

# International Training Programme Annual Report 2016

## **A global network**

Afghanistan, Armenia, Brazil,  
China, Croatia, Egypt, Ethiopia,  
Ghana, Greece, Hong Kong,  
India, Iran, Iraq, Kenya,  
Kurdistan, Lebanon, Libya,  
Malaysia, Mexico, Mozambique,  
Nigeria, Oman, Pakistan,  
Palestine, Saudi Arabia,  
South Africa, Sudan, Tajikistan,  
Tanzania, Turkey, United Arab  
Emirates, Uganda, Yemen



## Introduction

### **Supporting museums globally**

The British Museum's International Training Programme (ITP), working with partner museums around the country, offers global museum professionals the opportunity to gain insight into culture and heritage practices within the UK. Through a series of presentations, hands-on sessions, workshops and working groups, colleagues from around the world can learn, share skills and experiences and create networks that will support their personal and professional development, helping to shape the future of their home institutions.

### **An international outlook**

The ITP focuses on countries key to the British Museum's international strategy which identify themselves as needing support to develop their museum services. It also offers a unique opportunity for fellows and their institutions to be part of a global network – a network now celebrating ten years of success.

### **Another successful year**

The 2016 summer programme took place from 18 July to 26 August, with the British Museum and ten UK partner museums welcoming 21 fellows from 13 countries. Taking the opportunity to expand our global network further, colleagues from Croatia and Yemen took part for the first time in 2016 – beginning what we hope will be sustainable and rewarding partnerships.

### **Forging professional links**

Both during the programme and after fellows return home, a key aim of the ITP is to create as many useful networks as possible. This is essential to ensuring ITP alumni keep talking to and working with the British Museum and programme partners.

### **Planning for the future**

Recent philanthropic support for the ITP has enabled the Museum to plan with added confidence as we determine how to best provide for the programme's growing network of culture and heritage professionals. A generous gift from the Marie-Louise von Motesiczky Charitable Trust, together with support from the American Friends of the British Museum, and successful appeals to the British Museum Patrons and Members, will ensure the ITP thrives in the years ahead.

Shi Wanghuan  
in the British  
Museum  
Anthropology  
Library.

# Summer programme

This year's summer programme focused on sessions covering core museum skills and practices. The Museum shares its policy, procedure and experiences with fellows and provides a platform for discussion and debate. Each session allows time for questions and experiences to be shared, but there is also the opportunity for follow-up meetings both during and after the summer programme.

Current issues in the culture and heritage sector covered this year included risk management, health and wellbeing, skills sharing, and collecting and displaying the modern world. As in previous years, fellows also prepared and presented temporary exhibition proposals based on the physical space and concept of the Asahi Shimbun Displays in Room 3 at the British Museum.

The enthusiastic support of British Museum colleagues, both staff and volunteers, is essential to ensuring the success of the ITP. It enables us to provide a complete overview of how the Museum functions, both front of house and behind the scenes.

This year's sessions included:

- Collections Assistant training
- Collections management, storage and documentation
- Conservation and scientific research
- Exhibitions and permanent galleries
- Income generation, fundraising and retail
- Learning, volunteers and audiences
- Libraries and archives
- Museum management, leadership and staff engagement
- Photography
- Security and front of house
- UK and international loans

Sessions on contemporary issues and challenges in both the museum and wider cultural heritage sector help the ITP develop and remain current and reflective. For the first time, Michelle Kindleysides, Health and Wellbeing Coordinator at Beamish Museum, explored the role that cultural heritage can play in addressing issues around health and wellbeing, focusing largely upon people living with dementia and other cognitive impairments. Jasper Chalcraft from the University of Sussex delivered a session on cultural heritage and peace-building. This session introduced the concept of conflict sensitivity, a tool widely used in the NGO sector, and used a workshop format and group work to explore the relevance of a conflict-sensitive approach to the specific contexts of the ITP fellows.

Njeri Gachihi (Kenya, ITP 2010 and Senior Fellow 2016) led a workshop looking at skills sharing and professional development requirements across the cultural sector. Njeri's current role as Programme Manager of the new Kenya Heritage Training Institute (KeHTI) made her ideally placed, alongside British Museum colleagues Fiona West and Shezza Rashwan, to examine the issues around skills development and to brainstorm some possible 'futures' for those who work in the museum sector.

British Museum Curator of South Asia Imma Ramos developed a workshop on objects and the modern world (1700 to the present) which asked ITP fellows to think about researching and displaying the last 300 years of global history through Museum objects. The group selected an object that illustrated a key idea or moment from the last 300 years and spoke on how and why it reflected their theme.



The ITP group in the Raymond and Beverly Sackler Gallery of Early Egypt (Room 64) with Daniel Antoine, Curator of Physical Anthropology.

## At the British Museum

Fellows have the opportunity to work with colleagues in collections and non-collections departments, chosen based on their role profiles, current projects and professional interests. Being in smaller groups where individual voices can be heard and questions addressed also allows relationships to grow and flourish, creating the basis for future collaborations. This summer the fellows spent departmental time with curators in Ancient Egypt and Sudan, Asia, Coins and Medals, Greece and Rome, Middle East, and Africa, Oceania and the Americas. They were also hosted by Directorate, International Engagement, the Registrar's Office, and Security and Visitor Services.

### Ancient Egypt and Sudan

The Department of Ancient Egypt and Sudan (AES) hosted five ITP fellows from Sudan and Egypt, representing the Ministry of Antiquities of Egypt and National Corporation for Antiquities and Museums of Sudan. Departmental time started with introductory visits to the collection, the library and the stores. We had discussions about interpretation and design and a documentation session in the ostraca store, and fellows also attended a lecture on colour pigment organised in the Museum's World Conservation and Exhibitions Centre.

Staff at the Petrie Museum kindly provided sessions on collecting, display and research during a morning visit. Each of the fellows also visited the Ashmolean in Oxford, either as a day trip or as part of their UK partner placement. Before their partner placement, fellows joined the Middle East session on preparing a touring exhibition.

The fellows travelled to their partner institutions on 8 August. They drafted Room 3 exhibition proposals before their trip to enable them to study additional materials while they were away. Upon returning from their partner institutions, final sessions in AES were provided on the challenges of organising the exhibition *Egypt: faith after the pharaohs*, and on illustrating exhibition material in preparation for their Room 3 presentations.

Each of their exhibition presentations incorporated a range of media, including posters, leaflets, slideshows, and practical demonstrations showing their comprehensive knowledge of exhibition development and visitor engagement. Objects displayed included a throwing-stick from the royal tomb of Akhenaten, an ivory senet game, a 20th-century pottery drum, a bronze arched sistrum and a wooden bed leg from Sudan from the 25th Dynasty.

