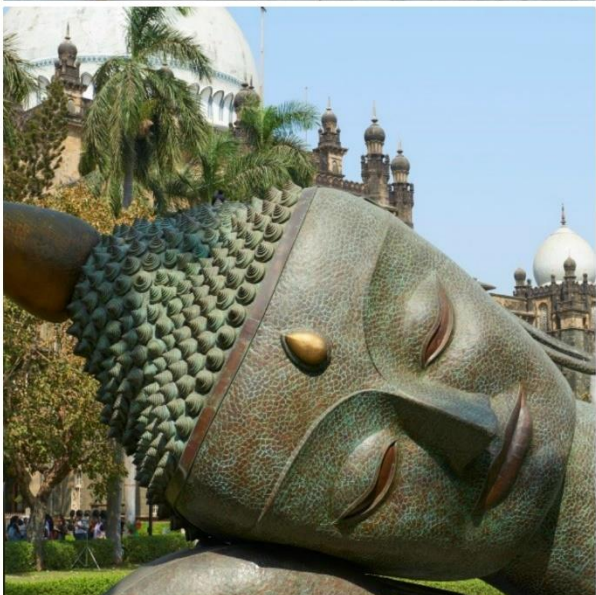


International Training Programme



Museums and Education

ITP+ Course, 28th - 30th March 2019

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 March 2019, with the generous support of the Marie-Louise von Motesiczky Charitable Trust and the Chhatrapati Shivji Maharaj Vastu Sangrahalaya (CSMVS) the BM was able to deliver its fourth ITP+ course, on *Museums and education*.

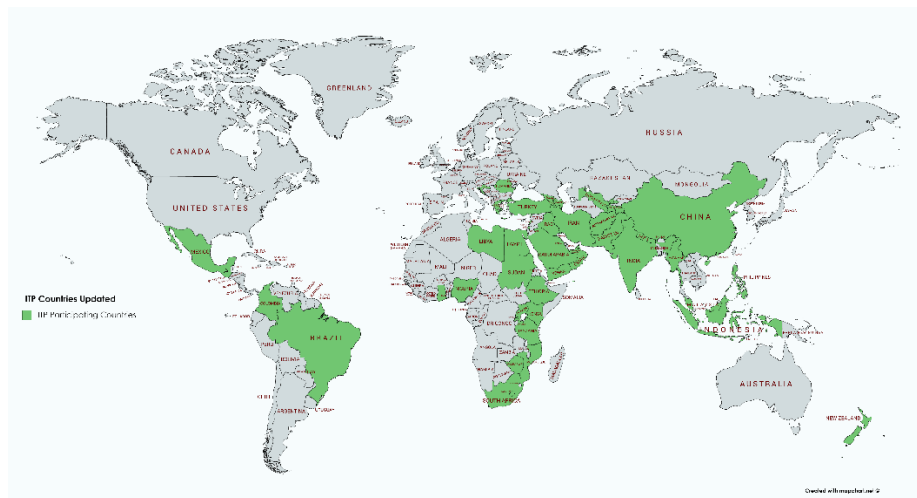
This report provides a narrative description of both the background research and analysis and the planning and delivery of a three- day workshop held at CSMVS (Mumbai) between 28th - 30th March 2019.

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 ITP+ 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. *Museums and education* was high on the list of courses that fellows would find most beneficial, so from 28th – 30th March 2019 our fourth ITP+ focused on that theme.

Course context

Museums and Education was the second 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 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.

In October 2018 the first ITP+ course *Museum and Interpretation* was held outside of the UK. Led by two interpretation specialists from the British Museum and two curators specialising in Egypt and Sudan from our UK and programme partner museums, the conference and workshop was held at the Nubia Museum in Aswan (with the kind agreement of the Ministry of Antiquities, Egypt) from 23 - 25 October 2018. The programme brought together 12 ITP fellows from four countries and 12 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 three days involved 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. The topics explored were museum interpretation, community engagement, object display and audience engagement. The course also provided the opportunity for ITP fellows from around the world and Egyptian museum professionals and colleagues to share skills and knowledge whilst offering new networking opportunities for potential future collaborations.

These successful workshops inspired ITP+ *Museums and Education*, 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 fellows 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 the BM was able to select nine ITP fellows from five countries to attend and help facilitate the course. We were also delighted to welcome to the workshop 15 participants from the museum and education sector in and around Mumbai. These participants were selected by the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai and were able to bring invaluable knowledge from outside the ITP network and their skills and experiences complimented and fed into the workshop perfectly.



“Sharing knowledge and experiences on a core round table face to face creates openness and togetherness.”, 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 saw the presentation of a series of case studies to provide the participants with a range of perspectives on engaging and educating young audiences, and offered the participants interesting and common themes, benefits, challenges and innovative approaches that can inform their own institutions' strategies. These case studies were delivered by colleagues from the British Museum, UK and programme partner museums and fellows from the ITP network.

