

International Training Programme



Museum interpretation

ITP+ Course, 23 – 26 October 2018

Philanthropic support for the International Training Programme (ITP) has enabled the British Museum (BM) to plan with added confidence, as we determine how to best provide for the programme's growing network of culture and heritage professionals. In October 2018, with the generous support of the Marie-Louise von Motesiczky Charitable Trust, the Ministry of Antiquities, Egypt and the Nubia Museum, the BM was able to deliver its third ITP+ course, on *Museum interpretation*.

This report provides a narrative description of both the background research and analysis and the planning and delivery of a four-day workshop held at the Nubia Museum between 23 and 26 October 2018.

Background

The British Museum's International Training Programme seeks to develop a sustainable global network of inspired museum and heritage professionals, through sharing knowledge, skills and experiences. Working with countries and institutions integral to the Museum's international strategy and those particularly in need of support in building capacity, the summer programme aims to provide a platform for the exchange of ideas through the staff and collections of the BM and our programme partners.

"Through the programme, friendships are formed, ideas exchanged and collaborations conceived. Preconceptions are dispelled and connections revealed."

Hartwig Fischer, Director, British Museum

ITP alumni now total 276 fellows from 43 countries spanning the world and the Museum aims to develop and deliver a wide range of projects and programmes to ensure the Programme thrives in the years ahead.



ITP+ courses are short workshops on selected themes that focus on specific parts of the current summer programme, responding to our alumni's stated areas of interest and development needs and helping to address identified challenges at their home institutions. Themes will change to reflect the demands and skills gaps of our alumni, contemporary issues, and challenges in both the museum and wider cultural heritage sector. Courses will be an opportunity for fellows of varying roles and responsibilities to participate.

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. *Museum interpretation* was high on the list of courses that fellows would find most beneficial, so from 23 – 26 October our third ITP+ focused on that theme.

Course context

Museum interpretation was the first ITP+ course to be held outside the UK. The reasons for this are two-fold and demonstrate the learning from other ITP projects and programmes.

In May 2016 a two-day conference, *Archaeology in Egypt and Sudan: Opportunities for Future Collaboration*, was held in Cairo, Egypt. Over the two days ideas were shared about how Egyptian and Sudanese archaeological institutions might work together in the future. The ITP supported two fellows from Sudan and one British Museum member of staff to attend the conference. To follow up on outcomes of the conference, the ITP+ course at the Nubia Museum provided an opportunity for Egyptian and Sudanese museum professionals and colleagues from around the world to share skills and knowledge through panel discussions, presentations and project work.

In November 2016 the ITP held a workshop on *Learning, Engagement and Museums* in Yerevan, Armenia, in collaboration with the Museum Education Centre, Armenia and Manchester Art Gallery. The workshop brought together colleagues from seven countries across the ITP network but also provided the opportunity for non-ITP museum professionals from 19 museums, galleries and sites around Yerevan to take part. While there is a limit to the number of fellows that can come to the British Museum each summer for the ITP, workshops like this enable the programme to support cascaded training in-country, which can only be beneficial to all involved.

This successful workshop inspired ITP+ *Museum interpretation*, which gave another opportunity to bring together museum professionals from both inside and outside the ITP network, allowing for more cascaded, in-country training.

Course fellows

The course aimed to provide an opportunity for past ITP fellows to reconnect with other alumni, to introduce them to participants from across the 13 annual programmes (2006-2018), and to provide a forum for museum and heritage professionals to create and support subject specialist networks. Through an open application process – which received 32 applications – the BM was able to select 12 ITP fellows from four countries to attend and help facilitate the course. We were also delighted to welcome to the workshop 13 participants from six museums selected by the Ministry of Antiquities, Egypt, which ensured the message of the workshop and the ITP was cascaded to colleagues in Egypt who might not otherwise have the chance to become an ITP fellow.



“The new thing here is a mix of participants from different countries and people who didn't attend an ITP course before, this enriched the workshop.”

Anonymous, ITP evaluation

For a full list of fellows and their biographies, see **Appendix 1**.

Course scope

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, visitor surveys, practical working groups and a panel discussion with colleagues from the British Museum, Manchester Museum and the Petrie Museum of Egyptian Archaeology.

We were able to enlist the help and support of those who had previously attended the ITP summer programme, splitting the 25 participants into groups. This proved key to the programme's success, resulting in highly productive discussions, breakout groups and project work in specific subject areas.

See **Appendix 2** for the workshop programme.



The course

Sessions included:-

- An introduction followed by a tour of the Nubia Museum and its interpretation.
- A series of interpretation-based case studies from UK facilitators and ITP fellows from around the world.
- A Visitor Experience task which encouraged participants to think about their visitors and the kind of interpretation they need.
- Group project work where participants were assigned a unique project using the Nubia Museum for inspiration.
- A session for participants to focus on their own museum's panel/label text and think about their museum's audiences.
- A panel discussion led by UK facilitators on audience surveys and evaluation methods.

Taking these core learning strands into account, the course was developed around project-based learning. Colleagues from the British Museum; Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai; Huzoor Designs, Bhopal; Manchester Museum; the Petrie Museum of Egyptian Archaeology and Uganda National Museum all shared their current projects and programmes to illustrate key points in museum interpretation.

Additionally, the ITP+ course aimed to support fellows to re-work text from a panel or label of their choice from their museum under the guidance of UK facilitators.

"I will be applying different methods of story-telling keeping in mind different audiences. Selecting 15-20 objects to narrate the story is a great way to communicate to a visiting group who has limited time in the museum. I will also adopt new and unconventional methods of writing label text."