It has been a pleasure to work with the fellows – they were focused and immensely enjoyed and appreciated the programme. It is hoped that they distribute the benefits of their experience in their home countries through mini ITP gatherings. Such local initiatives clearly accelerate the impact of the six-week summer programme at the British Museum. For example, one of the 2015 fellows has now been employed locally in the British Museum's Documentation Project. AES is therefore keen to keep on contributing to the ITP's legacy as it is regarded as a point of reference for museum curators and heritage managers in Egypt and Sudan.

Ilona Regulski, Curator of Written Culture

Anna Garnett, Assistant Project Curator



### Asia

There were five ITP fellows in the Department of Asia this year – two from India (CSMVS and Delhi National Museum), one from Pakistan (Swat Museum), one from Sarawak Museum in Malaysia, and one from Art Exhibitions China in Beijing.

They took part in several sessions including a day trip to the Ashmolean in Oxford, a trip to Blythe House to see the textiles collection, a tour of the Room 91 exhibition *Krishna in the garden of Assam: the cultural context of an Indian textile* with curator Richard Blurton, and a presentation by curator Alexandra Green on the 2014 Room 91 exhibition *Pilgrims, healers and wizards: Buddhism and religious practices in Burma and Thailand*. They were also given an introduction to storage and the South Asian archaeological collection by Tabor Research Fellow Daniela de Simone, an introduction to the plans for refurbishing Room 33 by curators Imma Ramos and Jessica Harrison-Hall, and attended a session on preparing a touring exhibition.

Shi Wanghuan, from Art Exhibitions China, spent time in the International Engagement Department learning about British Museum touring exhibitions. She also provided assistance in proofreading a Chinese-language exhibition catalogue produced by a Chinese partner hosting a touring exhibition later this year.

The fellows' Room 3 projects were wonderfully varied. Ruchira Verma focused on pilgrimage to Jagannath temple in Puri (Odisha), Shi's display explored Chinese ink stones and calligraphy – this object will be included in Room 33 after its current refurbishment. Dora Jok looked at the sacred art of tattooing in Borneo, Noor Khan explored a Gandhara relief featuring the infant Siddhartha Gautama, and Vaidchi Savnal focused on the Ajanta caves and historical studies of the site.

Overall the ITP went brilliantly this year. It was extremely enjoyable and stimulating, and a great way to get to know curators from around Asia.

Imma Ramos, Curator of South Asia

Jessica Harrison-Hall, Curator: Chinese Ceramics,  
Percival David, Vietnam

Azza El Maqsood  
at the Petrie  
Museum of  
Egyptian  
Archaeology.

Shreen Taher  
at the Petrie  
Museum.



### Coins and Medals

This year the Department of Coins and Medals welcomed Meng Xiangwei from the China Numismatic Museum (CNM) in Beijing. Meng was able to gain first-hand experience of how the British Museum's numismatic collection is cared for, displayed and interpreted. Meng was able to speak with curators and collections managers, and also visited other numismatic collections, most notably the Bank of England Museum.

For his Room 3 project, Meng selected a piece of spade-money from ancient China. His chosen object was mounted for display and supplemented with posters, video, and information leaflets illustrating the spade-money manufacturing process. This topic is something that the CNM has researched in depth, including the use of experimental casting to better understand technical development. In this way he was able to bring insight and expertise from his institution, which in turn informed the British Museum's understanding of an object from its own collection.

The programme went very well. Meng engaged wonderfully with the project, training and staff. He found his visit to Glasgow offered him new ways of thinking about how museums can work together. The CNM is keen to have another fellow on the ITP, and we are already feeling the benefit of increased activity between the British Museum and the CNM.

Ben Alsop, Project Curator: Citi Money Gallery



Hollow handled spade money referenced in the Room 3 project *The art of fire and metal: coin casting technology in ancient China.*

Meng Xiangwei during a workshop.

Ana Sverko, Barbara Vujanovic and Panagiota Theodoropoulou in the Anthropology Library.



### Greece and Rome

The Department of Greece and Rome hosted fellows from Croatia, Greece and Turkey this year – Ana Sverko from the Institute of Art History, Barbara Vujanović from the Ivan Meštrović Museum, Panagiota Theodoropoulou from The Acropolis Museum and Leyla Zoroğlu from the Sebahattin Yildiz Museum. Although the Room 3 presentation dominated the programme, fellows also enjoyed behind-the-scenes experiences in the Museum and day excursions. Fellows visited the ruins from Leptis Magna, Buckingham Palace, and Greenwich, taking a trip by boat to visit the Royal Observatory, the Maritime Museum and the Old Royal Naval College.

Unusually this year, three out of our four delegates chose an antiquarian book as the object for their Room 3 projects. These books from the Greece and Rome library are rarely seen and it was therefore a good opportunity to broaden awareness of their existence. One of the books, Robert Adam's magnum opus on Diocletian's Palace, was kindly loaned from the Traveller's Club.

Ana's project focused on the architect Robert Adam's magnificent book *Ruins of the Palace of Diocletian* published in 1764. Adam's book is important because he showed to the world that an ancient monument could be adaptable enough to transform from a building to an entire city. Barbara used an ancient torso of a male figure to explore the Croatian sculptor and architect Ivan Meštrović's admiration for and influence by ancient art. Barbara's project focused on the idea that a fragment could be an independent and absolute artistic statement.

Panagiota explored Lysikrates Monument using *The Antiquities of Athens*. In 1750 James Stuart and Nicholas Revett went on an expedition to Greece to record the ancient monuments that were still visible there. Stuart drew the Lysikrates Monument in watercolour and Revett made precise measurements. The book ultimately comprised of four magnificent volumes entitled *Antiquities of Athens*, the first volume published in 1762. Leyla presented Richard Worsley's *Great Book of Antiquity*. Worsley was for many years British ambassador to the Republic of Venice, using his diplomatic post to travel extensively and collect antiquities. He visited Portugal, Spain, France, Italy Greece and western Turkey.

The experiment of including Croatia this year produced two excellent fellows. Greece and Turkey also delivered outstanding candidates. All fellows will bring legacy benefits to the ITP and they have been encouraged to watch the British Museum website for opportunities as and when they arise.

Ian Jenkins, Senior Curator

Gneiss sphinx of Amenemhat IV reworked in Ptolemaic times, referenced in the Room 3 project *Diocletian's palace in Split: Egyptian elements in a Roman architectural context.*





### Middle East

As part of the 2016 session of ITP, the Middle East Department hosted four fellows, one each from Lebanon, Malaysia, Palestine and Yemen. The Department had consciously taken the decision to limit the number of fellows this year, primarily because of the overlap with the Iraq Scheme. The reduced number actually worked extremely well as it enabled us to provide a more targeted series of sessions and to cater for individual fellows' needs.

