

## International Curatorial Training Programme 2008

### Report



The Museum wishes to thank the following supporters for their generosity in helping to make the 2008 International Curatorial Training Programme possible:

Mr and Mrs Russell L. Carson  
Donald A. Pels Charitable Trust  
Mr & Mrs Benjamin M Rosen  
Linda Noe Laine  
Mrs Charles Wrightsman  
Hong Kong Leisure & Cultural Service Branch  
The World Collections Programme  
The Altajir Trust



## Introduction

The third International Curatorial Training Programme took place at the British Museum between June 16 and July 25, 2008, with the participation of eighteen curators and specialists from nine countries: China, India, Iraq, Iran, Turkey, Egypt, Sudan, Kenya and South Africa. This year also saw the formal participation of other London institutions as part of the World Collections Programme: Tate, V&A, Kew Gardens, British Library and the Natural History Museum. The majority of the participants' time was spent at the British Museum, with twelve days on placements at five Partnership UK institutions: Tyne & Wear Museums, The Collection – Lincoln, Amgueddfa Cymru – National Museum Wales, Glasgow Museums and Manchester Museum – The Whitworth Art Gallery. Other museums and institutions hosted the curators for shorter visits, usually of one day, or part thereof.

The programme aims to expose the participants to aspects of museum work, highlighting the possibilities in collaborating, whether within an institution, domestically or internationally. Prescriptive training is not one of the aims of the programme, rather the sharing of skills, experience and knowledge. It is hoped a global network of contacts will thus be created, and relationships between the participants and the hosting museums will be developed upon.



In the Hirayama Studio (BM)



Session on the Portable Antiquities Scheme (BM)

## Aims, objectives and legacy

The following aims, objectives and desired legacy are modified and updated from those originally formulated for the programme when instigated in 2006.

### Aims

- Disseminate best practice at the British Museum and elsewhere in the UK to curators from abroad.
- Use the British Museum (collections and staff) to provide an environment for cross-cultural dialogue and collaboration.
- Create, develop and enhance relationships with curators in foreign institutions, through the programme, leading to future collaborations in areas of research, conservation, and the presentation of collections.
- Respond to the priorities of the British Museum international strategy.
- Increase understanding of countries that provide curators for the programme, both in terms of their institutional structures but also from a broader viewpoint; there will also be benefits in terms of British Museum staff development

- Act as a conduit for Partnership UK museums wishing to develop relations with international colleagues.
- Help develop and build upon the British Museum's UK partnerships, through collaboration on the programme.

### Objectives

- Deliver programme in which selected curators from foreign institutions are immersed in the workings of the British Museum, experiencing approaches to the collections and the interpretation, presentation, conservation and management thereof. Methods of education and outreach through the collections will form a core element in the programme.
- Streamline international exchange programme to ensure consistency of delivery and increased efficiency in resource deployment.
- Integrate programme with other British Museum activities, including collaborations abroad (exhibitions, fieldwork) but also wider projects such as *A History of the World in 100 Objects*, and other aspects of the Cultural Olympiad.
- Arrange for a placement in addition to the above, at a Partnership UK museum, to provide trainees with experience of different museum environments, particularly museums based at multiple sites.
- Facilitate access to research libraries in central London.
- Supply course resources for further learning and reference in areas covered by programme, with a particular emphasis on internet resources.
- Further develop and refine programme in response to evaluation from participants, British Museum staff and Partnership UK museums' staff.

### Legacy

- A network of colleagues in international institutions with first-hand experience of the British Museum and its partner institutions, and close links with curators in relevant fields. The British Museum website can host resources for trainees to use after attending the programme, and facilitate links between participating curators in different countries.
- Sustained contact, interaction and eventual collaborations between past participants, whether through the British Museum or independently.
- Improved research links with relevant countries, including collaboration in archaeological fieldwork.
- Constructive relationships with foreign governments' antiquities, culture and heritage departments, particularly in the area of reciprocal exhibitions, collaborative research and ongoing fieldwork.
- Enhanced international profile for British Museum, and participating Partnership UK museums. Emphasise the nature of Museum outreach aimed at international audience as well as UK communities, both for scholars and the general public.

### Participants

The selection of candidates is inevitably one of the most difficult aspects of delivering the Programme. In response to the British Museum's stated International Strategy, several countries were originally identified as being desirable participants in the programme, since 2006: China, Egypt, Sudan, Turkey, Iraq and Iran. These continued to provide candidates. British Museum staff conducted interviews in China and Egypt to identify candidates, while

the candidates from Sudan, Turkey, Iraq and Iran were formally selected by the ministries of culture in those countries. In many cases, however, the selected persons were already known to British Museum staff. Identifying candidates from Iraq and Turkey proved difficult this year, resulting in only one participant from each country, despite an offer of two places in each case.

