

The British
Museum

International
Training
Programme
2014



The International Training Programme confirms the British Museum's commitment to working across London, the UK and abroad. In London the Museum's staff and collection are made available to provide a platform for demonstrating best museum practice. Across the UK partner museums allow the participants to experience regional organisations with strong community programmes for local audiences, and these often have stronger relevance to the participants' own museums and audiences. Around the world the Museum aims to provide a forum for museum professionals from diverse institutions and backgrounds to exchange ideas and share skills which will help shape the museums of the future.

In summer 2014 the British Museum and seven UK partner museums collaborated to host 21 museum and heritage professionals on the ninth International Training Programme (ITP). From 3 August to 13 September 2014, colleagues from 12 countries across the globe – integral to the Museum's strategic plan and in demonstrable need of additional support in building their museum sectors – spent six weeks in the UK sharing knowledge, skills and experiences.

'The ITP is truly a global home which provides infinite creative learning and enjoyment of humanity and its civilisations.'

Wunglengton Yazing Shimray (India)

'It was a really great experience to share the ITP with people from different countries. Within this programme we had the opportunity to get to know each other, to learn about different countries and cultures, and to exchange ideas – but most importantly, to make new friends.'

Berkay Küçükbaşlar (Turkey)

Participants visiting the basements with Lucinda Smith, project coordinator, Collections Storage.



Qi Yue making mounts at a collections assistant workshop.



Daryl Abiola, visitor assistant, talks to participants during a session on visitor services.

‘Comparisons are always enlightening, and one gets to observe how museums adapt to the needs of a certain context – the society and/or community surrounding it and its respective history.’

Rh a Dagher (Lebanon)

Our mission

The International Training Programme works to develop a sustainable global network of inspired museum professionals, through sharing knowledge, skills and experiences. Here’s what our participants had to say about the Programme:

Collaboration

‘We discussed the skills that future museum professionals will need to deal with the new challenges of the future, and what the ITP will be like in 10 years! For sure we will need “heroes” that will combine knowledge from different fields of study and a great network of ITP participants around the world to collaborate!’

Constantinos Vasiliadis (Greece)

‘I hope I can continue my collaborations with the Department of Coins and Medals and other departments on the archaeology and history of Persia, especially Seleucid and Parthian periods.’

Mostafa Dehpahlavan (Iran)

‘It [the UK Partner Museum] inspired me in many ways, and I have certain ideas about what I could do, perhaps in partnership with their museum.’

Rh a Dagher (Lebanon)

Sharing

‘It was an amazing experience. I leave here after having made some great friends who I will miss dearly. I really enjoyed our chemistry and energy as a group. We all came with different strengths and it was really fascinating to learn about their organisations and scope of work, and to share my experiences with them. Since my focus was slightly different it created a lot of interest amongst my peers. I shared my expertise, knowledge, confidence and love. Our exchange went beyond our work, into our cultures, cuisines and languages. I am glad that they have learnt a lot more about Pakistan – its culture and heritage – through me just as I have learnt through them about their countries. It has been a great learning experience every step of the way. We have shared happy moments, sad moments, stressed out ones and cold ones.’

Hajra Haider (Pakistan)

Partnership

‘It is really good to know how the British Museum manages international loans. Based on mutual understanding and trust, the goal for both the borrower and lender is to make things happen to hold an exciting exhibition together!’

Qi Yue (China)

Inspiration

‘[The Horniman Museum] being smaller than the British Museum, but bigger than the museum I work at, made it in a way easier for me to relate a few things in my mind about how we could better manage our Ethnography Museum, and also gave me a few personal insights.’

Rh a Dagher (Lebanon)

‘I think I can now build my own museum in my mind... We have started from the first stone in this museum, and we can continue to build it with each other.’

Waad Awisat (Palestine)

Dialogue and problem solving

‘During one of the day sessions on peace-building strategies we were given a topic on conflict management. My colleague from Turkey and I presented our point of view on the future relationship of Turkish and Armenian people. I am really impressed with Berkay’s attitude.’

Hayk Mkrtchyan (Armenia)

‘I’m a curator and not a specialist in conservation but I have learnt a lot of information about the nature of conservation to be able to give the conservator the work he needs from me as a curator.’

Alaa Bakeer (Egypt)

Support

‘Don’t be nervous – you will be in your second home, with different languages, accents, colours, but they will love you, understand and help you to be the best, and enjoy every moment in this new world.’

Waad Awisat (Palestine)

Experiences

‘I had some of my busiest days during the ITP, but I was delighted to spend my entire time in museums, seeing outstanding artworks and getting new ideas on displaying and interpretation.’

 eyda  etin (Turkey)

‘As your knowledge on a certain subject increases so does your reverence for it.’

Hajra Haider (Pakistan)

Participants in a workshop on object condition photography with Gemma Renshaw, museum assistant.



The Programme at the British Museum

The Museum's aim is to ensure participants have as wide and varied an experience of skills and practice in the UK museum sector as possible. The Programme is tailored around group sessions covering a full range of museum activities including:

- collections management, storage and documentation
- exhibitions and galleries
- conservation and scientific research
- national and international loans
- learning, audiences and volunteers
- fundraising and income generation
- leadership, strategy, management and communication
- photography and imaging

Participants also spent a day with collections assistants for a series of mini workshops including mount making, pest management and object packing. Sessions were a mixture of presentations, tours and practical demonstrations but all had the same objectives – to pass on specialist knowledge and to allow time for practical, hands-on experience, and discussion and debate.

The course book that accompanies the Programme outlines each day's aims and objectives. Weekly evaluation sessions provide the opportunity for group discussion, and for the participants to share ideas, experiences and information. At the end of each day participants were

encouraged to contact staff with any further queries and questions. Follow-up meetings were arranged for those who felt they needed to learn more about a particular session.

'Having hands-on experience in loaning artworks, storage management, and exhibition mounting was the most relevant way through which I gained further knowledge and inspiration.'

Şeyda Çetin (Turkey)

As part of the Programme, participants were asked to undertake assignments and projects to further their professional development and apply what they had learnt during their time in the UK.

The project weekend 'Evaluating London museums' saw the ITP participants split up into small groups and visit six London museums. They were asked to facilitate their own visit and to use their knowledge of the museum world and information they had gained from the sessions in the Museum. Focusing on online presence, visitor experience, audiences and display the participants then reported back to the group on their experiences and made suggestions on quick-win and large budget improvements.

Appendix 2 details the museums visited and the feedback from the participants.



Participants Şeyda Çetin and Rhéa Dagher with Mahmoud Hawari, Curator, Islamic Collections discussing the exhibition proposals.



Constantinos Vasiliadis discussing his exhibition proposal with Alex Truscott, museum assistant.

'The preparation of the Room 3 proposal helped me gain the confidence to prepare a comprehensive temporary exhibition proposal for my museum.'

Shubha Banerji (India)

The Room 3 project

Continuing with the successful format of last year's exhibition projects, the exhibition proposal again proved to be a highlight of the Programme.

As the major project for the ITP, each participant was asked to plan and propose a temporary display for Room 3 – The Asahi Shimbun Displays at the British Museum. Drawing on their existing museum experience, their knowledge of their own cultures, and the skills learnt during the Programme, each participant selected an object from the Museum's collection around which to design their exhibition. Participants were encouraged to think not just about objects, concepts and interpretation, but also audiences, marketing, merchandising and events.

The results, which the participants shared with colleagues, friends and supporters of the International Training Programme at an evening reception, were fascinating and imaginative. The exhibition proposals clearly demonstrated how the participants had engaged with the Programme and what they had learnt during their time in London and provided an ideal stage for them to bring their cultures or areas of expertise and interest to life.

Appendix 3 provides an outline for the project and the exhibition titles.

Working with the departments

The ITP participants also work with individual curatorial departments for a more tailored professional experience relevant to their own cultures and skills. The interconnectedness of the departmental and ITP programmes is important to the participant experience, enabling them to move from more general to specific sessions. It enables participants and Museum staff to enjoy one-on-one or small-group sessions allowing individual strengths to emerge and voices to be heard. It also gives participants the chance to see how their learning can have practical applications. Integral to the departmental programme was the exhibition proposal project, an opportunity for participants to prepare an exhibition proposal based on the British Museum's Room 3 space and programme – The Asahi Shimbun Displays. Participants worked closely with their departments, choosing and researching an object for the focus of their exhibition, preparing text and images, and developing plans for implementation.



Asmaa El-Rabat during an ITP session.