In the workshops that took place participants were given the opportunity to debate and brainstorm key issues around museum-based learning and were challenged to conceive and formulate a programme with learning outcomes for young audiences which can be shared worldwide. With the help and support of colleagues from the British Museum, UK and programme Partner Museums, and ITP fellows, these workshops resulted in highly productive discussions, breakout groups and project work in specific subject areas that were presented at the end of the course.

'The workshop provided a melting pot of individuals who work within a museum learning role alongside a range of individuals who work in associated fields from curatorial fields and access specialists to school teachers and professionals working within charities. The variety of perspectives this allowed to flow into the debates and discussions was the highlight of the workshop. It ultimately provided the foundations for the concepts that were worked up throughout the workshop to be as fully-formed and well considered from a spectrum of different viewpoints as they possibly could be.' Anonymous, ITP evaluation

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



The course

Sessions included:-

- An introduction and welcome to the course.
- A series of case studies, from UK facilitators and ITP fellows from around the world, that highlighted creative and innovative approaches to education projects and programmes through shared learning, challenges and impact. For full details of the case studies, see **Appendix 3**
- Group project work which involved debating and brainstorming key issues around museum-based learning and a challenge to conceive and formulate a programme with learning outcomes for young audiences. Working groups then discussed and selected a young audience they would like to work with and created a learning programme for this audience based on their skills, experiences and the make-up of their group. Audiences could include: early years, primary, secondary, youth groups and families. Ideas for workshop programmes could include: Museum 'takeovers', supporting schools, diversity, social inclusion, learning and wellbeing, learning partnerships, learning spaces, digital learning, leading and shaping museums.

- Speed mentoring which gave working groups the opportunity to share their thoughts and develop their programmes further with a project mentor.
- Time for review and reflection during 'walkie-talkies' where participants could spend time with a colleague to discuss issues around their project and the theme more generally.
- Final presentations where groups were given 10 minutes each to present their projects and take comments and challenges from their colleagues.
- The workshop closed with an evening panel discussion led by moderators Sabyasachi Mukherjee and Hartwig Fischer that looked at the future of the Children's Museum at CSMVS Mumbai and potential frameworks for museum learning in the 21st century.

"The workshop made us see just how long-serving ideas are when they emerge in conversations and group activities. We rediscovered that people (museum employees and visitors alike) like to not just live and function together, but also learn together." Anonymous, ITP evaluation



The course also provided an opportunity for fellows to reconnect and network with colleagues from the British Museum and our UK and programme partners. We were also delighted to welcome colleagues from Chhatrapati Shivji Maharaj Vastu Sangrahalaya (CSMVS) who were able to meet the group and take the opportunity to exchange news and views on global culture and heritage.

There was also the opportunity to stay for an additional day at the end of the course, giving participants the opportunity to reflect on the past few days and to explore more of Mumbai, and the abundance of heritage and culture it has to offer.

"It was energising to develop a project concept with such a diverse, expert and committed group of colleagues. The group's shared belief that museums are as much about the future as the past, and that museums are spaces for participation, imagination and reflection provides a great foundation for future partnerships." Anonymous, ITP evaluation

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:

- Survey results show that all participants gained a clear understanding of how to programme for different types of audiences and the workshop had increased their confidence in the proceeding and implementation of such ideas and strategies in their institutions.
- Attendees talked about how throughout the workshop they recognised the importance of teamwork and exchanging of ideas and developed their skills when working within a team.

- In the evaluation, all participants said the course had left them feeling inspired and full of new ideas. Participants are planning to or are already putting into action what they have learnt on the ITP+ course towards establishing better engagements with the younger audience of their institution. These include implementing digital engagement tools, creating alternative partnership models aiming to bridge the gap between participating in a young people's programme and obtaining paid work in a museum, and reaching out to schoolteachers.
- All attendees agreed that there was a good mix of group work, talks, presentations and activities.
- The participants talked about how valuable it was to have the opportunity to meet individuals from various institutions around the world, to share their experiences and knowledge. The survey showed that participants had already corresponded with fellow participants – mostly through email.
- The course enabled relationships to strengthen between the BM, our UK and programme partner museums and the global ITP network.

The main issue that arose from the evaluation that the ITP team will work on in the future is the length of the course – the majority of the participants responders said that they would like the course to last longer for the opportunity to discuss each other's projects in more detail.

Other suggestions from participants with regards to improving the course were:

- Providing participants with a list of books/literature on the subject.
- Following the course participants would like there to be a more established network where they are informed of any progressions other participants have made in their institutions. Suggestions included a scheduled digital catch-up in 6-months' time.

The ITP team – with the kind help of Ed Lawless, Tim Corum, Jan Pitman, Joanna Mawdsley and Ronan Brindley – 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.