Two South African curators were supported with direct Department of Culture Media and Sport (DCMS) funding, following an agreement with the Department of Arts & Culture in South Africa. Ten UK placements were offered for three years, with candidates responding to newspaper adverts in South Africa. The British Museum was offered first choice of the ten short-listed candidates this year, due to the timing of this programme.

Two places were offered to Kenya this year, to build on the British Museum's strong collaborative links in recent years; the curators from the National Museum of Kenya (NMK) were identified during discussions with British Museum staff during collaboration on renovations to the museum's storage areas. Finally, two Indian curators were identified through British Museum staff and the Indian Institute of Research in Numismatic Studies. The nine countries involved in 2008 thus span the four key areas identified in the British Museum's International Strategy (Middle East, Africa, South Asia and East Asia).

### **China**

Bo Haikun	Director of Education Department Capital Museum, Beijing
Sun Jing	Foreign Affairs Office, National Museum, Beijing

#### *Hong Kong Leisure & Cultural Service Branch funded place*

Rose Lee	Assistant Curator (Fine Art), Leisure and Cultural Services Department, Hong Kong SAR Government, Hong Kong
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### **Egypt**

Moamen Saad Mohamed	Inspector of Archaeology, Supreme Council of Antiquities, Luxor
Mervat Ezzat Azezi	Museums Sector, Supreme Council of Antiquities, Cairo
Mohamed Ali Abd el-Hakim Ismail	Inspector of Archaeology, Supreme Council of Antiquities, Beheira

#### *The Barakat Trust Fellow*

Naser Mansour Ibrahim el-Kalawy	Mohamed Ali Palace, Cairo
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### **Kenya**

Eileen Musundi	Exhibitions, National Museum of Kenya, Nairobi
Lydia Nafula	Ethnography, National Museum of Kenya, Nairobi

**India**

Huzoor Choudhry

Exhibitions, design and signage work for government museums and heritage sites, Madhya Pradesh

*The Charles Wallace India Trust Fellow*

Riza Abbas

Project Officer with the Indian Rock Art Research Center, part of the Indian Institute of Research in Numismatic Studies, Nashik

**Iran**

*The Altajir Trust Fellows*

Mrs Fereshteh Zokai

Curator of Islamic Coins, Coins and Seals Department, National Museum, Tehran.

Mrs Nayereh Nazari

Confiscated objects, National Museum, Tehran

**Iraq**

*The Linda Noe Laine Fellow*

Hikmat Majeed al-Aswad

Director, Mosul Museum

**South Africa**

*Supported through a partnership between the Department for Culture Media and Sport (UK) and the Department of Arts and Culture (RSA).*

Mokgabudi Amos Letsoalo

Curator, Polokwane Museum

Salminah Ntombizodwa Tshabalala

Principal Museum Human Scientist, Barberton Museum

**Sudan**

Murtada Bushara

Curator, Jebel Barkal Museum

**Turkey**

Mehmet Yildiz

Archaeologist, Milas Museum

The size of the group worked very well, with it being very clear that professional and social relationships were developed which cut across boundaries of individual job, background or nationality. This number of participants allows a fruitful exchange of ideas and dialogue; a larger group might result in less personal interaction. Significantly enlarging the group would also make visits to smaller spaces (e.g. conservation laboratories), or other museums, more difficult.

## Funding and organisation

The British Museum has been committed to funding the direct costs of the International Curatorial Training Programme since 2006, although an amount of external funding was received in 2007. This year, however, the entire costs of the programme were covered by external funds.

The World Collections Programme (WCP) agreed to provide funding for the programme as one of its first year projects, as the Programme matched the aims of the WCP to foster bilateral links with institutions in Africa and Asia. The involvement of Tate, V&A, Kew Gardens, the Natural History Museum and the British Library, particularly in the weekly seminar, was one result of this collaboration. It is hoped that more extensive collaborations on this programme can take place in following years. Generous donations from Mr and Mrs Russell L. Carson, the Donald A. Pels Charitable Trust, Mr & Mrs Benjamin M Rosen and Mrs Charles Wrightsman contributed towards the programme's costs in 2008.

In addition, several placements for individual countries and/or specialist areas are directly funded. The participation of South African curators was prompted by an initiative of the former Secretary of State for Culture, Tessa Jowell, and is thus funded directly by DCMS (the last of three years for this scheme). The Barakat Trust funds the participation of an Egyptian curator specialising in aspects of Islamic culture, the Altajir Trust provides two placements for Iranian curators, the Charles Wallace India Trust supported one of the Indian places, and Linda Noe Laine sponsored the participation of an Iraqi curator. Finally, the Cultural Services Branch (Leisure and Cultural Services Department, Hong Kong), funded the participation of one curator from Hong Kong.

