

A global network

Afghanistan, Armenia,
Azerbaijan, Brazil, China,
Croatia, Egypt, Ethiopia, Ghana,
Greece, Guatemala, Hong Kong,
India, Indonesia, Iran, Iraq,
Kenya, Kurdistan, Lebanon,
Lesotho, Libya, Malaysia,
Mexico, Mozambique, Myanmar
(Burma), Nepal, New Zealand,
Nigeria, Oman, Pakistan,
Palestine, Philippines, Rwanda,
Saudi Arabia, South Africa,
Sudan, Tajikistan, Tanzania,
Turkey, United Arab Emirates,
Uganda, Yemen, Zimbabwe

International
Training

Programme

Annual Report 2018



Introduction

The summer programme

The annual summer programme is at the core of the International Training Programme. Here, fellows are introduced to a global network of colleagues and exposed to a variety of museum practices. This summer the British Museum and 11 UK partner museums welcomed 23 fellows from 17 countries to the UK between 2 July and 10 August.

Our network

The 13th annual ITP summer programme saw the addition of four new countries to our growing global network, which now totals 276 fellows from 43 countries. This year we were joined by fellows from Azerbaijan, Nepal, Philippines and Rwanda – new connections that we hope will develop into long-term, sustainable and rewarding partnerships.

Our fellows

ITP fellows come from countries that have identified themselves as needing support to develop their museum services. Fellows tend to be in the early stages of their careers or in positions of influence to develop others. They are passionate about collaboration, working internationally and pursuing careers in the museum and cultural sectors.

Our mission

Through sharing knowledge, skills and experiences, the ITP is working to create and promote a sustainable global network of museum and heritage professionals. While the scope and range of the ITP has grown and developed over the past 13 years, the aims and motivations for the programme remain the same.

Our supporters

The British Museum's International Training Programme is entirely externally funded through the generosity of individuals, companies, trusts and foundations. Their support allows the Museum to cover the costs of travel, visas, accommodation and subsistence as well as resources for fellows' personal research and their institutions' libraries. It also provides future opportunities for our fellows to join additional development and sustainability projects that aim to ensure the continued development of both our alumni and their institutions.

Chantal Umuhoza
(Rwanda).

Summer programme

This summer the British Museum and 11 UK partner museums welcomed 23 museum professionals from 17 countries between 2 July and 10 August. Fellows took part in sessions, workshops, working groups, behind-the-scenes tours and study visits, all designed to give a broad overview of museums and cultural heritage in the UK.

ITP summer programme 2018

For six weeks over the summer, the 2018 cohort were provided with a detailed overview of all aspects of the Museum's work, both front of house and behind the scenes. Sessions for 2018 included:

- archaeology in the UK
- audiences
- archives
- Collections Assistant training
- collections care and storage
- conservation and scientific research
- documentation
- libraries
- loans
- permanent displays
- photography
- security and risk management
- temporary exhibitions

The programme is also able to continue reacting to contemporary issues and challenges in the museum world through workshops that change to reflect current thinking in the sector. Workshops in 2018 focused on:

- universal museums
- curating exhibitions
- national partnerships
- leadership

Subject-specific sessions enabled fellows to work together with colleagues in the ITP group who have similar projects, programmes and personal interests. In smaller groups voices can be better heard and institutional challenges directly addressed. Working groups this summer looked at:

- fieldwork and illustration
- fundraising
- health and wellbeing
- human remains
- international engagement
- marketing and press
- practical photography
- scientific research
- staff engagement
- staff training and development
- volunteer programmes

Fellows with specific individual specialisms were able to spend time in the departments of Coins and Medals and Prints and Drawings talking to curators and looking at the Museum's collection. Special sessions were also held on the documentation of Sudanese collections and managing museum archives.

The fellows were able to attend the Museum's weekly staff talks, which offer an ideal way to catch up with colleagues and to hear more about projects being worked on around the Museum. The subjects for staff talks are wide and varied and an excellent way for the ITP fellows to learn more about the Museum and its current and future programmes, and to network internally.

We have learned about hard work and passion, we have learned about our organisers, the fellows and now friends; about their culture, their gastronomy, their lives, their personalities. We have also learned about generosity, from all the people who have shared so much with us in the British Museum and in all the other museums that joined and from all the people who supported the programme.

Mariana Sainz Pacheco
(Mexico, ITP 2018)

New for 2018

In 2018 we saw the addition to our global network of four new countries – Azerbaijan, Nepal, Philippines and Rwanda – and a new UK partner museum, National Museums Northern Ireland. We hope these new relationships will continue and develop in the future.

This year, to include a wider range of voices and experiences to the summer programme, we increased the number of external speakers and session facilitators. Janet Vitmayer, former Chief Executive of the Horniman Museum and Gardens, delivered a session and workshop on leadership; Miriam Lloyd-Evans, Art Historian and Curator, led a session on curating exhibitions; Alice Stevenson, University College London, introduced the fellows to her project looking at universal museums and object biographies; Laura Bedford, former Project Co-ordinator, National Alliance for Museums, Health and Wellbeing, University College London, delivered a subject specialist session on *Museums, health & wellbeing*; and the participation of Pippa Nissen, Director / Architect and Designer of Nissen Richards Studio, added another dimension to the group's afternoon on the redisplay of the British Museum's Sir Joseph Hotung Gallery of China and South Asia.

We were also delighted to be welcomed to Kingston Lacy, where Katrina Thomson, Consultancy Manager (Collections) for the National Trust, and her colleagues shared their experiences of managing a historic property, and also to Constantine Limited who provide specialist fine art logistics for museums and galleries worldwide and gave an insight into international object moves.



Bassem
Mohammed
Ezzat (Egypt).

Each year our fellows are asked to plan and propose a temporary exhibition, drawing on their existing museum experience and the skills learnt during the programme. This year fellows selected an object from the Museum's collection around which to design their *Object in focus* exhibition and worked within the theme of journeys. Fellows were asked to work in partnership with a colleague from another country, and together to work with an object from outside of their areas of expertise. These developments encouraged fellows to think not just about methods of research and the history of the object, but also about concepts, interpretation, audiences, marketing, merchandising and events. Working on the project proposal together provided yet another excellent opportunity to develop strong working relationships. It demonstrated the benefits and challenges of working collaboratively and will enhance the ITP global network. The exhibition proposal project always proves to be a highlight of the programme. It clearly demonstrates the work and imagination that goes into all the fellows' proposals and the Supporters Reception is an opportunity for our participants to share their ideas.

This summer we welcomed Andrea Terrón Gómez (Guatemala, ITP 2017) back to the British Museum for nine weeks as the Senior Fellow 2018. Following on from 12 years working in museums, Andrea is now Professor at the Faculty of Social Sciences at Del Valle University, Guatemala City. There she teaches Mesoamerican Ethnology for the undergraduate programme in Anthropology, and Sociology and Exhibit Design for the master graduate programme in Museums and Patrimony.

While here in the UK – as well offering Andrea the opportunity to gain further insight into the ITP with meetings to discuss partnerships, funding, networking and the importance of reporting and evaluation – we were able to arrange for her to speak to colleagues at ICOM UK and the Museums Association, and with the programme's external evaluator, Annabel Jackson. Andrea was also able to connect with UK partner staff at Manchester Museum, to travel to National Museums Northern Ireland in Belfast to meet our new UK partner for this summer and to spend time at Glasgow Museums, discussing their collections and storage and sharing expertise.



Mao Lei (China)
and Ma. Yohana
Rosales Frias
(Philippines).

At the British Museum

Through allocated departmental time, fellows can work closely with staff and collections directly relevant to their professional specialisms. Working in smaller groups, voices can be heard and close relationships between museum colleagues are developed. Fellows were able to tour galleries and store rooms with specialists, learn more about curators' current projects and programmes and share skills and expertise on the Museum's collections.

Departmental colleagues also participate in the *Object in focus* project, using their time to mentor fellows who, working in pairs, plan and propose a temporary exhibition around a British Museum object to present at the Supporters Reception on the penultimate night of the summer programme.

Departments for 2018 were: Africa, Oceania and the Americas; Ancient Egypt and Sudan; Asia; Conservation; Greece and Rome; and Middle East.

Ancient Egypt and Sudan

In 2018 four ITP fellows were hosted by the Department of Ancient Egypt and Sudan (AES). Rana Ramadan Mahmoud from Alexandria National Museum and Bassem Mohammed Ezzat from the Grand Egyptian Museum in Cairo joined us from Egypt. Huyam Khalid Mohammed Madani and Sarah Abdolattif Elsheelk Mohammed Elbasheer, both from the National Corporation for Antiquities and Museums, joined us from Sudan.

Our first of four departmental days was spent together with the Middle East Department fellows at Blythe House where the textile collection of the British Museum is housed. Here we got a brilliant introduction into different textiles from cultures around the world by Helen Wolfe, Collections Manager: Textiles, and Zeina Klink-Hoppe, Project Curator: Modern Middle East, followed by lengthy discussions with the fellows. Omar Joseph Nasser-Khoury (ITP 2013, Palestine), who was working on the documentation of Palestinian textiles, also gave us an insight into his work.

Two other days of the departmental time were filled with general introductions to the AES library and study room, followed by several detailed tours through the different store rooms, galleries and archive room. Additionally, different projects attached to the museum gave insights into their work, including Circulating Artefacts, the Modern Egypt Project and the Amara West Project. On the fourth of the departmental days, the Annual Egyptological Colloquium at the British Museum was held with this year's topic of *Displaying Egypt* – discussing many aspects of museum work throughout the UK and Egypt.

Resulting from this year's changes to the ITP programme, the AES fellows did their Object in focus projects and final presentations on objects from other departments. In exchange, nine other fellows had chosen to work on objects from the Department of Ancient Egypt and Sudan.

Pankaj Protim Bordoloi (India) and Mustafa Okan Cinemre (Turkey) chose a Middle Kingdom boat model from Egypt for their object and investigated river and sea travel in ancient Egypt, which they then compared with other cultures from antiquity, such as Mesopotamia and India. The second group, consisting of Rafidah Bahari (Malaysia), Solomy Nansubuga Nabukalu (Uganda) and Namrata Sarmah (India), decided to present a canopic chest from Egypt that had been used to house canopic jars. Cherry Thinn (Myanmar) and Rema Zeynalova (Azerbaijan) chose a royal *shabti* of Taharqa, excavated in Nuri (Sudan), presenting the different journeys that related to their object. Dilek Karaaziz Şener (Turkey) and Mariana Sainz Pacheco (Mexico) selected an aegis from Kawa in Sudan – part of a processional boat in which the statue of a god would be transported in a processional feast.

The final presentations worked very well and proved that with some time and research, fellows can present confidently on 'unknown' objects. This turned out to be a wonderful experience for them.

This year's fellows were again an incredibly enthusiastic group, and due to the new concept of the final presentation it was possible to engage not only with the fellows from our department but also with those from others, a very enriching experience for all of us.

Manuela Lehmann, Project Curator: Amara West Artefacts and Documentation
Louise Ellis-Barrett, Ann el-Mokadem Librarian



AES departmental time with Curator Manuela Lehmann, Huyam Khalid Mohammed Madani (Sudan) and Sarah Abdolattif Elsheelk Mohammed Elbasheer (Sudan).



Africa, Oceania and the Americas

The Department of Africa, Oceania and the Americas hosted three fellows this year: Solomy Nansubuga Nabukalu from Uganda, Chantal Umuhoza from Rwanda and Mariana Sainz Pacheco from Mexico. The schedule provided four full departmental days, and as well as time spent at the Museum, we were pleased to incorporate visits to our off-site stores and a day trip to Oxford.

The first day provided an introduction to the department, starting with curatorial tours of the permanent galleries. This was followed by sessions covering the Anthropology Library and Research Centre and departmental study room, and finished with a detailed look at the pictorial collection, highlighting works from our visitors' regions.