Course facilitators thoughts



"The experience which I found most useful was the opportunity to have an extended period of time alongside colleagues from around the UK and internationally who work in similar areas of museums. As a junior manager within the British Museum and having spent most of my professional life working there, it was an enlightening experience to understand how senior colleagues at different institutions within the UK and around the world conceived of their work and the work of their museums, particularly with regard to learning." Ed Lawless, Education Manager: Samsung Digital Learning Programme, BM



"It is always very energising to see how colleagues in other cities are responding to common challenges in different contexts. London and Mumbai are very different but there are also many similarities, not least the growing need to offer people the space to develop a sense of belonging. I was impressed with CSMVS's sense of perspective, their ability to see the 'big picture' and how good they were at communicating this. It was inspiring to see that their selection of values – Courage, Teamwork, Friendship, Peace and Caring for our Shared World – are universal in their appeal." Tim Corum, Director, Curatorial & Public Engagement, Horniman Museum and Gardens



"The ITP+ workshop was a wonderful opportunity to discuss good practice with colleagues from across the world. More than this, through meticulous planning and a positive, welcoming environment, everyone felt able to share issues and problems as well as more successful initiatives. I trust that, like me, all participants will have come away inspired by the experience; with different approaches in mind and with their belief in the importance and efficacy of museum learning renewed." Jan Pitman, Learning Manager, Gressenhall Farm and Workhouse, Norfolk Museums Service



"A thoroughly enjoyable experience from start to finish. It was fantastic working alongside colleagues from a diverse range of backgrounds and specialisms." Joanna Mawdsley, Head of Learning, V&A Dundee,



"ITP+ Mumbai 2019 was a fantastic congregation of museum educators and their skills and experiences, with the aim of fashioning new ways of engaging audiences and sharing each other's museum cultures. Although responding to some different local priorities, there is more that binds us in our efforts to define our organisations and make our material culture useful and accessible to our communities - our key stakeholders. My experience throughout my time in Mumbai emphasised this as well as underlining that it has never been more important." Ronan Brindley, Head of Learning, Manchester Art Gallery

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 *#ITPMumbai*).

We were also delighted to have Saul Peckham, Senior Photographer 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 an increase in views (3,162) over the month of March in comparison with the previous year (2,317) and a 46.8% increase in visitors. One of the blog posts written by one of the ITP fellows during the programme is placed in the top ten views of 2019.

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

Conclusion

The fourth 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 their support and to Chhatrapati Shivji Maharaj Vastu Sangrahalaya (CSMVS) for initiating, inspiring and supporting this project.



Acknowledgements

Supported by

The Marie-Louise von Motesiczky Charitable Trust
Chhatrapati Shivji Maharaj Vastu Sangrahalaya, Mumbai

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
Chhatrapati Shivji Maharaj Vastu Sangrahalaya, Mumbai

A Partnership UK Project

Norfolk Museum Service
Manchester Art Gallery
V&A Dundee
Horniman Museum and Gardens

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

Sabyasachi Mukherjee, Director General CSMVS
Hartwig Fischer, Director, British Museum
Ronan Brindley, Manchester Art Gallery
Tim Corum, Horniman Museum and Gardens
Vineet Kajrolkar, CSMVS
Bilwa Kulkarni, CSMVS
Ed Lawless, British Museum
Joanna Mawdsley, V&A Dundee
Saker Mistri, CSMVS
Renuka Muthuswami, CSMVS
Manisha Nene, CSMVS
Divya Pawathinal, CSMVS
Saul Peckham, British Museum
Jan Pitman, Norfolk Museums Service
Rachana Devidayal Shah, CSMVS



Appendix 1

Course participants

ITP team

Hartwig Fischer, Director, British Museum
Neal Spencer, Keeper, Ancient Egypt and Sudan, British Museum
Imma Ramos, Curator, British Museum
Claire Messenger, ITP Manager, British Museum
Rebecca Horton, ITP Coordinator, British Museum
Jessica Juckes, ITP Assistant, British Museum

UK Facilitators

Ed Lawless, Education Manager: Samsung Digital Learning Programme, British Museum
Ronan Brindley, Head of Learning, Manchester Art Gallery
Joanna Mawdsley, Head of Learning, V&A Dundee
Tim Corum, Director, Curatorial & Public Engagement, Horniman Museum and Gardens
Jan Pitman, Learning Manager, Gressenhall Farm and Workhouse, Norfolk Museums Service

ITP Fellow Facilitators

Paul Michael (ITP Fellow 2012) Museum Education Officer, National Museum of Tanzania
Suruchika Chawla (ITP Fellow 2018) Researcher, Siddhartha Das Studio, India
Fadzai Muchemwa (ITP Fellow 2017) Curator for Education and Public Programming, National Gallery of Zimbabwe
Namrata Sarmah (ITP Fellow 2018) Project *Curator*, Assam State Museum, Guwahati
Rashidah Salim (ITP Fellow 2016) Malaysia
Solomy Nabukalu (ITP 2018) Conservator, Kabale Museum, Uganda