Anonymous, ITP evaluation



The course provided an opportunity for fellows to reconnect with colleagues from the British Museum and our UK and programme partners. We were also delighted to welcome colleagues from the Ministry of Antiquities who were able to meet the group and take the opportunity to exchange news and views on global culture and heritage.

Fellows were invited to stay for an additional day at the end of the course. This gave one free day, as well as evenings, for fellows to get inspiration from the permanent galleries of the Nubia Museum, and take part in a study trip to Philae Temple and Qubbet el-Hawa.

Philae Temple was originally completed in AD 690 and is considered to be the last of the ancient temples constructed in the 'classic' Egyptian style. As well as enjoying the incredible architecture and history, participants were able to learn more about the massive UNESCO project that took place from 1971 and saw the entire temple complex moved and then reconstructed. While at Qubbet el-Hawa, which lies on the west bank of Nile in Aswan, participants were fascinated to see one of the most densely occupied cemeteries of ancient Egypt, dating from c. 2500 BC to Roman times. The day trip also gave the opportunity for our ITP fellows from Egypt to share their knowledge and help the course participants understand the content and context of the two sites in the history of Egypt and its importance to modern day Aswan.

The programme also included evening networking events, which provided an informal and relaxed setting for UK staff and fellows to re-engage.

"It is an honour and virtue to be a researcher in the field of history, monuments and folklore of your country and it is fortunate that your working situation allows you to visit the British Museum and that your name is included in the ITP list. This (the ITP) is a fruitful annual training for everyone who joins it. If museums are a fertile area for knowledge and science, the British Museum offers this golden opportunity to all museum curators in different countries."

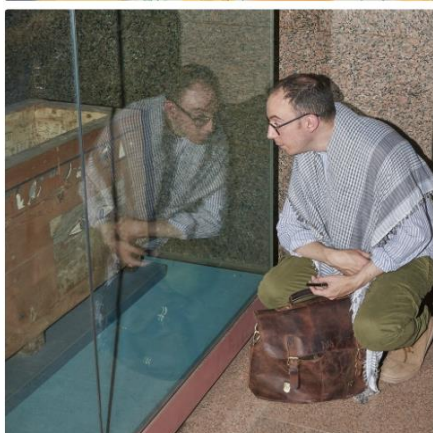
Nimat Mohamed Elhassan (ITP 2009) Director, Khalifa House Museum

Course facilitators' thoughts



"I enjoyed the mix of more 'formal' presentation sessions with the more informal guided workshops, which gave us the opportunity to work closely with the ITP fellows on projects specific to their work. I especially enjoyed the day I spent with five fellows working on the process behind preparing and delivering guided tours. It was very rewarding to see the group, not all of whom had met before the workshop, working as a unit throughout the day to deliver a guided tour in the museum on themes relevant to them. The group made decisions on the theme of the tour, the audiences they wished to target, and how much time the tour should take. This meant that they were fully invested in the practice and outcomes of the day, and I was delighted to know from their feedback that they learned tangible skills which they were looking forward to taking with them and implementing at their own museums."

Anna Garnett, Curator, Petrie Museum of Egyptian Archaeology



"Throughout the almost week-long preparation for and delivery of the workshop, it really hit home just how similar our challenges are – from the biggest museum to the smallest, from Mumbai to Cairo, Aswan to Manchester. ITP is not simply about 'telling' other people how to 'do' interpretation the British Museum way, but creating a genuine dialogue that can lead to collaborative interpretation. With so many excellent museum collections in Egypt and Sudan, and after this opportunity to discuss common approaches at length, I look forward to working more closely with Egyptian and Sudanese museum colleagues in future."

Campbell Price, Curator of Egypt and Sudan, Manchester Museum



"The fourth and final day of the programme involved visits to two spectacular ancient sites. The tombs at Qubbet el-Hawa, on a promontory with spectacular views over the Nile and the remarkable Temple at Philae, a site with an extraordinarily long history, and in a remarkable state of preservation were fascinating to visit. What made the visits exceptional was to be in the company of so many expert Egyptian guides explaining the significance of the monuments and pointing out details that I'd definitely have missed otherwise."

Stuart Frost, Head of Interpretation and Volunteers, British Museum



"I enjoyed the series of inspiring talks about interpretation by colleagues from the UK, India and Uganda. There was plenty of food for thought on the challenges organisations face, the creative ways they are being overcome, and exciting plans for the future. And I was pleased to discuss examples of Room 3 projects and to share what we have learnt from evaluating them that has helped inform interpretation at the British Museum."

It's a pleasure to meet colleagues from such a range of organisations who are passionate about delivering an excellent visitor experience."

Jane Batty, Interpretation Manager, British Museum

Evaluation and outcomes

There has been a full evaluation of the course to assess its impact. This has provided the data to assess the value of the ITP+ course, highlight potential outputs and help shape future courses. ITP fellows have also provided written reports on their experiences. Their ideas and comments will help develop tangible outcomes and future projects.

The evaluation and reports have demonstrated some clear and immediate results in terms of the legacy of the ITP:

- All ITP fellows talked about the benefits of being able to engage with the wider ITP alumni which enhanced relationships across ITP year cohorts, and between curators from different countries.
- The course enabled relationships to strengthen between the BM, our programme partner museums and the global ITP network.
- Confirmation to the ITP global network of the key strategic aims of the programme and the commitment the Museum has towards its fellows' professional and personal development.
- The impact and popularity of short, subject-specific courses, identified as of high importance to the alumni.
- Interest in subject-specific networks that can sit within the ITP community and provide opportunities for growth and support in particular areas of the summer programme.
- The importance of including non-ITP participants in legacy projects allowing the influence and impact of the programme to develop beyond the alumni network and for learning and sharing knowledge and experiences to include other voices.
- In the evaluation, all participants said the course had been inspiring, changed their thinking and given them new ideas that they wanted to put into practice.
- All attendees talked about how their confidence had increased by attending the ITP+ course.
- Working consistently with four trainers over four days encouraged deeper and productive relationships to be forged.