We are always keen to provide our ITP visitors with an opportunity for practical work, and at our ethnographic stores, Mariana, Chantal and Solomy had the chance to contribute by assisting AOA colleagues with the backlog registration process. This included entering details onto the database, taking record photography and marking and labelling objects. They explored the importance of written registers and checked available archives, and also carried out background research to help identify objects. In addition, they discussed bespoke storage solutions for specific objects.

At Blythe House textile store, the fellows were shown a range of storage facilities we currently use and the wide variety of material that we look after. A selection of textiles from around the world was laid out, including Mexican and Ugandan examples, giving fellows a close-up view of some of the different regions covered, and the various techniques and materials used to make and decorate cloth.

A day trip to Oxford was enjoyed by all. They visited the Pitt Rivers Museum and at the Ashmolean Museum, they had a curator-led tour of the temporary exhibition *Ibrahim El-Salahi A Sudanese Artist in Oxford*.

The *Object in focus* project this year provided an opportunity for fellows designated to other curatorial departments to work within AOA, meet the team and gain knowledge about unfamiliar objects. Six colleagues joined us in the department for the allocated planning sessions, with Suruchika Chawla (India) and Ali Salim Mahad Al Kathiri (Oman) looking at a model canoe from Oceania, Rana Ramadan Mahmoud (Egypt) and Xu Liyi (China) looking at a navigation chart from Oceania, and Amalia Kakissis (Greece) and Mao Lei (China) working on a Metis coat from the Americas.

It was a pleasure to work with our international colleagues again.

Katherine Coleman, Senior Administrator

Chantal Umuhoza (Rwanda) and Huyam Khalid Mohammed Madani (Sudan).



Asia

This year the Asia Department hosted eight fellows from China, India, Myanmar, Nepal and the Philippines.

Every year I am impressed by the intelligence and enthusiasm of the participants in the ITP programme. This year I spent time with a wide range of participants. I particularly enjoyed the Asia outing to a group of museums and sites in Greenwich: the National Maritime Museum, Royal Observatory and the Cutty Sark. Seeing these familiar places through new eyes was a unique experience. Everyone was hard at work photographing and taking note of labels, interactives and display methods.

I also enjoyed working on the *Object in focus* exhibition project – the Tang dynasty ceramic camel worked on by Huyam Khalid Mohammed Madani (Sudan) and Chantal Umuhoza (Rwanda) will always remind me of ITP 2018.

I am also reminded that each fellow is representing so many people back home and I always enjoy hearing about the application and sharing of knowledge gleaned from the programme. The programme is so important for building connections for the future.

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

ITP 2018 was highly enjoyable as usual. The fellows were very engaged and excited to see and learn everything possible. It was a pleasure to discuss objects and learn from their knowledge when we went into storage to look at the collections.

The new *Object in focus* project went very well. I worked with fellows from Rwanda and Sudan on a Chinese Tang dynasty camel. I am always impressed by how the participants think so broadly. They not only wrote the panel and label, but also produced a poster, marketing information, stickers, children's activities and a leaflet.

With the Asia department fellows, we went together to Handel & Hendrix in London and the Grant Museum of Zoology. The participants and I were all excited by the mix of the 18th and 20th centuries in the first museum, and it was interesting to contrast the display styles for the two. The second museum provided an excellent example of a teaching museum, as it has displays and label types that vary from other institutions in order to meet classroom and study needs.

This year's participants worked well as a group and were willing to share ideas and knowledge among each other. It was fantastic that they were able to build networks for the future, and of course it is wonderful for me to have colleagues to interact with across a wide landscape of countries.

Alexandra Green, Henry Ginsburg Curator for Southeast Asia

Xu Liyi (China) and Rana Ramadan Mahmoud (Egypt) work on *Object in focus*.

Greece and Rome

The Department of Greece and Rome hosted four ITP fellows this year: Ivan Radman-Livaja from Croatia, Dilek Karaaziz Şener and Mustafa Okan Cinemre from Turkey, and Amalia Kakissis from Greece.

The departmental time started with a welcome and introduction to the department by Keeper Lesley Fitton, followed by an introduction to staff to discuss their projects and interests. Curators Peter Higgs and Ross Thomas gave the delegates tours of the basements to give them an impression of the range and scale of the Greece and Rome collections. Later, Ian Jenkins provided a tour on the history of the Museum and this was followed by Andrew Shapland's tour of the temporary exhibition *Charmed lives in Greece*, provoking a discussion on the process of exhibition delivery.

A trip to the William Morris Gallery was arranged to consider the needs of this award-winning, yet small, local museum. This led to a discussion of how their approach to interpretation, design and display was guided by their audiences, particularly the resources for families, children and local groups.

On the third departmental day, the group were joined by Egyptian ITP 2018 fellow Rana Ramadan Mahmoud, who is a curator in the Greece and Rome department at Alexandria National Museum. In the morning, fellows met with Curators Alexandra Villing and Aurelia Masson to see the Greek vases basements, the Naukratis Project and discuss the Western Delta Survey Project, respectively. The afternoon was dedicated to libraries and archives, particularly relevant for fellow Amalia, who is Archivist at the British School at Athens. This was conducted by Charo Rovira, Library Administrator, Kate Morton, Illustrator, and Celeste Farge, the Project Curator for the Rodin exhibition.



The Hunt Krater.
Large pottery
Corinthian
column krater.
575BC–550BC
(circa), Greece.



The final departmental day was spent in Portsmouth, visiting the historic naval dockyards in Portsmouth to compare the different display strategies – and the narratives emphasised – within the *Mary Rose* and *HMS Victory*. Issues of audience expectation, narratives, conservation and the practicalities of having a public museum display within an object (in these two cases, historic warships) were discussed.

Our schedule was planned so that our fellows could attend each of the weekly staff talks at the British Museum, enabling them to gain further insight into current Museum projects and to network with staff across the institution.

This year's *Object in focus* project meant that the Greece and Rome team assisted ITP fellows from different regions who had chosen objects from our department, in order to discuss object journeys. Roshan Singh Mishra (Nepal) and Hoda Abulgheni El Chayah (Lebanon) chose a Cypriot alabaster kouros discovered within the Greek Sanctuary of Aphrodite in Naukratis, Egypt. Ma. Yohana Frias (Philippines) and Sarah Abdollatif Elsheekh Mohammed Elbasheer (Sudan) worked with the Hunt Krater, a large pottery Corinthian (Greek) column krater depicting a boar hunt, which came from a tomb in Italy.

ITP 2018 was a very positive experience for all involved in the Greece and Rome department. We recognise that this programme continues to have a positive impact on maintaining good relations with delegates, their museums and various antiquities services across the world. I greatly enjoyed my time with the delegates, and the discussions were stimulating and inspiring. It felt far too soon when the programme ended. However, I am confident that we will keep in touch and I eagerly await more news about their exciting research and future projects.

Ross Thomas, Curator

Huyam Khalid
Mohammed
Madani (Sudan)
displays her
Object in focus
panel.



Middle East

This year the Middle East (ME) Department hosted four ITP fellows: Rema Zeynalova, Azerbaijan Carpet Museum, Azerbaijan; Hoda Abulgheni El Chayah, Directorate General of Antiquities, Lebanon; Rafidah Bahari, Islamic Arts Museum Malaysia, Malaysia; and Ali Salim Mahad Al Kathiri, The Museum of the Frankincense Land, Oman.

The fellows were actively engaged in their departmental sessions and activities, and took great interest in the major projects occupying the department at the moment: the redisplay of the collections related to the Islamic world as part of the new Albukhary Foundation Gallery of the Islamic world, which is due to open this October, and the BP exhibition *I am Ashurbanipal: king of the world, king of Assyria* scheduled for November, as well as the ongoing Iraq Heritage Management Scheme.

The departmental programme tried to cater for their diverse interests. The fellows met a number of curators who discussed with them in detail specific objects, themes, and projects. They were given insights into the breadth of the department's collections through visits to various galleries and storage facilities. As usual, particularly successful was the visit to Blythe House to see the fascinating range of textiles stored there. One fellow, a conservator, divided her time between the ME department and the conservation studios gaining valuable hands-on experience.

Participants from other departments joined several sessions held in ME. Their various backgrounds and different outlooks and experiences often lead to animated discussions on various topics.

The new format for the final *Object in focus* presentation, while presenting a series of unexpected challenges, enabled participants to broaden their horizons and work with objects they were unfamiliar with, from regions in the world they had little prior knowledge of. It was a steep learning curve but one that the fellows tackled with great enthusiasm and conscientiousness. The artefacts were carefully presented and the participants' engagement with the audience was very positive.

It always amazes me how quickly the ITP seems to pass. With a lot of preparation and planning occurring prior to the start of the session, all too soon the whole programme is over and the fellows are heading back home. The 2018 ME cohort was a pleasure to work with and is already dearly missed.

Zeina Klink-Hoppe, Project Curator: Modern Middle East

Rema Zeynalova (Azerbaijan) practises pinning during Collections Assistant training.

UK partner institutions

10 days of each summer programme is spent at UK partner institutions, allowing fellows to explore regional museums across the UK. Time away from the British Museum and London presents fellows with a very different set of benefits and challenges as museum professionals. Fellows often find regional museums more relevant to their home institutions, holding strong local – as well as international – collections and having to be constantly creative in their approach to developing and engaging with their audiences.

Placements are chosen in consultation with our UK partners, ensuring that suitable partnerships are made and that fellows can make the most of their experience. As with departmental time at the British Museum, partners deliver programmes to smaller groups (this year two or three), which enables them to tailor their programmes and be reactive to the needs of individual fellows.

This year the UK partner network expanded as National Museums Northern Ireland took on their first summer programme, welcoming three fellows from 23 July to 1 August. We look forward to continuing this new partnership.



Mariana Sainz Pacheco (Mexico), Namrata Sarmah (India) and Chantal Umuhoza (Rwanda) at Ulster Transport Museum, NMNI.



Ashmolean Museum of Art and Archaeology, Oxford

2018 marks the fifth year of the Ashmolean's participation in the British Museum's International Training Programme, which continues to be a very rewarding experience for everyone involved. We were delighted to welcome to Oxford this year Rana Ramadan, Curator, Greek and Roman Department, Alexandria National Museum, Egypt; Sarah Abdolattif Elsheekh Mohammed Elbasheer, Curator, Sudan National Museum, National Corporation for Antiquities and Museums, Sudan; and Amalia Kakissis, Archivist, British School at Athens, Greece.

Following an introduction to the Ashmolean's Ancient World Galleries, Rana, Sarah and Amalia received their Bodleian Libraries reader's cards, which provided access to many of the University's facilities, in particular the Sackler Library's outstanding resources for ancient Egypt and Sudan, the Near East and the Mediterranean. The group were later welcomed by the museum's Director, who shared with them something of his vision and strategy for the institution over the next five years. The Ashmolean is one of several museums that are part of Oxford University's GLAM (Galleries, Libraries and Museums) Division, and the group heard about the benefits and challenges of collaborative work in a higher education setting.

As in previous years, the 10-day programme was tailored to the specific interests of the participants – this time with a particular focus on ancient Greece and Rome – and so curators also gave tours of the Ashmolean's galleries for the Mediterranean World. There were opportunities to discuss the priorities and challenges encountered in managing such rich and diverse collections with the museum's Conservation Manager, as well as the Collections Manager and Museum Assistant in the Antiquities Department. Much interesting discussion centred around the development of digital collections: a particular priority in the coming years, as the Ashmolean strives to make its collection of approximately one million objects available online. Collections Online is just one aspect of the museum's efforts to diversify its audiences, and the participants also heard from members of the Public Engagement team about public programming, events and the use of social media to promote the museum and its outreach.

We hope this year's programme gave our guests valuable insights into some of the activities of the Ashmolean Museum, as well as opportunities to share knowledge and experiences. This is one of the great pleasures of being involved with the International Training Programme – to meet and network with professional colleagues from around the world – and we look forward to hosting the next participants in 2019.

Paul Collins, Jaleh Hearn Curator for Ancient Near East
Liam McNamara, Lisa and Bernard Selz Curator for Ancient Egypt and Sudan

Rana Ramadan
Mahmoud
(Egypt).