CSMVS colleagues

Sabyasachi Mukherjee, Director General, CSMVS
Vaidehi Savnal (ITP Fellow 2016) India, Assistant Curator, International Engagement, CSMVS
Bilwa Kulkarni (ITP Fellow 2015) Assistant Curator of Education, CSMVS
Manisha Nene (ITP Fellow 2011) Assistant Director, Galleries, CSMVS
Saker Mistri, Education Consultant, CSMVS
Vineet Kajrolkar, Project Assistant, ConservArte Conservation Project, CSMVS
Divya Pawathinal, Assistant Curator (Non-Indian Antiquities), CSMVS
Renuka Muthuswami, Project Coordinator (Director's Office), CSMVS
Rachana Devidayal Shah, Freelance graphic designer and art workshop facilitator, CSMVS

Indian Museum Specialists

Padmavati Kadam, Assistant Teacher, Udayachal High School, Mumbai
Sybil Varghese, Assistant Teacher, Udayachal Primary School, Mumbai
Chethna P. Amin, Assistant Teacher, Udayachal High School, Mumbai
Esther Kagnuklar, Assistant Teacher, Udayachal Primary School. Mumbai
Siddhant Shah, Accessibility Consultant, Mumbai

Photographer

Saul Peckham, Senior Photographer, British Museum

ITP+ Course, Museums and education 28 – 30 March 2019

Biographies

Bilwa Kulkarni

Assistant Curator of Education
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS)
(ITP Fellow 2015, India)

Bilwa Kulkarni has worked for CSMVS Mumbai since 2010. She has been involved in many areas of museum management, though her focus remains on education. Her role as Assistant Curator of Education is to develop robust educational programmes to support children's learning needs as well as their creative interests, facilitate training for educators and caregivers, co-ordinating academic and cultural events at the Museum. Beyond museum education, she is interested in interpretation and museum communication.



Since the ITP, Bilwa has been involved in new in-house initiatives, including new exhibitions, the upgrade of the syllabus for the Post-Graduate Diploma in Museology course conducted by the Museum, the operations and programming of the Museum on Wheels, the conception and creation of a new Children's Museum wing at the CSMVS and the acquisition of a new children's art collection. She was part of the team working to prepare the 2017-18 exhibition *India and the World: A History in Nine Stories*, which was a collaboration between CSMVS, the British Museum and the National Museum, New Delhi.

Claire Messenger

Manager, International Training Programme
The British Museum

Claire has worked on the British Museum's International Training Programme (ITP) since its inception in 2006 and has enjoyed helping to create, shape, and develop the programme over the past 13 years. From March 2016, she has managed the programme full-time which has given her the opportunity to focus on ensuring that the ITP delivers both a summer programme and further engagement projects that reflect current thinking in the culture, heritage, education and commercial sectors.

Claire currently leads a team of three who work full-time on the programme but she works extensively with cultural bodies including historic buildings and estates; private and council museums; funds, societies and trusts; university museums and departments; overseas institutions, governments and embassies. This UK and international network has proven essential to delivering programmes and projects for the ITP global alumni and helps to support fellows to shape their own institutions while ensuring the programme remains relevant, flexible and at the forefront of current thinking.

Claire sits on the Supervisory Board of the British Egyptian Society (founded to promote friendship and bilateral relations between the UK and Egypt, in all fields - cultural, commercial, economic and educational - for the benefit of the community at large). She is also a member of ICOM UK, the Museums Association and the British Museum's International Activity Group.

Claire took part in the Clore Leadership Short Course Programme in 2018.



Ed Lawless

Education Manager: Samsung Digital Learning Programme
Learning & National Partnerships
The British Museum

Ed Lawless specialises in managing museum digital learning programmes for schools, families and other young visitors. His work at the British Museum looks to carefully harness the capabilities of cutting-edge digital technology to improve visitors' learning experiences and create unforgettable memories. He is particularly interested in how museums can respond to the expectations of their increasingly digitally sophisticated visitors.

Ed also sits on the committee of the Digital Learning Network.



Fadzai Muchemwa

Curator for Education and Public Programming
National Gallery of Zimbabwe
(ITP Fellow 2017, Zimbabwe)
muchemwa.fadzai@gmail.com

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 57th La Biennale di Venezia.

Fadzai's day to day work involves managing the museum's education and public programmes. For schools and young audiences she is developing education programmes which make full use of the museum's collections and exhibitions and outreach programmes for school children in Harare. Fadzai is also working on curating two programmes, based on the collection, which are pertinent to local school's curriculum and the student's history. Another large part of Fadzai's role is the development and growth of the museum's Visual Arts Studio, in the hope that it will gain accreditation and become an academic establishment.

