

## International Training Programme



Photography and documentation  
ITP+ Course, 4 – 8 December 2017

## Summary

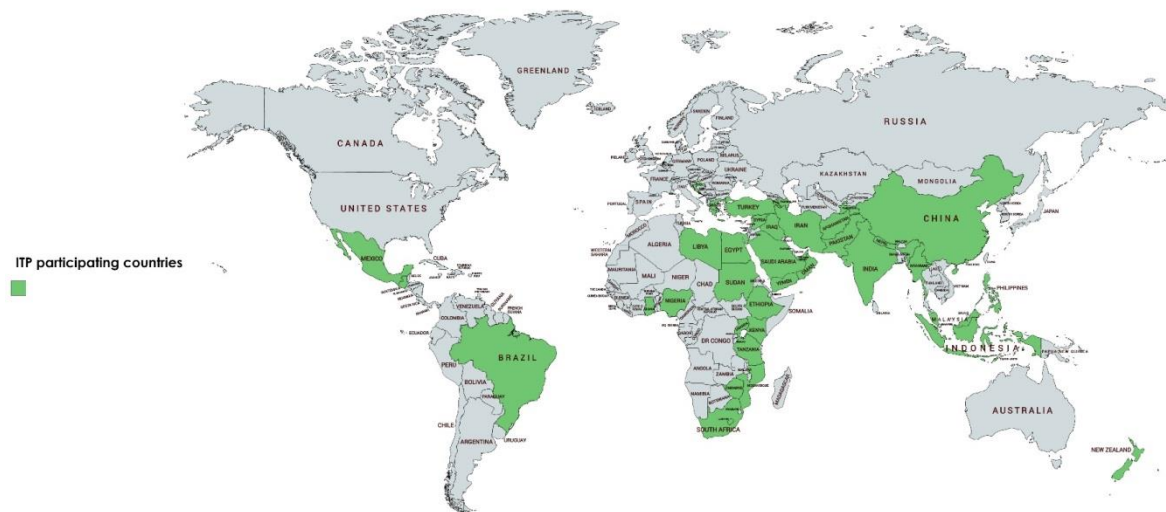
Philanthropic support for the International Training Programme (ITP) has enabled the British Museum (BM) to plan with added confidence, as we determine how to best provide for the programme's growing network of culture and heritage professionals. In December 2017, with the generous support of the Marie-Louise von Motesiczky Charitable Trust, the Museum was able to deliver its second ITP+ course, on photography and documentation.

This report provides a narrative description of both the background research and analysis and the planning and delivery of a week-long workshop held at the British Museum between 4 and 8 December 2017.

## 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.

ITP alumni now total 253 fellows from 39 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 five-day 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. *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.

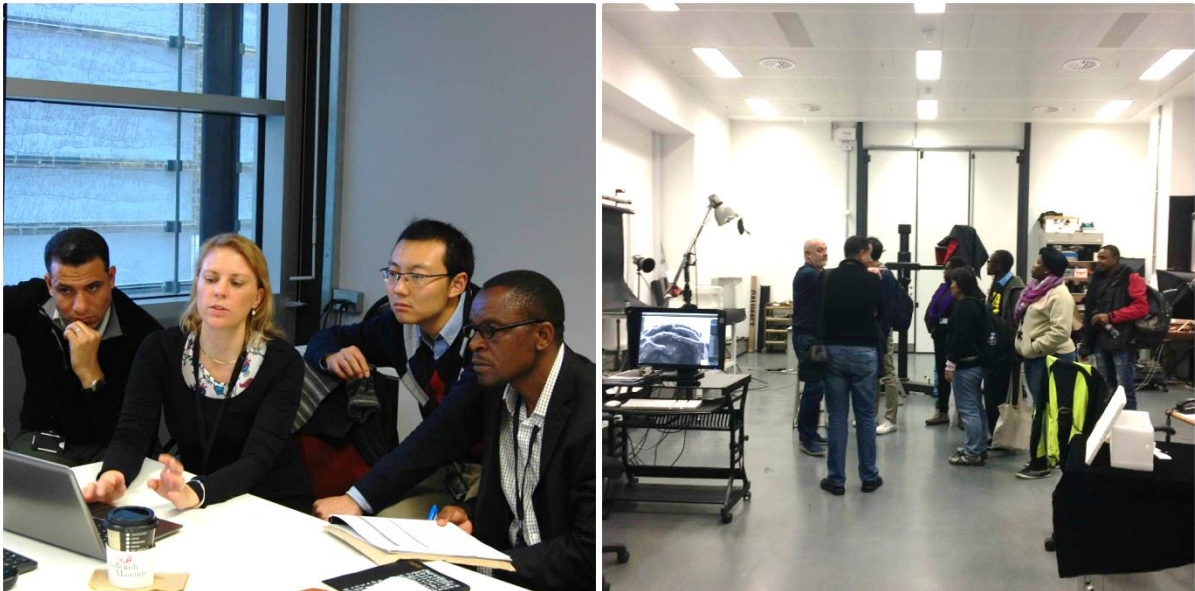
### Course fellows

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 (2006-2017), and to provide a forum for museum and heritage professionals to create and support subject specialist networks. Through an open application process – which received over 30 applications – the BM was able to select ten ITP fellows from nine countries to attend the course.