Bristol Museums Galleries and Archives

This year we welcomed Rafidah Bahari, Senior Conservator at the Islamic Arts Museum Malaysia; Rema Zeynalova, Chief Specialist on Scientific Research from the Azerbaijan Carpet Museum; and Bassem Mohammed Ezzat, Archaeologist and Photographer at the Grand Egyptian Museum (GEM). As in previous years, we included our Leicester University Museum Studies placement students, Lingxi Chen and Roxanne Wong, in the programme as it helps them learn about Bristol's museums as part of their placement.

We try to arrange themed days around our colleagues' availability in the hope that the talks and presentations would build on each other – so for example they met all the Learning and Participation staff one day, and Design and Marketing another. We try to incorporate a variety of activities as well, such as gallery tours, street art tours, tea breaks and dinners. We look at what the fellows are interested in: this year for the first time we took everyone to Bristol Blue Glass for a demonstration and a chance to blow their own glass bauble. We might not do that in a heatwave again – a glass-blowing studio is a hot place! Our Working Exhibits team took them up in one of the dockside cranes at M Shed, so they can now add crane operation to their skill set. Our 3D Designer, Simon Fenn, was this year's star turn: we look forward to some of his ideas turning up in museums in Egypt, Azerbaijan and Malaysia.

It was, as ever, a delight to host our fellows and we hope to see them again in Bristol or on home ground. Rema and Bassem were keen to discuss follow-up projects with Bristol – Rema on the Azerbaijani carpets in our collection and Bassem on Coptic textiles and photography of Egyptian material – so maybe they will be back.

Special thanks to Bath Museums Service for providing free entry to the main museums in Bath, and to Alison Lister and her colleagues for showing the fellows around her textile conservation studio.

Sue Giles, Curator of World Cultures



Bassem
Mohammed Ezzat
(Egypt) during the
subject specialist
session on
photography.



The Collection: Art and Archaeology in Lincolnshire & University of Nottingham Museum

The Collection: Art and Archaeology in Lincolnshire, in conjunction with the University of Nottingham Museum, welcomed Xu Liyi (Lisa), Assistant Curator at China's Shanghai Museum and Mustafa Okan Cinemre, Archaeologist and Curator at the Anatolian Civilisations Museum in Turkey.

While in Lincoln, Lisa and Okan were introduced to the various sites and activities of the Lincolnshire County Council Heritage Service. They met with various colleagues across the Service and key external partners to learn about how the diverse heritage of the county is protected and preserved, and in particular how the museum's collections are managed and used in education and exhibitions. This included behind-the-scenes visits around The Collection and Usher Gallery, Lincoln Castle and various Service collections stores. A beautiful summer evening was also spent exploring some of Lincoln's many standing Roman and Medieval monuments. In return, the talks delivered by Lisa and Okan about their own work and museums offered staff a fascinating and valuable insight into the management of heritage in China and Turkey, and how they meet the challenges faced by all museums across the world.

One morning was spent with colleagues in the Historic Environment Record office, learning about the role of archaeology in the planning system and seeing how the museum fits into wider frameworks of heritage management. A trip to a live commercial archaeological excavation at Winterton, being undertaken by Allen Archaeology, provided a wonderful opportunity not only to see the archaeological system working at first hand, but also learn about the excavation itself – an important and well-preserved Roman cemetery site. Time spent with colleagues delivering our education programme coincided with a large annual Archaeology Day event, so the fellows were able to experience a busy family event day firsthand.

The programme was an extremely successful one, and everyone involved would like to thank Lisa and Okan for their warmth, friendliness and interest. All of the staff at the museum were extremely sorry to see them leave when the programme ended and we hope to remain in contact in future.

Dawn Heywood, Collections Development Officer, The Collection
 Andrea Martin, Exhibitions and Interpretation Manager, The Collection
 Antony Lee, Collections Development Officer, The Collection

Xu Liyi (China) and Mustafa Okan Cinemre (Turkey) visit Lincoln Cathedral.

It was wonderful to welcome ITP Fellows Xu Liyi and Mustafa Okan Cinemre to the University of Nottingham Museum of Archaeology following on from their visit to The Collection: Art and Archaeology in Lincolnshire. They spent the morning of their first day receiving an introduction to the University Museum and Nottingham Lakeside Arts. Within the University they also met with colleagues and had tours of the Djanogly Art Gallery, Computer Science Department, Archaeology Department, and Manuscripts and Special Collections.

We collaborated again with Nottingham City Museums and Galleries and received tours of the Nottingham Caves by Ann Insker, Curator of Archaeology and Industry, and of the community excavations at Nottingham Castle by Scott Lomax, City Archaeologist. We finished off the placement with a farewell meal accompanied by colleagues from The Collection.

It is always a fantastic experience to participate in the ITP. Getting to know the fellows and to hear about their work is always thought provoking, inspiring, a great exchange of knowledge and learning, and really good fun! It is also great to have the collaboration with colleagues at Lincoln and to meet colleagues in other parts of the UK who are also hosting fellows. We are looking forward to keeping in touch with Liyi and Okan. Thank you to the ITP for this incredible opportunity.

Clare Pickersgill, Keeper, University of Nottingham Museum



Staff at the University of Nottingham Museum with Mustafa Okan Cinemre (Turkey) and Xu Liyi (China).

Glasgow Museums

The group began their visit to Glasgow with a tour of the Merchant City area around their accommodation and a welcome meal with some of the staff they would be working with over the coming 10 days. They spent their first formal working day at Kelvingrove Museums with an induction to Glasgow Museums in general and a guided tour of the Kelvingrove displays, led by Martin Bellamy, Research and Curatorial Manager. This was followed by a session on the use of digital and new media with John Ferry, Digital and New Media Manager, and Tracey MacDonald, Assistant Digital Curator. The afternoon was spent viewing the new storage facility at Kelvin Hall with Jade Graham, the venue's Programme Manager.

The group began day two at the People's Palace with Pat Allan, Curator of World Cultures, and Fiona Hayes, Social History Curator, where they were given a specialist tour on the Italian Renaissance art in the collections, before being rushed across town to Glasgow Museums Resource Centre for an introduction to the Mimsy XG collections database with Jane Raftery, Collections and Access Manager, and Documentation Collections Officer, Anne Marie Masson. This was followed by a practical session on accessioning, object marking, labelling, packing and storage of Social History items with Anne Marie Masson, Fiona Hayes and Linda Keohone, Inventory Collections Officer. They ended the day with an introductory visit to the World Cultures collection, joined by the Documentation and Inventory team and Pat Allan.

Thursday morning was spent at Riverside Museum – Glasgow's purpose-built Museum of Transport – with curators John Messner and Heather Robinson. Following a tour and visit to technical workshops to see how some in-house display material is created, they discussed audience involvement in creating new displays with a focus on some of the displays at Riverside that have involved co-curation and hidden histories. The afternoon saw a return visit to Glasgow Museums Resource Centre where Pippa Stephenson, Curator of European Art, gave a tour of the art store and an introduction to Renaissance art and its display and interpretation. This was followed by an extremely popular session on conservation practices at Glasgow Museums with Helen Hughes, Textiles Conservator. Helen used a suffragette banner from the Banner Tales Project as her object in focus.

Friday was spent at Kelvingrove Museum. The group's morning session was on the Schools programme with a 'taster' of some of the activities and styles of delivery with Carolyn Foran, Museums Education Officer. The afternoon session was led by Susie Ironside, Visitor Studies Curator, with an overview of how Visitor Studies is used across Glasgow Museums. This included a demonstration of a prototype of tactile interpretation being tested for the Burrell Renaissance Project and discussing how Visitor Studies fits in with the overall development of interpretation on the Burrell Renaissance Project.

Monday, the group's penultimate day, was spent once again at Glasgow Museums Resource Centre, with sessions on community outreach. The first session was a workshop on Burrell Renaissance Project community outreach led by Melanie Fegan. The group participated in a condensed exercise carried out at a recent community collaboration, and compared their findings with those of the children involved in the project. This was followed by a

session on Glasgow's Open Museum with Kevin Kerrigan, Open Museum Outreach Assistant. After an introduction and tour of the Open Museum's facilities, the group had an interactive community object-handling session. Lunchtime involved a field trip to the Burrell Collection and Pollok House and Country Park with Pat Allan, to give context to the afternoon session at Glasgow Museums Resource Centre on the Burrell Renaissance Project with Sonja Taylor, Special Projects Officer.

Tuesday, the group's final day in Glasgow, was again spent at Glasgow Museums Resource Centre, where Curator Brian Weightman led a session on the delivery of children's tours and family workshops. In the afternoon, the group brought together all they had learnt over the week. Each member of the group selected one object from the collections held in Glasgow Museums Resource Centre, used the Mimsy XG database to locate their chosen object in the store, unpacked their object (under the guidance of a Glasgow Museums conservator), and delivered a 10-minute talk on that object to an invited group of non-specialist staff and volunteers. This session was enthusiastically received and at the end of their presentation, they were deluged with questions from the audience.

Here at Glasgow Museums, we always enjoy hosting ITP fellows and look forward to their annual visit. We feel that the programme went extremely well this year, and the staff gained a lot from the visit; we hope that the participants learned something about our practice and found it as worthwhile and enjoyable as we did.

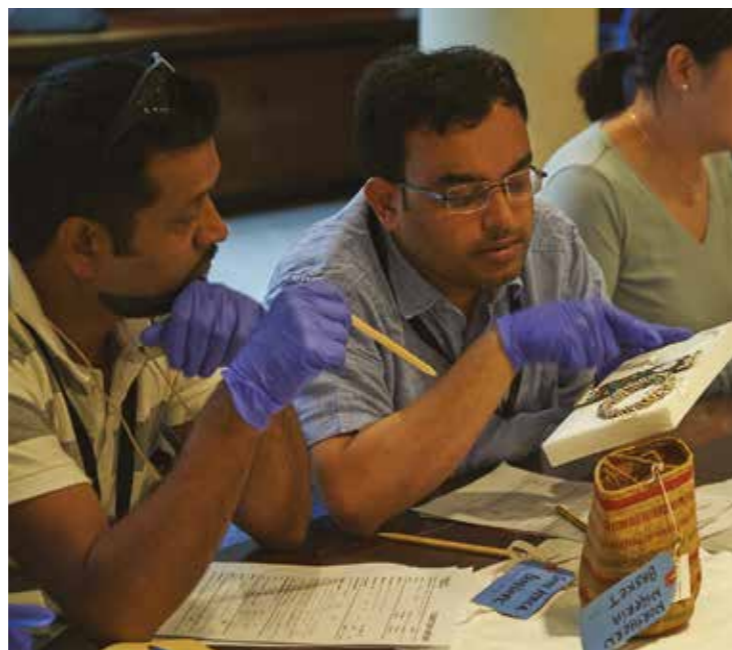
Patricia Allan, Curator of World Cultures

My best learning experience was how Glasgow Museums were constantly thinking and caring about the people of the city. This has taught me a great deal and it made me think about the people who live around my museum, the locals from my town. Maybe we don't operate in the same way but I can definitely replicate the vision of the Glasgow Museums.

Anonymous, ITP 2018 evaluation



Solomy Nansubuga Nabukalu (Uganda).



Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery

The ITP trio – Huyam Khalid Mohammed Madani (Sudan), Pankaj Protim Bordoloi (India) and Dilek Karaaziz Şener (Turkey) – plus Andrea Terrón Gómez, Senior Fellow, were lovely and eager to meet the team, learn and share experiences. On day one at Manchester Art Gallery (MAG), they gave their introductory presentations again as I felt it was important for the team in Manchester to hear about the ITP fellows' own museum culture, which we all appreciated. The fellows visited the gallery's conservation studios at Queens Park and found out about our new pest management system. Back at MAG they were involved in discussions with the Learning and Curatorial teams and held interviews with the Heads of Operations, Web and Social Media, and Commercial Development. Feedback indicates that the fellows find it useful to be able to get under the skin of the organisation, to learn about its priorities and engage with how it thinks. Plus, MAG is always interested in the fellows' points of view as we find that we learn from their backgrounds and expertise.