This funding allows the British Museum to cover all participants' costs: travel, visas, accommodation and subsistence. Accommodation is in sharing self-catering flats at Schafer House (UCL Halls of Residence). Neal Spencer manages the curatorial and strategic aspects of the programme, with Claire Messenger coordinating logistics and Fiona Ziota providing practical and administrative support. The success and efficiency of visa applications varies by country, though we have seen the benefit of working closely with consular sections for each country. Some delays are inevitable with such a large group (the Iraqi curator took five weeks from leaving home to arriving in London).



Exhibition design and project management (BM)



Visiting the papyrus conservation laboratory (BM)

## The programme: London

The programme follows a simple model: four weeks at the British Museum, and two weeks at one of five Partnership UK institutions. Half of their time at the British Museum is



spent in the most relevant collections department (for example, Indian curators in the Department of Asia), working with specialists relevant to their own museums, cultures and skills. The remainder of their time is spent on sessions with the whole group. This further fosters a sense of collegiality, and encourages the cross-pollination of ideas and approaches, and the sharing of experiences. These general sessions were scheduled for Monday, Tuesday morning and Friday.

Sessions need to involve a mixture of presentations, visits to galleries, storerooms, external exhibitions and other museums, but also hands-on, practical sessions. This last aspect is something that is difficult to organise for the whole group, and works best in their focused Departmental time, as the sessions can then be more tailored to their interest. Appendix 1 is a sample programme, to give an idea of the range of sessions offered to one individual, including exhibitions and galleries, collections management, conservation and storage areas, education, programming and development of research projects.

Flexibility is sought throughout the programme, as despite asking the participants what their needs and interests are prior to arrival, it is often not clear (to them and us) what might be most beneficial. Thus individual schedules are being constantly updated and modified during their time in the UK.

All of the sessions are intended as introductory, to expose the curators to various aspects of the Museum's work, the opportunities and problems for curators in dealing with these areas, and particularly to allow individuals (and thus their institutions) to make contacts with experts in various areas. Time for discussion is always included, as the exchange of ideas between museum staff and the visiting curators, and between the participants, is one of the key aims of the programme: these sessions are not prescriptive presentations of 'the British Museum way'. The participants are encouraged to follow up with experts in areas of particular interest to them. Though some variation in enthusiasm for any one session was to be expected from such a sizeable group, most of the staff members who hosted sessions found the curators engaged well in such discussions.

The introduction of a weekly Friday seminar was the principal innovation to the programme content this year. While offering the opportunity to bring everyone together at the end of the week, the seminar provided a platform for discussing a variety of aspects of museum work. The seminars followed the format of a series of short presentations, followed by discussion, along the following themes: (1) museums and archaeology, (2) museums partnerships, at home and abroad, (3) museums and money: fundraising and commercial opportunities and (4) engaging with communities – the potential for museums. In particular, the input of specialists from several World Collections Programme institutions allowed the discussions to reflect a range of approaches to these areas. Introductory sessions on exhibitions and design for certain curators were also arranged with the V&A and Tate, and on archive conservation with the British Library.



Tour of Kew Gardens



Sitting in on a Schools session at the Horniman Museum

Excursions to several other institutions in the London area were arranged, most notably the Horniman Museum, which offered the trainees the opportunity to see a sizeable museum whose audience profile, and strategies, are very different to that of the British Museum. Informal group visits were also made to Kew Gardens and the London Eye. A small number of receptions and evening events were organised; DCMS hosted a reception for the trainees in their offices at Cockspur Street, with Mick Elliott (Culture Director).

With regards the time spent in specific collections departments at the British Museum, curators were hosted by the Department of Ancient Egypt and Sudan (5), Africa, Oceania and the Americas (4), Middle East (3), Greek & Roman Antiquities (1) and Asia (5). A representative in each of these departments (Neal Spencer, Julie Hudson, Paul Collins/Sarah Collins, Ian Jenkins, and Anne Casile/Jessica Harrison-Hall respectively) developed and co-coordinated a programme tailored to the individual needs of the curators, which included presentations on Departmental research and projects, discussion groups and research time. In some cases, visits were arranged to other museums in the south-east, to see collections of particular relevance to individual curators, and meet specialists: Percival David Foundation of Chinese Art, the Petrie Museum of Egyptian Archaeology, Sir John Soane's Museum, V&A, British Library, Palestine Exploration Fund, Brighton Museum & Art Gallery, Bath Museum of Far Eastern Art, Bristol Museum and Art Gallery, Ashmolean Museum, Pitt-Rivers Museum, Fitzwilliam Museum, Stonehenge, the Avebury Heritage Site Museum (Wiltshire), the Egypt Exploration Society and the British Museum exhibition '*Ancient Greeks: Athletes, Warriors and Heroes*' in Lincoln.

On arrival, each participant received a *Course Resources* guide detailing online resources relevant to the sessions they attended at the Museum, and a gift of books (requested by each individual) was presented at the end of their course. UNESCO kindly provided copies of their *Cultural Heritage Protection Handbooks* for each participant.