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

*'Reuniting with my past colleagues from the last ITP programme was wonderful, and having the pleasure of meeting ITP colleagues from earlier programmes was an honour. Interacting and exchanging experiences with them, as well as sharing conversations and discussions, was very helpful.'*

Ikhlas Alkrm (Sudan, ITP Fellow 2016)



### 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, hands-on sessions and practical working groups with colleagues from the British Museum. With a group of ten 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.

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

*'The intimacy of the group made it very easy to understand. This time we were just ten participants it was easy to share and understand an individual's problems, and to relate to them'.*

Ntombovuyo Tywakadi (South Africa, ITP Fellow 2016)



## The course

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 whatever equipment and space they have available. By the end of the course, fellows had created a project proposal plan for their institution.

Sessions 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. These key issues in creating a documentation policy for the fellows' institutions were delivered, by Sara Kayser, Project Curator: Egypt Documentation (Egypt and Sudan) and John Williams, Chief Photographer, Collections Services (Photography and Imaging) through the context of their current and recent projects and programmes.



*'Teaching photography is all about the first and last days. While we try to shape our training programmes to ensure we can make maximum impact in the time given, it is such a technical skill that I am never truly sure that my colleagues have fully understood – well not until the end - and the ITP+ course was no different. Day 1 finished with some rather confused faces and a hushed silence when I asked if anyone had any questions but by Day 5 it was clear from the great questions and amazing energy in the room, that everyone had been able to take some new skills – and confidence – away with them.'*

John Williams, British Museum

*'It was a privilege to meet the ten ITP Fellows and get the opportunity to receive some insight into the documentation challenges in institutions in so many different parts of the world. I hope the ITP+ week in London gave the fellows inspiration to continue to try to overcome these challenges and appreciate how important their roles are in their respective institutions.'*

*I particularly enjoyed the discussions we had during the workshop. Everyone had very good questions and could provide real world examples of everyday challenges. It felt like I managed to answer quite a few of the questions and give some advice on solutions. Very often, however, questions were answered by other fellows and I think this is the most important aspect of the ITP+ programme – the exchange of ideas. I certainly learned a lot!*

*The ITP fellows worked on documentation policies for their respective institutions during the workshop. Going forward, this document and some of the knowledge they gained during the programme can hopefully guide them through the challenges of documenting their collections'.*  
Sara Kayser, British Museum

The course provided an opportunity for fellows to re-connect with departmental representatives and meet new BM staff. We were also delighted to welcome colleagues from around the UK: Katrina Thomson, Collections Consultancy Manager, National Trust South West Region; Louise Smyth, Training and Development Adviser, National Museums Northern Ireland; and Ronan Brindley, Head of Learning, Manchester Art Gallery, who were able to meet the group and take the opportunity to exchange news and views on global culture and heritage'.

*'The best thing was that Sara Kayser asked everyone about the problems they are facing in their work, and gave advice or taught skills to us in a targeted way. To solve my problem, she advised me to work hard and focus on the terminology and she showed me how to start.'*  
Shuzheng Liu (China, ITP Fellow 2015)

*'For the first time, I have also 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 Fellow 2009)

Additionally, the ITP+ course aimed to support fellows in creating a project proposal plan for their institution. As pre-course preparation prior to the programme, we asked attendees to outline their current documentation policy – briefly detailing their ideas, their aims and objects, and what they hoped to achieve – and to provide images they had taken of objects from their collections. These gave the two course facilitators the basis from which to develop the sessions and over the course of the week, fellows were able to adapt, revise and develop their proposal into a full project scope document.

Fellows arrived in the UK on Saturday 2 December and left on Sunday 10 December. This gave two free days, as well as evenings, for fellows to meet with colleagues around London, visit current temporary exhibitions and to re-visit the permanent galleries of the British Museum.

The programme also included evening events, which provided an informal and relaxed setting for BM staff and fellows to re-engage. Networking events, during the build-up to the festive season, included a Christmas meal and a visit to *Christmas at Kew*.