Ronan Brindley, Head of Learning, Manchester Art Gallery

At Manchester Museum, the fellows met both natural history and humanities collections in storage, toured the museum in the steps of our Visitor Team, discussed exciting plans for our new British Museum Partnership Gallery on South Asia, and swapped experiences with our Learning Team. A highlight was learning about nuts-and-bolts techniques in our workshop, with personalised keyrings as souvenirs!

Campbell Price, Curator of Egypt and Sudan, Manchester Museum

During our time in Manchester, we saw the conservation work undertaken in one of the studios. The interaction with experts on paintings, frames, paper and textiles help us to understand a new dimension to the work. We discussed future possibilities and the challenges they have faced during the course of their work.

Pankaj Protim Bordoloi (India, ITP 2018)

Huyam Khalid Mohammed Madani (Sudan) and Dilek Karaaziz Şener (Turkey) with Uthra Rajgopal at Old Trafford.

The ITP fellows spent two days at the Whitworth. On the first day they were welcomed by our Director, Alistair Hudson, then given an introduction to the gallery, our history and vision by Head of Programmes and Collections, Samantha Lackey. This was then followed by a visit to our conservation studios where Conservators Ann French, Sarah Potter, Emma Brown and Dan Hogger – working on textiles, sculpture, paper and stained glass – were able to give a hands-on insight into the work that they carry out. After lunch in the park, the fellows were keen to know more about the recruitment process and so the Visitor Team Manager, Ashleigh Owen, was able to provide them with a step-by-step insight, having just recruited two new members of the Visitor Team. The rest of the afternoon at the Whitworth was spent looking at the Musgrave Kinley Outsider Art Collection (a newly acquired archive) with the Outsider Art Curator, Holly Grange. We ended the day with a visit to Paradise Works, a set of artists' studios situated on the outskirts of the city centre. We were fortunate to meet with the artist Richard Shields, who was able to give us a personal tour of his exhibition *The Future is Bright, The Past is Colourful*, which referenced the history of the Troubles in Northern Ireland, and talk to us about his practice, giving the fellows an opportunity to connect with independent art-making outside gallery or museum institutions. The day was rounded off with a fond farewell to Andrea Terrón Gómez (Senior Fellow) and dinner at Evelyn's.

On day two the fellows learnt about: fundraising with our Grant Writer, Olga Gribben; a huge number of events from the Head of Learning and Engagement, Ed Watts; our marketing strategy and approach from Camilla Frankl-Slater; the park and gardens (including our newly established community allotments) from Patrick Osborn and Francine Hayfron; and our volunteering programme from Fee Cariss. I also spoke to them about our past Artist-in-Residence opportunities. We finished the day with an impromptu picnic in the park with Professor Anna Hickey-Moody from RMIT, Australia who had been working with the gallery on the Interfaith Childhood project.

On Friday we took a tour of Manchester United football ground and visited the Imperial War Museum North and the People's History Museum.

It was a pleasure to host the ITP fellows. We all found them very engaging and enthusiastic, and they have continued to maintain an active relationship with us through social media.

Uthra Rajgopal, Assistant Curator (Textiles and Wallpapers), Whitworth Art Gallery



National Museums Northern Ireland

From the launch to the *Object in focus* finale, National Museums Northern Ireland has enjoyed becoming part of the growing ITP community. In this, our inaugural year, we welcomed:
Chantal Umuhoza – Institute of National Museums of Rwanda
Mariana Sainz Pacheco – National Institute of Fine Art, Mexico
Namrata Sarmah – Nehru Memorial Museum and Library, New Delhi
Andrea Terrón Gómez – ITP Senior Fellow, Guatemala.

Our aim was to give the fellows an opportunity to experience our unique sites, alongside themes and considerations that span the organisation. As such, during their time in Northern Ireland the fellows explored each of our sites:

- Ulster Folk & Transport Museum – an open-air, living museum telling the story of life at turn of the century in Ulster, and a Transport Museum which bridges the story of transport and societal change in this innovative, pioneering part of the world. Here the fellows travelled around in a replica vintage bus and experienced traditional cooking, crafts and the now infamous Northern Irish fifteens!
- Ulster Museum – housing art, history and natural science collections. Here the fellows experienced our *Game of Thrones® Tapestry*, bringing together traditional craft and cultural tourism, themes prevalent in Northern Ireland currently. The fellows also spent time in our recently renewed *Troubles and Beyond* exhibition and were able to explore the legacy of the Troubles here, in parallel or contrast with their own countries. This was complemented by a walking tour of Belfast, which highlighted this legacy and also cultural and contemporary stories and experiences.
- Ulster American Folk Park – an open-air, living museum telling the story of life in Ireland hundreds of years ago, emigration and new life in North America. Here the fellows toured the site and experienced the journey of the emigrant, with stories, traditional craft, foods and some farmyard animals along the way.
- Museum Stores – our ‘4th site’ and the beating heart of the organisation. The fellows encountered the many treasures stored within the building – from taxidermy trophy heads to fine art by internationally acclaimed artists – meeting the skilled conservators, curators and collections care staff, who work with the collections with such passion and dedication.

The fellows also had opportunities to spend time with staff from a variety of areas of the business: Strategic Research and Planning, Collections, Conservation, Visitor Services, Visitor Experience, Loans, Research, Executive Team, OD & HR, Sound Archive and Outreach – alongside spending time with museum associates at the Mellon Centre for Migration Studies.

National Museums NI enjoyed partnering with the British Museum to deliver the ITP and engaging with the other ITP UK partner museums. Building a community with the partners and ITP fellows is key to our aim of extending our national and international networks. We were pleased to share our collections, stories, spaces and experiences with the fellows and in turn receive their perspective, engagement and possibility of future collaboration. We look forward to continuing the relationship with our fellows and the British Museum, and to further cycles of the ITP.

Hannah Crowdy, Head of Curatorial
Louise Smyth, Training & Development Advisor

Namrata Sarmah (India), Chantal Umuhoza (Rwanda) and Mariana Sainz Pacheco (Mexico) view the *Game of Thrones® Tapestry* at Ulster Museum.



Suruchika Chawla (India) and Ma. Yohana Frias (Philippines) arrive on their first day at Norfolk Museums.

Norfolk Museums Service

This was our 2nd year as a UK partner so I was able to put together a programme for our visiting ITP fellows with a better understanding of what works well and how a successful programme should be structured. I had the same aim in mind as last year; that the fellows should leave with a really good idea of the size and scale of our collections, our museums, and of Norwich and Norfolk.

Our three fellows – Hoda Abulgheni El Chayah, Suruchika Chawla and Ma. Yohana Frias from Lebanon, India and Philippines respectively – had all expressed an interest in the broad range of museum activity with a particular emphasis on learning and visitor engagement as well as storage, conservation and display. I like to bring in as many Norfolk Museums Service (NMS) colleagues as I can and to visit most of our museums. This means hiring an MPV and travelling to Great Yarmouth on the East Coast and King’s Lynn in the west of the county. I also organised talks and training in our Norwich museums, the Sainsbury Centre for Visual Arts and at Gressenhall Farm and Workhouse, our rural life museum in the village of Gressenhall near Dereham, about 20 miles west of Norwich.

In my day-to-day work I manage an annual cohort of museum trainees who attend a weekly, in-house training session. This year I managed to work in a number of joint sessions so our NMS trainees could get together with ITP fellows and benefit from their experience and perspective. I think it was useful and interesting for both sides to meet and for fellows to find out about our Teaching Museum programme. The mixture of cultures and ages certainly brought something extra to the training. One of the sessions was conducted by freelance consultant Dr Harriet Foster who is very experienced at conducting evaluation in museums. It is a very interactive session that explores a wide range of evaluation types and styles and has the trainees going into galleries to assess them from various points of view. Steve Miller, NMS’s Director delivered a session on the notion of the ‘entrepreneurial museum’ in which participants consider some of the challenges and opportunities associated with how caring for collections can be balanced with increasing demands to generate income. Happily we were able to coordinate the talk from Norfolk Archaeology’s Finds Liaison Officer with a visit to the farm at Gressenhall, where fellows received an introduction from Richard Dalton, our Farm Manager, and saw some Suffolk Punch horses and a litter of piglets. Another highlight was a tour of the Sainsbury Centre for Visual Arts at the University of East Anglia, conducted by Nell Croose Myhill from their Learning team.

Once again, hosting the group of ITP fellows was a huge pleasure and privilege, and we look forward to doing it all again with new fellows next year.

Sarah Gore, Teaching Museum Manager

In Norfolk, I love how inclusive the spaces are. I noticed that what they had in common was to always appeal to different kinds of audiences, especially to children.
Ma. Yohana Frias (Philippines, ITP 2018)



Tyne & Wear Archives and Museums

Tyne & Wear Archives and Museums (TWAM) had the pleasure of hosting three fellows for 2018 – Ivan Radman-Livaja, Deputy Director and Senior Curator, Archaeological Museum, Zagreb, Croatia; Ali Salim Mahad Al Kathiri, Director, The Museum of the Frankincense Land, Salalah, Oman; and Mao Lei, Exhibition Planner, Dunhuang Research Academy, China.

TWAM is made up of six museums, three art galleries and one archives service. Discovery Museum, in Newcastle upon Tyne, tells the history of Newcastle and Tyneside through permanent displays and temporary exhibitions, focusing on the area's maritime, scientific and technological importance to Britain and the rest of the world. Discovery Museum is the headquarters of TWAM, which is where the fellows' visit began. Bill Griffiths, Head of Programmes, started off the programme with an overview of TWAM, explaining how the service is managed and delivered, and talking through the key areas of interest the fellows had, setting the scene for the rest of the week.

The fellows had a guided tour around the Great North Museum: Hancock, which is a museum of natural history, archaeology, geology and world cultures, and they benefited from the expertise of Andrew Parkin, Keeper of Archaeology, explaining the various galleries and exhibits in the museum.

We had a great day out at Hadrian's Wall in the beautiful Northumberland countryside despite some grey skies and light showers. We visited Chesters Roman Fort, which is the most complete Roman cavalry fort in Britain, with Bill giving us a tour of the site. Then we travelled a few miles along Hadrian's Wall to Vindolanda Roman Fort. We were very fortunate to meet Dr Andrew Birley, archaeologist and Director of the Vindolanda Trust, who gave a tour of the latest excavations on the site.

The fellows spent a day with Vicki Allan, one of TWAM's Learning Officers to find out about all aspects of TWAM's learning programmes, in particular the Boxes of Delight, which are artefact loans boxes and are all very different. They contain a combination of real and replica objects and most include some costumes too. We have range of science, natural history, local history and curriculum-linked history topics, in addition to class sets of costumes.

The last day was spent in South Shields, at Arbeia Roman Fort, situated along the main sea route to Hadrian's Wall. It was a key garrison and military supply base to other forts along the Wall and is an important part of the history of Roman Britain. Alex Croom, Keeper of Archaeology, gave a wonderful walking tour of Arbeia outdoor site before we finished the day having a lovely stroll along the beach at South Shields in the sunshine!

Jackie Bland, Training and Governance Officer

Steel Rigg,
Hadrian's Wall.

Our programme partners

Programme partners invite fellows to visit other institutions, to meet staff and explore collections, or to give them an introduction to an area of the cultural sector with particular current relevance. Working with institutions outside of the British Museum provides a change in dynamic to the programme and allows fellows to explore as much of the cultural sector in the UK as possible.

This year fellows made day trips to Brighton Museum & Art Gallery and Royal Pavilion, Constantine Ltd, Horniman Museum and Gardens and Kingston Lacy. At Brighton Museum & Art Gallery fellows toured community exhibitions with curators and at the Horniman Museum and Gardens they were able to speak with the curators of the newly refurbished World Gallery before meeting with staff relevant to their specialisms in small groups.