"The workshop increased my confidence in all that you mentioned - public speaking, working in a team, understanding of museum audiences and interpretation methods. Especially facing problems and solving them."

Anonymous, ITP evaluation

Issues that arouse from the evaluation that the ITP team will work on in the future were the length of the course – 62% of responders said that they would like the course to last longer; delivering the course with a translator for those who would benefit from learning in their first language; and having a project for attendees to work on during the course.



The ITP team – with the kind help of Jane Batty, Stuart Frost, Anna Garnett and Campbell Price – have also created a series of toolkits, guidance notes and course resources that will be shared with the entire ITP network and will enable learning to be disseminated to all alumni.

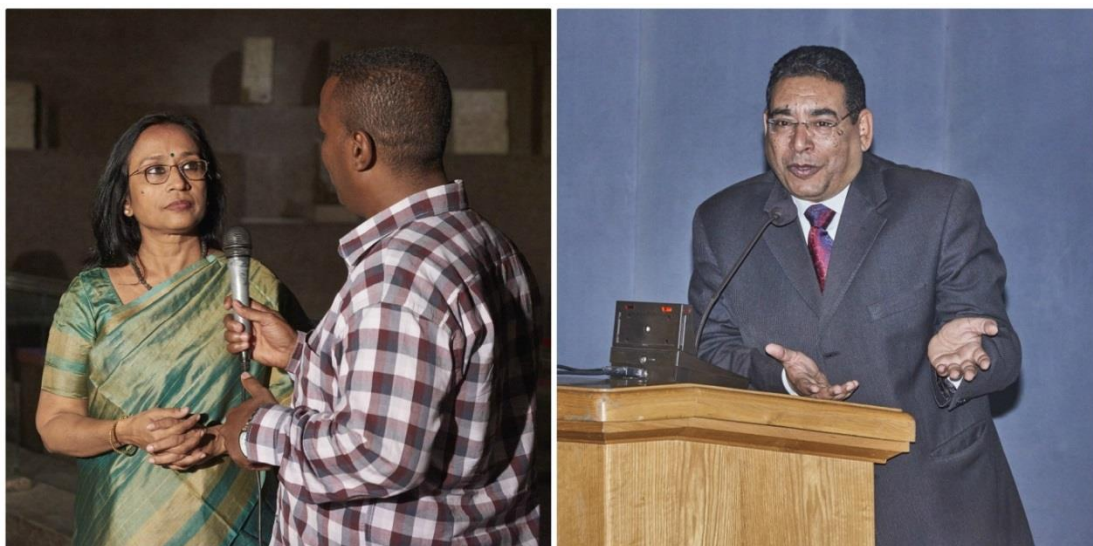
The ITP team is also working on ways to continue to engage with the non-ITP participants, finding ways for them to stay engaged and connected with the ITP global network.

“The best thing of the ITP training courses in my point of view is that they embrace and gather between the academic sessions and practical experiments. I look forward to having more experiences and improving my skills and knowledge through the upcoming ITP+ programmes.”

Norhan Hassan Salem (ITP 2017) Registrar, Museum Educator & Cultural Events Coordinator, Egyptian Museum

Press and Publicity

Publicising the work of the ITP, our partners and the global network of fellows has become increasingly important. A schedule was created in advance for contributions to the ITP's blog during the course, ensuring a variety of themes reflecting course content and a plurality of voices from the ITP team, UK Facilitators and fellows. ITP team members recorded workshop activity in real time, providing – as much as possible, accounting for connection constraints – continuous content for the ITP's Facebook group and Twitter account (with hashtag #ITPAswan).



We were also delighted to have John Williams, Head of Photography and Imaging at the British Museum there to document this exciting project and beautiful location and provide us with images to illustrate our posts and reports.

On the ITP blog, we recorded a 177% increase in visitors over the month of October in comparison with the previous year, in which no equivalent course or activity took place, and a 103% increase in views. One of the blog posts written by UK Facilitators during the programme is already placing within the top 10 most viewed of 2018, despite relatively recent publishing. Blog posts published over the period of 22 to 28 October were viewed primarily by people based in the UK, followed by Egyptians, showing that the content was reaching readers beyond our core base of ITP fellows.

On Facebook, the members within the group who were actively engaging with its content shot up from 83 on 22 October to 190 on 24 October. In total during the week, there were 441 reactions and 35 comments on content in the Facebook group, the highest peaks since the 2018 summer programme.

Press and media events including TV interviews, arranged by Hosny Abd el Rheem, Director of the Nubia Museum, saw the team advocating for the British Museum and the ITP and talking about the importance of networking and partnerships, both locally and globally.

<https://www.youtube.com/watch?v=Wv-ShaIKSTQ&t=1537s>

It was encouraging to see such interest from a broad range of people across the country, and has prompted the ITP team to look at ways to continue this level of media involvement for future ITP events abroad.

Conclusion

The third ITP+ course has further supported the ITP's key aim – to build a global network of museum professionals. It has helped to demonstrate the successful development of the International Training Programme, while taking a forward-looking approach to build on the networking, partnerships and collaborations that the ITP makes possible. These courses are helping to create additional links between colleagues and strengthen the global community of museums they represent.

The British Museum is very grateful to the Marie-Louise von Motesiczky Charitable Trust for its involvement and encouragement of the project, and for providing support to enable fellows to attend the course.