As in previous years, the fellows were given introductions and tours both at the British Museum in Bloomsbury and at Blythe House, giving them additional insights into the breadth of the Department's holdings. They met with curatorial colleagues and discussed specific projects, exhibitions and acquisitions with them in great detail.

The fellows engaged in the sessions and activities with great enthusiasm. They seemed to particularly enjoy the hands-on and practical sessions as well as the sessions on giving gallery talks and 3D reconstructions. Their various cultural and professional backgrounds and different outlooks and experiences often led to animated and interesting focused discussions on a number of topics.

The culmination of their British Museum experience was probably the preparation and presentation of their final projects. The fellows approached their chosen objects with great determination and commitment, and researched their topics in great detail. In spite of printer-related issues leading to a last-minute mad dash across the building to find alternative machines that would deliver the required paper size, all went well on the night! The objects were beautifully presented and the fellows' engagement with the audience was positive and enthusiastic. The proud and happy smiles on the fellows' faces at the end of the evening made up for all of the last-minute hassle.

It was a pleasure to work with such an engaged group and we look forward to further the contacts established as well as continued involvement with the ITP.

Zeina Klink-Hoppe, Project Curator: Modern Middle East



Yara Abbas with Stuart Frost, Head of Interpretation and Volunteers.

Postcard of Bethany, referenced in the Room 3 project *General views: from Bethany to al-Eizariya.*



### Africa, Oceania and the Americas

The Department of Africa, Oceania and the Americas (AOA) was delighted to welcome two fellows from South Africa this year – Motsane Getrude Seabela, a junior curator from Ditsong Museums of South Africa, Pretoria, and Ntombovuyo Tywakadi, a collections assistant from Iziko Museums of South Africa, Cape Town. During their time with us Getrude and Ntomby learnt about every aspect of the Department's work – sharing knowledge with curators from all geographical sections, gaining experience of collections care and storage with our collections staff, and exploring the galleries, library and archives. They were also introduced to externally funded projects, learning about skills sharing and training with the Africa Programme, and innovative digital approaches to collections with the African Rock Art Image Project.

Fellows spent time with curators working on the Museum's major exhibition *South Africa: the art of a nation* (27 October 2016 – 26 February 2017). Exhibition Curator John Giblin gave a presentation about the background to the exhibition and its development before moving object to object through the boards. The fellows asked questions throughout the presentation and the group debated different parts of the exhibition. The fellows were also introduced to the new Africa object storage spaces in the World Conservation and Exhibitions Centre, where they offered new information about some of the objects. For example, they were able to identify the deep carved grooves in a 19th-century Zulu ornamental double lidded pot as representing the comparable grooves in Zulu women's dresses. This information has now been incorporated into the object label and entry in the catalogue.

Other highlights included their time spent at our off-site stores, Orsman Road and Blythe House, where they had a chance to explore and handle objects, and take part in some routine object care. Creating and sharing their Room 3 exhibition concepts was also a particularly rewarding experience. Getrude chose a snuffbox and spoon and Ntomby a clay elephant, and both spoke passionately about their proposals and connection to the objects.

The fellows joined us on our away day to Greenwich where we had a private tour of the National Maritime Museum followed by a gloriously sunny picnic in the park. It was a great pleasure for AOA to host Getrude and Ntomby, who were tirelessly energetic, curious and keen to get hands on whenever they could. We hope the relationships built during their visit will endure, and look forward to keeping in contact as international colleagues.

Alice Christen, Administrator

John Giblin, Head of the Africa Section

Alice Christen, Administrator, with Getrude Seabela and Ntombovuyo Tywakadi at Orsman Road storage centre.

## UK partner institutions

One of the strengths of the summer programme is the ten days fellows spend with UK partner museums around the country. These placements offer fellows the chance to see multi-site and university museums with different experiences of governance and funding, and with strong local collections and community links. They often provide a model closer to fellows' own experiences.

With smaller groups, the partners are able to deliver programmes which are responsive and bespoke, while the placements, chosen in consultation with our partners to reflect and support their current projects and future plans, provide additional opportunities for collaboration and skills sharing.

### Ashmolean Museum of Art and Archaeology, Oxford

This year we welcomed Azza El Maqoud, Head Curator of the National Museum of Egyptian Civilization in Cairo, to the Ashmolean. She brought with her not only enormous expertise and experience but great energy and exciting ideas. It was an absolute pleasure to learn from her as much as to help her understand the workings and challenges of a university museum. Over the ten days of her visit we not only discussed a wide range of museum, archaeological and cultural heritage management issues, but also attempted to tailor the programme to suit Azza's specific interests.

Taking full advantage of access to the Bodleian Library, Azza was able to combine academic research with in-depth tours of the museum galleries, stores, conservation studio and our sister institutions of the Natural History Museum, Pitt Rivers Museum and the Museum of the History of Science. Her particular focus is on how to engage young children in modern museums and Azza spent several sessions talking and working with colleagues in the Ashmolean's busy Education Department. Although her visit occurred outside of school term time, there were numerous holiday activities taking place to which Azza contributed. The week concluded with a tour of the spectacular Christ Church College (better known as the home of Harry Potter), which has become a traditional ending to the Oxford ITP placement.

As ever, the time spent with this year's ITP fellow was a hugely satisfying experience for us. It is particularly rewarding to be part of a developing network of colleagues around the world who are engaged in all aspects of museum work, especially in places such as Egypt where the Ashmolean is active in fieldwork and research.

Paul Collins, Jaleh Hearn Curator for Ancient Near East

Liam McNamara, Assistant Keeper (Curator) for Ancient Egypt and Sudan



Ink stone, referenced in the Room 3 project *Ink stone: journey to the world of literati.*

Azza El Maqoud at the Pitt Rivers Museum.



**Birmingham Museums Trust**

This year we hosted four ITP fellows – from Greece, Yemen, Malaysia and Pakistan. They received an overview of Birmingham Museums Trust and visited a range of sites managed by the Trust, including the Museum of the Jewellery Quarter, Aston Hall, our off-site store – the Museum Collections Centre, and Birmingham Museum and Art Gallery where much of the Trust’s work is administered. As well as looking at some of the significant collections including the Staffordshire Hoard and the Pre-Raphaelite prints and drawings, the fellows were given the opportunity to discuss issues with key members of the organisation. This included the management of such a diverse museums service spread across multiple sites and the need to be financially sustainable while being appealing to a diverse range of audiences.

Additionally, we managed to fit in a visit to Shakespeare’s birthplace in Stratford-upon-Avon and a heritage tour of the Birmingham Balti Triangle organised by Sampad South Asian Arts which everyone really enjoyed. We wish all the fellows success in their museum careers!