Having ten ITP fellows here at the British Museum also provided an ideal opportunity to deliver a staff talk about the programme's legacy projects. On Thursday 7 December, Dora Jok (Malaysia, ITP 2016) and Gertrude Aba Eyifa-Dzidzienyo (Ghana, ITP 2009), alongside colleagues Eleanor Chant, Project Co-ordinator, National Programmes and Ronan Brindley, Head of Learning, Manchester Art Gallery, spoke to BM staff on *The International Training Programme: beyond the Summer Programme*. Dora and Aba's enthusiastic and heartfelt contribution to the session gained wide praise from colleagues around the Museum.

## Evaluation and outcomes

There has been a full external 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
- In the evaluation, all participants said the course had 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
- The size of the group – a maximum of ten – was commented on by many of the attendees, and the opportunity to discuss problems and solutions directly with course facilitators and, perhaps most importantly, with each other was very beneficial
- Working consistently with two trainers over five days encouraged deeper and productive relationships to be forged

*'I am working with the photography teacher from the School of Visual Art and Design, which I now oversee, to cascade the photography lessons John Williams gave us. This is being done first with the Conservation and Collections team. This has already started and will be ongoing work.'*  
Fadzai Muchemwa (Zimbabwe, ITP Fellow 2017)

*'It's so important also to talk about the confidence I personally always gained by participating with the ITP, because they give us the chance, the space, materials and everything we need to learn, try and to practice all that we have learned, so we believe more and more in our own capabilities.'*  
Waed Awesat (Palestine, ITP Fellow 2014)

The ITP team – with the kind help of Sara Kayser and John Williams - have also created a series of toolkits, guidance notes and course resources which will be shared with the entire ITP network and will enable learning to be cascaded throughout the alumni.

## Conclusion

The Programme's key aim - to build a global network of museum professionals – has been further supported by the second ITP+ course which 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 proving support to enable fellows to attend the course.

*'There is a phrase in my country that says 'If you empower a woman, you empower a nation' and I will 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 Fellow 2008)

*'As each one of us was seeking special things, the ITP made sure that we got what we needed, so I had the chance to meet the coins photography part of the museum. I learned a lot of practical advice and secrets about how I can take amazing photos with not very expensive materials.'*  
Waed Awesat (Palestine, ITP Fellow 2014)

## Acknowledgements

### Supported by

The Marie-Louise von Motesiczky Charitable Trust

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

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

Sara Kayser, Project Curator: Egypt Documentation (Egypt and Sudan)

John Williams, Chief Photographer, Collections Services (Photography and Imaging)

Katherine Coleman, Senior Administrator (Africa, Oceania and the Americas)

Stephen Dodd, Senior Photographer, Collections Services (Photography and Imaging)

Joanna Fernandes, Senior Photographer, Collections Services (Photography and Imaging)

Alexandra Green, Project Curator: Henry Ginsburg Curatorship (Asia)

Nikki Grout, Collaborative Doctoral Award (Africa, Oceania and the Americas)

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

Manuela Lehmann, Project Curator: Amara West (Egypt and Sudan)

Saul Peckham, Senior Photographer, Collections Services (Photography and Imaging)

Iлона Regulski, Curator: Egyptian Written Culture (Egypt and Sudan)

### Programme support

Ronan Brindley, Head of Learning, Manchester Art Gallery

Louise Smyth, Training and Development Adviser. National Museums Northern Ireland

Katrina Thomson, Collections Consultancy Manager, National Trust, South West Region






## Appendix 1

# ITP+ Fellow Biographies

## Amos Letsoalo

	<b>Country</b>	South Africa
	<b>Institution</b>	Polokwane Art Museum
	<b>Job title</b>	Art Curator
	<b>ITP year</b>	2008
	<b>Contact details</b>	<a href="mailto:AmosL@polokwane.gov.za">AmosL@polokwane.gov.za</a>
	<b>Professional profiles</b>	

Mokgabudi Amos Letsoalo has been working at the Polokwane Art Museum in Polokwane - South Africa since 2007 as an Art Expert Officer (Art Curator). The Polokwane Art Museum is a local Municipal entity and that means Letsoalo is the custodian of all the Polokwane Municipal Art Collection; this includes all public art i.e. statues and sculptures across the city, the landscape and the art collection that is housed in the Polokwane Art Museum.

Amos previously worked as a Curatorial Museum Assistant at the Wits University Art Museum (2000-2007), in Johannesburg South African before he moved to the Polokwane Art Museum in Polokwane, South Africa. Key Responsibilities include: looking after the art collection of the Polokwane Municipality including conservation and preventative conservation: documentation work such as accessioning, research and physical verification: planning and curating art exhibitions: organising and running educational workshops, seminars and other events related to the art collection, exhibitions and the role of our museum in the community.