The Department of Ancient Egypt and Sudan (AES) hosted four ITP participants in 2014 from Sudan and Egypt, representing the National Corporation for Antiquities and Museums of Sudan, the Museum of Islamic Art in Cairo, and the Egyptian Museum in Cairo.

At the same time as balancing their busy ITP and departmental schedules, the participants also attended dedicated one-to-one and group sessions with the AES departmental representatives where lively discussions on exhibition themes, interpretation and design helped the participants to shape their final Room 3 exhibition proposals.

The imaginative stories behind the participants' choice of objects were revealed during these discussions, reflecting their own personal interests, experience and skills – the use of ostrich eggs in Sudan from 3000 BC until the modern day, the development of the granary as an institution reflecting daily life in ancient and modern Egypt, the intricacies of the ancient Egyptian hieroglyphic writing system, and amulets in the Islamic period in Egypt.

The participants incorporated a range of media into their exhibition presentations including posters and panels, leaflets and flyers, slideshows, and a practical

demonstration of writing personal names in hieroglyphs, showcasing their comprehensive knowledge of exhibition development.

They were especially aware of the challenges in communicating their stories to diverse audiences. Concerns such as how to make an exhibition interesting for children as well as adults and worries over whether everyone will be interested in the story were resolved by the participants' enthusiasm in telling their objects' stories, as well as their own personal experiences which were very well received at the presentations.

It has been a pleasure to work with the AES participants in 2014 and their feedback will allow us to develop our departmental programme in 2015. We look forward to continued contact with the participants in the years ahead and wish them the very best of luck in their future endeavours.

Anna Garnett, Assistant Project Curator

Anna Stevens, Amara West Project Curator

Ilona Regulski, Curator of Written Culture



Wunglengton Yazing Shimray discussing his exhibition proposal with supporters.

The Department of Asia

The department was delighted to welcome participants from China (Qi Yue of the Palace Museum and Yu Miao from Hubei Museum), India (Shubha Banerji of the National Museum of India and Wunglengton Yazing Shimray, Director of Museums, Assam), and Pakistan (Hajra Haider from the IVS Gallery in Karachi). Ms Banerji was a particularly happy inclusion in this year's body of delegates as she looks after the collections of Pre-Columbian material in Delhi. Her opportunities for speaking with colleagues in this area of research are very few and it was great that this paucity could be addressed while she was also taking part in the ITP.

The departmental programme was a great opportunity to immerse the participants into all things Asian at the British Museum but also a chance to meet with colleagues looking after Asian collections elsewhere in the UK. At the British Museum they received insights into the preparations for the BP exhibition *Ming: 50 years that changed China*. They also visited collections at the Victoria and Albert Museum, in Cambridge and in Bristol. They received an introduction to Asia House in London and the Ancient India and Iran Trust in Cambridge.

A special highlight was once again the presentation at the reception on their final day at the British Museum before departing to Manchester, Newcastle and Glasgow.

As in previous years, the Room 3 presentations were interesting and highly varied. Subjects addressed covered everything from ancient bronzes right through to modernity – in fact, a reflection of collections held, studied and displayed in the British Museum. Our networks are vitally important to the reach, depth and overall success of the ITP. They comprise ever-expanding partnerships and collaborations, created with the purpose of mutually benefiting our participants, the British Museum, and the partners themselves. These connections are maintained with continual contributions to the Programme, through giving sessions, scheduling visits or organising entire partner programmes. With both institutions and individuals on a national and international level involved, the ITP can continue to build its regional and global relationships.

Sascha Priewe, Curator of Chinese and Korean Collections

Richard Blurton, Curator of South Asia Collections

'If there is one highlight of the ITP for me, it would be my departmental time, because of the great deal of effort they made for us.'

Balsam Shakal (Sudan)

Participant Fatih Yucel setting up his display with Benjamin Harridge, Museum Assistant.



Şeyda Çetin during a mount making workshop.



‘While working on the final exhibition project, I got the chance to work closely with the curators and other members of my Department. I share my gratitude with all my colleagues in the department for exchanging their knowledge and giving us their full support.’

Şeyda Çetin (Turkey)

The Department of Greece and Rome

The department hosted four ITP participants in 2014, from Greece representing the Acropolis Museum, Athens, and from Turkey representing the Istanbul Bilgi University and Koç University Research Center for Anatolian Civilisations.

The Department devised several tours and talks for the delegates during their ‘free’ in-department days. Virtually the entire Department was involved in the programme which included events both in the Museum and outside, such as the trip to Sir John Soane’s Museum.

Şeyda Çetin presented one of the drawings by William Pars from the series executed during the first Ionian expedition commissioned by the Society of Dilettanti in 1764–5. Şeyda was particularly interested in the possibility of an exhibition, to circulate the knowledge of the drawings in Turkey, at the Koç University Research Center for Anatolian Civilisations. She also expressed her intention to attend the British Museum’s Classical colloquium on Smyrna looking in depth at the Dilettanti expedition and its consequences.

Fatih Yucel chose the J T Wood Ottoman firman, granting permission to excavate at Ephesus, and a portrait of Wood, and Berkay Küçükbaşlar chose a fragment of a column drum from the Temple of Artemis at Ephesus which was digitally manipulated in order to complete the circumference of the column drum from which the fragment had come. Costas Vasiliadis chose a fragment of sculpture from the Parthenon’s west pediment – the figure of Krokrops which is divided between London and Athens.

The four delegates conducted themselves with the greatest of dignity and charm telling their stories at the evening event with great enthusiasm and vital interest for their subjects. The combination of three Turks and one Greek proved to be a happy one and we are considering next year’s delegate uptake will include one or more Greeks.

All four delegates greatly appreciated the substantial efforts on their behalf to make them comfortable and welcome during their stay in the Museum and in their regional partner appointments. The Department has

participated in the ITP since the very beginning and is deeply admiring of both the content of the Programme and of the skilful handling of the administration by the ITP team.

It also proved fortuitous that Costas was here when Professor Dimitrios Pandermalis came over from Athens, and was able to participate in the digital scanning of the Parthenon frieze.

Ian Jenkins, Senior Curator



Mostafa Dehpahlavan explaining his Room 3 display proposal



O'bour Hashash with her exhibition proposal display.

The Department of Coins and Medals

The department was pleased to welcome Dr Mostafa Dehpahlavan of Tehran University as an ITP participant in 2014. Dr Dehpahlavan is in charge of two university museums in Tehran, and he is particularly interested in the Parthian and Seleucid periods in ancient Iran, c. 300 BC–AD 224.

During his time with us he was able to study the collection of ancient Persian coins in the Museum, and after discussing various aspects of the iconography of ancient Iranian coins, he decided to arrange his Room 3 display around the theme of ancient Iranian kingship and the bow as one of its symbols. He selected as his central object a gold coin of the 4th century BC showing the ancient Persian king as a royal archer. He selected a small number of other ancient Iranian coins to demonstrate the continuity of this motif. Mostafa was very enthusiastic about the project and even spent time in the evenings and on weekends developing ideas for it.

He was aware that the public was unfamiliar with the subject of kingship in ancient Iran, but at the same time was keen to demonstrate the importance of this theme both in the ancient Iranian world as well as in art and literature of modern Iran. He carefully looked at Assyrian rock reliefs and other ancient Iranian objects in the British Museum and chose some of these as panel photographs in the exhibition.

Mostafa Dehpahlavan was a pleasure to work with and it was particularly pleasing to see how much he gained from his experiences both in the Department and on the ITP programme as a whole.

Ben Alsop, Curator of the Citi Money Gallery

Vesta Curtis, Curator of Middle Eastern Coins

Department of the Middle East

This year the department hosted six ITP participants from the following countries: Armenia (Russian Art Museum of Yerevan and Memorial Museum of Avetik Isahakyan), Lebanon (The University of Balamand Ethnographic Museum), Palestine (The Palestinian Museum and Birzeit University), and Oman (The National Museum of Oman).

The departmental programme planned for this relatively large group of individuals with varied interests and backgrounds which led to very lively and animated discussions and sessions. Of particular relevance were sessions on choosing objects for exhibitions, the architecture of exhibitions (including planning and design), as well as sessions on gallery talks and label writing. All of these enabled the participants to focus their ideas for the final presentations.