### The programme: Partnership UK

The number of participating Partnership UK museums was increased to five this year: Lincoln – The Collection (two Iranian, one Sudanese and one Iraqi curator), Tyne & Wear Museums (two Indians and one Turkish curator), Amgueddfa Cymru - National Museum Wales (two Egyptian and two Kenyan curators), Glasgow Museums (three Chinese curators) and Manchester Museum (two Egyptian and two South African curators). The British Museum met all costs with regards this part of the programme, which encompassed two days traveling, eight working days and a weekend.



Conservation studio, Tyne & Wear Museums



Conservation, Manchester Museum



Tour of archaeology stores and conservation, Lincoln



The programme at each of these institutions was developed in co-ordination with the British Museum, and again consisted of a series of non-prescriptive sessions on matters of museum and/or cultural heritage work. A particular strength of the partner museums' offerings is the ability to show the workings of a multi-museum organisation, the strong links to local histories, diaspora communities and local universities, and the benefits of partnerships with other museums (whether locally, nationally or abroad). Sample programmes for all five partners can be found in Appendices 2–6.

Feedback from the partner museums indicates that the two week placements were generally very successful, both for the trainees, but also in terms of staff development for the host museums. It is clear that over the last three years, all six partners (including the British Museum) have learnt new ways of approaching the programme through sharing feedback and experiences.



Meeting with the Lord Mayor of Cardiff, Kate Lloyd



Chinese ceramics, Glasgow Burrell Collection

## Evaluation

As with previous years, the programme was thoroughly evaluated, particularly through sessions which took place at each museum on the last day, but also through the completion of evaluation forms, and the feedback of staff attending many sessions, resulting in feedback.

This year saw expectation forms introduced at the British Museum (an idea inspired by Tyne & Wear Museums), and generally expectations seem to have been met, with participants very happy with the programme and its organisation. Sessions on conservation, exhibition/gallery planning and delivery and collections storage proved to be the most well received. Areas suggested for improvement revolved around practical, hands-on experience:

‘More time could be given to participants regarding practical training sessions in conservation, exhibitions display etc.’ (Riza, India)

‘More hands on session in conservation dept. & exhibition design’ (Amos, South Africa)

‘More information on exhibition installation, lighting displays’ (Eileen, Kenya)

Assessing how experience on the training programme might be applied once the participants return home brought some interesting responses, suggesting outreach and programming was one aspect which had a particular impact:

‘Learning and Conservation. These two areas are problematic in local museums, however I will try as much as I can to implement new ideas’ (Mehmet, Turkey)

‘Hands on desk, community outreach programmes, learning and education because these activities bring the local audience closer to the museum’ (Riza, India)

‘Getting the most out of storage and display systems on a limited budget – How to exhibit a single object in a case’ (Salmina, South Africa)

‘Introduce more interactive programmes between my museum and the community’ (Amos, South Africa)

The time at other museums was particularly appreciated:

‘Because we were smaller group, there was better interaction, easier to absorb information’ (Huzoor, India)

‘It was a chance to get one to one experience on how smaller museums than the BM work. It reminded me of my home museum, their problems were familiar and the solutions easy to adapt’ (Eileen, Kenya)

‘We were asked to help with gallery signage checking that made us feel like real museum staff’ (Jing, China)



Hands-On Base, Horniman Museum



Visit to Kenwood House

With the instigation of the programme in 2006, we hoped for fruitful professional relationships to develop between the curators from very varied backgrounds. This has materialised more than we had imagined, and continues to flourish through virtual contact (we are aware of several 2006 participants still in contact with distant co-participants).

‘I have gained a network of museum professionals from around the world whom I can contact with queries on various challenges I face in the process of doing my work. I can also look to them for inspiration on various work related issues’ (Lydia, Kenya)

‘Exchanging ideas and breaking down pre-conceived barriers ... establishing links for further professional work’ (Eileen, Kenya)