Adam Jaffer, Curator of World Cultures

**Bristol Museums, Galleries & Archives**

This year we welcomed three fellows – Ana Sverko, Research Associate at Institute of Art History in Croatia, Shi Wanghuan, project coordinator at Art Exhibitions China in Beijing, and Ntombovuyo Tywakadi, Collections Assistant at Iziko South African Museum in Cape Town.

The programme this year was carefully planned using their partner profiles, to give them a good introduction to our museum and a chance to meet staff who could discuss the areas they were interested in, rather than sending them to every department for a session. This followed our thinking last year, when we realised the fellows needed more time to work on their Room 3 project and their own museum work that followed them to London and Bristol, and to relax a little after the very focused British Museum programme.

This year we aimed to give them more free time, which they could use for work, for visiting other museums or for fitting in individual sessions with colleagues here. We tried to customise the programme this year, so the odd session meant they all went to different colleagues for the specialist knowledge they wanted, rather than all going to every session.

We are still learning each year what works for the fellows. We get a lot out of their visit, not least a network of friends and colleagues around the world, but they need to get good training and experience out of their time with us. We will keep trying to improve what we can offer, and always appreciate the fellows’ views on our museum service at the end of their visit.

Sue Giles, Curator of World Cultures



Saeed Bayashoot at Birmingham Museum and Art Gallery.

Ntombovuyo Tywakadi and Shi Wanghuan.



Leyla Zoroglu, Ahmed Hemida and Marie-Antoinette Algemayel.

The ITP group during a tour of Riverside Museum, Glasgow.

**The Collection – Art and Archaeology in Lincolnshire**

This year, the fellows who came to Lincoln were Ahmed Mohamed Hemida, Director General of the Akhenaten Museum in Egypt, Leyla Zoroglu, Keeper of the Sebahattin Yildiz Museum in Ankara, and Marie-Antoinette Algemayel, Archaeologist at the National Museum Beirut in Lebanon. During their time with us they engaged with both practical and discussion sessions on subjects such as collections documentation, display, conservation, education and exhibitions led by a variety of The Collection’s curatorial staff. They also explored the museum’s stores, conservation labs and exhibition galleries, prompting interesting discussions on universal approaches to interpreting and caring for historic and artistic collections. The fellows also had the opportunity to explore Lincoln and visit various partner organisations in the city, including Lincoln Castle, Lincoln Cathedral, Lincolnshire Archives and the city’s standing archaeological remains. On their final day they visited Belton House to see another aspect of Lincolnshire’s varied and fascinating heritage. This year’s ITP has been a great success, with engaged and enthusiastic fellows making the programme a valuable and worthwhile experience for all the museum’s staff who helped deliver the programme. We look forward to another successful ITP in 2017.

Dawn Heywood, Collections Access Officer (art)

Antony Lee, Collections Access Officer (archaeology)

**Glasgow Museums**

Three ITP fellows came to Glasgow for the 2016 partner placement – Meng Xiangwei from China, Dora Jok from Sarawak and Yara Abbas from Palestine. The group spent time with staff at a number of Glasgow Museums’ venues, including Kelvingrove, the Burrell Collection, St Mungo Museum of Religious Life and Art, Riverside and Glasgow Museums Resource Centre. They did sessions with the Open Museum, handling kits, decant and object movement at the Burrell, storage systems at Glasgow Museums Resource Centre and Learning and Access at Kelvingrove. They also attended a tour of the new storage facilities at Kelvin hall as well as its exhibition space, media library and gymnasium, all of which will open this autumn. At Glasgow Museums, we always enjoy having our ITP fellows and look forward to the annual visit. We feel that the programme went well this year and hope that they found it worthwhile.

Patricia Allan, Curator of World Cultures





### Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery

In 2016, Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery hosted fellows from India, South Africa, Egypt and Croatia. Despite being described by the fellows as a welcome change of pace from the hectic British Museum programme, they still got to see a lot of Manchester's cultural venues and even to make trips to Liverpool and Edinburgh. At Manchester Museum, fellows had sessions in conservation, community engagement strategies and development fundraising, with a sneak peek at a new exhibition on stereoscopic images.

At Manchester Art Gallery, they visited the conservation studios at Queens Park, the Gallery of Costume at Platt Hall, took part in a family art session at the gallery, and met the gallery's main teams. At the Whitworth Art Gallery the group got to grips with contemporary art collections and exhibitions.

Perhaps more than ever before, fellows saw how much Manchester differs from London and how much it reflects innovations happening across the north of England. Never has one group been so social media savvy – many new online connections were made, and the trip was wonderfully recorded in selfie form!

Campbell Price, Curator of Egypt and the Sudan

Ronan Brindley, Head of Learning

Frances Pritchard, Curator of Textiles

Saeed Bayashoot demonstrating his Room 3 exhibition proposal to Ilona Regulski and Manuela Lehmann, curators.



Shreen Taher and Vaidehi Savnal during a conservation workshop.

### Tyne & Wear Archives & Museums (TWAM)

TWAM manages nine venues ranging from Roman forts to art galleries and even a steam railway. This means that ITP fellows have the opportunity to see how a museum service with such a varied portfolio works to ensure a high standard of delivery throughout. This year TWAM had the pleasure of hosting three fellows – Shreen Mohamed Amin Taher, Director Egypt Children's Museum, Egyptian Museum, Ikhlass Alyas Ali Alkrm, Curator Sudan National Museum, and Vaidehi Savnal, Coordinator, CSMVS Mumbai.

As in previous years the 2016 programme was filled with presentations, gallery tours and hands-on sessions by colleagues working in varied roles. Bill Griffiths, Senior Manager and Head of Programmes started off this year's programme off with a presentation of how TWAM works, explaining the governance structure and strategic priorities of the service.

A tour of Discovery Museum informed the fellows about the story of Newcastle and Tyneside, told through permanent displays and temporary exhibitions over three floors focusing on the area's maritime, scientific and technological importance to Britain and the rest of the world.

A hands-on approach was taken in the Conservation Department, under the expert tuition of TWAM's conservators. This is always great fun and enables the fellows to 'have a go' at colour matching paintings and 'reconstructing' ceramic objects.

We are always looking to develop the programme and this year we included presentations on TWAM's fundraising strategy and digital developments. There was also an extensive tour of the collections of the Great North Museum: Hancock, both behind the scenes and the galleries such as the Hadrian's Wall gallery which includes archaeological finds from across 73 miles.