The choice of objects for the presentations reflected the participants' desire to present an alternative image of their countries of origin. The range of objects chosen varied from traditional incense burners from Oman, modern embroidered pieces from Palestine which reinterpret traditional forms and patterns, and

a collection of miniature garments from a trousseau sampler from Armenia, to Hellenistic coins from the Levant and a sketchbook by the Lebanese artist Jean-Marc Nahas depicting his personal experience of the Lebanese civil war. These choices and the ideas behind their selection enabled the participants to discuss new narratives and perspectives as well as presenting the historical backgrounds of their chosen objects in novel ways.

The participants approached their projects with great passion and enthusiasm. They worked in a positive manner with the challenges their objects presented. This was particularly palpable on the day of the final presentations with the participants' engagement with the visiting audience and their enjoyment, confidence and knowledge as they presented their chosen objects.

It was a pleasure working with such an enthusiastic group of participants and we look forward as a department to continued contact and collaboration with them in the coming years.

Zeina Klink-Hoppe, Project Curator: Modern Middle East

'The Department's procedures of research and study are excellent and were inspiring for me. I obtained useful information about my special research.'

Mostafa Dehpahlavan (Iran)

ITP participants at a session with Sara Posey, Head of Collections, Interpretation & Learning at the Royal Pavilion & Museums, Brighton discussing museum strategies and programming.



Our UK network

Our UK partners are regional, national and university museums who each offer a unique perspective on museum management and practice and help deliver a yearly partner programme for the ITP participants. For ten days during the Programme, participants separate into groups to attend tailor-made programmes at one of our seven UK partner museums. The purpose of the partner programme is to encourage participants to think beyond the confines of the British Museum. It exposes participants to the collections, organisation and audiences of museums of different sizes, aims and approaches. It allows them to experience regional organisations with strong local collections and community programmes, which often have stronger relevance to the participants' own museums and audiences. It is also an opportunity for participants to experience life in the culturally diverse regions of the UK.

The partner programmes, developed in collaboration with the British Museum, are able to reflect the needs of the participants to provide hands-on experience working in smaller, mixed-nationality groups, and to help develop the international network the ITP is so keen to promote. For the partner museums, the ITP provides the opportunity to work alongside and forge long-lasting links with colleagues and institutions abroad.

Ashmolean Museum, University of Oxford

The ten days at the Ashmolean Museum were planned to give participants a clear understanding of the workings of a major university museum. Hosted by the Department of Antiquities, we were delighted to welcome to Oxford Ameena bint Abdullah al-Abri, from the National Museum, Oman, Asmaa Hassan Ahmed el-Rabat from the Egyptian Museum, Cairo, and Amani Yousif Basheer, Director of Shikan Museum, North Kordofan, Sudan. The Antiquities Department is a smaller version of the British Museum in terms of the breadth of its collections, but with a particular focus on the use of the collections in university teaching, as well as a centre of research and public engagement. We were therefore keen that the three participants should meet not only colleagues in the Ashmolean, but also understand our activities more broadly, especially in relation to Oxford's other university museums.

Following a welcome meeting with the Ashmolean Museum's new Director, the programme started with an open-top bus tour of Oxford to help our guests familiarise themselves with the city. The participants then acquired their Bodleian Library readers' cards which gave them access to many of the facilities of the University, especially the Sackler Library, and its excellent



Asmaa Hassan El-Rabat (Egypt) with Alexander Sturgis, Director, Ashmolean Museum, Oxford.

resources for ancient Egypt, Sudan and the ancient Near East. Much of programme was devoted to exploring the challenges faced in managing the storage and access to the half a million antiquities in the Ashmolean – there were visits to the stores and discussions with the Collections Manager about problems encountered and solutions proposed. In addition there were tours of the Museum's Conservation Studio, and talks by our Registrars. The participants also got to see something of the Eastern Art Department with a tour of the Islamic collections. As the only museum in Oxfordshire with significant antiquities relevant to the National Curriculum, we are the focus for numerous school visits led by our busy Education team and our visitors got to participate in one of these sessions. Finally, tours of the Museum's galleries for ancient Egypt and Sudan, as well as the temporary exhibition Discovering Tutankhamun, provided an opportunity to explore some of the challenges faced in developing museum displays.

Interspersed through the programme were visits to some of the other university museums – the Museum of the History of Science, Natural History Museum, and Pitt Rivers Museum. The week ended with lunch in the Museum café and an opportunity to meet a representative from Oxford ASPIRE – a consortium of

'I learnt a lot of things which I hadn't considered before, and gained a lot of experience which I hope to practise at the Sheikan Museum. This training programme gave me a strong support in knowledge.'

Amani Basheer (Sudan)

the Oxford University Museums and the Oxfordshire County Council Museums Service funded by Arts Council England.

It was a delight having Ameena, Asmaa and Amani join us in Oxford and to share ideas and information. We look forward to hosting the next ITP participants in 2015.

Paul Collins, Jaleh Hearn Curator for Ancient Near East

Liam McNamara, Assistant Keeper for Ancient Egypt and Sudan

Participants at the Birmingham Museum and Art Gallery



‘The training was brilliant. It was very inspiring to see how smaller museums operate, and how heritage sites manage their affairs. It was also inspiring to see the work that was being done on different levels to keep developing the nine sites that Birmingham has. I think it is fabulous to see how museums and galleries in the UK unite for the best of their community as a whole.’

Rh ea Dagher (Lebanon)

Waad Awisat trying some armour for size.



‘I learnt about many important issues around conservation, preservation, packaging, learning, databases, websites, storage and multimedia. When I return to my museum I will use many of the ideas learned at my partner museum.’

Mostafa Dehpahlavan (Iran)

Birmingham Museums Trust

In September 2014 Birmingham Museums Trust (BMT) hosted four ITP trainees. Their placement involved meeting staff at all levels from across the Trust in order to provide the trainees with a wide-ranging experience of museum practice. As in previous years, the programme featured a combination of hands-on activities, gallery tours, site visits and presentations from key members of staff.

BMT manages nine sites, from museums to historic houses, and this year’s group were particularly interested in the challenges and opportunities involved in running these sites. BMT is different to the British Museum in this regard, and on our visits with the trainees to Aston Hall (a Jacobean mansion), the Museum of the Jewellery Quarter (a factory which closed in 1981, now a museum) and Thinktank (Birmingham’s Science Museum) we discussed the different offers to our audiences and the management and staffing of such diverse sites.

From their feedback, the highlight for the trainees was visiting the Museum Collections Centre, BMT’s 1.5-hectare off-site store. While there, they were shown the Middle East collections including the decorative pen cases and intricately woven Palestinian dress and textiles by BMT’s Curatorial Manager and Curator of Islamic and South Asian Art.

We were also pleased that this year Alaa from the Museum of Islamic Art in Cairo was able to arrange to visit the Mingana Collection of Middle Eastern Manuscripts at the University of Birmingham, one of the many institutions BMT works with in partnership for loans and knowledge sharing.

We look forward to hosting the next group of trainees in 2015.

Adam Jaffer, Curator of World Cultures, Birmingham Museums Trust

The Collection:

Art and Archaeology in Lincolnshire

The Collection was delighted to once again play a part in the continued success of the International Training Programme, which is a key event in our annual calendar. This year we welcomed three participants, from Iran, Sudan and Palestine.

During their stay we discussed a wide range of museum, archaeological and cultural heritage management issues here at the museum and with our partners. The sessions were a wonderful reminder that museums and heritage sites face the same challenges and pressures across the globe, and by working together we are in a much stronger position to overcome them.

As the smallest partner organisation involved in the ITP we feel that our offer is one that significantly contrasts to that of the British Museum. As a smaller local authority museum service we can provide the participants access to a range of issues facing museums as opposed to more subject specific collections issues. We have a multifaceted approach looking at topics from collections management strategies and procedures to education and exhibitions. We use Lincoln’s own rich heritage from Lincoln Castle and standing Roman remains to civic treasures on display in the Guildhall to illustrate the complex nature

of our service and our partners. Lincolnshire is a large and beautiful county, and the programme we organise is designed to reflect the diversity of sites to be found in Lincoln and across the county. A trip across the border to Nottingham University Museum of Archaeology demonstrated how a different part of the heritage sector operates, as opposed to a Local Authority-run museum. It provided a comparative structure and an alternative approach to the use of collections within the parameters and opportunities the university environment provides. This was particularly relevant as one of our participants manages several university museums. Once again we were well supported by colleagues across the heritage service adding a different voice to those of our own and often different opinions.

We have greatly enjoyed our involvement with the International Training Programme this year and have lots to take away from it, and we hope to continue our involvement in the future.