Since the ITP summer programme Amos has organized and curated a number of art exhibitions including amongst others; Koma+Visual Visual Negotiations, The New Jerusalem (a retrospective art exhibition of one of the pioneers of wood carving in South Africa – Jackson Hlungwani), an art exhibition of Chinese art prints from Shangai and many more. Amos also attended a workshop at the Canadian Institute of Conservation in Ottawa in 2008 to learn about the conservation challenges on different types of medium in heritage and art objects.

### *At the British Museum*

Amos's participation on the International Training Programme 2008 was supported through a partnership between the Department for Culture Media and Sport (UK) and the Department of Arts and Culture (RSA).

During his time in the UK Amos was based in the Department of Africa Oceania and the Americas and his partner placement was spent at Manchester Museum, Manchester Art Gallery and the Whitworth Art Gallery

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

<http://manchesterartgallery.org/>

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



## Assayed ElBanna

	<b>Country</b>	Egypt
	<b>Institution</b>	Ministry of Antiquities
	<b>Job title</b>	General Director for Administration of Registrations & Documentation for Lower Egypt, Canal Area & Sinai Museums
	<b>ITP year</b>	2007
	<b>Contact details</b>	<a href="mailto:elbanan222@yahoo.com">elbanan222@yahoo.com</a>
	<b>Professional profiles</b>	<a href="https://tanta.academia.edu/AssayedElBanna">https://tanta.academia.edu/AssayedElBanna</a>

Assayed is the General Director of Documentation & Registration Administration for the lower Egypt & Suez Canal area and Sinai in Egypt. He holds a PhD in Ancient Egyptian Language. Assayed was a librarian for over six years before making a career change to join the Ministry of Antiquities of Egypt in May 2006, as the archaeologist for Kafr Ash-Sheikh Antiquities Area of Egyptian & Greco-Roman.

From 2010 - 2014 Assayed was the curator of Kafr Ash-Sheikh national museum (under construction). From December 2015 to August 2016, he worked as General Director of Suez National Museum in Egypt; during this period he led the team working at Suez Museum and opened four temporary exhibitions reviewing the ancient history of the Suez Canal area. Assayed also worked on scientific research projects between Suez Museum and a number of public & international organizations, including UNESCO. He launched *Mini-Simulation Excavation for Kids*, to teach children about excavations of antiquities at archaeological sites. He has also worked on other workshops for children including, how to write hieroglyphics and step by step ancient Egyptian language.

In 2015 Assayed was granted the ICOM Egypt Certificate of Recognition for best museum director in Egypt. His project (*Mini-Simulation Excavation for Kids*) was also granted ICOM Egypt Certificate of Recognition for best project for community communication with children in museums.

Assayed is now working with his team to establish the newest museum in Egypt (Kafr Ash-Sheikh National museum). With Kafr Ash-Sheikh governorate he has planned a long term strategy for completion of construction and exhibitions (studying the best new methods for display). Assayed will oversee the objects selected to be displayed, objects excavated in the 19th & 20th centuries at Kafr-Ash-Sheikh governorate, particularly from Tell el-Faraain (Buto) will be conserved and displayed.


### *At the British Museum*

During his time on the International Training Programme in 2007, Assayed was based in the Department of Ancient Egypt and Sudan and his partner placement was spent at The Collection - Art and Archaeology in Lincolnshire and the University of Nottingham Museum

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

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

## Dora Jok

	<b>Country</b>	Malaysia
	<b>Institution</b>	Sarawak Museum
	<b>Job title</b>	Curator, Ethnology and collection management section
	<b>ITP year</b>	2016
	<b>Contact details</b>	doraj@sarawak.gov.my
	<b>Professional profiles</b>	

Dora has been working at Sarawak Museum since 2010. Her first responsibility was in Administration and Finance until 2016 when she moved to Ethnology and Collection Management. It is estimated that Sarawak Museum has 25,000 ethnographical objects ranging in materials and sizes and all very significant to the culture of the people of Sarawak. Dora has found that there are gaps in information on museum's objects at Sarawak Museum; as a result documentation of ethnographical objects is Dora's main priority in her new role. As information is collected and documented Dora has begun sharing the stories of objects with the public. Dora has also been involved in the enhancement of the online collection database, which is still under 'user test acceptance". It is hoped that the database will be accessible to the public in 2018.