Based on individuals' needs and professional interests, fellows were divided between fine art shipping agent Constantine Ltd and National Trust Property Kingston Lacy. Before touring Constantine's facilities and understanding the processes behind their latest projects fellows spent a morning in the airline handling warehouses at Heathrow Airport, observing how art and objects are shipped internationally. The group visiting Kingston Lacy attended tailored sessions on *Conserving and caring for collections*, *Curating and programming* and *Collections and people in the outdoors* and then took part in an open discussion on the future direction and objectives of the property.

During Museum Project Day a group of three fellows met with curator Gillian Murphy at LSE Library to discuss her latest exhibition, *At Last! Votes for Women*.

At the British Museum programme partners provided a variety of sessions. Independent Curator Miriam Lloyd-Evans encouraged creative thinking from the fellows as they began work on their *Object in focus* projects. Former CEO of the Horniman Museum and Gardens, Janet Vitmayer, gave a session and facilitated discussion on leadership in museums. Alice Stevenson, Lecturer at University College London, introduced fellows to the concept of the 'universal museum'. The participation of Pippa Nissen, Director / Architect and Designer of Nissen Richards Studio, added another dimension to the group's afternoon on the redisplay of the British Museum's Sir Joseph Hotung Gallery of China and South Asia. Toward the end of the programme a series of subject specialist sessions were held, where a small group of fellows attended a morning on *Museums, health & wellbeing*, led by Laura Bedford, formerly of the National Alliance for Museums, Health and Wellbeing at UCL.



Suruchika Chawla (India), Solomy Nansubuga Nabukalu (Uganda), Cherry Thinn (Myanmar) and Ali Salim Mahad Al Kathiri (Oman) with staff at Kingston Lacey.

A continuing dialogue

Working to develop a sustainable global network of inspired museum and heritage professionals is a key aim of the International Training Programme. With 276 fellows from 43 countries, post-fellowship opportunities are essential for ensuring that those in our network keep talking and working together after the summer programme. These initiatives provide further training and research opportunities and open up potential collaborations. They promise a lifelong commitment to our network from the Museum, from our partners and from our fellows.



Senior Fellow 2018

The day I received a message from Claire Messenger, ITP Manager, confirming the Senior Fellowship for 2018, I couldn't believe it – it was really a good day. I immediately started preparing for the programme, looking at my notes and thinking about the responsibilities I would have during my time in the UK. I remembered Hayk Mkrtychyan (Armenia, ITP 2014, Senior Fellow 2017) always being aware of everyone on the course, helping the ITP team, moving us around and asking pertinent questions during the sessions.

I felt so lucky: I would have the chance to participate in the programme again, and I would be able to learn from a different group, with different backgrounds and capacities. I was now realising that I was part of a network that was growing, and preparing for new challenges that our institutions and museums would have over the years to come.

The Senior Fellow role is important and necessary, in the sense that the role provides a link between the ITP team and the fellows: Senior Fellows can empathise and understand situations and try to approach both, giving ideas and results. I was pleased when I saw some changes in the programme that we had suggested to the Senior Fellow in 2017: it feels good to be taken into consideration.

The staff of the AES department, which hosts the ITP team, were very friendly and obliging. The ITP team welcomed me; they listened to what I had to say and were very supportive and reassuring. They went out of their way to ensure I was feeling good and that everything was going according to plan. The ITP team is well organised, and until you are looking at the programme and can see everything that has to be done to execute it, it's overwhelming to think about the amount of coordination, interest and knowledge they put into the training. There is a lot of thought on how to present subjects according to the needs of the trainees and they have the network to make this experience the best that one can have in an institution as big as this.

This experience is revitalising and reassuring for one's career and future projects – there are possibilities even if you are far away. I will be forever grateful for the time I spent at the British Museum and UK partner museums. I am looking forward to seeing which projects come to fruition and hoping for more opportunities in the future.

Andrea Terrón Gómez (Guatemala, ITP 2017, Senior Fellow 2018)

Andrea Terrón
Gómez
(Guatemala,
Senior Fellow
2018).



Roshan Singh Mishra (Nepal) in the subject specialist session on photography.

ITP+ course – Photography and documentation

In August 2016 the ITP team asked alumni for feedback on potential ITP+ courses, enabling the team to create an analysis of needs and develop courses that would best help our fellows' career development and support their institutions. *Photography and documentation* appeared consistently in the list of courses that fellows would find most beneficial, so from 4–8 December 2017 our second ITP+ focused on that theme.

The course aimed to provide an opportunity for past ITP fellows to reconnect with fellow alumni, to introduce them to participants from across the 11 annual programmes thus far (2006–2017), and to provide a forum for museum and heritage professionals to create and support subject specialist networks. Through an open application process the British Museum was able to select 10 ITP fellows from nine countries to attend the course.

A key aim of the course was to offer further opportunities to help fellows and their institutions develop skills and experiences. Additionally, the course created new networking opportunities with the hope of stimulating potential future collaborations. Within the ITP alumni the course reaffirmed existing relationships made during the summer programme, and externally it hoped to increase the profile of the programme.

The course offered a series of seminars, creative workshops, hands-on sessions and practical working groups with colleagues from the British Museum. With a group of just 10 fellows on the course, discussions, breakout groups and project work in specific subject areas were key to the programme's success and gained very positive feedback.

The course enabled participants to broaden their understanding of how to develop, manage and deliver a documentation system to help manage their collections. The course also supported and advised fellows on how to get the best from their photography with whatever equipment and space they have available. By the end of the course, fellows had created a project proposal plan for their institution.

Sessions topics included:

- the benefits and challenges of effective documentation
- planning your project and writing a documentation policy
- choosing a database system that works for you and your institution
- how to write an object entry
- studio and site photography
- object lighting best practice
- understanding exposure, aperture, white balance and noise
- creative photography and how it can improve the images you produce

Taking into account these core learning strands, the course was developed around project-based learning. The course content was delivered by Sara Kayser, Project Curator: Egypt Documentation Project, and John Williams, Chief Photographer, through the context of their current and recent projects and programmes.

‘For the first time, I have been able to draft a documentation policy for my museum. The course has also given me the confidence to take control of my camera by setting it to ‘manual’ and being bold to manipulate the aperture and shutter speed to take photographs without using the ‘auto’ function’.
Gertrude Aba Mansah Eyifa-Dzidzienyo
 (Ghana, ITP 2009)



Earthenware camel with sancai glaze, Tang dynasty, 618–750, China.



ITP analysis and communication

Over the last 13 summer programmes the British Museum has hosted 276 fellows from 43 countries. From 2016–2017 research was carried out to help the ITP team better understand the increasingly varied needs of the growing network. Representation of countries participating in legacy projects was reviewed and an objective of 2018 was to encourage post-fellowship activity from alumni across all ITP countries.

Post-fellowship activity takes place in a variety of ways depending on the needs, current projects and programmes, and professional and personal interests of our fellows. From taking part in legacy projects and working collaboratively with the network to writing for ITP reports, newsletters, the ITP blog and Facebook group, there are many ways in which fellows maintain their presence in the network.

Social media has been key to the ITP's ability to maintain contact with our fellows and the wider network, and over the last 12 months we have worked to increase our online activity.

In October 2017, we launched a plan for improved digital engagement through the blog and shared this with the network. We have since seen an increase in contributions to the blog beyond the annual summer programme written by fellows from across the network, and – as suggested by fellows in a survey undertaken in early 2017 – have proactively sought blog posts catching up with UK and programme partner museums, adding to the number of voices present on this platform.

As a result of efforts to make the ITP blog more dynamic and consistent, we have seen a significant increase in engagement. Statistics from the blog, Twitter account and Facebook group show that views, visitors, likes, comments and clicks over July and August – the most active period of the year for the ITP – have risen year-upon-year, with 2018 seeing a 56.9% increase on 2017 in blog visitors, and a 69.2% increase in Twitter visitors. Facebook has overtaken Google as the most common referral site to the blog, demonstrating that fellows are actively engaging with blog posts linked to the Facebook group, and referrals from Twitter have also increased sharply. Our increased use of Twitter has resulted in more content sharing and platform promotion between the ITP and its UK and programme partners.

Analysis of ITP blog statistics demonstrates the power of this platform to provide information on museums around the world to a global audience. Since the launch of the ITP blog in July 2008, it has been accessed by people in 78% of the world's countries and territories. A post about the Republican Palace Museum in Khartoum written by a fellow in 2010 remains our third most-read post of all time, and continues to place in the top ten each year.

During the past year, ITP team members have attended training in social media trends and Google Analytics, as well as workshops run by British Museum Marketing staff on social media in museums and the social media context in China. We have been providing email round-ups of blog posts for fellows in the network who have social media access issues, and over the next year we plan to take forward the suggestions and research undertaken by Worcester Polytechnic Institute students on offering the best possible digital communication for those without access to our current platforms. The coming year will also see us launching Instagram and LinkedIn, as well as an updated blog site featuring ITP fellow and institution profiles, resources and more.

Ma. Yohana Frias
(Philippines),

'I am sharing my Manchester experience with curators and public programmers in my institution. I even made a copy of the programme for them, where we discussed some elements which we can introduce in our museums and sites. These include but are not limited to: how we can use our collections to address sensitive issues like HIV/AIDS, radicalisation, drug abuse – issues that affect our communities.'
Saadu Hashim Rashid
(Kenya, ITP 2012)

Museums Association Conference and Exhibition, Manchester

From 13–17 November 2017, the ITP team attended the Museums Association Conference in Manchester with four ITP fellows and one ITP UK partner representative: Rika Nortje (South Africa, ITP 2007); Joyee Roy (India, ITP 2011); Saadu Hashim Rashid (Kenya, ITP 2012); Waed Awesat (Palestine, ITP 2014); and Jackie Bland, ITP UK Partner, Tyne & Wear Archives and Museums.

The Museums Association Conference and Exhibition is the largest event for museum and heritage professionals in Europe, and is held annually. The themes of the 2017 conference were audiences, collections and workforce. Through attendance, we were able to offer the four ITP fellows further platforms for networking and gaining knowledge beyond that traditionally offered on the ITP summer programme. As well as the chance to hear from colleagues globally about current practices and projects, the conference offered a range of skills-building sessions and the ability to engage in debates around the future of museums.

In addition to the conference, the ITP organised a two-day programme with its UK partner representatives and their colleagues at Manchester Art Gallery, Manchester Museum and the People's History Museum. Activity included: an introduction to the New North South network and temporary exhibitions related to the project; a Q&A on public programming at Manchester Art Gallery; a visit to the People's History Museum conservation studio; and observing an A-Level study day at Manchester Museum. Fellows were also able to see at Manchester Museum the British Museum spotlight loan *Celebrating Ganesha*, curated by ITP 2011 fellow Manisha Nene.

This opportunity contributed to enhancing relationships across ITP year cohorts and countries, as well as between the British Museum, its UK partner museums and the global ITP network. The size of the group meant that fellows were able to discuss in detail museum issues and possible collaborations.



Rana Ramadan Mahmoud
(Egypt) and
Rema Zeynalova
(Azerbaijan).



Barbara Vujanovic (Croatia, ITP 2016) at the opening of the Rodin show in Kendal.

Rodin spotlight loan

In 2016 Barbara Vujanović (Croatia, ITP Fellow 2016), Senior Curator at the Ivan Meštrović Museums – the Meštrović Atelier, took part in the summer programme and produced her Room 3 Asahi Shimbun Displays exhibition proposal on ‘Power and the meaning of the fragment’.

As a result of her work, Ian Jenkins and Celeste Farge, curators in the Department of Greece and Rome, invited Barbara to work on a spotlight loan exhibition to coincide with the British Museum’s blockbuster exhibition *Rodin and the art of ancient Greece*. After over a year of planning, meetings, research and visits, the spotlight loan exhibition tour *Rodin: rethinking the fragment* is underway.