"It was a very successful experience and its benefit was to give trainees practical experiences to apply - on the ground. The course polished our capabilities in all aspects of this work and its implementation in the most complete and simple and honourable manner. Thank you all."

Anonymous, ITP evaluation

Acknowledgements

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The Marie-Louise von Motesiczky Charitable Trust

The British Museum also remains grateful to the range of trusts, foundations and individuals who support the annual International Training Programme each summer.

Organisers

British Museum, UK
Ministry of Antiquities, Egypt
Nubia Museum, Egypt

A Partnership UK Project

Manchester Museum, The University of Manchester
Petrie Museum of Egyptian Archaeology, University College London

Special thanks to the following institutions and individuals for their invaluable contributions to the Programme

Heba Abd el-Gawad
Yasser Abd El-Rady, Nubia Museum, Egypt
Hosny Abd el Rheem, Nubia Museum, Egypt
Jane Batty, British Museum
Elham Saleh Eddin, Ministry of Antiquities, Egypt
Stuart Frost, British Museum
Anna Garnett, Petrie Museum
Christiane Zikry Gorgious
Hisham El Leithy, Ministry of Antiquities, Egypt
Walaa Kamel Moustafa
Campbell Price, Manchester Museum
John Williams, British Museum

Appendix 1

Course participants

ITP team

Neal Spencer, Keeper, Ancient Egypt and Sudan, British Museum
Claire Messenger, ITP Manager, British Museum
Rebecca Horton, ITP Coordinator, British Museum
Jessica Juckes, ITP Assistant, British Museum

UK Facilitators

Jane Batty, Interpretation Manager, British Museum
Stuart Frost, Head of Interpretation and Volunteers, British Museum
Anna Garnett, Curator, Petrie Museum of Egyptian Archaeology
Campbell Price, Curator of Egypt and Sudan, Manchester Museum

ITP Fellow Facilitators

Jackline Besigye (ITP 2013) Senior Conservator, Uganda National Museum
Huzoor Choudhry (ITP 2008, India) Proprietor, Huzoor Designs
Cynthia Iruobe (ITP 2010) Assistant Chief Curator, National Commission for Museums and Monuments, Nigeria
Vandana Prapanna (ITP 2010, India) Senior Curator, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai

Photographer

John Williams, Head of Photography and Imaging, British Museum

Participants

Egypt:

Dina Malak Anwar, Aswan Museum
Tamer Hagag Atteya, Aswan Museum
Hadeer Belal (ITP 2013) Curator, Coptic Museum
Mariam Beshara, Luxor Museum
Souad Fayez Ebeid (ITP 2010) Director General, Beni Suef Museum
Ayman Mohamed El- Boughdady, Nubia Museum
Agaiby Iamey ElAbd, Aswan Museum
Fatma Abu ElGud, Luxor Museum
Shaimaa Abd Elhamid Abd Elsamea, Luxor Museum
Sara Hamdy Mohamed Elkomy, The Grand Egyptian Museum
Sayed Ahmed Fadl (ITP 2016) Curator, National Museum of Egyptian Civilisation
Hend Taha Mohamed Hassan, National Museum of Egyptian Civilization
Petar Kamal Kamel, Mummification Museum
Safaa Abd- Fatah Mekky, Nubia Museum
Moataz Dawy Mohamed, Mummification Museum
Mohamed Mokhtar (ITP 2015) Curator, Abdeen Palace Museum
Shimaa Gomaa Saleh, Nubia Museum
Norhan Hassan Salem (ITP 2017) Registrar & Museum Educator & Cultural Events' Coordinator, Egyptian Museum


Participants

Sudan:

Ghalia Garelnabi Abdelrahman (ITP 2010) Director, Sudan National Museum
Omima Abdelrahman Mohammed Elsanosi (ITP 2015) Curator, Sudan National Museum
Nimat Mohamed Elhassan (ITP 2009) Director, Khalifa House Museum
Amani Mohammed (ITP 2013) Senior Curator, Sudan National Museum

ITP+ Fellow Biographies

Amani Nureldaim Mohamed Masoud

	Country	Sudan
	Institution	National Corporation for Antiquities and Museums
	Job title	Senior Curator
	ITP year	2013
	Contact details	amanigashi@yahoo.com
	Professional profiles	

Amani works for the Documentation Unit within the Museum Department of the National Corporation of Antiquities (NCAM) in Khartoum. Amani is passionate about learning the best processes and techniques involved in documentation. Objects which Amani is particularly interested in are those rescued from archaeological sites, which have fallen victim to recent infrastructure problems, such as in areas where there are dams.

At the British Museum


During her time on the International Training Programme in 2013, Amani was based in the Department of Ancient Egypt & Sudan, and her partner placement was spent at the Ashmolean Museum of Art and Archaeology, Oxford.

<https://www.ashmolean.org/>

Amani's exhibition project proposal was entitled *Kaskara - The Sword of Ali Dinar, Last Sultan of Darfur*.

Her place on the ITP was sponsored by the Marie-Louise von Motesiczky Charitable Trust.

Ghalia Garelnabi Abdelrahman

	Country	Sudan
	Institution	Sudan National Museum, National Corporation for Antiquities and Museums
	Job title	Director
	ITP year	2010
	Contact details	ghaliagarelnabi@yahoo.com
	Professional profiles	

Ghalia is the Director of the Sudan National Museum in Khartoum.

At the British Museum

During her time on the International Training Programme in 2010, Ghalia was based in the Department of Egypt and Sudan and her partner placement was spent at Bristol Museums.

<https://www.bristolmuseums.org.uk/>

Ghalia's exhibition project proposal was entitled *The Kushite Period Funeral Practice*.