Dora is also responsible for moving 1000 objects from the Ethnology Gallery in Kuching to a storage facility while the gallery is closed for refurbishment. Her tasks include photographing, cleaning, fumigating, packing and recording. In her new role she has enjoyed curating two small exhibitions on heads and ethnic fine art. Dora will also be working on the storage plan for the new Sarawak Museum.

Aside from her work responsibilities Dora is studying for a PhD part-time at the local university. Her study is on the epic in oral tradition in Sarawak. She hopes this PhD will make the beauty of Sarawak literature known outside of Borneo.

### *At the British Museum*


Dora's participation on the International Training Programme 2016 was supported by Sarawak Museum.

During her time in the UK, Dora was based in the Department of Asia and her partner placement was spent at Glasgow Museums.

<http://www.glasgowlife.org.uk/museums/Pages/home.aspx>

Dora's exhibition project proposal was entitled *Sacred ink: connecting heaven and earth in Borneo*.

## Fadzai Muchemwa

	<b>Country</b>	Zimbabwe
	<b>Institution</b>	National Gallery of Zimbabwe
	<b>Job title</b>	Assistant Curator
	<b>ITP year</b>	2017
	<b>Contact details</b>	muchemwa.fadzai@gmail.com
	<b>Professional profiles</b>	

Fadzai is the Assistant Curator at the National Gallery of Zimbabwe in Harare. She holds a Bachelor's degree in English and Communication. Fadzai was a teacher for over twelve years before making a career change to join the National Gallery of Zimbabwe in October 2014 as the assistant to the chief curator.

Fadzai is interested in the history and memory of African storytelling, gender and sexuality in visual art, conceptual art, performance and the history of African art. For Fadzai these are areas which need to be revisited for communities to forge their identity. Fadzai is also interested in the diaspora as well as how the global North has influenced trends in Africa.

She has worked on the projects *Basket Case II*, the Mawonero/Umbono publication, the Zimbabwe Pavilion at the 56th Venice Biennale in 2015 and on the migration exhibition *Kabbo ka Muwala/The Girl's Basket* which has just finished showing in Bremen. Fadzai attended the ICI curatorial intensive in Dakar in June 2016 and was Assistant Curator for the Zimbabwe Pavilion at the 57<sup>th</sup> La Biennale di Venezia.

Fadzai's day to day work involves assisting the Chief Curator in conceiving, planning and realising exhibitions. She works with the conservation and collections manager to identify and recommend artworks for the permanent collection to the Board of Trustees' acquisition committee. She is responsible for running international programmes that include: research, exhibitions, artist talks, curatorial seminars, traveling exhibitions and exchanges programs. As part of outreach, together with the Education Department and Marketing, Fadzai has been tasked with involving the community in the work of the museum.

Fadzai also plans the long term strategy of exhibitions, the events schedule as well as the exhibitions schedule. She collaborates with other museum departments, such as education, fundraising, marketing and conservation to ensure that exhibitions are well researched and well presented.

### *At the British Museum*


Fadzai's participation on the International Training Programme 2017 was supported by the Marie-Louise von Motesiczky Charitable Trust.

During her time in the UK Fadzai was based in the Department of Africa, Oceania and the Americas and her partner placement was spent at Glasgow Museums.

<http://www.glasgowlife.org.uk/museums/Pages/home.aspx>

Fadzai worked with fellow Chithra Kallur (Head Archivist, Museum of Art and Photography, Bangalore) on her Room 3 project, entitled *Spirits of the Wild: exploring the World of animal worship*.

## Gertrude Aba Eyifa-Dzidzienyo

	<b>Country</b>	Ghana
	<b>Institution</b>	Univeristy of Ghana
	<b>Job title</b>	Lecturer
	<b>ITP year</b>	2009
	<b>Contact details</b>	<a href="mailto:eyifag@yahoo.com">eyifag@yahoo.com</a>
	<b>Professional profiles</b>	

Aba is a Lecturer at the University of Ghana (UG), Legon in the Department of Archaeology and Heritage Studies. She teaches museum studies at both undergraduate and graduate level. She received her PhD in Archaeology in December 2016. Her PhD research was on Archaeology and Heritage Management Practices in Ghana: Assessment of Tengzug Heritage Preservation and Development. See <http://www.tandfonline.com/eprint/VJBGZRp7a6zf8Exzy6pN/full>

Since 2009, Aba has been the Curator of the Museum of Archaeology situated in the Department of Archaeology and Heritage Studies, Legon. She works with a museum team in mounting exhibitions and curating collections. Aba receives and attends to museum visitors especially school children, providing them with an orientation before their guided tour of the museum. The most recent exhibition she and her team mounted in October 2017 was on the 'Life and Works of the Late Professor James Anquandah' the pioneer and first Ghanaian Archaeologist.