Hartwig Fischer

Director
British Museum

Hartwig Fischer took up the post of Director of the British Museum in spring 2016. He gained his PhD in Art History at the University of Bonn in 1993 after studying in Berlin, Rome and Paris. He began his career in museums as a Research Assistant and then Curator of 19th century and Modern Art at the Kunstmuseum Basel, Switzerland, before becoming Director of the Folkwang Museum, Essen, in 2006.

During his time as Director of the Folkwang Museum, he oversaw a major building project with the acclaimed architect David Chipperfield, as well as several blockbuster exhibitions and many key acquisitions.

In 2012 Hartwig Fischer was appointed Director General of the Staatliche Kunstsammlungen, Dresden (State Art Collections, Dresden), with responsibility for fourteen museums and associated libraries, archives and research centres.

As Director General of one of the foremost museums of the world, he led on the development of significant international exhibitions and research projects across the world as well as in Germany; he has also overseen several major building projects and renovations to the State Art Collection's estate in Dresden.



Imma Ramos

Curator, South Asia
British Museum

iramos@britishmuseum.org

Imma is a curator of the South Asia collections at the British Museum where she works on material spanning from the 10th century to the present with a focus on India. Her research interests revolve around the relationship among religion, politics and gender and currently include Tantric ritual and visual culture; pilgrimage and religious souvenirs; the Colonial period and revolutionary movements; the visual articulation of Rajput-Mughal relations; 20th-century India-Mexico cultural interactions; and the invocation and reinterpretation of the past.

Imma completed her BA, MPhil and PhD in Art History at the University of Cambridge. She has published in journals including 'Art History' (2014), the 'Journal of South Asian Studies' (2015) and the 'Journal of Decorative and Propaganda Arts' (2015). She is currently preparing a monograph on the myth of Sati in colonial Bengal for Routledge (2017).



Jan Pitman

Learning Manager
Gressenhall Farm and Workhouse
Norfolk Museum Services
jonathan.pitman@norfolk.gov.uk

Jan Pitman fell into the world of museum education after academic research and teaching. He worked in a variety of freelance roles and heritage settings before becoming a learning manager for Norfolk Museums Service some ten years ago.

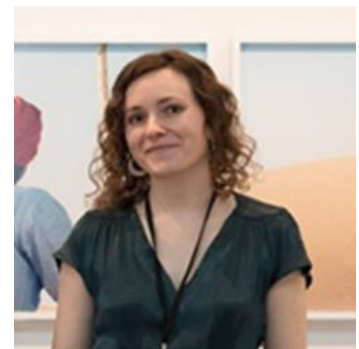
Today, Jan manages a wonderful team of museum educators who have navigated a path through a changing schools' curriculum and worked in partnership with a range of local service providers to develop relationships with minority and community groups. He has overseen the successful delivery of a number of externally funded project activity plans and currently sits on the steering committee for *Norfolk Kick the Dust*, a Heritage Lottery Funded programme to ensure that young people play an active role in shaping our museums. Jan is safeguarding lead for Norfolk Museums Service.



Jessica Juckes

Assistant, International Training Programme
British Museum
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itp@britishmuseum.org

Jessica has been part of the ITP team since September 2017. Since joining the team, she has been involved in a number of ITP projects, including the 2018 summer programme, ITP+ courses *Photography and documentation* and *Museum interpretation*, and accompanying ITP fellows to Museums Association conferences in Manchester and Belfast. In addition to providing logistical and administrative support to ITP projects, Jessica enjoys contributing towards developments in the programme and fostering the growing network through social media engagement.



Jessica's professional focus has always been promoting learning and collaboration across regions and cultures. She is a qualified secondary school teacher of Modern Foreign Languages with a PGCE from the Institute of Education, University College London. Her teacher training focused on French and EAL (English as an Additional Language), including withdrawal English induction and literacy classes and involvement in Ethnic Minority Achievement initiatives. She wrote her final paper on the potential for Modern Foreign Languages teaching and learning using museum spaces and collections. Prior to this, her TESOL qualification gave her the opportunity to live and work in Senegal, South Korea, Spain and France as well as the UK, as she gained five years of experience teaching English as a Foreign Language to young and adult learners of mixed nationalities, including business English, project-based summer schools and exam preparation.

Jessica has an MA in History of Art and Architecture from SOAS, University of London, and she has a strong interest in diversity and post-colonial perspectives in the museum sector. Before joining the British Museum, Jessica worked as a Gallery Manager for a London-based contemporary art gallery working with artists from Africa and its diaspora, where she managed the gallery's non-profit public programme, among other responsibilities. She was previously an Education Facilitator for October Gallery, Learning Intern (Young People's Programmes) for Tate and Internet Engagement Volunteer for the National Trust.

Joanna Mawdsley

Head of Learning
V&A Dundee

Having worked in the arts, culture and the museum sector for the last 15 years, Joanna Mawdsley is currently Head of Learning at V&A Dundee. V&A Dundee is Scotland's first Design Museum which has already attracted approx. 400,000 visitors in the first few months of opening. She leads a dynamic and responsive learning and public programme, engaging many visitors with and through design.