The exhibition tour venues are Abbot Hall Art Gallery, Kendal (August – October 2018), the Holburne Museum, Bath (November 2018 – January 2019) and the New Art Gallery, Walsall (February – April 2019). Barbara is presenting curator’s lectures at each of these locations.

The British Museum was also delighted to welcome Barbara back to give a public lecture in the BP Lecture Theatre. Her subject was Rodin’s sculpture *The Thinker*, which was conceived in 1880 as the crowning element of *The Gates of Hell*. Barbara looked at the influences behind Rodin’s work, discussed contemporary reactions to the sculpture and finished by considering the modern-day impact of the work.

Collaborative awards

The ITP Collaborative Award is a legacy project created to facilitate alumni and partners of the ITP network working together. In 2016 Nelson Abiti, Uganda National Museum (ITP 2013) was awarded a grant for his project proposal *Road to reconciliation*. With Hadeer Belal (Egypt, ITP 2013), John Giblin (former Head of Africa Section at the British Museum), Wendland Chole Kiziili (Kenya, ITP 2013), Jackline Nyiraciza (Uganda, ITP 2013) and Shadia Rabo (Sudan, ITP 2006), Nelson is working towards creating a touring community exhibition, permanent display refurbishment and school exhibition kit for South Sudanese refugees in northern Uganda.

In February 2018 the group met at Uganda National Museum in Kampala for a preparatory meeting and community workshop, attended by Uganda National Museum staff, community representatives from northern Uganda and a South Sudanese resident of a refugee camp. The group shared experiences and ideas for the development of the community touring exhibition, engaged with community representatives, reviewed the project objectives and timetable and developed an implementation plan.

Since February the team have been continuing to engage with the community and have begun preparing exhibition materials, ready for a pilot community exhibition tour in schools. The final exhibition will launch at the beginning of 2019.

‘I have found that being connected to the ITP has given me an international network, and through the opportunities I have built my career in the world of the museum and leadership.’

Nelson Abiti
(Uganda, ITP 2013)



Omar Joseph Nasser-Khoury, (Palestine, ITP 2013).

Worcester Polytechnic Institute partnership

A year on from our first project with the Worcester Polytechnic Institute in Massachusetts (WPI), four more students arrived at the British Museum in March to work with the ITP team for seven weeks. Edward Crofts, Ryan Cudemus-Brunoli, Jessica Hanley and Sarah McKeage worked on collating information regarding training offered to museum professionals around the world. Through this research the ITP team are now better placed to understand how the ITP contributes to museum-based training and learning internationally.

The students also contributed to the ITP network analysis, started in 2016, by defining museum job titles in different countries. The paperwork produced as a result of this research will facilitate the ITP team’s process of ensuring 2019 summer programme fellows attend the most appropriate sessions and visit the most relevant UK partner museum.

Through the online surveys and telephone interviews the students carried out, the ITP fellow directory has also been updated with current projects details of career progression and current projects and programmes for ITP alumni.

Palestinian textile project

In March 2018 Omar Joseph Nasser-Khoury from Birzeit University Museum (Palestine, ITP 2013) arrived at the British Museum for a three-month Knowledge Exchange Fellowship. As part of the exchange it was Omar’s role to work on the documentation of the British Museum’s Palestinian textile collection. Omar worked with Fahmida Suleman, Phyllis Bishop Curator for the Modern Middle East; Helen Wolfe, Collections Manager: Textiles; Imogen Laing, Assistant Collections Manager: Textiles and Tanya Szrajber, Head of Documentation. While Omar was able to use his knowledge of Palestinian textiles to update the British Museum’s collections database, he gained new skills in object documentation and photography, which he will share with colleagues and students at Birzeit University.

Whilst at the British Museum Omar met Nelson Abiti (Uganda, ITP 2013) and Chithra Kallur (India, ITP 2017), who were in London for a week, taking part in the *Exhibiting the experience of empire* symposium. He also presented on his legacy project to 2018 summer programme fellows and attended the Welcome Reception during the group’s first days at the British Museum.

This project was in partnership with the British Council (Occupied Palestinian Territories) and the Palestine Exploration Fund.

‘Working with objects that I have only read about or seen images of has been an invaluable experience. This has already opened up ideas for future curatorial and research projects that I am eager to explore and see to fruition.’

Omar Joseph
Nasser-Khoury
(Palestine, ITP 2013)

Exhibiting the experience of empire

From 3–11 March 2018, Chithra Kallur (India, ITP 2017) and Abiti Nelson (Uganda, ITP 2013) returned to the British Museum to participate in the symposium *Exhibiting the experience of empire*, organised by the British Museum's Global, Local and Imperial Histories (GLIH) Research Group. Nelson was selected to speak on the panel *Empires, Objects and Displays*, during which he was also able to introduce to delegates the ITP legacy project *Road to reconciliation*. Chithra was selected to speak on the final panel of the day, *Responses to the day*.

The ITP organised a one-week individual tailored programme for each of the fellows around the symposium on 9 March, to offer further support for their professional development and additional networking opportunities. Chithra Kallur attended meetings around archives, documentation and the storage of prints and drawings with British Museum staff. She spent time in the newly refurbished Sir Joseph Hotung Gallery of China and South Asia, and examined microfilms in the Anthropology Library and Research Centre (ALRC). The ITP was able to organise a trip for Chithra to ITP UK partner Bristol Museums, where she met with Jayne Pucknell, Archivist, The British Empire and Commonwealth Collection, and Sue Giles, Curator of World Cultures, viewed video and photographic items from the archives and visited the temporary exhibition *Empire through the Lens*.

Nelson also spent time in the ALRC at the British Museum, visited the Museum's temporary exhibitions and held meetings with staff from the Museum and beyond, including ICOMOS World Heritage Adviser, Susan Denyer. He was also able to use the time to make two professional visits outside of London. He travelled to Cambridge Museum of Archaeology and Anthropology, spending time in the documentation centre and obtaining permission for the use of digital images relating to Uganda. He also visited Norwich Castle Museum and Art Gallery, meeting a former colleague and assisting with her research on East African community museums. While at the British Museum, the two fellows were also able to meet with Omar Joseph Nasser-Khoury (Palestine, ITP 2013).

Displaying Egypt

From 13–22 July 2018, Shreen Amin (Egypt, ITP 2016) returned to the British Museum after being selected to present a paper at the 2018 annual Egyptological Colloquium from 19–20 July, organised by the Museum's Department of Ancient Egypt and Sudan; this year with the theme of *Displaying Egypt*. Shreen presented her paper *Displaying Egyptian history in the Egyptian regional museums: challenges and future trends* in the *Audience perspective* session, which was followed by a chair-led discussion.

The conference brought to light different approaches that have been adapted by various curators and scholars dealing with histories of colonisation. I wish to see such events, especially within the museum circle in India: they will bring out interesting dynamics to carry forward.

Chithra Kallur
(India, ITP 2017)



Bronze prow-terminal from ceremonial barque in form of aegis of goddess, 3rd c. BC, Egypt.

European Conference of South Asian Studies (ECSAS)

From 15–28 July 2018, JM Gandhimathi (India, ITP 2017) visited the British Museum and then travelled to Paris in relation to her research collaboration with the Museum's Department of Asia on the history and archaeology of the Nilgiri Hills (Religion, Region, Language and the State) – a project funded by the European Research Council (ERC). Gandhimathi was invited by Dr Daniela De Simone, ERC Synergy Project Curator, to speak about this project on a panel at the annual European Conference on South Asian Studies (ECSAS) in Paris, which took place from 24–27 July, and to attend preparatory and research meetings at the British Museum beforehand.

As both Shreen Amin and JM Gandhimathi are responsible for children's learning within their institutions, the ITP organised a week-long personalised programme for them to fit around their activities at the British Museum. The focus of this programme was museum education, and included: observing the British Museum's Little feet education programme for under 5s; attending ITP summer programme session on upcoming temporary exhibitions; and visiting relevant displays at the Imperial War Museum. Both fellows gave presentations to the 2018 fellows on their professional and personal development since taking part in the programme.



JM Gandhimathi (India, ITP 2017).

I have realised that the British Museum has an impressive learning team – I was really impressed by their learning techniques. The past 10 years have seen a revolution in museum education. We need to ensure that museums and galleries remain at the heart of children's and young people's education.
Shreen Amin (Egypt, ITP 2016)

'Not only did we pull together a huge number of good ideas with limited time, but we succeeded in the ITP spirit of developing ideas together, offering friendly criticism and working for the common good.'
Ronan Brindley, Head of Learning, Manchester Art Gallery

Ronan Brindley works with Museum Education Summer School participants at the SMART Center in Lori.



Museum Education Summer School, Lori, Armenia

From 12–18 June 2018, a Museum Education Summer School was held at the SMART Center in Lori, Armenia. The project was a collaboration between ITP UK partner Manchester Art Gallery and the Museum Education Centre in Armenia, and was conceived and coordinated by: Hayk Mkrtychyan (Armenia, ITP 2014 and Senior Fellow 2017), Marine Mkrtychyan (Armenia, ITP 2014), Astghik Marabyan (Armenia, ITP 2017), Davit Poghosyan (Armenia, ITP 2015), and Ronan Brindley, Head of Learning, Manchester Art Gallery, and ITP UK partner representative. The project was made possible by the Children of Armenia Fund (COAF) and the DVV International Armenian Country Office (DVV), and the ITP provided support for Ronan to travel to Armenia.

The aim was to discuss the future of learning in museums and galleries, reflecting on and developing the ambitions of the ITP *Learning, engagement and museums* workshop held in Yerevan, Armenia from 25–28 October 2016. The workshop consisted of facilitated discussions and presentations, providing the opportunity for Armenian colleagues to share ideas, objectives and concerns which would support delegates' concepts of how museums can identify and connect with communities.

For the British Museum's ITP to be able to support the Museum Education Summer School in Lori was a wonderful opportunity. To see relationships continue to grow and produce vibrant and positive outcomes for the culture and heritage sector in Armenia is a credit to both Ronan Brindley and our creative and engaging network of ITP fellows. While there is a numerical limit to the number of museum professionals that can come to the British Museum each summer as ITP summer programme fellows, workshops like this enable the programme to support cascaded training in-country, which can only be beneficial to all involved.



Ikhlas Abdllatief Ahmed: Circulating Artefacts

I attended the very first ITP at the British Museum in 2006 with two of my colleagues from the Sudan National Museum. It was a good opportunity for me to learn about museology and to gain new skills and share experiences with other fellows from China, Egypt, Iraq and South Africa. Since that time I have regularly been in touch with the ITP fellows and the organisers of the programme at the British Museum, and in May 2017 I had another chance to be one of a group of fellows on the first ITP+ programme, coming back to London for a one-week discussion around permanent displays and temporary exhibitions.

Now I am back at the British Museum again. This time I am involved in a very important programme entitled Circulating Artefacts. This project aims to build an online database of Egyptian and Nubian antiquities that are in circulation on the international art market and in private collections. The database will be an important academic resource and a powerful tool in the global fight against the looting and trafficking of antiquities. The project is supported by a grant from the Cultural Protection Fund, which was launched in 2016 by the British Council in partnership with the Department for Digital, Culture, Media and Sport.

I am currently receiving on-the-job training in the documentation of circulating artefacts. In the process I am learning how to describe and research this material, with a particular focus on questions of provenance. I am working on a daily basis with the British Museum core team and meeting with other key organisations and contacts. This will help my home institution to develop new relations that are of critical importance in counteracting the illegal antiquities trade. I will also meet representatives of law enforcement agencies, legal experts, and archaeologists with years of experience in combatting the trafficking of cultural property. The training will help me gain an insight into the workings of the international antiquities trade, acquire an understanding of the legal framework within which (or outside of which) it operates, and learn how (and with whom) my home institution can work to better detect and recover stolen artefacts.

I still remember the ITP 2006 and that time I spent with my colleagues with great happiness. The Circulating Artefacts project meant that I was here in London for the ITP 2018 and was able to meet with new fellows, attend the Supporters Reception, enjoy their fascinating exhibition proposals and see how much the programme has changed.