Andrea Martin, Collections Access Team Leader, The Collection: Art and Archaeology in Lincolnshire

Wunglenton Yazing Shimray (India) with Martin Bellamy, Research & Curatorial Manager, Centre for Collections Research, Glasgow Museums Resource Centre.



‘The Glasgow Museums’ approach to their museums is inspiring. I have learnt so many things about museums being sufficient to itself and fully open to public. This is something I would like to see in my country.’

Berkay Küçükbaşlar (Turkey)

Marine Mkrtychyan (Armenia), Hajra Haider (Pakistan) and Shubha Banerji (India) with Bryan Stitch, Deputy Head of Collections, The Manchester Museum.



Participants Marine Mkrtychyan, Hajra Haider and Shubha Banerji during an outdoors session in Manchester.



Glasgow Museums

ITP participants Berkay and Wunglenton arrived in Glasgow on the afternoon of Wednesday 3 September with Hayk joining the following Monday, to spend ten days with staff in and around Glasgow Museums’ many venues. Berkay and Wunglenton’s first taste of Glasgow was a thoroughly Scottish affair – a meal begun with haggis and Scottish ale. It was a lovely way to get to know them. There followed a whirlwind tour of Glasgow’s many museums and galleries. The Burrell Collection tour included a fascinating discussion about the current plans for redevelopment and display as well as the attending controversy and debate. A subsequent tour of the collection revealed not only the breadth of the collection but the valuable insight and knowledge of one of the many volunteers who work with our collections. Other tours included the People’s Palace, Glasgow Museums Resource Centre (GMRC) where over 90% of Glasgow Museums collection is stored and accessible to the public 7 days a week, Kelvingrove Art Gallery and Museum – our most visited venue, St Mungo Museum of Religious Life and Art, Provand’s Lordship, Glasgow’s Gallery of Modern Art and the Riverside Museum, winner of last year’s European Museum of the Year award.

Time was spent at Kelvingrove Art Gallery and Museum where our Head of Curatorial and Research Department, Dr Martin Bellamy, discussed the methodology of the displays and the research that went into the redisplay of the museum. The delegates met our design and photography department, a number of conservators working with different areas of the collection, volunteers, curators (both specialist and learning and access) and staff from the Open Museum whose work involves taking the collections outside of the museum buildings and into Glasgow’s communities. The delegates were not afraid to ask questions about the way the organisation works, our motivations and practice and each made interesting observations along the way. The discussions with our designers at GMRC appeared to have been of special interest and relevance to them and they each commented on the innovative architecture and display structure of the Riverside Museum as a highlight of their trip. Another discussion revealed an interest in the fact that both the British Museum and Glasgow Museums are placing a real emphasis on community engagement and collaboration that they felt was very much lacking in their home countries.

The delegates all thoroughly enjoyed their time at Glasgow Museums and felt that the experience was an enriching and enlightening one.

Dr Ralph Moffat, Curator of European Arms & Armour, Glasgow Museums

Manchester Museum and Manchester Art Galleries

The Manchester Museum, Whitworth Art Gallery and Manchester Art Gallery form a partnership which is particularly well suited to the ITP. This year, participants from Armenia, China, India and Pakistan were able to take full advantage of the chance to see the close collaboration of the three institutions in areas such as exhibition planning, marketing, and formal and informal learning programmes. The partnership’s unique combination of human cultures, natural sciences and contemporary art gave – as the participants themselves frequently highlighted – a broader picture of cultural institutions in a major British city than expected. In particular, the redevelopment of the Whitworth Art Gallery also provided a special chance to observe the logistics of a major capital project, and appreciate new uses of space that could be implemented at home institutions. Manchester’s well-known hospitality helped foster a genuine sense of ideas exchange, along with trips to Edinburgh and York, gave a different (Northern) insight into the British cultural landscape from what participants had seen in London.

Campbell Price, Curator of Egypt and the Sudan, Manchester Museum

‘The interaction and discussion with the learning team was very helpful. I would particularly like to apply the outreach activities with elderly and pre-school children activities in my institution.’

Shubha Banerji (India)

The group at Hadrian's Wall with Jackie Bland, Nick Hodgson and Helen Vasey, Curatorial Assistant, TWAM



'The Hancock is a museum with a high level of professionalism that combines exhibitions, educational purpose and entertainment. In the ten days in Newcastle I have come to understand what a city museum is. I have also started thinking how our Chinese museums could be and should be.'

Yu Miao (China)



Alaa Bakeer at the Horniman Museum.

'The exhibition *War stories: voices from the First World War* was mounted and curated so nicely and most importantly the content and its interpretation were sensibly documented and portrayed from the perspective of those people and their relatives in the war. They had made a supreme sacrifice for a cause. Now, my personal viewpoint is we should all fight for world peace, prosperity and harmony.'

Wunglengton Yazing Shimray (India)

Tyne and Wear Archives and Museums

Whereas the British Museum is single site, Tyne and Wear Archives and Museums manage nine venues ranging from Roman forts to art galleries and even a steam railway! This means ITP participants have the opportunity to see how a service with such a varied portfolio works to ensure a high standard of delivery throughout. It is also our experience that each participant will find some aspect of our operations that particularly resonates with them, be that around topic, scale of operation, or some other factor. Of course we also have a day out on Hadrian's Wall (as you can see from the photos) experiencing some of the finest countryside in England while exploring issues around the preservation and presentation of a World Heritage Site.

As we were predominately based at Discovery Museum it seemed fitting to spend half a day with Carolyn Ball, Discovery Museum and Archives Services expert. Carolyn demonstrated how to conduct an archives search and also the User Guides which list the records the archives hold relating to many of the most popular research topics.

A hands-on approach was taken in the Conservation department, under the expert tuition of Rachel Metcalfe, (conservator), which enabled the participants to 'have a go' at colour matching paintings and 'reconstructing' objects such as a ceramic cat.

This year we had the expertise of Andrew Parkin (Keeper) to show the group around the galleries and exhibits of the Great North Museum: Hancock.

Just prior to visiting Hadrian's Wall we went to Segedunum Roman Fort and Bath House where venue Manager Geoff Woodward gave the group a tour of the site where they also had a chance to see a real live archaeological dig at Segedunum.

The group spent a fabulous sunny day at Hadrian's Wall. This year Nick Hodgson (Archaeologist) came along with us to act as our guide, imparting his expert knowledge of Hadrian's Wall World Heritage Site, which really brought the history of the Wall to life. This included a visit to Chesters Roman Fort where Nick explained how a replica of the Roman Baths at Segedunum, Wallsend, was modelled on the Roman Baths at Chesters.

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

Our programme partners

The Horniman Museum

We are proud to partner with the Horniman Museum each year as part of the summer programme. Participants are invited to a full day session which allows them to see the practices of a local, community museum within the cosmopolitan city of London. With tours around the museum's galleries, gardens and aquarium, and discussions with staff members, participants gain further insight into how local museums can engage successfully with their communities, while maintaining their influence on a national and international stage.

The University of Leicester

Jasper Chalcraft is a specialist in cultural heritage and peace building in the School of Archaeology and Ancient History at the University of Leicester. In 2013 Jasper delivered a session to the participants based in the Department of Greece and Rome. This was so successful that following participants' comments in their evaluation this session was rolled out to the entire group. The half-day session introduced participants to the concept of conflict sensitivity, a tool widely used in the NGO sector. Using a workshop format and group work, it explored the relevance of a conflict-sensitive approach to the specific contexts of our participants' countries, institutions and personal experiences.

Places visited

As an important component of the Programme, various day trips were organised to other museums in London and across the UK. This enabled us to target participants' specific areas of interest and give as wide an experience of the UK museum world as possible.

There were day trips to:

- Asia House
- The Ashmolean Museum, Oxford
- Bristol Museum & Art Gallery
- Fitzwilliam Museum, Cambridge
- Petrie Museum, London
- Pitt Rivers Museum, Oxford
- Royal Pavilion and Museums, Brighton

'I am interested to learn more information about such a great person, like Petrie, who carried out excavation in Egypt. Debbie Challis explained the workshops and events that are held at the museum and this is very close to my work at the Egyptian Museum in Egypt.'

Marwa Salem Eid (Egypt)

The ITP participants with Neil Macgregor and the ITP team.



ITP participants with Michelle Hercules, conservator, during a tour of the WCEC.



Past participant facilitator Jana Alaraj with ITP participants, Graeme McArthur, conservator and Suzanne Van Leeuwen, volunteer at the conservation studios of the WCEC.