Hadeer Ahmed Mohamed Belal

	Country	Egypt
	Institution	Coptic Museum
	Job title	Curator
	ITP year	2013
	Contact details	coptichb@gmail.com
	Professional profiles	https://eg.linkedin.com/in/hadeer-belal-42895968

Hadeer is a curator at the Coptic Museum in Cairo, specialising in Ostraca. Her primary aim at the Museum is to produce a comprehensive and wide-ranging database that collects information on all the objects within the museum, in order to make them more accessible to international researchers. Hadeer is also interested in photography, conservation and storage of objects.

In recent years Hadeer has organised temporary exhibitions including *Sweetness in the past* and *Tones of Civilisation* at the Coptic Museum. She has given presentations within Egypt such as *Motherhood in Ancient Egypt between Art and Literature*, Coptic Museum and *Exhibitions and Display*, Islamic Art Museum. Hadeer has also participated in international conferences including a seminar on Coptic Papyrology at the Universitat Pompeu Fabra in Barcelona and ICOM conferences at the Bibliotheca Alexandria.

At the British Museum

During her time on the International Training Programme in 2013, Hadeer was based in the Department of Ancient Egypt and Sudan and her partner placement was spent at Ashmolean Museum of Art and Archaeology, Oxford.

<https://www.ashmolean.org/>

Hadeer's exhibition project proposal was entitled *Egyptian water jars: Quenching the thirst across eras*.


Her place on the programme was sponsored by the John S. Cohen Foundation.

Legacy Projects

In November 2015 Hadeer attended the ITP Mumbai Workshop *Creating Museums of World Stories*. The workshop was held at CSMVS and was attended by many ITP fellows from different years and countries, UK partners and British Museum Colleagues. In 2016 Hadeer attended the Leicester University Museum Studies Conference with the ITP team and fellows from China, Turkey and Uganda. The group gave a workshop at the conference on Shared Histories and Global Voices.

In 2017 Nelson Abiti (Uganda, ITP 2013) successfully applied for an ITP collaborative award entitled *The Road to Reconciliation*. As a project partner Hadeer will contribute to the final products of educational resources, a touring exhibition and an updated permanent display.

Huzoor Choudhry

	Country	India
	Institution	Huzoor Designs
	Job title	Proprietor
	ITP year	2008
	Contact details	huzoor19@hotmail.com
	Professional profiles	http://www.huzoordesigns.com/

Huzoor owns a design company, *Huzoor Designs*, and he has acted as a consultant to various government agencies in India for museum interpretation, documentation (with condition analysis) and photography for built heritage, signage design, exhibition design and the planning and design of urban areas. He has also worked on projects to preserve and safeguard tangible and intangible heritage.

Huzoor's experience has been wide-ranging and over the years he has worked with Indian National Trust for Art and Cultural Heritage (INTACH), Madhya Pradesh State Tourism Development Corporation, the Bhopal Municipal Corporation, Public Works Department, Bhopal Development Authority as a designer of signage, information panels, street design and urban art. He has completed the documentation and photography of the built heritage of Ujjain, Indore, Burhanpur. He has designed exhibition display panels for heritage monuments at Chanderi, Gwalior, Orchha and an exhibition on built heritage at the Indira Gandhi National Centre for Arts (IGNCA) at New Delhi. Huzoor has also produced brochures and tourist booklets for INTACH and the Archaeological Survey of India (ASI).

Currently he is designing the Air India Museum of Arts and Crafts at Mumbai, India. He has designed the galleries, displays and movement plans which have all been approved and highly appreciated.

At the British Museum

During his time on the International Training Programme in 2008, Huzoor was based in the Asia department and his partner placement was spent at Tyne and Wear Archives and Museums, Newcastle.

<https://twmuseums.org.uk/>

Legacy Projects

In March 2010 Huzoor attended the Cairo Conference *Towards a global network* where he presented a paper on the work he had done for the Bhopal Municipal Corporation.

Jackline Nyiracyiza

	Country	Uganda
	Institution	Uganda National Museum, Ministry of Tourism, Wildlife and Antiquities
	Job title	Senior Conservator
	ITP year	2013
	Contact details	j4cyiza@yahoo.co.uk
	Professional profiles	

Jackie participates in the collection, documentation, preservation and presentation of archaeological materials at Uganda National Museum. She is also responsible for carrying out identification, documentation, protection and recommendation of sites for gazettelement as national monuments of the country. Jackie enjoys working with the community to share the value and significance of preserving archaeological materials for posterity.

Upon returning to Uganda after the ITP Jackie organized a five-day skills development programme for staff at the Museums and Monuments Department in Uganda as a follow-up to the new skills Jackie gained from the summer programme. More recently Jackie successfully presented a five year project for the department of museums and monuments, to which the government allocated funds to develop museums and heritage sites. With the available funds Jackie and her colleagues constructed a regional museum in eastern Uganda and are using the skills gained during the ITP to install exhibitions. Jackie also plans to construct a transport gallery at the National Museum Headquarters, build a fence at Nyero rock art site, and start renovations at one of the old Palaces in Uganda. With support from UNESCO, Jackie is spearheading excavations of two rock art sites in eastern Uganda and hopes to publish a report in Azania.

At the British Museum

During her time on the International Training Programme in 2013, Jackie was based in the Department of Africa, Oceania and the Americas, and her partner placement was spent at The Collection: Art and Archaeology in Lincolnshire and Nottingham University Museum.

<https://www.thecollectionmuseum.com/>

<https://www.lakesidearts.org.uk/whats-on/museum-of-archaeology.html>

Jackie's exhibition project proposal was entitled *Kono Fashion*.