In November 2017, Aba was appointed a member of the board of Ghana Museums and Monuments Board. Aba's vision is to see the establishment of more museums in her country and also for museum education to become an integral part of formal and informal education in Ghana.

### *At the British Museum*

During her time on the International Training Programme in 2009, Aba was based in the Department of Africa, Oceania and the Americas and her partner placement was spent at Manchester Museum, Manchester Art Gallery and the Whitworth Art Gallery

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


<http://manchesterartgallery.org/>

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

Aba's exhibition project proposal was entitled *Beads speak - Beads from Ghana*.



## Ikhlas Alkrm

	<b>Country</b>	Sudan
	<b>Institution</b>	Sudan National Museum
	<b>Job title</b>	Head of Documentation Unit
	<b>ITP year</b>	2016
	<b>Contact details</b>	<a href="mailto:ikhlasalkram@gmail.com">ikhlasalkram@gmail.com</a>
	<b>Professional profiles</b>	

Ikhlas' official title is Head of the Documentation Unit at Sudan National Museum. In this role Ikhlas is responsible for a team who are in the process of transferring documentation data to a new software system. Ikhlas submits monthly reports on the unit's work.

In her role as curator Ikhlas' duties and responsibilities are related to archaeology and the museum's collection. She looks after the daily supervision of museum activities, manages risk in line with the museum's risk tolerance policy and registers the museum's collection.

Ikhlas takes on both public facing and behind the scenes work from conducting museum tours for delegates, official visitors, schools and civil society associations to organising the movement of the collections from storage to galleries or loans.

She regularly represents the museum in excavations and documents and registers discovered materials. Ikhlas trains new team members on archaeological digs.

### *At the British Museum*

Ikhlas' participation on the International Training Programme 2016 was supported by the Marie-Louise von Motesiczky Charitable Trust.


During her time in the UK, Ikhlas was based in the Department of Ancient Egypt and Sudan and her partner placement was spent at Tyne and Wear Archives and Museums.

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

<http://thebowesmuseum.org.uk/>

Ikhlas' exhibition project proposal was entitled *A wooden bed leg from ancient Nubia*.

## Ntombovuyo Tywakadi

	<b>Country</b>	South Africa
	<b>Institution</b>	Iziko Museums of South Africa
	<b>Job title</b>	Collections Assistant
	<b>ITP year</b>	2016
	<b>Contact details</b>	ntywakadi@iziko.org.za
	<b>Professional profiles</b>	

Ntombovuyo holds a BA in Anthropology, Psychology and Language and Communication Studies. She is a self-motivated collections assistant in the Social History Department at Iziko Museums of South Africa. Ntombovuyo has an Office Administration certificate and more than 10 years of experience in museums, acquiring skills in Collections Management, conservation, supervising contract workers and interns, and working with the public. Her goals include becoming a Collections Manager or Curator of collections as she would like to continue working actively with museum collections. Ntombovuyo has undertaken training in house at her museum and through the ITP.

In her role as Museum Collections Assistant: Social History Unit at Iziko Museums of South Africa (an Agency of Department of Arts and Culture) her duties include; handling and cleaning museum artifacts: record keeping digitized lists, catalogue cards: logos-flow database: accessioning new acquisition (Listing, numbering, tagging, photography): packing collections for storage and exhibitions: contributing to quarterly reports: basic digital photography: principles of safety and security of collections: being physically fit and able to carry heavy objects: retrieve objects for exhibitions, loans and research: mentor and coach collections staff (contract workers and interns).

### *At the British Museum*


Ntombovuyo's participation on the International Training Programme 2016 was supported by Lady Keswick.

During her time in the UK, Ntombovuyo was based in the Department of Africa, Oceania and the Americas and her partner placement was spent at Bristol Museums and Art Gallery.

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

Ntombovuyo's exhibition project proposal was entitled *Customs in South Africa: a significance of totemism to kin group*.

## Paul Michael

	<b>Country</b>	Tanzania
	<b>Institution</b>	National Museum of Tanzania
	<b>Job title</b>	Education Officer
	<b>ITP year</b>	2012
	<b>Contact details</b>	<a href="mailto:michaelpbk72@yahoo.co.uk">michaelpbk72@yahoo.co.uk</a> <a href="mailto:michaelpbk72@gmail.com">michaelpbk72@gmail.com</a>
	<b>Professional profiles</b>	

Paul is a museum education officer at the National Museum of Tanzania. In his role he develops programmes for education based institutions visiting the museum. This involves sourcing and collating information to create handouts and museum guides for different audiences. Paul enjoys developing and experimenting with new methods and techniques in order to enhance education programmes in museums. As well as creating education programmes Paul works with the public by conducting guided tours for visitors.