Having trained in Art & Design, she holds a BA (Hons) in 3D Design and went on to study at Post Graduate level in secondary teaching. She lives in Scotland and loves walking with her two beloved dogs, Snoops and Peppie!

**Namrata Sarmah**

Project Curator
Assam State Museum, Guwahati, India
(ITP Fellow 2018, India)

Namrata has a master degree in History from University of Delhi, and in Museology from National Museum Institute, New Delhi. Her professional interests include histories of memories, critical engagement with tangible and intangible heritages, and oral narratives of modern South Asia. She was born and brought up in Assam, one of the states in India's north-east.

Currently she is working as a Project Curator, Assam State Museum, Guwahati. Her responsibilities include exhibition and gallery development (Natural History and Textiles Galleries), overseeing educational activities and events, developing content and documentation, and providing guided tours for official dignitaries visiting the museum.

Previously she was with the Nehru Memorial Museum and Library, New Delhi as an Education Assistant. There she conducted educational programmes for diverse audiences, especially students and dignitaries. Her responsibilities included designing research modules, visual documentation, and generating ideas to augment the outreach of the museum and its collections in a holistic manner.

Namrata has also worked with the Directorate of Archaeology, Government of Assam as a Research Assistant. She visited numerous excavation sites in the state of Assam for on-site documentation, including the 7th-9th century stone sculptures in Deopahar Archaeological Park, Numaligarh. She was also involved with designing the display of Madan Kamdev, a 9th-10th century archaeological site renowned for its erotic art.



Neal Spencer

Keeper, Ancient Egypt and Sudan
British Museum

Neal Spencer is Keeper of Ancient Egypt and Sudan at the British Museum, London, with a remit to shape and lead exhibitions, collections research and archaeological fieldwork relating to the Nile Valley (past and present). Neal has over 20 years' experience of museological and archaeological projects in Egypt, Sudan and India, including training, documentation, excavation and community outreach.



Following a PhD (University of Cambridge) focusing on first millennium BC temples in Ancient Egypt, Neal joined the British Museum as a curator of Late and Ptolemaic Period Egypt. His publications have focused on ancient lived experience and the cultural entanglement of Nubia and Egypt in the late Bronze Age, leading archaeological projects at Kom Firin and Samanud (Egypt) and Amara West (Sudan).

Neal's role at the Museum extends beyond leading a curatorial department, having helped create and manage the International Training Programme (ITP) from 2006. In the digital sphere, Neal has been the strategic lead on ResearchSpace, working with Digital Humanities experts to reformulate the relationship between the museum and the digital, to better capture knowledge and linked data between different institutions and disciplines. These projects reflect Neal's interest in how museums could be reinvented for the 21st century, to address new audiences, global and specific local contexts, and to make cultural knowledge both more meaningful and accessible. On a local level, a recently completed project sought to empower a northern Sudanese rural community to own, shape and curate a sustainable heritage display, the only one within a 300km radius.

Neal has served as board member for the Museo Egizio (Turin), the Griffith Institute (Oxford), the Freud Museum (London) and the Egypt Exploration Society (London).

Paul Michael

Education Officer
National Museum of Tanzania
(ITP Fellow 2012, Tanzania)

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 a documentation policy within his institution to enable his team to start documenting their collection.

Rashidah Salim

Senior Executive Assistant to the Director
Islamic Arts Museum Malaysia
(ITP Fellow 2016, Malaysia)

Rashidah has been at the Islamic Arts Museum Malaysia since 1997, and, as part of the pioneering staff, has been able to watch the museum grow into itself, and become the top museum in the country.

In her post as the Senior Executive Assistant to the Director of the museum, Rashidah's main responsibility is to provide secretarial and administrative support to the director. She is also partly responsible for the management of various aspects of administrative museum works, such as bringing in artefacts to the museum, handling traveling exhibitions, promotion, and financial management of the museum.

Participation in ITP 2016 has led Rashidah to initiate several educational programmes for the museum such as the Immersion in Islamic Arts programme, University-Museum Partnership, School-Museum Partnership, Corporate Day-Out and others. Rashidah is currently producing a learning module, Artventurous Journey for teen visitors to the museum.

**Rebecca Horton**

Coordinator, International Training Programme
British Museum

In 2015 Rebecca joined the British Museum after graduating from King's College London with a degree in Theology.

She started at the British Museum as the administrator in the Department of Coins and Medals, which gave her an incredible introduction to the museum world working with curators, researchers and collections teams.

Rebecca joined the ITP in 2016 and has since taken on producing the annual 6 week summer programme and coordinating legacy projects, which run throughout the year. Legacy projects include: one week courses on specialist subjects based at the British Museum such as photography and documentation and in ITP fellow countries, such interpretation at the Nubia Museum, Aswan; working with Egyptian, Kenyan, Sudanese and Ugandan fellows on a collaborative project in Northern Uganda; an online exhibition with ITP fellows and UK partner Bristol Museum and Gallery.