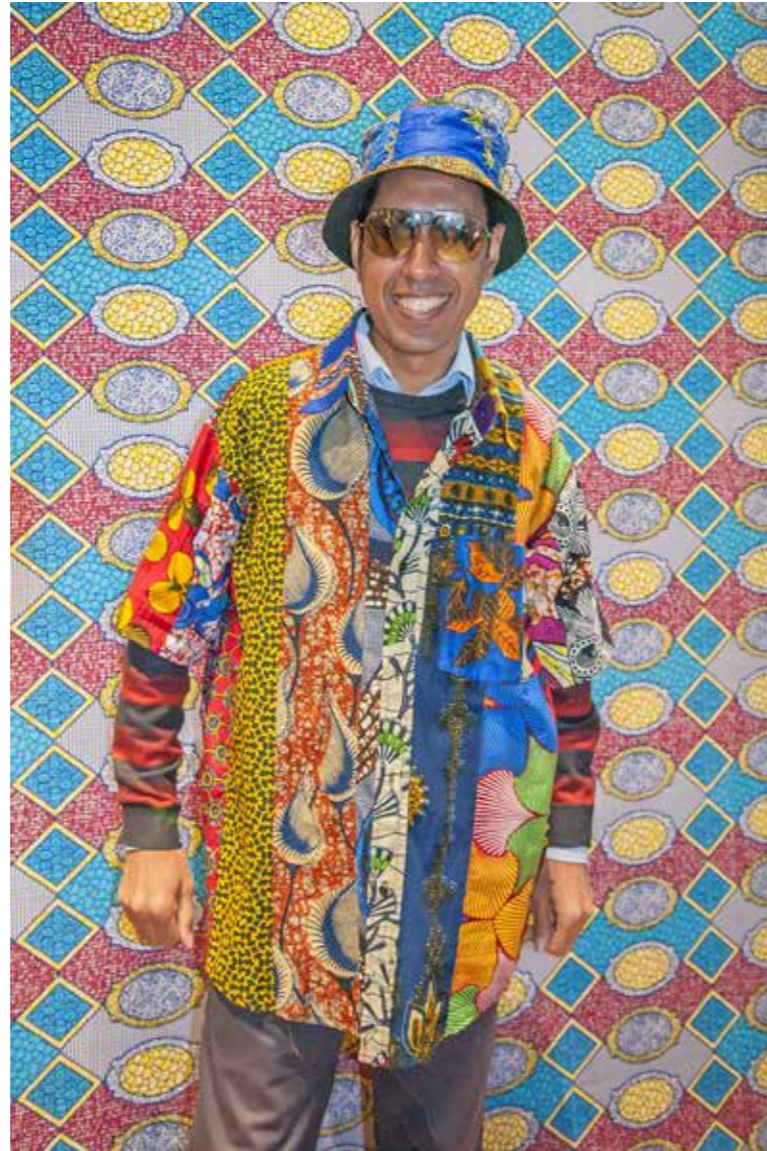
The fellows spent two days with the learning team finding out about Early Years development, arts award and young people and TWAM's family programmes. TWAM's skilled and enthusiastic Learning staff support both teachers and students, using TWAM's diverse collections which are interpreted by a range of subject specialists to ensure they effectively meet the current needs of schools.

The group visited Hadrian's Wall with a tour of the newly refurbished museum at Chesters Roman Fort, and the essential visit to Steel Rigg, for the stunning classic view of Hadrian's Wall striding across the crags.

Jackie Bland, Training and Governance Officer

## Our programme partners

Full-day sessions at the Horniman Museum and Gardens and Brighton Museums introduced fellows to the current programmes, exhibitions and community engagement work of two local museums with very different audiences and challenges to those of the British Museum. A visit to the Mary Rose at Portsmouth Historic Dockyards allowed fellows to experience the highly interactive and state-of-the-art exhibits of the newly renovated museum.



*The ITP just added a new experience to my life! This is my last day in Birmingham where I've stayed with my colleagues. I found almost charming the variety of people and the complex interaction between cultural, religious and ethnic beliefs.*

Panagiota Theodoropoulou (Greece)

*We're on our way back from Manchester. We spent ten days in our partner museum – it was an amazing and fascinating visit. We spent a useful time discovering Manchester and its museums and galleries. We got a lot of experiences, knowledge and skills from this visit!*

Sayed Abuelfadl Othman (Egypt)



Sayed Abuelfadl Othman at the *Fashion Cities Africa* exhibition, Brighton Museum.

ITP fellows at Horniman Museum and Gardens.

# A continuing dialogue

The ITP clearly demonstrates the commitment of the British Museum to building a global network of colleagues crossing geographical and cultural boundaries. Continuing to support our past fellows' career development and working with their institutions to build capacity is key to our legacy projects.

## ITP alumni projects

A particular focus this year has been supporting ITP alumni's own projects, with events co-organised or fully developed by ITP colleagues, showing a high level of engagement from across our network.

The ITP sponsored two fellows, Shadia Abdurabo (Sudan, ITP 2006) and Nourah Sammar (Palestine, ITP 2009), to present at a workshop co-organised by Akram Ijla (Palestine, ITP 2012) and Uppsala University on culture and conflict, held in Sweden on 15–16 September.

In celebration of the opening of the new Basra Museum, ITP fellows Saadu Rashim (Kenya, ITP 2012), Njeri Gachihi (Kenya, ITP 2010), Ishaq Mohammed Bello (Nigeria, ITP 2012) and Dikko Idris (Nigeria, ITP 2011) were invited by UK partner Paul Collins and the British Institute for the Study of Iraq to give Skype presentations for the inaugural conference on 27–30 September, discussing museum practices and suggesting ways forward for the museum and its audiences.

*Talking Heavy: current practices on site conservation, documentation and presentation of 'heavy' heritage in the Mediterranean basin* took place on 29–30 September. The workshop was developed by ITP alumni at Koc University Research Centre for Anatolian Civilizations and the Acropolis Museum in collaboration with the British Museum's Conservation Department. The ITP was able to support the attendance not just of British Museum colleagues, but also of ITP alumni from Egypt, Greece and Palestine.

Finally, workshops at Leicester University and Bristol Museums, Galleries and Archives have allowed ITP fellows and UK partners to discuss the challenges of representing local stories and identities within a global narrative, continuing the work of *Creating museums of world stories*, our tenth anniversary event in Mumbai in 2015.



Constantinos Vasiliadis, Senior Conservator of Sculptures, Conservation Department, Acropolis Museum (Greece, ITP 2014) at the *Talking heavy* workshop in Istanbul.