Ikhlas Abdllatief Ahmed, Chief Curator and Deputy Director of the Museums Sector, National Corporation for Antiquities and Museums (Sudan, ITP 2006)

Ikhlas Abdllatief Ahmed Idriss (Sudan, ITP 2016) with Curator Marcel Maree and Circulating Artefacts participant El Hassan Ahmed Mohamed.

Coat made of moose skin, with porcupine quillwork and impressed painted designs, decorated with tinkler cones containing otter fur. Canada.



Generous philanthropic support – combined with an analysis of the International Training Programme alumni – has enabled the British Museum to plan ahead with added confidence, as we develop and deliver new and engaging opportunities for the programme’s growing network of culture and heritage professionals.

Ali Salim Mahad
Al Kathiri (Oman)
and Pankaj
Protim Bordoloi
(India) produce
a condition
report during
Collections
Assistant training.

‘Listening to such successful and inspiring experiences, while getting involved in round table discussions and activities presented me with a window into museum life around the world. This conference really proved to me that museums can change people’s lives!’
Heba Khairy
(Egypt, ITP 2017)



Museums Association Conference and Exhibition, Belfast

In previous years ITP fellows have joined us at the Museums Association (MA) conferences in Glasgow (2016) and Manchester (2017). Feedback amongst the alumni to these opportunities has been overwhelmingly positive.

In November 2018 five ITP fellows from Egypt, India, Kenya, Lesotho and Turkey will join us in Belfast for this year’s MA conference, *Dissent: inspiring hope, embracing change*.

From 5–7 November they will take part in a tailored programme of visits to museums, galleries and heritage sites in and around Belfast, organised with National Museums Northern Ireland (NMNI). This will include the opportunity to meet staff and see behind the scenes of NMNI spending time in their three sites, which reflect the creativity, innovation, history, culture and people of Northern Ireland and beyond.

From 8–10 November they will attend the Museums Association Conference and Exhibition, which this year will focus on having the courage to challenge traditional thinking, promoting positive social change and transforming museums and society.

This ITP legacy project will offer further opportunities to exchange knowledge, skills and experiences, as well as helping selected ITP fellows and their institutions to continue to develop professionally and expand their networks.

ITP+ course: Museum interpretation

The third ITP+ course – short courses that focus in depth on specific parts of the current summer programme – will take place from 23–26 October at the Nubian Museum in Aswan, Egypt. The workshop will focus on looking at new thinking in interpretation and object display and will offer further opportunities to cascade skills sharing outside of the ITP network as well as helping 14 selected ITP fellows and their institutions to continue developing new skills and experiences.

The course will be structured around a mixture of case studies, seminars, workshops and facilitated discussions and will be delivered by specialists from the British Museum, Manchester Museum and the Petrie Museum of Egyptian Archaeology. Sessions will include:

- visitor research and community engagement
- identifying audiences
- defining key messages
- constructing narratives
- label and panel writing and the potential use of ‘gateway objects’
- incorporating other voices and perspectives

Taking these core learning strands, the course will be developed around project-based learning and these key issues in museum interpretation will be delivered through the context of the British Museum and its UK and programme partners’ current and recent projects and programmes.

Communications

As the ITP global network continues to expand both in numbers and its geographical spread, it is incredibly important to keep our fellows connected with the British Museum, our UK and programme partners, and each other. Consequently we are developing our ITP WordPress blog site with the aim of addressing key areas of importance in advocacy, outreach and community including:

- information – a directory of fellows and partners
- engagement – blog, forums and instant messaging
- skills-sharing – resources, materials to support cascaded training and development and e-learning
- media – images, videos and audio of the fellows
- publications – a space for fellows to share their academic papers



Chantal Umuhoza
(Rwanda)
prepares
resources for
the Supporters
Reception.

View of the Nile
at Aswan.



For six weeks every summer, the International Training Programme brings together museum and heritage professionals from around the world to undertake placements at the British Museum and at partner organisations across the UK. The full scope of the programme is privately funded and without the generosity of individuals, companies, trusts and foundations, the ITP would not be possible.

The generous support of ITP donors enables the Museum to fully cover costs for travel, visas, accommodation, subsistence, resources for the participants' research and a programme of legacy activity that further builds the ITP network and its skill set.

Our supporters

The Museum wishes to thank the following supporters for making the International Training Programme 2018 possible:

The Aall Foundation
Altajir Trust
American Friends of the British Museum
American Friends of the Shanghai Museum
The Anglo-Omani Society
The Barakat Trust
British Museum Friends
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British Museum Trust
The Charles Wallace Burma Trust
The Charles Wallace India Trust
The de Laszlo Foundation
The Edith Murphy Foundation
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RA Association
Sir Siegmund Warburg's Voluntary Settlement
Sino-British Fellowship Trust
The Thriplow Charitable Trust
Philip and Irene Toll Gage Foundation

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

‘There is a phrase in my country that says “If you empower a woman, you empower a nation” and I would like to add to it and say to all the funders of the British Museum ITP, “You fund the ITP, you train the world!” You are really creating a monumental legacy throughout the world! Keep up the good work!’

Amos Letsoalo
(South Africa,
ITP 2008)



Dilek Karaaziz Sener (Turkey) and Suruchika Chawla (India) during Collections Assistant training object handling session.

Acknowledgements

UK partnership institutions

Ashmolean Museum of Art and Archaeology
Bristol Museums, Galleries and Archives
The Collection: Art and Archaeology in Lincolnshire
University of Nottingham Museum
Glasgow Museums
Manchester Art Gallery
Manchester Museum
Whitworth Art Gallery
National Museums Northern Ireland
Norfolk Museums Service
Tyne & Wear Archives and Museums

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Lena Fritsch, Ashmolean Museum
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Gillian Murphy, LSE Library
Omar Joseph Nasser-Khoury
Pippa Nissen, Nissen Richards Studio
Pitt Rivers Museum
Portsmouth Historic Dockyard
Royal Botanic Garden, Kew
Royal Pavilion and Museums, Brighton
Katrina Thomson, National Trust
Kingston Lacy, National Trust
Sutton Hoo, National Trust
Sutton Hoo Society
Alice Stevenson, University College London
Laura Bedford, University College London
William Morris Gallery
Janet Vitmayer



Fellows attend a before-hours tour of the British Museum with Kusuma Barnett.



Thank you to colleagues at the British Museum for their vital support

Departmental mentors

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Other British Museum staff

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Constantine Ltd
And all the staff at Schafer House, University College London

Visa assistance

Helen Davies, Rowan Elmustafa, David Lelliott, Lai-Ming Siu

Subject specialist session on Human Remains with Daniel Antoine, Curator of Bioarchaeology.



Solomy
Nansubuga
Nabukalu
(Uganda),
Sarah Abdollatif
Elsheekh
Mohammed
Elbasheer (Sudan)
and Amalia
Kakissis (Greece)
at Kingston Lacey.

UK partners

Ashmolean Museum of Art and Archaeology, Oxford

UK Partner representatives: Paul Collins, Liam McNamara, Alexandra Baldwin, Aruna Bhauggerutty, Claire Burton, Sarah Casey, Athena Demetriou, Sarah Doherty, Elizabeth Fleming, Clare Flynn, Helen Hovey, Jo Rice, Kelly Smith, Alexander Sturgis, Anja Ulbrich, Cat Warsi, Susanne Woodhouse

Bristol Museums, Galleries & Archives

UK Partner representatives: Sue Giles, Kate Newnham, Ray Barnett, Steven Bradley, Frances Coles, Helen Dowding, Amelie Drewdun, David Emeney, Simon Fenn, Karen Garvey, Linda Gordon, Jenny Gosling, Jane Hack, Ellie Hasler, Andy King, Katie Lee, Alison Lister, Karen MacDonald, Lauren McCarthy, Becky Peters, Laura Pye, Darren Roberts, Claire Simmons, David Singleton, Finn White, Jackie Winchester

The Collection – Art and Archaeology in Lincolnshire

UK Partner representatives: Dawn Heywood, Antony Lee, Andrea Martin, Anita Fox, Ian George, Jenny Gleadall, Erik Grigg, Ian Marshman, Rob White, Allen Archaeology Ltd

University of Nottingham Museum

UK Partner representative: Clare Pickersgill, Ellie Ball, Ben Bedwell, Hayley Cotterill, Mark Dorrington, Ann Inscker, Michelle Johnson, Boriana Koleva, Mark Laurie, Scott Lomax, Neil Walker

Glasgow Museums

UK Partner representative: Patricia Allan, Martin Bellamy, Melanie Fegan, John Ferry, Carolyn Foran, Jade Graham, Fiona Hayes, Helen Hughes, Susie Ironside, Linda Keohone, Kevin Kerrigan, Tracey MacDonald, Anne Marie Masson, John Messner, Jane Raftery, Heather Robinson, Pippa Stephenson, Sonja Taylor, Helen Watkins, Brian Weightman

Manchester Art Gallery

UK Partner representative: Ronan Brindley, Janet Boston, Adam Butler, Kate Day, Ruth Edson, Martin Grimes, Claire Grundy, Bev Hogg, Natasha Howse, Alistair Hudson, Charles Mackenzie, Catriona Morgan, Amanda Wallace

Manchester Museum

UK Partner representative: Campbell Price, Peter Fallon, Catherine Lumb, Amy McDowall, John Miller, Steve Walsh, Stephen Welsh, Andrea Winn

Whitworth Art Gallery

UK Partner representative: Uthra Rajgopal, Emma Brown, Fiona Cariss, Camilla Frankl-Slater, Ann French, Holly Grange, Olga Gribben, Francine Hayfron, Dan Hogger, Alistair Hudson, Samantha Lackey, Patrick Osborn, Ashleigh Owen, John Peel, Sarah Potter, Ed Watts

It was really a proud moment as one of the ITP fellows. I have been talking with everyone in the group and all have been reflecting the same vibes. It has been wonderful to meet all these museum professionals and I think our knowledge-sharing experience could turn into a very fruitful collaboration in the future.

Roshan Singh Mishra
(Nepal, ITP 2018)

National Museums Northern Ireland

UK Partner representative: Louise Smyth, Pamela Baird, William Blair, Orlagh Caldwell, Peter Carson, Colin Catney, Katherine Clifford, Liam Corry, Hannah Crowdy, Paddy Fitzgerald, Richard Hurst, Christine Johnston, Anna Liesching, Karen Logan, Claire Massey, Kim Mawhinney, Colette McCafferty, Fiona McClean, Damian McFerran, Roisin Mortimer, Pat O'Donnell, Anne Orr, Greer Ramsey, Mike Simms, Siobhan Stevenson, Kathryn Thomson, Jane Williams, Ray Williams, Valerie Wilson

Norfolk Museums Service

UK Partner representative: Sarah Gore, Giorgia Bottinelli, Richard Dalton, Elizabeth Elmore, Hannah Jackson, Sam Jinks, Wayne Kett, Steve Miller, Laura Reeves, Andrew Smith, Colin Stott, Ruth Battersby Tooke, Jo Warr, Dickon Whitewood, Francesca Vanke

Tyne & Wear Archives & Museums

UK Partner representative: Jackie Bland, Vicki Allan, Zoe Brown, Alex Croom, Bill Griffiths, Sheryl McGregor, Andrew Parkin, Clare Smith, Jon Walker, Iain Watson

Programme partners

Brighton Museum and Art Gallery

Susan Eskdale, Rachel Hemingway-Hurst, Helen Mears, Martin Pel

Constantine Ltd

Raffaele Calise, Charl Du Plooy, Mark Hunt, Wayne Massey, Matthew Nicholaou, Stephen Richards, Sasha Wilshire

Horniman Museum and Gardens

Margaret Birley, Sarah Byrne, Tim Corum, Jamie Craggs, Julia Gresson, Joanne Hatton, Nick Merriman, Victoria Pinnington, Kristen Walker, Amy Welsh

Kingston Lacy

Kate Bethune, Nancy Grace, Bernie King, Maddie Rock, Sarah Stanley, Miranda Terry, Katrina Thomson, Tim Turner

Royal Pavilion, Brighton

Alexandra Loske, Abigail Thomas

Sutton Hoo

Jakki Fraser, Rosemary Hoppitt



Fellows receive a tour of Sutton Hoo burial grounds from Rosemary Hoppitt, Sutton Hoo Society.