Her place on the ITP was sponsored by Miles Morland.


Legacy Projects

In 2017 Nelson Abiti (Uganda, ITP 2013) successfully applied for an ITP collaborative award entitled *The Road to Reconciliation*. As Nelson's colleague Jackie will contribute to the project.

Continued Dialogue

In 2016 Jackie worked with the African and Oceanic Section at the British Museum to develop Rock Art panels, to be installed at the regional museum of Soroti, eastern Uganda.

Mohamed Mokhtar

	Country	Egypt
	Institution	Abdeen Palace Museums
	Job title	Curator
	ITP year	2015
	Contact details	mokhtar_secret@hotmail.com
	Professional profiles	

Mohamed works as a Technical Officer for the Ministry of Antiquities in Egypt and is currently stationed at the Abdeen Palace Museum as a curator. His work focuses on organising temporary exhibitions. In 2016, he was involved in the preparation of the Repatriated Objects exhibition at the Egyptian Museum, which contained around 300 objects from more than seven countries, including the UK, USA, France and South Africa. He was responsible for all printed material related to the exhibition.

Mohamed was previously Temporary Exhibition Coordinator at the National Museum of Egyptian Civilization, where he was involved with the museum from its initial stages. He was involved with the process of selecting scientific committee members to write exhibition proposals, and in selecting objects for the museum. He then supervised the work on the museum's Egyptian Handicrafts gallery.

Mohamed participated in Abdeen Palace Museums' marketing campaign and succeeded in making a deal with the Head of the Governmental oil companies' PR department to sell 50,000 prepaid tickets for Abdeen Palace Museums for half a million Egyptian Pounds. He is currently developing the Museum's exhibitions programme based on his experiences from the ITP summer programme.

At the British Museum

During his time on the International Training Programme in 2015, Mohamed was based in the British Museum's Department of Ancient Egypt and Sudan. His UK Partner placement was spent at Manchester Museum and Manchester Art Gallery.

<http://www.museum.manchester.ac.uk>


<http://manchesterartgallery.org>

Mohamed's exhibition project proposal was entitled *Shaping Lives: Mud brick craft in Ancient Egypt*.

Legacy Projects

In November 2015 Mohamed attended the ITP Mumbai Workshop *Creating Museums of World Stories*. The workshop was held at CSMVS and was attended by many ITP fellows from different years and countries, UK partners and British Museum colleagues.

Nimat Mohamed El Hassan Abdelrahman

	Country	Sudan
	Institution	Khalifa House Museum
	Job title	Director
	ITP year	2009
	Contact details	
	Professional profiles	

As the Director of Khalifa House Museum in Omdurman, Nimat's role combines a variety of responsibilities both within and outside of the museum. Her key responsibilities involve curating and managing the museum, from budget planning, forecasting and reporting to staff management, recruitment, annual appraisals, disciplinary matters, training, promotion and development.

Nimat also acquires objects or collections of interest to the museum and plans, organises, interprets and presents exhibitions and lectures. She liaises with voluntary groups, schools, the community and businesses to develop, deliver and fund events, publications and development projects. She also deals with enquiries from researchers and the public.

At the British Museum

During her time on the International Training Programme in 2009, Nimat was based in the Department of Egypt and Sudan and her partner placement was spent at National Museum Wales.

<https://museum.wales/>

Nimat's exhibition project proposal was entitled *Sudanese Culture*.

Norhan Hassan Salem

	Country	Egypt
	Institution	The Egyptian Museum, Cairo
	Job title	Registrar & Museum Educator & Cultural Events' Coordinator
	ITP year	2017
	Contact details	noorhassan191@gmail.com
	Professional profiles	

Norhan is a Registrar in the Registration Collection Management and Documentation Department (RCMDD) and also works as a Museum Educator at the Egyptian Museum of Cairo (EMC). She has worked at EMC since 2012 to present with different specialties.

Noor has a Bachelor in Egyptology from the Faculty of Archaeology, Egyptology Department at Cairo University and a Diploma in History of Art from the same university. Currently, she is preparing her Master's thesis in Greco-Roman art titled: *Mummies' Cartonnage in Greco-Roman era in Egypt, Artistic- Anthropological study at Greco-Roman Department*. Noor was the Archaeological Specialist of the Children's Museum of Lego.

She works in Outside Requests for the scholars, documentation, accessioning, loans exhibitions, Photography & Imaging, and inventory. Noor also works in planning the curatorial content of guided tours and in designing workshops for specific occasions; for children, teenagers, adults and also older people in relation with the museum educational and cultural programmes. She assists with temporary exhibitions, with responsibilities including loans, museum display and labelling.

She has participated in the following projects - *Egypt Documentation Project*, the British Museum - the Department of Ancient Egypt and Sudan, and the Ministry of Antiquities. And *Memphis Site and Community Development* project (MSCD), Ancient Egypt Associates (AERA), University of York and the Ministry of Antiquities. Noor enjoys participating in the museum's temporary exhibition, events and workshops as she finds these activities allow her to be involved with the museum's visitors and local community. She is interested in getting in touch with other cultures and living through new experiences.


At the British Museum

During her time on the International Training Programme 2017, Noor was based in the Department of Ancient Egypt and Sudan and spent her partner placement at Bristol Museums.

<https://www.bristolmuseums.org.uk/>

Noor worked with fellow Zulkifli bin Ishak (Curator, Islamic Arts Museum Malaysia) on her exhibition proposal project, entitled *Royal Headgear: Symbolism, Protection and Kingship*.