**The museum in the global contemporary:  
debating the museum of now  
Leicester University**

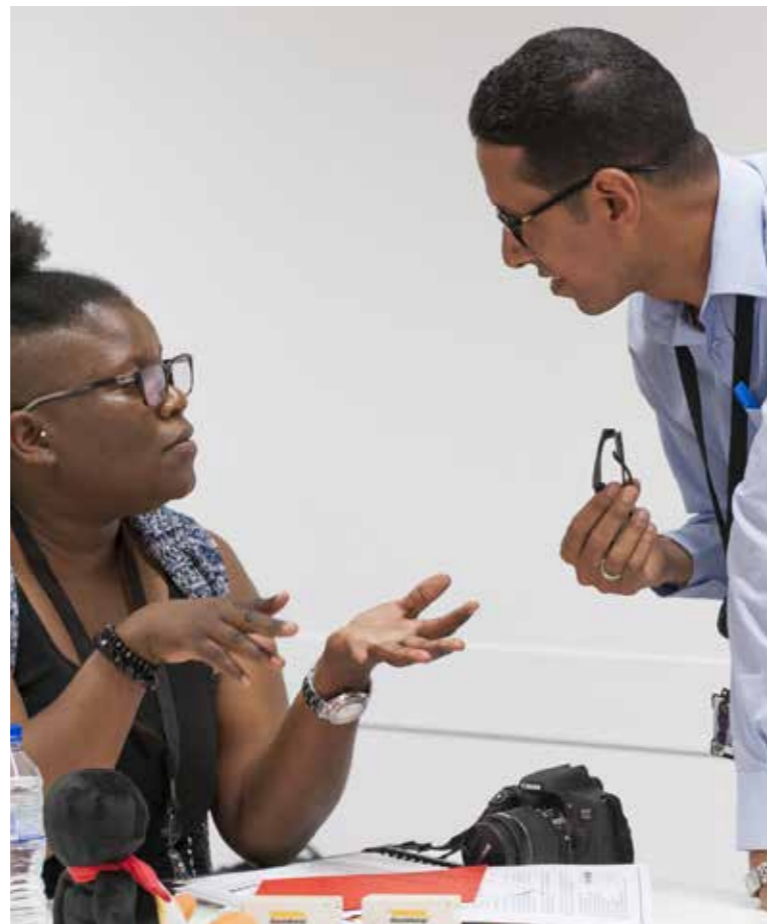
In 2015, CSMVS Mumbai and the British Museum co-hosted a workshop entitled *Creating museums of world stories* with the support of the Getty Foundation. This saw museum and heritage professionals brainstorm and debate new forms of ‘encyclopaedic’ displays presenting familiar local and national histories in the context of global stories.

Following on from this, the ITP team was invited to prepare and deliver a session at Leicester University’s 50th Anniversary Museum Studies conference – *The museum in the global contemporary: debating the museum of now*.

The workshop session, delivered by four of our ITP alumni and facilitated by UK partner representatives, considered what heritage organisations are doing now, or can do now and in the future to be relevant, inclusive and collaborative on an international scale through the presence of global voices.

The session discussed the outcomes and effects of the Mumbai workshop and considered many of the larger questions which arose during the two days in India. Our alumni received feedback and advice regarding their Mumbai exhibition projects and made suggestions for what collaborations and partnerships would work in their home countries and institutions.

Through this workshop and the wider conference at Leicester, we introduced our alumni and their ongoing projects to a new network of heritage professionals, extending these conversations even further.



Motsane Getrude  
Seabela and  
Sayed Abuelfadl  
Othman.



Njeri Gachihi  
giving a session  
on skills  
development and  
staff training.

**Senior Fellow 2016**

The arrival of my letter that said I had been accepted back to the ITP came as a surprise. It was the second year in a row that I had applied and was ready to keep applying for a couple more years, until the office was tired of receiving another application from me! I recognise this position as a very competitive one – one that must give equal opportunities to all countries. I was also a bit nervous and not sure if my institution would allow me to be away for that long. However, at the beginning of May, I got a new role as a Programme Manager of Kenya Heritage Training Institute (KeHTI). This meant there were no problems with me taking up the role of ITP Senior Fellow.

The opportunity to be the link between fellows and the ITP team was a great one, giving me a chance to experience both worlds. I was very keen to listen to what was happening – both to fellows’ aired thoughts as well as working out the hushed and buried ones. It meant being very close to fellows and at the same time working out an opening to guide them. Additionally, I attended all the sessions, further building my knowledge base as a museum professional.

I benefited from some of the sessions immensely. Running a topical discussion on skills development was challenging but enjoyable. Through this I arranged two special sessions with my co-presenters Fiona West and Shezza Rashwan that will go a long way in assisting my work at KeHTI. All sessions were very beneficial to me and I appreciated each and every one of them.

Initially, the thought of leading the ITP voices interviews was terrifying. Interestingly though, on facing it I found it great – being able to lead a group of fellows in talking about heritage matters ended up empowering me more. They talked about issues with an openness that amazed me. It meant that they were at home with me, and with one another – and for me this was a total breakthrough. I felt like a BBC journalist leading a world heritage debate. I am now convinced that the proposal to change the name of the role to Senior Fellow is indeed befitting.

The support the ITP team accorded me cannot go unmentioned. They treated me as a teammate, always listening to my suggestions on issues, and going out of their way to ensure that my stay was enjoyable. The team in the Department of Ancient Egypt and Sudan were very warm and accommodating. I will miss the sweets, cakes, doughnuts, tarts and chocolates! In short, whatever I needed extra was available. I am forever grateful for the time I spent at the British Museum this summer and very sad that I have to leave so soon. I look forward to the ITP’s bright future.

I thank my institution, especially my Director General, for allowing me time out of the office. I come back renewed, refreshed and reenergised to take KeHTI to the next level. Wow, what an opportunity this has been – long live the ITP!

Rebecca Njeri Gachihi, Senior Fellow 2016 (Kenya, ITP 2010)

**Dresden Research Fellowships**

Research fellowships at the Staatliche Kunstsammlungen Dresden (SKD) have enabled the ITP to further support fellows’ professional development and international connections. Research fellows spend up to three months on the team of one of SKD’s international research projects, sharing knowledge, increasing skills and expanding their own professional networks and those of their Dresden colleagues. In 2016 SKD awarded research fellowships to Davit Poghosyan (Armenia, ITP 2015) and Mohamed Abdelsalam (Egypt, ITP 2013).

The future of the ITP is both a challenge and an opportunity. While the principal of networking on a global level remains core to our aims, we must find ways to keep the ITP relevant to museum professionals, ensure our training reaches those who will benefit most, enable past fellows to cascade their knowledge at home and continue to develop our legacy projects.



Ikhlass Alkrm at the Horniman Museum and Gardens.

Among the post-fellowship opportunities under development are:

### **ITP+ programmes**

These will consist of five-day workshops on selected themes. ITP+ will focus on a specific part of the current summer programme that responds to fellows' stated areas of interest and development needs, helping to address current challenges at their home institutions. Currently we are conducting a needs analysis of our alumni to select the most useful themes for these short courses.