‘I’m a curator and not a specialist in conservation but I have learnt a lot of information about the nature of conservation to be able to give the conservator the work he needs from me as a curator, and to be more careful with the objects and their preservation which primarily I’m concerned about.’

Alaa Bakeer (Egypt)

Our global network

With 183 participants from 27 countries having taken part in the ITP so far, our global network is constantly expanding. The Programme itself is just part of a year-long process of engagement between the British Museum and past participants where we focus on continuing to develop relationships so that when they leave the UK, participants become a valuable part of our growing network. At the end of the Programme, participants return to their home institutions with new connections, both professional and personal, enabling long-term collaboration on an international level. Forging connections to institutions as well as to individual participants is an important part of the Programme’s aims, and the British Museum’s international strategy.

To help facilitate those connections we have developed course resources to accompany and complement the summer programme. These include a course book which outlines the aims and objectives of each day and provides information about our course facilitators, partner museums and programme partners. We also provide digital references, contacts and links to further information on each session topic, and practical guides to the British Museum, London and the UK.

Maintaining a global network is made easier through our online platforms, allowing continued communication across the sector. Our newsletter offers updates on the

Programme, museum profiles and articles from past participants, and discussions of relevant museum issues. The ITP blog allows a more informal dialogue with participants and other museum professionals, with guest posts from ITP participants and regular updates from the ITP team. Our Facebook group encourages social networking between participants and helps maintain friendships beyond borders.

‘All participants said they felt they have a relationship with the British Museum, and this was expressed strongly.’

Annabel Jackson, external evaluator, Annabel Jackson Associates Ltd

‘I had the opportunity to meet a wonderful group of participants from different parts of the world, from whom I learnt a great deal of information about their countries and institutions, shared with them ideas and experiences. I look forward to networking with them for many years to come.’

Waad Awisat (Palestine)

‘ITP participants can be like strong spikes of a huge net which preserves and protects the cultural heritage of the world (through helping each other) and certainly the central column of this net is the British Museum.’

Mostafa Dehpahlavan (Iran)

What’s new for 2014

An exciting addition to this year’s programme was the newly opened World Conservation and Exhibitions Centre (WCEC). The WCEC offers a new public exhibitions space with the Sainsbury Exhibitions Gallery – recently host to the BP exhibitions *Vikings: life and legend* and *Ming: 50 years that changed China*, as well as state-of-the-art laboratories and studios, and world-class stores for the collection. These purpose-built facilities are transforming the way in which the Museum works behind the scenes and it was wonderful for staff in these new spaces to share their experiences and give the ITP participants the opportunity to visit the conservation studios, science laboratories, photographic studios and storage areas.

Each week, on Friday afternoon, a topical discussion was held to explore different cultural and heritage issues that museum professionals currently face or might face in the future. The participants worked in groups and were free to use any method to express their ideas and solutions – including sketches, quotes and graphs.

Appendix 4 provides the purpose of these sessions and a list of the topics discussed.

‘I found the topical discussion ‘Tomorrow’s World: Futurology’ very interesting as we brought up new and nice ideas that could possibly happen in the future.’

Waad Awisat (Palestine)

For the first time the ITP welcomed two participants from Armenia and one participant from Greece. We hope to continue to grow these partnerships in future years.

The ITP team were joined by the second past participant facilitator, Jana Alaraj, architect, teacher and research assistant at Birzeit University Palestine (ITP 2011), who brought her invaluable experience of the Programme to the 2014 ITP.

This year we also welcomed our new ITP Assistant, Emma Croft, to the team. Emma has been at the British Museum since early 2014, working as a visitor experience assistant in Visitor Services before joining the ITP. She has an MA in American Studies from King’s College London, specialising in built environments. Emma assists with the coordination and delivery of the Programme and its legacy and sustainability projects.



Jana Alaraj with Waad Awisat and Marwa Salem Eid at Windsor Castle



Jana Alaraj during an ITP day trip to Portsmouth.

Our legacy

Our legacy is essential to the core objectives of the ITP. Finding ways to give our participants the widest possible opportunities for further training and enabling their professional development is fundamental. Our legacy projects extend the reach and the life of the Programme beyond the six weeks, promising a lifelong commitment to our network from the Museum, our partners, and from our participants.

In our evaluations this year participants displayed a keen interest in promoting our legacy, expressing a desire for the British Museum to organise regular conferences and workshops for past participants, and for further opportunities to be introduced to other museum professionals with similar interests or challenges. Increasingly, the ITP team spends time on legacy projects and encouraging sustainability with a range of activities.

Past participant facilitators

For the past two years we have been joined by a past participant facilitator who can bring their previous experience of the ITP to help deliver the summer programme and provide an invaluable support role for current participants. This scheme allows individuals to gain further training in delivering learning programmes with the aim of enhancing professional skills and cascading these back at their home institution. This year we were joined by Jana Alaraj, architect, teacher and research assistant at Birzeit University Palestine, (ITP 2011).

Jana writes:

'A phrase that I would start with is: exceptionally outstanding!

'I was honoured to be chosen again to be part of the ITP as a past participant facilitator. It was an opportunity to work with the team to understand, in principle and practice, how the Programme is funded, the courses developed, the logistics arranged and the Programme delivered.

'The ITP is a unique and brilliant idea that is now spreading around the world, with participants developing networks and cultural exchange, and through the Programme inspiring and encouraging new ideas each year.

'Participants return to their home countries with a new perspective on their institutions and with a global network. This opportunity gives them an enormous knowledge base to expand their borders and fly back home to spread what they have experienced during the ITP. It also returns them to their countries with hope and the belief that they can make a positive difference back home. The ITP is growing in each country, creating a huge network for sharing knowledge and experiences, and this will certainly encourage change.

'The ITP would not be possible without the team. It is a small group that makes a tremendous amount of effort to deliver such an outstanding Programme. I am amazed by every detail in its organisation; it is well organised from A to Z. In regards to this aspect, the skills I was most impressed by at the British Museum were teamwork in all ways, and the continual positive contribution of the manager to the Programme. Therefore to have this opportunity to experience the ITP once more, from a different perspective, is invaluable to me.

'When I first received this opportunity I thought that I would be returning to the same Programme I attended in 2011, and that things would not be that different. As soon as I arrived at the Department of Ancient Egypt and Sudan, got to my desk and started preparing and learning all about the Programme, my point of view changed completely.

'This unique experience as the past participant facilitator has helped me see the past and the present afresh, and has motivated my creativity, enabling me to translate what I have learnt and what I believe in my field to others in my country. I have also experienced the ITP in more ways than learning to organise a programme, transmitting knowledge, and reconnecting with past participants. I have also learnt how to inspire others to discover their potential.

'I am flying back home with the enormous amounts of knowledge, networks and skills gained and developed during the ITP, which I can take with me and implement at my university, along with my students and colleagues.

'I hope I have made a valuable contribution to this year's programme. Viva the ITP!'



Sun Yue during a session on the 2010 ITP.

The Dresden Fellowships

Our relationship with the Staatliche Kunstsammlungen Dresden (SKD) is a successful example of international collaboration and the commitment to maintaining our legacy. The SKD shares a common goal with the British Museum: to encourage intercultural dialogue, long-term skill sharing and development. In 2014, 2015 and 2016 the SKD have generously offered to fully fund two research posts lasting up to three months in one of its museums to past participants of the ITP. During these fellowships, past participants have the opportunity to undertake research on specific projects taking place in Dresden or Leipzig together with colleagues from the SKD. It offers applicants the chance to cooperate with specialists in the same field who are working on subject matters relevant to their personal interests.

Two participants from China and Mozambique were selected, through an open application process, for the Dresden Fellowships 2014: Sun Yue, Museum Fellow and Curator at the Palace Museum Beijing (China, ITP 2010), and Antonio Luis Ntimbanga, Head of the Exhibition and Education Department, Ethnology National Museum, Nampula (Mozambique, ITP 2009).

‘My major is ceramic studies, so I will go to the SKD to join their China and Japan projects – ceramics of the 17th–18th century.’

‘My deepest wish and main purpose of this research is to visit and study Chinese porcelain collections which are collected by SKD. SKD collects a large number of Chinese porcelains including Dehua porcelain, red stoneware, and blue-and-white porcelain of the 17th–18th century. These are very important collections. If I have the honour to view and study these porcelain relics, it will inspire me in my current research of Dehua ware and red stoneware. I would also like to have a look at other Chinese porcelains collected in other museums or from individual collectors in the Dresden area.’