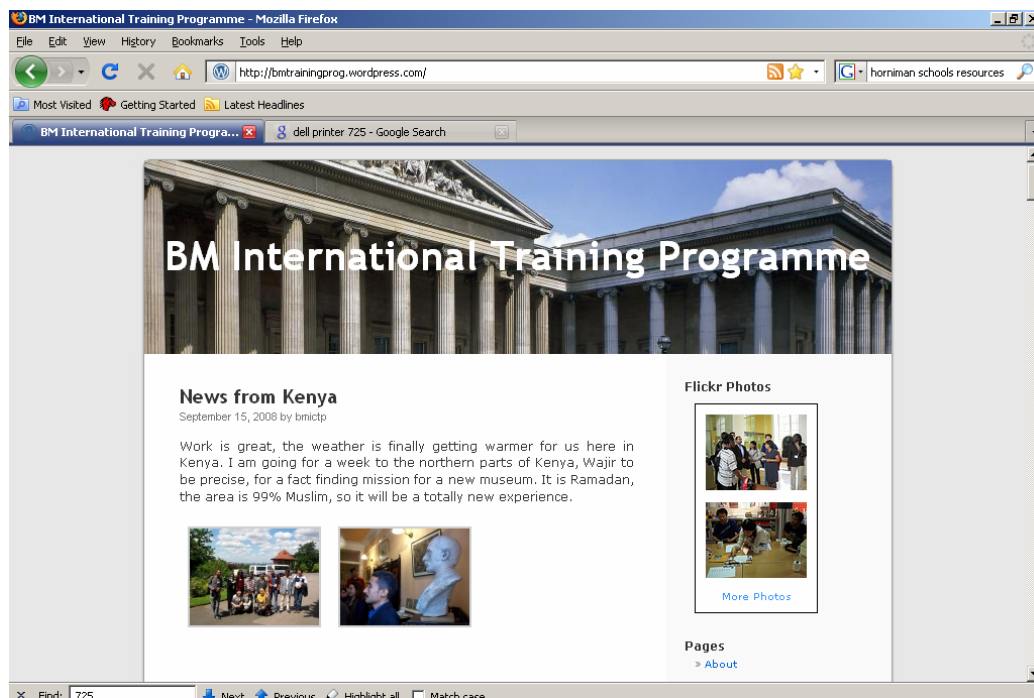
‘I got to know what is happening in other countries in a personal way, rather than watching a documentary on TV’ (Huzoor, India)

‘I would have never been able to meet all these curators from other countries and know about their work in their museums if it wasn’t for programme. Thank you for that’ (Moamen, Egypt)

‘An excellent opportunity for me to learn about different museums and meet the curators. I hope that this programme has brought all of us together and make the future of museology more bright’ (Riza, India)

Providing the Partnership UK museums with detailed information on each participant’s skills and research interests has not been easy, but is seen as a key area in improving the experiences of both the curators and host institutions, through focused tailoring of the programme to individuals’ needs, and integrating the Programme with ongoing projects. The participants clearly derive the most benefit when they feel their activities are contributing towards the work of the host museums.

Finally, following requests over the last two years, a blog has been set up to act as a forum for continued interaction between the participants, and staff from the British Museum and other participating museums (<http://bmtrainingprog.wordpress.com>). It is hoped past participants will then use this as a forum for sharing news of their projects, ideas and other information (including images, video and text). The Blog also has a feed from a Flickr photo-sharing stream, which has proved particularly popular.



Screen shot from the blog

Neal Spencer  
International Curatorial Training  
Programme  
The British Museum  
London WC1B 3DG  
[nspencer@britishmuseum.org](mailto:nspencer@britishmuseum.org)

Claire Messenger  
International Curatorial Training  
Programme  
The British Museum  
London WC1B 3DG  
[cmessenger@britishmuseum.org](mailto:cmessenger@britishmuseum.org)

## Acknowledgements

There is insufficient space here to thank the scores of individuals who make the programme possible, whether in the British Museum, at Partnership UK museums, or in other institutions. Those who hosted sessions are included in the appendices. Nonetheless, the following individuals deserve particular thanks for their efforts in facilitating certain aspects of the programme: Iain Watson and Bridget Broadhurst (Tyne & Wear Museums), Martin Bellamy (Glasgow Museums), Frances Pritchard (Whitworth Art Gallery), Stephen Welsh (Manchester Museum), Michael Tooby, Angela Gaffney and Melanie Youngs (National Museum Wales), Dawn Heywood, Antony Lee and Andrea Martin (Lincoln – The Collection).

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Janet Vitmayer and her team at the Horniman Museum, along with Melissa Appel, Beth McKillop, Poppy Hollman, Luisa Mengoni, Eithne Nightingale and Yueh-Siang Chiang (V&A), Margaret Clegg (Natural History Museum), Tony Kirkham and Margaret Kemal-urrahim (Kew Gardens), Donald Hyslop, Kate Parsons and Stephen Mellor (Tate), Cat Finlayson and Oliver Urquhart-Irvine (British Library). Other colleagues who dedicated their time include Elizabeth Frood and Liam McNamara (Oxford University), Jack Green and Shelagh Vainker (Ashmolean Museum), Michael Lee (Museum of East Asian Art, Bath), James Lin (Fitzwilliam Museum), Kate Newnham (Bristol City Museum and Art Gallery), Sarah Posey (Brighton Museum and Art Gallery), Stephen Quirke (Petrie Museum of Egyptian Archaeology) and Patricia Spencer (Egypt Exploration Society),

Finally, we are grateful to Richard Alford (The Charles Wallace Trust India), Ellen Griffiths Ulph (The Barakat Trust), Richard Muir (Altajir Trust).

