exhibitions and photographs.

Other exhibition information can be seen at Z:\Exhibitions\Projects.

- Photographs and collections information:

britishmuseum.org/explore.aspx

britishmuseum.org/research/search_the_collection_database.aspx

Length and form

- Please prepare a 5–10 minute Powerpoint presentation, with a maximum of 10 slides on a USB stick.
- Your presentation can be as individuals, or in groups.
- The presentation should include photos of the object(s), perhaps the site or landscape they come from, and also images of galleries or museums to illustrate good examples of how the objects might be displayed.

Presentation titles

- *'Continuing Tradition'*, Rajeshwari Shah and Asad Hayee
- *'The Messages in African Textiles'*, Saadu Hashim Rashid
- *'Reflection'*, Ayman Al-Shweiki
- *'Balance It Out'*, Lina Abdel-Kader, Nathalie El Alam and Ren Zhuo
- *'Measure the Time'*, Abdel Rehim Hanafy Abdel Rehim Mousa
- *'Crown'*, Makbule Ekici
- *'Bad News, Good Gods'*, Dai Penglun and Alejandro Gonzalez Villarruel
- *'Sudanese Beads'*, Huda Magzoub Elbashir
- *'Mithras: Cult and Mysteries'*, Shambwaditya Ghosh
- *'Footprints'*, Hind Younes
- *'Sex in the Museum'*, Halah Mohammed Abbas and Akram Ijla
- *'Nursing Mothers: A Visual Guide from Ancient Egypt'*, Nevine Zakaria
- *'The Game with Many Names'*, Paul Michael and Ishaq Mohammad Bello
- *'All about a deity'*, Ma Shengnan
- *'Ba Houses in Ancient Egypt'*, Marwa Razek Mahmoud
- *'Nigerian Pottery and its Significance'*, Eunice Barminas
- *'Olympic Heroes'*, Salem Masoud and Saleh Mahmoud