‘The Meissen porcelain factory is located north-east of Dresden; it is the origin of European porcelain. It produced large quantities of Chinese-style porcelain in its early years – I would like to visit the Meissen factory and study more about its history and the history of porcelain.’

‘Furthermore, as a professional researcher, my past experiences only focus on one professional field. This is a rare opportunity for me to conduct a comprehensive learning programme; therefore I would like to acquaint myself with cultural relic storage and exhibition planning at SKD.’

Sun Yue (China)



Manisha Nene presenting her exhibition proposal during the 2011 ITP.

‘First to say that research is one of the main tasks of any museum and by so doing, we are playing our role as a real cultural institution committed to the preservation of artefacts, as well as their communication for the benefits of present and future generations.’

‘In this context, the research fellowship will require me to categorise objects by form, technique, function and generally all the history of the objects in terms of place of use, group of use, physical description and its intangible significance, which is very useful information for publication.’

‘During my fellowship, I expect to cooperate positively with all colleagues from Germany and they will help me broaden my vision concerning the work of museums, looking at the way education is delivered, objects handled, the planning of exhibitions and research, the documentation criteria and all other important museum best practices.’

Antonio Luis Ntimbanga (Mozambique)

‘When I received an invitation from Neil MacGregor to co-curate an exhibition on the theme of Ganesha in Room 3 I just could not believe it. During the ITP all the participants had been asked to give a presentation on a proposed exhibition plan. At that time I did not think, even in my dreams, that I would get this opportunity.’

*Manisha Nene,
Assistant Director (Galleries),
CSMVS (Mumbai)*

Manisha Nene – From temple to home: celebrating Ganesha

One of our legacy projects for 2013/14 was to welcome back Manisha Nene (ITP 2011), Asst. Director (Gallery) at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, to curate an Asahi Shimbun Display in the British Museum’s Room 3.

Manisha’s final exhibition proposal *Visions of Ganesha* demonstrated clearly her ability to use her knowledge of her own culture, her museum/heritage experience and the skill set developed on the ITP to produce a viable proposal for a small, temporary exhibition. Subsequently, the Museum invited Manisha to develop a small, temporary exhibition in Room 3 based on her original concept. Manisha’s original concept was transformed into *From temple to home: celebrating Ganesha* and clearly demonstrated the work and imagination that goes into all participants’ proposals.

The exhibition was shown from February to May 2014 with 62,480 visitors. It was a great success, with lectures, gallery talks and half-term children’s activities complementing the display. It has been an invaluable opportunity for Manisha to further develop her skills and enhance her career, as well as a prime example of collaboration between museums on an international level. It has also inspired participants since to work towards a realisable goal while taking part in the programme.

Participants of the Egyptian training programme in Cairo.



Part of the Pokot cultural showcase in Kenya.



A session on museum relevancy during the training programme in Uganda.

Sustainability and cascaded training

Maintaining the Programme's global network for the future is a great challenge. Not only must the British Museum find ways to keep the Programme relevant to museum professionals over the coming years, but we must ensure that training is sustained and passed from participant to colleagues throughout the museum sector in their home countries.

The ITP team seeks to support and maintain programmes devised by the ITP alumni giving help, advice and up-to-date information as needed.

In 2013 past participants from the Egyptian Ministry of State for Antiquities proposed and delivered a seven-day training programme for colleagues throughout Cairo. Focusing on exhibitions and public displays, the programme was an effective way to cascade training and sustain the goals of the ITP.

'Leaving London in July 2012 was not the end of the ITP for me and I have kept in touch with the staff in many different ways. I have worked very hard to improve on what I gained from the ITP, increase my knowledge and motivate myself to share the ITP experience as much as I can. Consequently I was able to use the valuable materials of the Programme and share them among the Egyptian community of museums and MSA's different sectors. Along with colleagues who have also attended the ITP I had the privilege of preparing a training course in museology in which we shared our experience of the Programme with different colleagues in the Ministry of State for Antiquities from all over Egypt – from Aswan up to Alexandria (138 trainees).

Nevine Nizar Zakaria, Egypt (ITP 2012)

In November 2013, Adebo Nelson Abiti, Ethnographic Conservator and Jackline Nyiracyiza, Conservator, History & Archaeology, Department of Museums and Monuments at the Uganda National Museum (ITP 2013), organised a five-day skills development programme for staff at the Museums and Monuments Department in Uganda, intended as a follow up to the ITP.

'From the ITP, we learnt lessons about setting priorities for the museums, galleries and heritage sites where children enjoy vibrant cultural heritage, ensuring creative, relaxing facilities to provide maximum benefit to the economy and ensuring that museums and galleries are exciting, modern and provide real value for money. This, therefore, enabled us to identify areas of the museum and heritage sector that need critical attention.

'The main topics covered during the in-house training included museum services, customer care, security services, conservation, documentation of archaeology, natural history and ethnography, and exhibitions.'

Adebo Nelson Abiti, Uganda (ITP 2013)

Kiziili Chole, Curator at the Kapenguria Museum in Kenya (ITP 2013), was quick to apply training from the Programme at home. Focusing on community projects, Chole organised a cultural showcase for Pokot culture for local residents and community groups.

'Developing community partnerships was one of the many topics covered during ITP 2013, and I ranked it fourth in my ITP 2013 final report as one of the activities to be undertaken in my museum on my return home.

The event was attended by several community groups and was officially opened by the Governor of West Pokot County, His Excellency Simon Kachapin, with delegates from the County Government led by the CEC in Charge of Tourism, Culture, Sports, Youths and Social Development Hon. Rhoda Rotino.

'The guests were taken around to see different activities including archery, wrestling, traditional songs, games and storytelling, and also displays of ornaments, weaponry, tools, traditional food and drink, and Pokot medicines.

'A large number of local residents came to the event to take part in the activities, and some of them attributed the rain on the day to God's blessing of the ceremony! Many of the local people were very interested in Pokot culture and asked why an event such as this had not happened before to showcase this unique culture.

'Special thanks go to Harvinder Bahra from the British Museum, who took me through this very important topic of community partnership during the ITP 2013.'

Kiziili Chole, Kenya (ITP 2013)

Participants sharing ideas during the topical discussion "The Tomorrow People".



Shubha Banerji explaining her proposal for a Room 3 exhibition.



'I reaped tremendous benefits from the 6-week training program, including inspiration for establishing goals for future cooperation between Chinese and British museum communities. I will endeavor to incorporate what I have gained into concrete work, sharing it with more people so that the positive impact of ITP can be extended from merely one person to a group or even the whole community.'

Yu Miao (China)

Looking ahead

External evaluation

The British Museum has taken a committed approach to evaluation from early in the Programme. Each year we thoroughly evaluate the ITP, asking for feedback from course facilitators, departmental representatives, UK partner representatives and, most importantly, from the participants themselves. The evaluation surveys have been an invaluable means of developing the Programme over the past nine years, but required a more consistent and precise approach to assess the ITP across time. Consequently the ITP team is now working with an external evaluator for the foreseeable future, enabling us to continually adapt our Programme to the needs of our participants, our partners and the Museum.

The complete external evaluation is available via the British Museum website. In brief, practical and hands-on sessions, as well as sessions which involved group work and smaller, more in-depth discussions, were especially valued. Participants most enjoyed the opportunity to learn from the British Museum and their fellow participants, as well as making new friends and connections. While the intense schedule of the ITP was highlighted and some participants found the Programme very tiring, all agreed that the value of the Programme lay in its fullness and scope.

Topical discussions

Our weekly topical discussion sessions received very positive feedback from our participants for their relevancy and group work format. We intend to continue these sessions next year, again delivered by our past participant facilitator. While the topics for 2015 may change somewhat, the focus will remain on potential and current museum issues which require creative solutions and critical thinking.

Appendix 4 gives more details on the topics discussed in this year's programme.

Staff breakfast

Staff breakfasts are a unique opportunity to familiarise British Museum staff with upcoming projects and current issues in a relaxed setting which encourages conversation and engagement. In May 2015 we plan to hold an ITP staff breakfast to celebrate our tenth anniversary, inviting programme partners and previous participants to talk about their experiences of the ITP and what it means to them as institutions and individuals. It will also be an opportunity to further expose the ITP to Museum staff and encourage wider participation across our institution.

Past participant facilitators

Jana Alaraj, the ITP past participant facilitator for 2014, is the second person to accept what has become an invaluable role within the team. Early next year we will begin to gather applications for our 2015 facilitator from our pool of past participants. The role will include facilitating weekly discussion sessions, coordinating the ITP blog diary, assisting the team with planning and delivering the Programme, dealing with the needs of our participants and evaluating and reporting on the Programme.