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## Appendix 1: Sample programme from British Museum

### Tuesday June 17

#### 0930

Introduction to the training programme  
Neal Spencer, Claire Messenger  
The British Museum: history and organisation  
Participants' presentations

#### 1600

Introduction to the Department of Africa, Oceania and the Americas (AOA)  
Fiona Grisdale & Katherine Coleman

#### 1630

October Gallery: Angaza Africa exhibition with Africa section staff

#### 1800

Welcome reception in Room 2, *The Changing Museum*

### Wednesday June 18

#### 0900

Introductory tour of the galleries  
Kusuma Barnett

#### 1130

Orsman Road: Introduction to the African collections  
Chris Spring

#### 1400

Introduction to housekeeping procedures, documentation and storage  
Heidi Cutts

### Thursday June 19

#### 0930

Introduction to storage equipment, materials and fittings  
Heidi Cutts

#### 1330

Practical session: making storage fittings  
Heidi Cutts

### Friday June 20

#### 0900

Department of Conservation and Scientific Research  
Sara Burdett Conservation of Oriental Art, Hirayama Studio  
Fleur Shearman Conservation of metal objects  
Tracey Sweek Conservation of stone objects  
Denise Ling Conservation of ceramics and glass  
Bridget Leach Conservation of paper and papyrus

#### 1400

Packing objects for loan: Benin  
Julie Hudson  
David Noden

#### 1500

Afternoon seminar: **Engaging with communities – the potential for museums**  
Speakers: John Orna-Ornstein (Head of London Programmes), Catherine Eagleton and Lilian QuaminaReddie (Money in Africa Project); Eithne Nightingale (Head of Access, Social Inclusion and Community Development, V&A Museum); Donald Hyslop (Head of Regeneration & Community Partnerships, Tate).



**Monday June 23**

Visit to the Horniman Museum, London

Introduction to collections, conservation department and education services.

Janet Vitmayer - Director

Margaret Birley - Keeper of Music

Finbarr Whooley - Assistant Director (Curatorial and Public Services)

Dr. Louise Bacon - Head of Collections Conservation and Care

**Tuesday June 24**

**0900**

Department of Conservation and Scientific Research

Scientific work in the Museum

Organic materials; GC/MS and HPLC

Wood and plant identification/SEM/ tool patterns

Radiography

Pottery and stone analysis

X-ray fluorescence analysis, metals and glass

Science - overview, materials testing/display,

Environmental monitoring, preventive conservation

Catherine Higgitt

Rebecca Stacey/Catherine Higgitt

Caroline Cartwright/Margaret Sax

Sue La Niece

Michela Spataro/Roberta Tomber

Duncan Hook/Stefan Rohers Conservation

Julianne Phippard/ Aude Mongiatti

Philip Fletcher

**1400**

Tour of Africa Galleries and Wellcome Trust Gallery

Chris Spring

**Wednesday June 25**

Exhibitions and design at Tate Modern and Tate Britain

Kate Parsons, Head Registrar - Collections, Tate

Stephen Mellor, Co-ordinator - Exhibitions and Displays, Tate

**Thursday June 26**

**1030**

Greenwich Maritime Museum

**1430**

Museum in Docklands

**Friday June 27**

**1000**

Adult learning programmes at the British Museum

Margaret O'Brien, Head of Adult Learning, Department of Learning & Audiences

**1100**

Hands-On Desk and Volunteers Programme at the British Museum

Kusuma Barnett

**1500**

Afternoon seminar: **Museums and archaeology**

Speakers: Georgios Bourogiannis (Naukratis Project, Department of Greek & Roman Antiquities), Sarah Collins (Sideon Excavations, Department of the Middle East), Roger Bland (Portable Antiquities Scheme), Margaret Clegg (Natural History Museum), Alexandra Fletcher (Domuztepe Excavation, British Museum).

**Saturday June 28**

Visit to Kew Gardens, by boat.

Tour with Volunteer Guide.

**Monday June 30**

**930**

Schools Learning Programmes at the British Museum

Richard Woff, Head of Schools Learning, Department of Learning & Audiences

**1100**

Handling heavy objects

Evan York, Senior Museum Assistant

Arranging object storage

Emily Taylor, Museum Assistant

**1430-1630**

Portable Antiquities Scheme and Treasure

Mike Lewis, Roger Bland

**1700**

Visit to the London Eye

**Tuesday July 1**

**0930**

Department of Exhibitions: designing an exhibition

Caroline Ingham (Senior Designer),

Hannah Payne (3D Designer),

Paul Goodhead (2D Designer)