Omima Abd el-Rahman Mohammed

	Country	Sudan
	Institution	National Corporation for Antiquities and Museums
	Job title	Curator
	ITP year	2015
	Contact details	omimaabdu@yahoo.com
	Professional profiles	

Omima Abd el-Rahman Mohammed is an archaeologist specialised in stone tools and ceramics, particularly Kerma pottery from Northern Sudan, 2400 – 1500 BC. She works in the Documentation Section at the National Corporation for Antiquities and Museums, where she is tasked with object registration and cataloguing.

Omima also undertakes fieldwork at the Elsalah archaeological site, south of Omdurman, which is one of the richest sites for pre-history in central Sudan.

At the British Museum


While attending the International Training Programme in 2015, Omima was based in the Department of Ancient Egypt and Sudan. Her UK Partner placement was spent at The Collection: Art and Archaeology in Lincolnshire, and University of Nottingham Museum.

<https://www.thecollectionmuseum.com>

<https://www.lakesidearts.org.uk/whats-on/museum-of-archaeology.html>

Omima's exhibition project proposal was entitled *The Potters' Craft: Handmade Ceramics from Ancient Sudan*.

Sayed Abuelfadl Othman Ahmed

	Country	Egypt
	Institution	National Museum of Egyptian Civilisation
	Job title	Curator
	ITP year	2016
	Contact details	sayed_1976@hotmail.com
	Professional profiles	

Sayed is a Curator at the National Museum of Egyptian Civilisation. He is currently conducting research for his master's thesis entitled *Teaching, Research and public access at University Museums of Archaeology in Egypt, comparative analysis in global context*.

His current work involves collecting exhibition objects and devising displays for the new Royal Mummies Gallery of the Museum. He has completed the collection of data, objects and 20 royal mummies. Sayed is interested in community engagement, both by making connections between the museum and the surrounding community and by attracting the local community to visit the museum.

In 2017, Sayed was part of the team that prepared and opened NMEC's first temporary exhibition gallery about handicrafts in Egypt throughout the ages.

At the British Museum


During his time on the International Training Programme in 2016, Sayed was based in the Department of Ancient Egypt and Sudan. His UK Partner Museum was The Manchester Museum and Manchester Art Gallery.

<http://www.museum.manchester.ac.uk/>

<http://manchesterartgallery.org/>

Sayed's exhibition project proposal was entitled *Play Like an Egyptian*.

Souad Fayez Mahrous Ebeid

	Country	Egypt
	Institution	The Beni Suef Museum
	Job title	Director General
	ITP year	2010
	Contact details	soadfayez@yahoo.com
	Professional profiles	Linkedin.com/in/soad-ebid Facebook/soadebid

Souad is the Director General of the Beni Suef Museum. Previously, she has worked as the Head of Pharaonic Department, a curator and a museum educator so she has a wide and varied background in museums.

Currently the Beni Suef Museum is closed to the public so Souad's time is spent developing and planning for when it re-opens. She works to create events, partnerships and projects with other institutions so that the local community remains invested and involved in the Museum. She makes connections and plans projects with the local community and schools. She gives lectures in schools with the aim of ensuring the children learn about Egyptian civilisation. Particularly she is interested in working with small villages and poor communities – those who might not otherwise get this opportunity.

Particularly important is Souad's partnership with the Media Faculty of Beni Suef University and some civil society officials to set up a media tourism conference. This conference, held in October 2018, aimed to put Beni Suef on the local and global tourist map; to fully exploit the archaeological, tourist and environmental resources in Beni Suef and to spearhead the awareness of archaeology and civilisation among the people. An interactive map was developed for the province, highlighting the most important tourist and archaeological landmarks in each area.


At the British Museum

During her time on the International Training Programme in 2010, Souad was based in the Department of Egypt and Sudan and her partner placement was spent at Tyne and Wear Archives and Museums, Newcastle.

<https://twmuseums.org.uk/>

Souad's exhibition project proposal was entitled *Rosetta Stone*.

Vandana Anuraag Prapanna

	Country	India
	Institution	Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai
	Job title	Senior Curator Indian Miniature Painting
	ITP year	2010
	Contact details	prapannavandana@yahoo.co.in
	Professional profiles	

Vandana is Senior Curator at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai with a particular focus on Indian miniature painting.

During her time at CSMVS Vandana has co-curated the following permanent galleries in the Museum with her colleague Manisha Nene: Indian Miniature Painting Gallery (2010); Karl and Meherbai Khandalavala Gallery - the gallery is based on the personal collection of Mr. Karl J Khandalavala, the former Chairman of the museum who has donated his entire collection of 800 valuable artefacts to the museum (2011); Indian Textiles and costumes – 2015; Himalayan Art – 2016.

In 2010, Vandana contributed entries on Indian Miniature Paintings for the publication - *East Meets West, Selection of Asian and European Art* from the Tata Collection in the CSMVS. In 2015 she curated a temporary exhibition under the exhibition series *Art Unseen* on the folios of a 16th century manuscript – *Chandayana*. In the same year she co-authored the publication with Manisha Nene – *Humsafar - The companion* – the story of Indian textile based on the CSMVS Collection.

Internationally, Vandana was awarded a short term Nehru Fellowship to study early Mughal miniature paintings in the collection of V&A in 2011. She was also awarded *The Asia Foundation Brayton Wilbur Memorial Fellows in Asian Art Programme* at San Francisco (USA) in 2013 and she has working on a collaborative project with the Dresden Kupferstich-Kabinett, Germany on their miniature painting collection for an exhibition. Most recently Vandana has been working on a collaborative project between CSMVS and the British Museum entitled *India and the World: A History in Nine Stories*. The exhibition, which has just closed in Mumbai, focussed on some of the most important objects and works of art from the Indian subcontinent, in dialogue with iconic pieces from the British Museum collection.