Regional mentoring

The ITP team intends to develop a network of regional mentors for the Programme. These mentors will consist of past participants whose role will be to foster future candidates and prepare them for the Programme – managing expectations and ensuring their ability to fully benefit from their time in the UK. Providing personal support in a museum professional's home country will smooth the process of communication and help participants decide if the ITP is the right programme for them. The mentors will also look at ways in which they can sustain the ITP by cascading information and training to colleagues in their home institutions, to ensure the Programme is 'shared' as widely as possible within their developing museum sectors.

ITP participants enjoyed a day at Kenwood House, Hampstead Heath and tea with Frances Carey, Chair of the Marie-Louise von Motesiczky Charitable Trust.



Richard Alford, Secretary of the Charles Wallace India Trust with Tadas Khazanavicius, Head of International Philanthropy.



Our supporters

‘Did you ever see such a thing as a drawing of a muchness?’ In answer to the Dormouse’s question in *Alice in Wonderland* I would proffer the International Training Programme as having the makings of a muchness – far more than the sum of its parts, yet the parts are impressive too. I became involved at the outset in 2006 when I was Head of National Programmes at the British Museum, eager to widen the scope of the fledgling scheme to involve other museums around the UK. This indeed has proved to be one of the many successful aspects of value to all concerned: the candidates, the British Museum and the partners. From 2011 my engagement changed from that of an employee to the representative of a funder, the Marie-Louise von Motesiczky Charitable Trust which sponsored three candidates a year at first, now five. The ITP is one of a number of projects with an international reach funded by the charity to honour the internationalism of the artist’s own background and interests, so shockingly traduced by political circumstances during her lifetime. The British Museum has often been described as encyclopaedic, which undoubtedly has been a factor in its ability to convene the Programme, but the encyclopaedia is a porous and reflexive entity today, not a closed,

definitive body of knowledge. As the Italian author Italo Calvino wrote in 1986 in one of his *Six Memos for the Next Millennium*, ‘we can no longer think in terms of a totality that is not potential, conjectural and manifold.’ The ITP ‘effect’ has been to make us aware of how potential, conjectural and manifold our experience and expertise is. The different cultural, professional and personal perspectives brought to bear upon it year on year by all the participants, do not tend to exhaustiveness but to an appreciation of how much of a muchness there will always be to come.

Frances Carey, freelance academic advisor, consultant to arts and heritage organisations and chair of the Marie-Louise von Motesiczky Charitable Trust

There are many reasons for the Charles Wallace India Trust to support Indian participants on the ITP. Here are some of the most important:

- The opportunity comes at the right time professionally for individuals, giving them access to practices and experience which they can build upon as their careers develop.
- Participants are chosen by the British Museum not only on the basis of their written statements but also by Skype interview, an effective combination.
- The ITP gives participants, many of whom are from smaller, specialised museums, exposure to collections outside London which fit their needs – as well as to the huge breadth and variety of the British Museum.
- Participants are encouraged to speak up for themselves. The programme gives them the chance to present their own plans for a small exhibition based on an object in the British Museum’s collection. This is a wonderful opportunity to test their ideas and creativity in front of friendly colleagues. We were thrilled that in 2013 an Indian participant’s proposal was turned into a show about Ganesha and displayed to the public in the British Museum.
- Finally the ITP has steadily built an international network of younger curators and museologists – the next generation of a profession which depends for its success on international cooperation.

In addition to all this we believe that our support for the ITP accords very well with our aim to support early- to mid-career Indian professionals in the arts, humanities and heritage conservation.

Richard Alford, Secretary of the Charles Wallace India Trust

Participants from Egypt, Lebanon and Palestine enjoying a day out to Windsor Castle.



'I feel very lucky to have been part of this programme in 2014, and I would like to extend my thanks and gratitude not only to the amazing British Museum team who put all their effort into creating such a successful programme but also to my sponsor Ms Frances Carey, of the Marie-Louise von Motesiczky Charitable Trust, for her generous support, her exquisite invitation to her house and garden, her amazing English cakes and my favourite of course - BLACK ENGLISH TEA.'

O'bour Hashash (Palestine)

Ameena bint Abdullah al-Abri and Rhéa Dagher discussing object handling and interpretation.



Without the generosity of individuals, companies, trusts and foundations that provide invaluable support, the International Training Programme would not be possible. Support enables the Museum to cover the costs of travel, visas, accommodation, subsistence, resources for the participants' research and our legacy programme.

This year the Museum wishes to thank the following supporters for making the International Training Programme 2014 possible:

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The Museum would also like to thank all the donors who wish to remain anonymous.

The ITP is a Partnership UK project and the Museum would like to recognise the vital role played by colleagues at the following institutions:

Ashmolean Museum, Oxford University
Birmingham Museums Trust
The Collection: Art and Archaeology in Lincoln
Glasgow Museums
Manchester Art Gallery
Manchester Museum
Tyne & Wear Archives & Museums

Very special thanks go to the following institutions for their invaluable contributions to the Programme:

Asia House
Bristol Museum and Art Gallery
Fitzwilliam Museum
Horniman Museum and Gardens
Kenwood House
Petrie Museum
Pitt Rivers Museum
Portsmouth Historic Dockyard and Mary Rose Museum
Royal Pavilion and Museums, Brighton
Victoria & Albert Museum

If you would like more information on the International Training Programme, visit britishmuseum.org or contact itp@britishmuseum.org

If you would like to support the International Training Programme, please contact development@britishmuseum.org

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British Museum

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Ashmolean Museum, University of Oxford

Marina de Alarcón, Diane Bergman, Daniel Bone, Francisco Bosch-Puche, Aisha Burtenshaw, Paul Collins, Elizabeth Fleming, Christina Gernon, Helen Hovey, Francesca Leoni, Liam McNamara, Mark Norman, Vincent Razanajao, Alexander Sturgis, Lucy Shaw, Helen Ward, Cat Warsi, Helen Wilton-Godberfforde

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Brighton Museum and Art Gallery

Sarah Posey, Jody East

The Collection:

Art & Archaeology in Lincolnshire

Mark Bennet, Sally Bleasdale, Adam Daubney, Ash Gallant, Erik Grigg, Dawn Heywood, Michelle Johns, Andrea Martin, Antony Lee, Clare Pickersgill, Brian Taylor, Robert White

Fitzwilliam Museum

Sally-Ann Ashton, Richard Kelleher, James Lin

Glasgow Museums

Patricia Allan, Noorah al-Gailani, Neil Ballantyne, Martin Bellamy, Alan Broadfoot, Patricia Collins, Caroline Currie, Katinka Dalglish, Jim Dunn, John Ferry, Fiona Hayes, Chris Jamieson, Alison Jones, Ralph Moffat, Lyn Mooney, Anthony Lewis, Jane Raftery, John Rattenbury, Heather Robertson, David Scott, Polly Smith, Winnie Tyrrell, Helen Watkins

Horniman Museum & Gardens

Louise Bacon, Margaret Birley, Jamie Craggs, Joanne Hatton, Victoria Pinnington, Georgina Pope, Maria Ragan, Robert Storrie, Paula Thomas, Janet Vitmayer, Kirsten Walker

Manchester Art Gallery

Janet Boston, Ronan Brindley, Clare Gannaway, Rosie Gnatiuk, Claire Grundy, Sarah Marsh, Ian McNichol, Catherine Pank, Adam Quinn, Hannah Williamson

Manchester Museum

Wendy Hodgekinson, Nick Merriman, Campbell Price, Bryan Sitch, Stephen Welsh

Petrie Museum

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Jasper Chalcraft

Colleagues and FCOs globally

Gerard Boyle, Jo Cheeseborough, Simon Dadd, Lee Edwards, Neslihan Gokyildirim, Miranda Kent, Ed Lowe, Janice Moore, Simon Philips, Elizabeth Roberts, Rania Sa'adeh, Peter Scott, Chris Waite

Appendix 1

International Training Programme participants 2014

Armenia

Hayk Mkrtchyan, Senior Researcher,
Department of PR and Excursions,
Memorial Museum of Avetik Isahakyan
Supported by the Aall Foundation

**Marine Mkrtchyan, Deputy Director, Russian Art
Museum Yerevan**
Marie-Louise von Motesiczky Charitable Trust Fellow

China

**Qi Yue, Foreign Affairs Department,
the Palace Museum, Beijing, China**
Supported by the Aall Foundation

**Yu Miao, Head of the Audience Research and
Education Center, Hubei Provincial Museum**
Supported by the Sino-British Fellowship Trust