### **Digital engagement**

We aim to enhance the ITP's digital engagement by redesigning our alumni databases and creating online resource platforms where colleagues around the globe can share information and advice.

### **ITP collaborative awards**

These will consist of a series of small grants, which will be open to past ITP fellows and programme partners who successfully propose a collaborative project taking advantage of ITP networks. We hope these awards will produce outcomes with significant and meaningful impact on one or several institutions. This could include a small display, improvements to visitor experiences and public programmes, or an educational or digital resource.

### **Further temporary displays in the UK**

These will consist of exhibitions developed from ITP exhibition proposal projects, building on the model of the successful 2014 Asahi Shimbun Display *From temple to home: celebrating Ganesha*, which is currently touring the UK. These projects would provide another chance to work collaboratively within the British Museum and our programme partner network.

### **Research fellowships**

These would offer opportunities for past fellows to spend time at another institution working on collaborative research projects, expanding their global networks and exchanging knowledge with international colleagues.

### **Cascaded training**

We will also be looking for further opportunities to support cascaded training in ITP countries, whether supporting past fellows' own training projects or delivering one- and two-day workshops on specific themes to institutions with ITP links and alumni.



ITP participants in a 'talking objects' workshop.

# Support

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 the legacy programme.

## Our supporters

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Marcus Agius and Kate de Rothschild Agius  
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### UK partnership institutions

Ashmolean Museum of Art and Archaeology, Oxford  
Birmingham Museums Trust  
Bristol Museums, Galleries & Archives  
Glasgow Museums  
Manchester Art Gallery  
Manchester Museum  
Nottingham University Museum  
The Collection: Art and Archaeology, Lincoln  
Tyne & Wear Archives and Museums  
Whitworth Art Gallery

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Beamish: The Living Museum of the North  
Brighton Museum and Art Gallery  
Horniman Museum & Gardens  
Imperial War Museum  
Kenwood House, Hampstead  
The Mary Rose Museum and the Historic Dockyards, Portsmouth  
University of Sussex  
Museum of Archaeology and Anthropology, University of Cambridge  
Museum of London  
National Maritime Museum, Greenwich  
October Gallery  
Petrie Museum  
Pitt Rivers Museum  
Royal Pavilion, Brighton  
Sir John Soane's Museum  
Tate Modern  
The Wallace Collection  
William Morris Gallery

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Azza Maqsood  
with colleagues in  
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Michelle Kindleysides

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### Horniman Museum & Gardens

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### University of Sussex

Jasper Chalcraft

### Museum of Archaeology and Anthropology, University of Cambridge

Rachel Hand, Remke van der Velden

### National Maritime Museum, Greenwich

Katy Barrett

### October Gallery

Eddy Kamuanga Ilunga

### Petrie Museum

Alice Stevenson



Ana Sverko  
looking at the  
collections at  
Bristol Museum  
and Art Gallery.



# Appendices

During the summer programme the ITP fellows worked in small groups and alone on three projects – evaluating London museums, an exhibition proposal and objects and the modern world.

Fellows were encouraged to draw on their existing experience as heritage professionals, to use knowledge of their own cultures, and to show the skills learnt during the ITP. They also demonstrated their ability to manage their own time, to work collaboratively and to think creatively.

## Appendix 1

### International Training Programme Fellows, UK partners and sponsors

#### China

**Shi Wanghuan, Project Coordinator, Art Exhibitions China**

Bristol Museums, Galleries & Archives  
*Supported by the Sino-British Fellowship Trust*

**Meng Xiangwei, Research Assistant, China Numismatic Museum**

Glasgow Museums  
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#### Croatia

**Ana Sverko, Research Associate, Institute of Art History**

Bristol Museums, Galleries & Archives  
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#### Egypt

**Ahmed Mohamed Hemida, Director General, Akhenaten Museum**

The Collection: Art and Archaeology, Lincoln  
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**Shreen Mohamed Amin Taher, Director, The Children's Museum at the Egyptian Museum Cairo**

Tyne & Wear Archives and Museums  
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#### Greece

**Panagiota Theodoropoulou, Front desk manager, The Acropolis Museum**

Birmingham Museums Trust  
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#### India

**Vaidehi Savnal, Coordinator, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya**

Tyne & Wear Archives and Museums  
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**Ruchira Verma, Project Manager, The National Museum in New Delhi**

Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery  
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#### Lebanon

##### **Marie-Antoinette Algemayel, Archaeologist, National Museum Beirut**

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

#### Malaysia

##### **Dora Jok, Curator, Sarawak Museum**

Glasgow Museums

##### **Rashidah Salim, Senior Assistant to the Director, Islamic Arts Museum**

Birmingham Museums Trust

#### Pakistan

##### **Noor Khan, Gallery Assistant, Swat Museum**

Birmingham Museums Trust  
*Supported by the Charles Wallace Pakistan Trust, Rangoonwala Foundation  
and the Thriplow Charitable Trust in honour of Professor Sir Christopher Bayly*

#### Palestine

##### **Yara Abbas, Research Assistant, Palestinian Museum**

Glasgow Museums  
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#### South Africa

##### **Motsane Getrude Seabela, Junior Curator, Ditsong Museums of South Africa**

Manchester Museums, Manchester Art Gallery and  
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##### **Ntombovuyo Tywakadi, Collections Assistant, Iziko Museum of South Africa**

Bristol Museums, Galleries & Archives  
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#### Sudan

##### **Ikhlass Alyas Ali Alkrm, Curator, Sudan National Museum**

Tyne & Wear Archives and Museums  
*Marie-Louise von Motesiczky Charitable Trust Fellow*

#### Turkey

##### **Leyla Zoroğlu, Keeper, Sebahattin Yildiz Museum**

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

#### Yemen

##### **Saeed Ubuid Bayashoot, Senior Museum Guide, Seiyun Museum**

Birmingham Museums Trust  
*Supported by the Philip and Irene Toll Gage Foundation*

#### Appendix 2

##### **Project weekend: evaluating London museums**

#### The remit

On a free weekend during the six-week programme fellows split into small groups and visited one of six London museums selected by the ITP team. Based on their immediate experiences during their visit and their outlooks as museum and heritage professionals, each group analysed their respective museum. Fellows were asked to think about issues such as online presence, visitor experience and target audiences, and ultimately suggest any changes they would make on reflection. Each group presented their findings to their colleagues and below is a list of the institutions visited with a brief overview of what our fellows had to say.

#### Museum of London

- Overall: Signage to the museum was very good and staff were incredibly welcoming upon arrival. The interpretation of objects is excellent and accessible to disabled visitors. This should be the first place to visit on a trip to London.
- Highlight: The tour guide was exceptional, and was also free.