**1400**

Design of Permanent Galleries

Geoff Pickup

**Wednesday July 2**

**1030**

Access to department collections: The Study room

Jim Hamill

**1430**

Room 3 exhibitions

Silke Ackemann

**Thursday July 3**

**1030**

Brighton Museum & Art Gallery

Helen Mears

Harriet Hughes

**1400**

Brighton & Hove pavilion, and beach

**Friday July 4**

**1000**

The British Museum and its UK partnerships

Frances Carey

Sackler Seminar Rooms

Presentations by

Tyne & Wear Museums, Newcastle

The Collection, Lincoln

Amgueddfa Cymru – National Museum of Wales, Cardiff

Manchester Museum

Glasgow Museums

**1500**

Afternoon seminar: **Museums and money: fundraising and commercial opportunities**

Speakers: Jennifer Suggitt (Corporate fundraising), Karin Heck (eCommerce), Jo Prosser (Managing Director of V&A Enterprises), Amanda Mayne (Commercial Advisor and International Touring Exhibitions Manager British Museum).

**Sunday July 6**

Visit to Kenwood House

Tea with Frances Carey, Head of UK programmes (British Museum)

**Sunday July 20**

**1200-1700**

Special Communities preview of *Hadrian* exhibition

**Monday July 21**

**0945**

Introduction to the Textile Centre, Blythe House

Helen Wolfe

**1330**

Textile Collections: loans and exhibitions (Helen Wolfe & Julie Hudson)

**Tuesday July 22**

**1000**

Natural History Museum

**1400**

Benin object storage at the British Museum

David Noden

**1500-1600**

Merlin collections documentation and Digital Assets

Cynthia McGowan

**1900**

The Proms at the Royal Albert Hall

**Wednesday July 23**

**0930**

Wellcome Collection

Ken Arnold

**1500**

Afternoon seminar: **Museum partnerships – at home and abroad**

Speakers: Frances Carey, Katie Childs, Tony Kirkham (Kew Gardens, responsible for Chinese Landscape); Poppy Hollman (Head of Touring Exhibitions, V&A Museum).

**Thursday July 24**

**1000**

Evaluation session

**1300**

Farewell lunch

## Appendix 2: Sample programme for Partnership UK component (Amgueddfa Cymru – National Museum Wales)



### Tuesday July 8

#### 1000

Collection of staff passes and site tour of National Museum Cardiff

#### 1300

Lunch with Directors and staff

#### 1400

Introduction to the museum by John Kenyon, Librarian

### Wednesday July 9

Day with Archaeology department and visit to Llan Maes archaeological dig

### Thursday July 10

#### Morning

Tour of *Origins: In Search of Early Wales*

#### Afternoon

Tour of West Wing and Art Galleries of National Museum Cardiff

### Friday July 11

#### Morning

An introduction to the Learning department

### Monday July 14

Day at National Roman Legion Museum, Caerleon.

### Tuesday July 15

#### Morning

Corporate overview of Amgueddfa Cymru, National Museum Wales

#### Afternoon

Short tour of the ceramics collection in Applied Art

### Wednesday July 16

St Fagans: National Museum History

### Thursday July 17

Visit to National Waterfront Museum, Swansea

## Appendix 3: Sample programme for Partnership UK component (Glasgow Museums)



### **Tuesday July 8**

Glasgow Museums Resource Centre

#### **Morning**

Research section

#### **Afternoon**

Open Museum

### **Wednesday July 9**

Kelvingrove

#### **Morning**

Introduction and tour by Martin Bellamy

#### **Afternoon**

Centre for New Enlightenment, John-Paul Sumner

### **Thursday July 10**

Collections Management

Shadowing Collections Manager, Celine Blair

### **Friday July 11**

Riverside Museum Project

Conservation

### **Monday July 14**

#### **Burrell Collection**

Introduction to building and investigation of collections with curators

### **Tuesday July 15**

National Museums Scotland, Edinburgh

### **Wednesday July 16**

Collections Navigator

Write 'star object' entries for Collections Navigator, working with subject specialist curators to access objects and object files.

### **Thursday July 17**

Evaluation and Follow Up

#### **1400**

Presentation on star object work to curators and other staff



## Appendix 4: Sample programme for Partnership UK component (The Collection – Lincoln)



### Tuesday July 8

#### Morning

Introduction to The Collection and the Usher Gallery

#### Afternoon

Visit to Lincoln Castle

### Wednesday July 9

Conservation Department and Archaeological store

### Thursday July 10

#### Morning

Stamford Museum

#### Afternoon

Burghley House

### Friday July 11

#### Morning

*Ancient Greeks* exhibition

#### Afternoon

North Lincolnshire Museum and *Olympics* exhibition

### Sunday July 13

Gainsborough Old Hall

### Monday July 14

Conservation Department and Archaeological store

### Tuesday July 15

#### AM

Visit to Sudbrooke excavations, and a commercial excavation

#### Evening

Lecture: Lesley Fritton: *The Trojan War*

### Thursday July 17

Saxon House

## Appendix 5: Sample programme for Partnership UK component (Manchester Museum - The Whitworth Art Gallery)

The University of Manchester  
The Manchester  
Museum

The University of Manchester  
The Whitworth  
Art Gallery

### **Tuesday July 8**

#### **Whitworth Art Gallery**

**1000**

The Textile Gallery, an approach to layered interpretation for different types of visitors