Paul is part of a very small team at his museum and therefore takes on other responsibilities where possible. He is particularly interested in establishing documentation policy within his institution to enable his team to start documenting their collection.


### *At the British Museum*

During his time on the International Training Programme in 2012, Paul was based in the Department of Africa, Oceania and the Americas and his partner placement was spent at Bristol Museums and Art Gallery.

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

Paul's exhibition project proposal was entitled *The Game with Many Names*.

## Shuzheng Liu

	<b>Country</b>	China
	<b>Institution</b>	National Museum of China
	<b>Job title</b>	Assistant research fellow
	<b>ITP year</b>	2015
	<b>Contact details</b>	541239557@qq.com
	<b>Professional profiles</b>	

Liu has been working at the National Museum of China, Beijing, China for 5 years. He is in Collection Department II, which is responsible for acquisitions of objects and fine arts of modern and contemporary China. As a documentation officer, he is responsible for the documentation of historical documents and calligraphy. From November 2015, he became one of the managers of the collection database.

Liu worked on the publication of 'Medical Canon in Four Sections (Si Bu Yi Dian)', which is based on National Museum of China collections. As a co-editor, he coordinated the work required by the conservation department and photographic studio in order to finish the book, which was published in June 2017.

### *At the British Museum*

Liu's participation on the International Training Programme 2016 was supported by the Department for Culture Media & Sport (UK).

During his time in the UK, Liu was based in the Department of Asia and his partner placement was spent at The Collection - Art and Archaeology in Lincolnshire and the University of Nottingham Museum

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


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

Liu's exhibition project proposal was entitled *Involved by Literati: Changes of the Yixing Teapot*.

Since the ITP, Liu has been working with Jessica Harrison-Hall (*Curator: Chinese Ceramics, Percival David, Vietnam, British Museum*) on a Yixing potters project.



## Waed Awesat

	<b>Country</b>	Palestine
	<b>Institution</b>	University of Paris 1 Sorbonne
	<b>Job title</b>	PhD student
	<b>ITP year</b>	2014
	<b>Contact details</b>	<a href="mailto:waed.awisat@hotmail.com">waed.awisat@hotmail.com</a>
	<b>Professional profiles</b>	

This year Waed started her PhD at the University of Paris 1 Sorbonne, in archaeology under the East and Mediterranean research laboratory with the Semitic world team. Her PhD is on *Achaemenid and Hellenistic Tyr (5th century BC - 1st century AD): history and currency*.

<http://www.orient-mediterranee.com/spip.php?article638&lang=fr>

Her work objective is to create the first complete database and catalogue of coins from the city of Tyre / Lebanon, starting from the 5th century BC and working up until 1st century AD.

The database will include and will update records of all currencies available in major museums public collections, and their published catalogues. As a result, Waed will be organising a series of museum visits throughout the next year. Other sources used to collect this data include online publications of sales and coins found through treasure cases and excavations.

Waed is also interested in collection management of currencies; coin handling, cleaning, identifying, description, weight / diameter measurement, photography.

Her next project will be a collaboration with the American university of Beirut. Waed has been invited to work directly on objects from Tyre and to participate in the conference *Numismatic Research in Lebanon: Past, Present and Future*, to be held on March 23-24, 2018.

### *At the British Museum*

During her time on the International Training Programme in 2014, Waed was based in the Middle East department and her partner placement was spent at The Collection in Lincoln and University of Nottingham Museum.

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

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

Waed's exhibition project proposal was entitled *Alexander the Great and the Gold of Babylon*.

### *Legacy Projects*

In November 2017 Waed attended the MA conference in Manchester with fellows from India, Kenya and South Africa. Waed also attended sessions on temporary exhibitions and permanent display at UK partners Manchester Art Gallery and Manchester Museum as well as the People's History Museum.