Particularly note-worthy are the working relationships between BM colleagues, fellows, programme partners and UK partners which extend from the summer programme into our legacy work. Programming around the annual UK MA conference in Manchester (2017) and Belfast (2018) has hugely benefited from these relationships, as have fellows returning to the British Museum to support touring exhibitions.

Rebecca has had the opportunity to travel to countries within the ITP network, through facilitating a workshop and conference on learning, engagement and museums in Yerevan, Armenia, attending an ITP reunion and assisting with interviews in Cairo, Egypt and coordinating an ITP+ Course in Aswan, Egypt.

She looks forward to applying her experience of international workshopping at the British Museum, in Armenia and Egypt to the training course held at CSMVS' Children Museum in Mumbai.



Ronan Brindley

Head of Learning and Engagement
Manchester Art Gallery

Ronan has led the learning programme at the Art Gallery for the last ten years. This programme attracts over 60,000 participants each year, including children, families, school pupils, teenagers, students, adult learners and older people.

Ronan's interests include new approaches to pedagogy in cultural organisations and engaging new audiences.

Ronan previously worked as a curator and exhibition programmer in several museums and galleries in the North West of England.

**Sabyasachi Mukherjee**

Director General, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS)

Director, Postgraduate (Diploma) Programme in Museology and Art Conservation at CSMVS Institute, University of Mumbai

Sabyasachi Mukherjee is Director General of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) and also Director of the Postgraduate (Diploma) Programme in Museology and Art Conservation at CSMVS Institute, University of Mumbai. Under his leadership from 2007, CSMVS has undergone extensive modernisation, including refurbishment of the museum's main building and the establishment of a conservation centre, a new Children's Museum, an institutional archive, new galleries and educational initiatives. In 2010, in recognition of his initiatives, UNESCO awarded the museum the 2010 Asia-Pacific Heritage Award for Cultural Heritage Conservation.



Mr. Mukherjee has spearheaded numerous art exhibitions and international shows such as 'Mummy: The Inside Story', 'Cyrus Cylinder and Ancient Persia', 'What's in a Name? Shakespeare's First Folio in Mumbai', and 'India and the World: A History in Nine Stories' and has overseen publications, conservation projects, exchange programmes and research projects in partnership with museums worldwide. He helms the Research and Publication department at CSMVS, having expanded operations and revived several publications including the CSMVS Research Journal (a formerly defunct Bulletin). Mr. Mukherjee is a frequent lecturer and active member of many professional committees, more particularly, the Bizot Group (a distinguished group of American and European museum directors), the Mumbai Heritage Committee, and is Chairman of the Content Committee for the proposed National Maritime Museum, Lothal. He has been a fellow of the Nehru Trust, Charles Wallace India Trust and the Salzburg Global Seminar.

He holds an MA in Museology and MA in Ancient Indian History, Culture and Archaeology from Maharaja Sayajirao University. The Bombay Management Association conferred 'Special Jury Mention Award 2016–17' on him in recognition of his outstanding contribution towards the preservation of Indian culture and enhancing the glory of the prestigious museum. The University of Edinburgh recently conferred upon Mr. Mukherjee the degree of Doctor honoris causa for transformation of CSMVS to a vibrant, engaged, cultural catalyst in Mumbai.

Saul Peckham

Senior Photographer, Collections Services
British Museum

Saul is a Senior Photographer at the British Museum with 31 years' service. He was employed by the Museum very soon after finishing a course in photography so has spent his whole working career so far, at the Museum.

His key responsibilities are photographing a wide range of material from the collections for publication in journals, catalogues and exhibitions and supporting the museum's exhibition programme by working on location when required.

Saul has worked in China, Italy, Israel, Denmark, Czech Republic, Germany, Egypt, and now, India on various projects for the museum.

**Solomy Nansubuga Nabukalu**

Conservator
Kabale Museum
(ITP Fellow 2018, Uganda)

Solomy has worked as a conservator at Kabale Museum, Department of Museums and Monuments, for over three years. In this role Solomy stores, documents and preserves artifacts, monuments, records and books for south western regional cultural sites in Uganda. She coordinates with the relevant sections in different departments to ensure that information is obtained and properly utilized to inform decision making and policy for museum development. Solomy ensures functionality at Kabale Museum by actively engaging local people with the museum through capacity building on the importance of conserving cultural sites and monuments. Solomy has organized temporary exhibitions, cultural performances, talks and lectures to engage with local communities and enjoys guiding visitors around Kabale Museum.



She has also been collecting data on the museum's audiences and works with researchers to ensure accessibility of all relevant data and information, necessary for strengthening tourism and cultural sectors in Uganda.

Solomy aimed to improve the collection care and access at Kabale Museum through her experiences on the International Training Programme and to develop a long-term action plan for the collections at the museum.