Maria Balshaw, Frances Pritchard, Jennifer Harris

**1330**

Getting the most out of a storage and display system on a limited budget

Ann French, Nicola Walker

### **Wednesday July 9**

#### **Whitworth Art Gallery**

**1000**

Opening up the collections, two case studies

Helen Stalker, Frances Pritchard, Tim Furnston

**1330**

Learning and interpretation, post-16 programme, plus involving educators

Leanne Manfredi, Julie Howse

### **Thursday July 10**

1000

Aimhigher Art Roadshow, The Royal Exchange Theatre: Introduction to outreach project

Wendy Gallagher

### **Friday July 11**

#### **Whitworth Art Gallery**

1000

Neverland: Putting family programming at the heart of the gallery

Andrew Vaughan, Novae Lee

1330

Manchester Art Gallery

Frances Pritchard

### **Saturday July 12**

National Museums Liverpool

### **Monday July 14**

#### **Manchester Museum**

**0930**

Orientation and Tour

Stephen Welsh

**1330**

Collections Management/ Using KEEMU (Collections database) effectively/

Dynamic Collections/ Natural Science collections

Malcolm Chapman/ Rebecca Machin

**Tuesday July 15**

**Manchester Museum**

**0930**

Our City Project/ Community Engagement/ Collective Conversations film project  
Andrea Winn, Stephen Welsh

**1330**

Human Remains policy/ Lindow Man exhibition/ Egyptology and Archaeology Redevelopment  
Karen Excell

**Wednesday July 16**

**Manchester Museum**

**0930**

Diary Meeting/ Conservation/ Access to collections/ Museum Comes To You outreach object boxes  
Irit Narkiss

**1330**

Secondary Learning/ Public Programmes  
Louise Sutherland, Anna Bunney

**Thursday July 17**

**Manchester Museum**

**0930**

Museum Academic Joint Appointments/ University Collaboration  
Joyce Tyldesley

**1330**

Reflection/ Discussion/ Questions/ Tour of Deansgate Library  
Stephen Welsh

## Appendix 6: Sample programme for Partnership UK component (Tyne & Wear Museums)



### Tuesday July 8

**1000**

Introduction to Tyne & Wear Museums  
Iain Watson, Deputy Director

**1130**

Introduction to Volunteer Programme  
Lucy Cooke, Volunteer Co-ordinator

**1200**

Tour of Discovery Museum

**1400**

Expectations session  
John Huntley (Hub Evaluation Officer) and Eleanor Whitaker (Training Officer)

**1530**

Walking tour of Newcastle

### Wednesday July 9

**1000**

Learning at T&W Museums  
Adam Goldwater, Learning Officer

**1400**

Visit to Arbeia Roman Fort and the Archaeology Team  
Alex Croom, Keeper of Archaeology

**1800**

Family Portrait Exhibition Opening  
Sunderland Museum and Winter Gardens

### Thursday July 10

**1000**

Meet the Collections and Exhibitions Team  
Mel Whewell, Principal Collections and Exhibitions Officer

**1400**

Outreach Work at T&W Museums  
Carl Greenwood and Alex Magin (Outreach Project Co-ordinators)

**1800**

Outreach Love Projects Celebration Event, Laing Art Gallery  
Ken Tears (Assistant Outreach Officer)

### Friday July 11

Special interest session for individual participant (Riza Abbas)

**1000**

International Centre for Cultural and Heritage Studies (ICCHS), Rock Art  
Lindsay Allason-Jones (Director of Archaeological Museums)  
and Aron Mazel (Research Associate in Archaeology).

**Sunday July 13**

**1100**

Trip to Hadrian's Wall

Bill Griffiths, Hub Manager

**Monday July 14**

Special interest session for individual participant (Riza Abbas)

**1000**

Visit to look at Durham Rock Art Collection

Deborah Anderson (Assistant Archaeology Officer, Durham County Council)

**Tuesday July 15**

The Bowes Museum, Barnard Castle

**1030**

Tour of Bowes including a look behind the scenes

Jane Whittaker, Senior Curator

**1300**

Conservation work at the Museum

**Wednesday July 16**

**1000**

Great North Museum project introduction and tour

Lindy Gilliland, Senior Manager, Great North Museum

**1230**

Sessions with staff from Newcastle University

Andrew Newman (Senior Lecturer, School of Arts and Cultures, Newcastle University)

Eric Cross (Dean of Cultural Affairs, Newcastle University)

**1430**

Visit the Great North Museum stores

**Thursday July 17**

**1000**

Visit to Tynemouth Priory and beach

**1400**

Programme evaluation