At the British Museum

During her time on the International Training Programme in 2010, Vandana was based in the Asia department and her partner placement was spent at the National Museum of Wales.

<https://museum.wales/>

Vandana's exhibition project proposal was entitled *Bountiful Nature*.

Legacy Projects

In November 2015 Vandana took part in a workshop *Creating Museums of World Stories* in Mumbai marking 10 years of the International Training Programme. The aim of the workshop was to build on and deepen relationships between past participants, and to broaden the educational initiatives around encyclopaedic museums beyond Europe and North America.

Appendix 2

ITP+ Course

Museum interpretation, 23 – 26 October 2018

Programme

Tuesday 23rd October

Day One of Aswan Workshop:

Interpretation and Visitor Experience

Aims and Objectives:

The group will gather at the Nubia Museum, for a formal welcome, after which the ITP+ course on Interpretation will begin, comprising:

- A series of interpretation-based case studies from UK Facilitators
- Introduction followed by a tour for the whole group about the museum and its interpretation.
- Interpretation-based case studies delivered by ITP fellows from around the world.
- Visitor Experience task led by Stuart Frost. After a day of case studies, thinking about the type of interpretation being worked on in museum across the globe, this task will get course participants thinking about their visitor and the kind of interpretation they need from museums.

09:30 – 10:00 Formal Welcome from Hosny Abd el Rheem, Director, Nubia Museum, with welcome and thanks from ITP representative, Claire Messenger (Manager, ITP)

- Introduction to the workshop and distribute programme
- Aims of the workshop
- Workshop timetable
- Evening meals and day trips

Workshop begins: Facilitator Case Studies

10:00 – 10:30 Stuart Frost, British Museum: Case study on a permanent display

10:30 – 11:00 Jane Batty, British Museum: Case study on *Asahi Shimbun Displays* Room 3 exhibitions at the British Museum

11:00 – 11:30 Break

11:30 – 12:00 Anna Garnett, Petrie Museum: Case Study

12:00 – 12:30 Campbell Price, Manchester Museum: Case Study

12:30 – 13:30 Lunch

13:30 – 14:00 Nubia Museum Introduction

14:00 – 15:00 Tour of Nubia Museum

15:00 – 15:15 Huzoor Choudry, Independent: Case Study

15:30 – 15:45 Jackline Besigye, Uganda National Museum: Case Study

15:45 – 16:00 Vandana Prapanna, CSMVS: Case Study

Visitor Experience Task

16:30 – 17:30 Visitor Experience Scenario Activity

17:30 – 18:00 4 working groups to feedback on their findings

18:00 End of day and free time

18:30 Welcome Dinner

Wednesday 24th October
Day Two of Aswan Workshop:
Interpretation Methods at Nubia Museum

Aims and Objectives:

After the introductory Day One, participants will start working on their own ideas. The group will be split into four smaller groups, each assigned a UK and Fellow facilitator to guide their working group task. Each group will be assigned a unique project to complete by the end of the day, using the Nubia Museum for inspiration.

09:30 – 09:45 Introduction to aims and objectives of the day

Interpretation Methods group work

09:45 – 12:00

Each group will be given a physical space(s) of the Nubia Museum to focus their project around the following ideas:

Group 1 will look at how additional panels can be used to create a new narrative – Stuart Frost, Library

Group 2 will create a trail around the museum, along a theme – Campbell Price, Public Relations Room

Group 3 will create a themed guided tour to tell a new story – Anna Garnett, Class Room

Group 4 will use the BM's Room 3 model to propose a small display that provides a new perspective for museum visitors – Jane Batty, Registration Room

12:00 – 13:00 Lunch

Interpretation Methods group work continues

13:00 – 16:00 Continue with task in groups from the morning

16:00 Groups meet back in main hall ready to present work.

Each UK Facilitator to introduce each task before the group then speaks about what they achieved...

16:00 – 16:15 Group 1 feedback

16:15 – 16:30 Group 2 feedback

16:30 – 16:45 Group 3 feedback

16:45 – 17:00 Group 4 feedback

17:00 End of Day

Thursday 25th October
Day Three of Aswan Workshop:
Text Writing Exercise and Evaluation Discussion

Aims and Objectives:

Today participants will be able to focus on their own museum's panel / label text and think about their museum's audiences. In the morning the group will look at re-working text from a panel or label of their choice from their museum under the guidance of UK facilitators.

In the afternoon participants will have the opportunity to question the panel of UK facilitators on audience surveys and evaluation methods, taking into consideration how/if their institutions currently survey audiences and evaluate their work. The workshop will be concluded with time for evaluation of the previous 3 days and closing remarks.

A farewell dinner will be held for the whole group.

09:30 – 10:00 Introduction to aims and objectives of the day

Panel & label writing exercise

10:00 – 13:00

13:00 – 14:00 Lunch

Panel Discussion: audience survey and evaluation methodology

Location: Lecture Hall

14:15 – 16:00 Panel Discussion led by Jane Batty, Stuart Frost, Anna Garnett and Campbell Price
Open discussion on the methods, benefits and challenges of audience surveys and evaluations

Closing Remarks and Evaluation

16:00 - 16:30 Evaluation

16:30 – 17:00 Closing Remarks from Hosny Abd el Rheem, Director, Nubia Museum; Elham Saleh Eddin, Head of Museum Sector, Ministry of Antiquities; Neal Spencer, Keeper, Ancient Egypt and Sudan and Claire Messenger, Manager, International Training Programme.
Learning outcomes, networking opportunities and future collaborations

17:00 – 18:00 Free time

18:00 Group dinner