## Appendix 2

### ITP+ Course

Monday 4th
Day
<p>9.00, <b>ALL</b> meet the ITP team at the <i>Information Desk</i>, Great Court</p> <p><b>AES Welcome Reception</b></p> <p>9:15 – 10:00, <b>Coffee, catch-ups &amp; programme paperwork</b> ITP team</p> <p><i>*From 10:00 – 11:30 we will be joined by Katrina Thomson, Collections Consultancy Manager: National Trust, South West Region and Hani Ahmad, Grants Manager at the British Museum</i></p> <p>10:00 – 10:30, <b>The ITP today</b> ITP team</p> <p>10:30 – 11:30, <b>Welcome to the programme</b> Introduction to the programme, sessions and expectations Course facilitators Sara Kayser (<i>Project Curator: Egypt Documentation</i>) and John Williams (<i>Chief Photographer</i>)</p> <p>11:30 – 12:00, <b>Collect passes</b> <i>Contractor's Desk</i> with Becca Horton and Jessica Jukes <b>Please bring a form of ID with you</b></p>
<p>12:00 – 12:45, <b>Lunch</b></p>
<p>12:45, <b>ALL</b> meet the ITP team at the <i>Information Desk</i>, Great Court</p> <p><b>Plenderleith Room</b></p> <p>13:00 – 15:00, <b>Introduction to Documentation: Benefits and challenges</b> Sara Kayser</p> <p>15:00 -16:45, <b>Documentation policies</b> Sara Kayser</p>
Evening**
<p>17:30, <b>Welcome Dinner: Dishoom</b></p>

## Tuesday 5th

### Day

8.45, **ALL** meet the ITP team at the *Information Desk*, Great Court

#### **Director's Dining Room**

9:00 – 12:00, **Documentation standards**

Sara Kayser

12:00 – 13:00, Lunch

**Shuzheng Liu** meets Asia rep Jessica Harrison Hall (*Curator: Chinese Ceramics, Percival David, Vietnam*) at the Information Desk for lunch

13:00, **ALL** meet the ITP team at the *Information Desk*, Great Court

#### **Plenderleith Room**

*\*We will be joined by Louise Smyth, Training and Development Adviser: National Museums Northern Ireland*

13:15 – 17:00, **Fellow and photography introductions**

John Williams

***For this session please be prepared to explain the role of photography at your institution to John Williams and the group.***

17:00 – 18:00, **Staff Breakfast meeting**

ITP team meet with Fellows taking part: Aba and Dora

### Evening

Free evening

**Wednesday 6th**

**Day**

8.45, **ALL** meet the ITP team at the *Information Desk*, Great Court

***Plenderleith Room***

9:00 – 11:00, **Documentation systems: catalogue cards to collection management systems**

Sara Kayser

11:00 – 13:00, **How to create an object entry**

Sara Kayser

13:00 – 14:00, Lunch

**Dora Jok** to meet Claire Messenger (*Manager, ITP*) for lunch

14:00, **ALL** meet the ITP team at the *Information Desk*, Great Court

***Plenderleith Room***

14:15 – 17:00

**Photography: review of day 2**

**Group-work: object photography & studio set-up**

John Williams

**Evening\***

18:40, **Christmas at Kew**



**Thursday 7th**

**Day**

8.00, **ALL** meet the ITP team at the *Information Desk*, Great Court  
*\*We will be joined by Ronan Brindley (Head of learning, Manchester Art Gallery and UK partner)*

8:30 – 9:30, Staff Breakfast,  
BP Lecture Theatre  
All attend

***Binyon Room***

10:00 – 13:00

**ITP Institutions' documentation policies**

**Course wrap-up**

Sara Kayser

***For this session please prepare to present and talk about the documentation policy used at your institution to the group and receive feedback.***

13:00 – 14:00, Lunch

**Dora Jok** meet Asia rep Alex Green (*Project Curator: Henry Ginsburg Curatorship*) at the Information Desk for lunch

**AOA fellows** meet Katherine Coleman (*Senior Administrator*) for lunch with AOA colleagues

14:00, **ALL** meet the ITP team at the *Information Desk*, Great Court

***Plenderleith Room***

14:15 – 17:00,

**Photography:**

**Review of day 3**

**Photographing different materials**

**Group-work: photographing the collections**

John Williams

***For this session please bring the camera you brought to the UK with you, if you do not have one please let the ITP team know on Monday so that we can accommodate you during the task.***

**Evening**

Free evening

**Friday 8th**

**Day**

8:45, **ALL** meet the ITP team at the *Information Desk*, Great Court

9:00 – 13:00, **Photography: recap, extra requests, evaluation and Q&A**

John Williams

***For this session please think of any final questions you would like to ask John or any topics you would like to be covered.***

13:00 – 14:00, Lunch

**AOA fellows** meet Nikki Grout (Collaborative Doctoral Award, AOA)

14:00, **ALL** meet the ITP team at the *Information Desk*, Great Court

*From 14:00 – 17:00 we will be joined by Katrina Thomson, Collections Consultancy Manager: National Trust, South West Region*

14:15 – 17:00, **End of programme sessions**

**Final Q&A with Sara and John**

**Evaluation**

**What's next...??**

ITP team, Sara Kayser and John Williams

**Evening**

18:00, **Farewell Dinner: Pizza Express**