Throughout the six weeks of the ITP, fellows undertake projects and programmes that enable them to work and spend time together. Enduring professional and personal relationships are forged while experiences and skills are shared which we hope will support our fellows into the future.

Appendix 1 International Training Programme fellows, UK partners and sponsors

Azerbaijan

**Rema Zeynalova, Chief Specialist on Scientific Research,
Azerbaijan Carpet Museum**

Bristol Museums, Galleries and Archives

Supported by the Altajir Trust

China

Mao Lei, Exhibition Planner, Dunhuang Academy

Tyne & Wear Archives and Museums

Supported by the Sino-British Fellowship Trust

Xu Liyi, Assistant Curator, Shanghai Museum

The Collection: Art and Archaeology in Lincolnshire and University of Nottingham Museum

Supported by the American Friends of the Shanghai Museum and the Sino-British Fellowship Trust

Croatia

**Ivan Radman-Livaja, Deputy Director and Senior Curator,
Greek and Roman Department, Archaeological Museum,
Zagreb**

Tyne & Wear Archives and Museums

Egypt

**Bassem Mohammed Ezzat, Archaeologist and
Photographer, Grand Egyptian Museum**

Bristol Museums, Galleries and Archives

Supported by the Barakat Trust

**Rana Ramadan Mahmoud, Curator,
Alexandria National Museum**

Ashmolean Museum of Art and Archaeology

Marie-Louise von Motesiczky Charitable Trust Fellow



Xu Liyi (China)
and Mustafa
Okan Cinemre
(Turkey) with
Andrea Martin
(Lincoln).



Greece

Amalia Kakissis, Archivist, British School at Athens

Ashmolean Museum of Art and Archaeology

Supported by the Philip and Irene Toll Gage Foundation

India

Suruchika Chawla, Educator, National Museum, New Delhi

Norfolk Museums Service

Supported by the British Museum Trust

Namrata Sarmah, Education Assistant, Nehru Memorial Museum and Library

National Museums Northern Ireland

Supported by the Charles Wallace India Trust

and the Inlaks Shivdasani Foundation

Pankaj Protim Bordoloi, Education Officer, Rashtrapati Bhavan Museum

Manchester Art Gallery, Manchester Museum and

Whitworth Art Gallery

Supported by the RA Association

Lebanon

Hoda Abulgheni El Chayah, Archaeologist, Ministry of Culture – Directorate General of Antiquities

Norfolk Museums Service

Supported by the de Laszlo Foundation

Malaysia

Rafidah Bahari, Senior Conservator: Ceramic, Glass and Building Materials, Islamic Arts Museum Malaysia

Bristol Museums, Galleries and Archives

Mexico

Mariana Sainz Pacheco, Deputy Director of International Exhibitions, National Coordination of Visual Arts, National Institute of Fine Art

National Museums Northern Ireland

Marie-Louise von Motesiczky Charitable Trust Fellow

Myanmar (Burma)

Cherry Thinn, Assistant Curator, Halin Archaeological Museum, Ministry of Religious Affairs and Culture

Glasgow Museums

Supported by the Charles Wallace Burma Trust

Nepal

Roshan Singh Mishra, Director, Taragaon Museum, Kathmandu

Glasgow Museums

Marie-Louise von Motesiczky Charitable Trust Fellow

Oman

Ali Salim Mahad Al Kathiri, Director of the Museum of the Frankincense Land, Office of the Adviser to His Majesty the Sultan for Cultural Affairs

Tyne & Wear Archives and Museums

Supported by the Anglo-Omani Society

Philippines

Ma. Yohana Frias, Museum Researcher, Ethnology Division, National Museum of the Philippines

Norfolk Museums Service

Marie-Louise von Motesiczky Charitable Trust Fellow

Amalia Kakissis (Greece) and Mao Lei (China) prepare for the Supporters Reception.

Rwanda

Chantal Umuhoza, Curator, Institute of National Museums of Rwanda (INMR)

National Museums Northern Ireland

Supported by the Aall Foundation

Sudan

Sarah Abdolattif Elsheekh Mohammed Elbasheer, Curator, Sudan National Museum, National Corporation of Antiquities and Museums

Ashmolean Museum of Art and Archaeology

Huyam Khalid Mohammed Madani, Curator, Sudan National Museum, National Corporation of Antiquities and Museums

Manchester Art Gallery, Manchester Museum and Whitworth Art Gallery

Supported by the Thriplow Charitable Trust

Turkey

Dilek Karaaziz Şener, Vice Director, Hacettepe Art Museum and Lecturer, Hacettepe University

Manchester Art Gallery, Manchester Museum and

Whitworth Art Gallery

Marie-Louise von Motesiczky Charitable Trust Fellow

Mustafa Okan Cinemre, Archaeologist and Curator, Anatolian Civilisations Museum, Ankara

The Collection: Art and Archaeology in Lincolnshire and University of Nottingham Museum

Uganda

Solomy Nansubuga Nabukalu, Conservator: Regional Museum, Kabale Museum

Glasgow Museums

Supported by the Edith Murphy Foundation

Dilek Karaaziz Şener (Turkey), Ma. Yohana Frias (Philippines) and Chantal Umuhoza (Rwanda) during Collections Assistant training.





Appendix 2
Project day: evaluating London museums

The aim of the museum project day is for fellows to visit other London-based museums and use their experiences from the ITP and as heritage professionals to consider their displays and collections.

This summer, the celebrations to mark the centenary of the Representation of the People Act 1918 guided the choice of museums. Fellows were asked to focus on a range of aspects of the selected museum's offering to its audiences, but to think specifically about how women – whether directly through the eyes of a special exhibition or more indirectly through the permanent displays – are represented. What stories are being told about women? What percentage of objects on display were designed or created by women? How are women portrayed visually?

Fellows were assigned a museum to visit in groups of two or three and presented their findings to their colleagues in an afternoon session at the British Museum. Below is a list of the institutions visited with a brief overview of what our fellows had to say.

Museum of London

Special exhibition, *Votes for Women*

Overall experience: The special exhibition was an interesting and informative experience, exploring all aspects of the women's suffrage movement, including the perspective of those trying to impede women from becoming enfranchised.

Highlight: The selection of propaganda posters both in favour and against the movement and interactive displays.

Design Museum

Representation of women throughout the museum

Overall experience: Contemporaneity and creativity is evident throughout the museum, exemplified by the architecture of the building.

Highlight: Margaret Calvert's British road signage designs – would love to see her work featured even more!

Westminster Hall

Special exhibition, *Voice & Vote: Women's Place in Parliament*

Overall experience: An immersive and interactive experience, which brings women's voices to the fore and uses exercises for visitors to imagine being in the position of women of the past.

Highlight: The immersive approach, including a space using audio replicating the experience of women in parliament at a time when they were confined to a cage in an upper gallery to hear discussions.

National Army Museum

Representation of women throughout the museum

Overall experience: The displays are engaging, user-friendly and applicable to all audiences. Although women's roles in the army have traditionally been to help men, women's experiences are reflected everywhere in this museum.

Highlight: Visitor services staff brought a member of the curatorial team into the galleries to talk to the group about the representation of women, when asked for information.

Ma. Yohana Frias (Philippines) and Sarah Abdolattif Elsheekh Mohammed Elbasheer (Sudan).



Hoda Abulgheni El Chayah (Lebanon) and Roshan Singh Mishra (Nepal) work on *Object in focus*.

LSE Library Gallery

Special exhibition, *At Last! Votes for Women*

Overall experience: The exhibition brought to public attention items from the Women's Library that are not usually on show, and offered high-quality multimedia displays and interpretation. Highlight: Talking to curator Gillian Murphy to get behind-the-scenes insight into the planning, delivery and feedback on this exhibition.

Foundling Museum

Special exhibition, *First Amongst Equals*

Overall experience: This temporary display featured a trail of 15 objects selected by well-known, celebrated women from the museum collections. This allowed visitors to see the whole museum space, with the excitement of finding the objects throughout the museum. Highlight: The Rococo interiors, which were beautifully preserved and the best example of the interior style found in London!

London Transport Museum

Special exhibition, *Poster Girls: A Century of Art & Design*

Overall experience: The museum is a highly exciting, energetic space and hugely engaging for children and families.

Highlight: The exhibition featured impressive, stunning artwork that highlighted women artists.

National Gallery

Representation of women throughout the gallery

Overall experience: It was good to visit this huge collection with a theme in mind, which gave the visit focus. The group – archaeologists and ethnologists – got a new sense of appreciation for fine art museums.

Highlight: Learning about the recent acquisition of a painting by Italian Baroque artist Artemisia Gentileschi: the first artwork by a female artist acquired in 27 years! Finding themes and stories in the paintings that best described the roles of women as represented in this collection.

Appendix 3
Exhibition proposal

The remit

Each year fellows are asked to plan and propose a temporary exhibition, drawing on their existing museum experience and the skills learnt during the programme. Fellows selected an object from the Museum's collection around which to design their exhibition and this year they worked around a common theme for their *Object in focus* project: journeys. Fellows were asked to work in partnership with a colleague from a different country, and together to work with an object from outside of their regions and expertise. These developments aimed to encourage fellows to think not just about the history of the object, but also about concepts, interpretation, audiences, marketing, merchandising and events.

Working on the *Object in focus* project together provided yet another excellent opportunity to develop strong working relationships, enhancing the ITP global network and demonstrating the benefits and challenges of working collaboratively.

The exhibition proposal project always proves to be a highlight of the programme. It clearly demonstrates the work and imagination that goes into all the participants' proposals and the Supporters Reception is an opportunity for our participants to share their ideas.

'The Museum Project Day was a very enriching experience, being not much fluent in the field of this era of Western paintings. This project brought me closer to understanding the messages painted by artists in a creative sense.'

Suruchika Chawla
(India, ITP 2018)

Exhibition titles 2018

Croatia & Egypt

My journey is my home,
my home is my life:
Okbash tent pole bag
Ivan Radman-Livaja
& Bassem Mohammed
Ezzat

Sudan & Rwanda

Life after Death:
A Chinese tomb figure
Huyam Khalid
Mohammed Madani &
Chantal Umuhoza

Turkey & Mexico

Ceremonial Journey:
How a tradition came
from Egypt to Sudan
Dilek Karaaziz Şener &
Mariana Sainz Pacheco

China & Egypt

Wayfinder: Journeys on
the Ocean
Xu Liyi & Rana
Ramadan Mahmoud

India & Turkey

Boats: Journey of
Civilisations
Pankaj Protim Bordoloi
& Mustafa Okan
Cinemre

**Malaysia, Uganda
& India**

Guts & Eternal Glory
Rafidah Bahari, Solomy
Nansubuga Nabukalu &
Namrata Sarmah

Myanmar & Azerbaijan

Journey Towards
Eternity
Cherry Thinn &
Rema Zeynalova

Nepal & Lebanon

A Story of a Youth
Roshan Singh Mishra
& Hoda Abulgheni
El Chayah

Sudan & Philippines

Hunt Krater: A Journey
of Culture
Sarah Abdollatif
Elsheekh Mohammed
Elbasheer & Ma. Yohana
Frias

India & Oman

Pathfinders: Outrigger
Pacific Canoes
Suruchika Chawla & Ali
Salim Mahad Al Kathiri

Greece & China

Metis Art and a Journey
of Identity
Amalia Kakissis &
Mao Lei



Gypsum alabaster
(calcium sulphate)
kouros, painted.
Standing nude
youth. 580BC–
570BC, Cyprus.



Bassem
Mohammed
Ezzat (Egypt)
explores the Sir
Joseph Hotung
Gallery of China
and South Asia.

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