#### National Maritime Museum

- Overall: The website is useful and aesthetically pleasing too. This museum appeals to a wide range of audiences from families to researchers. The interactives are very engaging.
- Highlight: The personal stories told in the Museum are very moving and emotional.

#### Sir John Soane's Museum

- Overall: The website is helpful and the museum made good use of social media. Museum staff were very kind and knowledgeable.
- Highlight: The collection itself is fascinating.

#### Tate Modern

- Overall: An imaginative and impressive space. The space works well and the galleries were very busy with visitors.
- Highlight: The temporary exhibitions and public programming surrounding installations is very well thought out.

#### The Wallace Collection

- Overall: The Wallace Collection was busy with people, demonstrating that it was a popular London attraction. The ornate design of the rooms reflects its previous purpose as a home to wealthy families.
- Highlight: The strength of the collection and objects on display.

#### William Morris Gallery

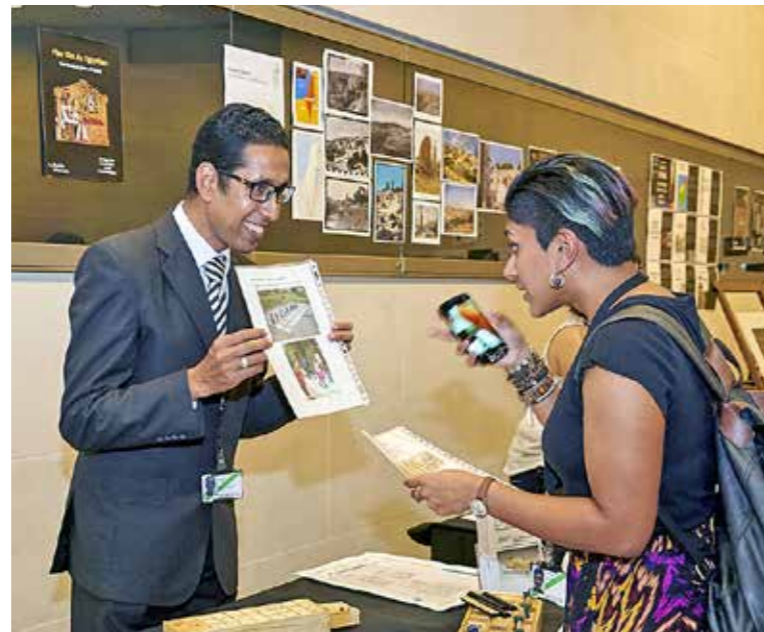
- Overall: The work is beautifully presented and the website is excellent. The park which surrounds the gallery adds to the experience.
- Highlight: A gallery was transformed into a live studio, allowing visitors to re-create the work of William Morris and display their pieces.

Appendix 3  
Exhibitions proposal

**The remit**

Fellows were asked to work with their departmental mentors to develop a proposal for an Asahi Shimbun Display – a temporary exhibition in Room 3 at the British Museum, based around a single ‘spotlight’ object. This project is an essential part of the ITP and runs throughout the six weeks. This ensures fellows can use what they have learnt during the programme including interpretation and audiences, curating and display, marketing, merchandise and events.

The project culminates with a reception at the end of the programme, when fellows, British Museum staff, partners and supporters of the ITP are invited to enjoy the results of the project and discuss fellows’ ideas and designs. Although this evening recognises the end of the programme, this is a chance to talk about future plans. For example, 2011 ITP Fellow Manisha Nene’s proposal became a Room 3 Asahi Shimbun Display in 2014 and is currently touring the UK.



Sayed Abuelfadl Othman with his Room 3 project.

Ikhlas Alkrm showing her Room 3 project to Topy Fiske, ITP Volunteer.



A wooden bed leg from ancient Nubia.

**Exhibition titles 2016**

**China**

Ink stone: journey to the world of literati  
Shi Wanghuan  
The art of fire and metal: coin casting technology in ancient China  
Meng Xiangwei

**Croatia**

A living monument: ruins of Diocletian’s palace today  
Ana Sverko  
Power and the meaning of the fragment  
Barabara Vujanović

**Egypt**

Hunting for eternity  
Ahmed Mohamed Hemida  
Drumming up people  
Azza El Said Rezk Abd El Maqsoud  
Play like an Egyptian  
Sayed Abuelfadl Othman Ahmed  
Tones of the past  
Shreen Mohamed Amin Taher

**Greece**

Exploring the beauty of the Lysikrates Monument  
Panagiota Theodoropoulou

**India**

Ajanta: shifting perspectives  
Vaidehi Savnal  
Rath Yatra: the cosmic journey of Lord Jagannath  
Ruchira Verma

**Lebanon**

What can we do with sand? Glass in all its forms  
Marie-Antoinette Algemayel

**Malaysia**

Sacred ink: connecting heaven and earth in Borneo  
Dora Jok  
An Ottoman flower garden  
Rashidah Salim

**Pakistan**

Buddha in stone: continuity and tradition  
Noor Khan

**Palestine**

General views: from Bethany to al-Eizariya  
Yara Abbas

**South Africa**

Not only for its aesthetics: uncovering the South African Xhosa snuffbox  
Motsane Getrude Seabela  
Customs in South Africa: a significance of totemism to kin group  
Ntombovuyo Tywakadi

**Sudan**

A wooden bed leg from ancient Nubia  
Ikhlas Alyas Ali Alkrm

**Turkey**

Richard Worsley’s great books of antiquity  
Leyla Zoroğlu

**Yemen**

Smelling aromatic smoke: treasures of ancient South Arabia  
Saeed Ubuid Bayashoot

Appendix 4  
**Objects and the modern world (1700 to the present)**

**The remit**

This workshop was developed to enable fellows to think about how we should research and display the 'modern world', defined here as from 1700 to the present.

Weeks before the workshop, fellows were asked to choose a British Museum object which illustrates a key idea or moment within the 300-year time frame and could be categorised under one of the following themes:

- imperialism and colonial encounter
- diaspora and migration
- race and gender
- activism and revolution
- science and technology
- the history of collecting

The task provided fellows with the opportunity to look around the galleries and to explore the British Museum's collection online.

During the workshop each fellow spent five minutes presenting their chosen object and explaining why they selected it. Objects included an enamel mug decorated with a Reserve Bank of Zimbabwe five billion dollar note, a popular print of Rama and Sita, and a pair of Nigerian door panels.

The second part of the workshop stimulated discussion based on the question: focusing on the last 300 years of history, what key themes or stories from your home country would you like the British Museum to tell? Particularly pertinent themes included the role of woman as nationalist symbols, enduring traditions, post-colonial trauma and healing, and popular versus elite art.

A presentation about these findings will be given at the next Modern World Group meeting at the British Museum, and it is hoped these suggestions will inform future British Museum research.

Shreen Taher.



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