Egypt

Asmaa Hassan El-Rabat,
Curator, Egyptian Museum
Supported by the John S Cohen Foundation

Alaa Ahmed Bakeer,
Curator, Museum of Islamic Art
Supported by the Barakat Trust

**Marwa Abdel Fattah Salem Eid, Curator,
Education Department, Egyptian Museum**
Marie-Louise von Motesiczky Charitable Trust Fellow

Greece

**Constantinos Vasiliadis, Senior Conservator
– Coordinator of the Sculptures Conservation
Laboratory, Acropolis Museum, Athens, Greece**
The Dresden Fellow

India

**Wunglengton Yazing Shimray, Director, Assam
State Museum**
Supported by the RA Association

**Shubha Banerji, Assistant Curator, Pre
Columbian and Western Art Collection, National
Museum, New Delhi**
Supported by the Charles Wallace India Trust

Iran

**Mostafa Dehpahlavan, Department of
Archaeology, Moghadam and Negrestan
Museums, University of Tehran**
Supported by the Altajir Trust

Lebanon

**Rh ea Dagher, Research Assistant,
Department of Archaeology and Museology,
University of Balamand, Kourah**
Marie-Louise von Motesiczky Charitable Trust Fellow

Oman

Ameena bint Abdullah al-Abri,
Collections Registrar, National Museum of Oman
Supported by Steven Larcombe and Sonya Leydecker

Pakistan

**Hajra Haider, Curator at the IVS Gallery
(Indus Valley School of Art and Architecture)
in Karachi, Pakistan**
Supported by the Charles Wallace Pakistan Trust,
the British Council and the Rangoonwala Foundation

Palestine

**Waad Awisat, Department of History and
Archaeology, Birzeit University**

**O'bour Hashash, Branches and Partnerships
Manager, The Palestinian Museum**
Marie-Louise von Motesiczky Charitable Trust Fellow

Sudan

**Amani Yousif Basheer, Director,
Sheikan Museum, National Corporation for
Antiquities and Museums**
Supported by Mrs Michel David-Weill

**Balsam Adbelhamid Ahmed Shakal, Curator,
Sudan National Museum, National Corporation
for Antiquities and Museums**
Supported by the Aall Foundation

Turkey

** eyda  etin, Events Specialist,
Ko  University Research Center
for Anatolian Civilisations**
Marie-Louise von Motesiczky Charitable Trust Fellow

**Berkay K u ukba lar, Researcher,
Istanbul Bilgi University**
Supported by the Thriplow Charitable Trust

Fatih Yucel, Researcher, Istanbul Bilgi University
Supported by Thomas Neurath/Thames & Hudson

Appendix 2

Project weekend: Evaluating London museums

The remit

The ITP participants were asked to visit one of six museums across London. Based on their immediate experiences during their visit, and their own experience as museum and heritage professionals, each group was then asked to analyse their respective museums looking at issues such as online presence, visitor experience and audiences and finally make suggestions on any changes they might make with varying budgets. They were then asked to present their findings and discuss with the rest of participants. Below is a brief overview of the institutions visited and what our participants had to say.

V&A Museum of Childhood

- Overall: Objects were well sectioned and described. There is a varied programme of activities going on and a choice of five temporary exhibitions on top of the permanent collection.
- Highlight: Being able to explore our own inner child!

Museum of London

- Overall: An impressive collection. The museum targets various audiences, different age groups, English and International visitors, and caters for visitors with special needs.
- Highlight: On arrival to the building, being 'greeted' by the words in our own language displayed on a panel. It made us feel truly welcome.

Leighton House Museum

- Overall: Beautiful house and architecture, containing a fascinating collection of painting and sculpture by Leighton and his contemporaries
- Highlight: Elaborate Orientalist and Aesthetic interiors.

National Maritime Museum

- Overall: Wide variety of the collection, with interactive elements.
- Highlight: The website has been translated into nine different languages and half of the team could have read it in their own native tongue if they had chosen to do so.

Sir John Soane's Museum

- Overall: The information about the objects was not displayed on panels, but you could ask helpful visitor assistants who willingly engaged in conversation.
- Highlight: The warm, welcoming atmosphere, and the friendly staff.

William Morris Gallery

- Overall: The museum is in a very good condition and attracts different audiences from children to adults.
- Highlight: The design of the website.

Appendix 3

Exhibitions proposal

The remit

As part of the International Training Programme, participants are asked to prepare a project outlining an exhibition proposal based on the British Museum's Room 3 space and programme. Fellow participants, British Museum staff, and supporters and friends of the ITP are then invited to a reception to enjoy the results of the project and discuss participants' ideas and designs. Participants are asked to focus on using their knowledge of their own cultures, their museum/heritage experience and what they've learnt on the ITP to develop a proposal for a small temporary exhibition. Areas to consider are as follows:

Your exhibition

What is the title of your exhibition? What object did you choose and why? Is there a theme for your exhibition?

Your object

How will it be displayed and interpreted?

Conservation issues

Drawing on your knowledge of conservation, and what you have learnt about conservation during the ITP – what issues are raised by the display of your chosen object?

The audience

Will your exhibition be aimed at a general or a specific audience? How will your thinking about audiences affect what the exhibition looks like, and the interpretation of the object? Will you include provision for deaf visitors, partially sighted and blind visitors and disabled visitors? Think about access to the exhibition, the use of audio guides or tactile elements. Will the exhibition be suitable for children/families?

Merchandising

Think about how merchandising opportunities are used – at the British Museum, at your partner museums, other museums around the world and museums in which you have worked.

Events and programmes

Think about what events could complement your exhibition.

Exhibition titles

- *Life in Miniature: Armenian dress at the British Museum*
Marine Mkrtchyan
- *Ritual and Music in the Bronze Age of China*
Yu Miao

- *Three Purity Tea Bowl: the Secret of Emperor Qianlong's Tea Taste*
Qi Yue
- *Revealing the Mystery of Amulets in the Ancient World*
Alaa Bakeer
- *Daily Life in Ancient Egypt in the Past and Present*
Asmaa el-Rabat
- *The Story of the Hieroglyphic Letters*
Marwa Salem Eid
- *Kekrops: the Great King of Athens*
Constantinos Vasiliadis
- *Shell Bangles of Bengali Shankha, Symbol and Society*
Shubha Banerji
- *The Vrindavani Vastra: a Celestial delight*
Wunglengton Yazing Shimray
- *Royal Archer*
Mostafa Dehpahlavan
- *Narratives of the Lebanese Civil War 1975-1990: Jean-Marc Nahas Paints It All*
Rhéa Dagher
- *Frankincense in Oman*
Ameena Al-Abri
- *Hokusai; On The Way To Mount Fuji*
Hajra Haider
- *Continuity and Change: Palestinian Embroidery Today*
O'bour Hashash
- *Alexander the Great and the Gold of Babylon*
Waad Awisat
- *Ostrich Eggs of Sudan: Tradition from Past to Present*
Balsam Abdelhamed Shakal
- *William Pars: Western Turkey in watercolour (Marking the 250th anniversary of the Ionian Expedition to Turkey).*
Şeyda Çetin
- *Fragment of a Marble Fluting: Two Flutes*
Berkay Küçükbaşlar

Appendix 4

Topical discussions

The remit

During our Friday afternoon sessions, participants are invited to discuss current and potential issues affecting cultural heritage around the world. These sessions are delivered by our past-participant facilitator, who presents a topical problem or question for museum professionals to consider. In groups, participants are then asked to collaborate in order to come up with a solution to the questions posed. The purpose was to encourage creative thinking, teamwork and institutional self-awareness. The topical discussions for this year were as follows:

Tomorrow's World: Futurology

- How do 'futurologists' forecast alternative futures and what place will museums have in these futures? We will look at how we imagine and plan for possible futures not just in 5 or 10 years' time, but for what the museum sector might look like in 100 years. We will look at the need to plan our futures, and if we don't, whether someone else will impose their idea of the future on us.

The Tomorrow People

- We will explore the changing role of museums and the skills that future museum professionals will need to deal with those changes. Imagine what the museum staff of 2023 will look like and how museums can start to develop those staff now.

Take your Partners

- This session will look at possible partnerships and collaborations that might help shape and support your museums. What partnerships might be possible in your countries? How might you work together, and what will be the benefits and barriers?



O'bour Hashash
in conversation
with Sam Wyles,
collections
assistant.