Solomy has a certificate in museum and heritage concept, customer care, collection, management and exhibitions. She has also completed a workshop and personal assignment on education.

Suruchika Chawla

Researcher
Siddhartha Das Studio
(ITP Fellow 2018, India)

Suruchika's main interests in her museum related work lie in learning, promotion, display and exhibition planning. She is interested in the museum's archaeological collections, in particular research into the Indus Valley civilization, and believes providing audiences with the context of heritage sites in the museum is crucial to their museum experience.



In her previous role at National Museum, New Delhi, Suruchika created activities and workshops to enhance the learning of school children visiting the museum. She also developed content for National Museum website, adding downloadable teaching aids and worksheets for learning about the collection. Suruchika has worked on various summer programmes including *Playtime at the National Museum* and special events including *International Museum Day* (National Museum) and *Gandhi Parv* (IGNCA, Delhi). She has worked as coordinator for National and International conferences (ICOM-CC 2008) as well.

Suruchika also worked on the collections database and display of the Harappa Gallery at National Museum, New Delhi.

In 2019 she joined as a Researcher at Siddhartha Das Studio, New Delhi. Here her work focusses on researching and compiling data for the label and media content (for a variety of audiences), to be displayed at the interpretation centre (and museum complex) project in Puri and Bhubhneswar, Orissa, India. Her current tasks also include working on the collection of the JD Centre of Art in Bhubaneswar, Orissa. These projects are heritage and art history based and this is a multidisciplinary role to work in and a new avenue to explore.

Tim Corum

Director, Curatorial & Public Engagement
Horniman Museum and Gardens

Tim Corum has worked in a number of major city museums and art galleries, developing creative content at Oldham, Leeds, Bristol and most recently the Horniman in London.

In Bristol he offered artists space and licence to intervene in and reframe the museum and art gallery. He also led the creative team that developed the new museum M Shed, built on the principles of co-curation.



In 2015 Tim became a director at the Horniman, where his commitment to working in participation with the public and engaging artists continues. His work at the Horniman is focussed on developing participatory programmes which bring practitioners from a wide variety of artistic and creative backgrounds together with communities to make public events that resonate with the museum's extraordinary international collections.

Appendix 2

ITP+ Course

Museum and Education, 28th – 30th March 2019

Programme

Thursday 28th March Day One of Mumbai Workshop
Aims and Objectives
08:45 – Meet at hotel reception to walk up to CSMVS
09:30 – 09:45 Introduction to the workshop and formal welcome from Sabyasachi Mukherjee, (Director, CSMVS) and Hartwig Fischer (Director, British Museum).
09:45 – 10:00 Introduction to the International Training Programme, Neal Spencer (Keeper, Egypt and Sudan, British Museum) and Claire Messenger (Manager, ITP)
After gathering at the CSMVS for a formal welcome, the ITP+ course on Museum and Education will begin, comprising a series of case studies from UK Facilitators and ITP Fellows that will highlight creative and innovative approaches around the world through sharing learning, challenges and impact.
Workshop begins: Facilitator Case Studies
10:00 – 10:30 Bilwa Kulkarni, Assistant Curator of Education, CSMVS 'Children's Museums: Relinquishing ownership'.
10:30 – 11:00 Ronan Brindley, Head of Learning, Manchester Art Galley 'Making the Museum Useful'.
11:00 – 11:30 Break
11:30 – 12:00 Tim Corum, Director, Curatorial & Public Engagement, Horniman Museum and Gardens 'Working with young people and embedding their input into longer term planning and capital development programmes at the Horniman Museum.'
12:00 – 12:30 Ishaq Mohammed Bello, Assistant Chief Technical Officer (Education), National Commission for Museums and Monuments Kaduna 'Museum education in times of crisis.'
12:30 – 13:00 Joanna Mawdsley, Head of Learning, V&A Dundee 'Engaging audiences without a Museum.'
13:00 – 14:00 Lunch
14:00 – 14:30 Fadzai Muchemwa, Curator for Education and Public Programs, National Gallery of Zimbabwe 'Engaging the young: An analysis of The National Gallery of Zimbabwe's "First Fridays" project.'
14:30 – 15:00 Ed Lawless, Education Manager: Samsung Digital Learning Programme, British Museum 'Beyond knowledge and skills: how the British Museum supports 7–11 year old school visitors to explore their own attitudes and values using digital technology.'

15:00 – 15:30 Paul Michael, Museum Education Officer, National Museum of Tanzania
'The Effects of Museum Education on Teaching and Learning the National Culture for Butiama District Primary Schools in Tanzania.'

15:30 – 16:00 Break

16:00 – 16:30 Rashidah Salim, Senior Assistant to the Director, Islamic Arts Museum Malaysia
'School-Museum Partnership: Artventurous Journey of Learning.'

16:30 – 17:00 Jan Pitman, Learning Manager, Gressenhall Farm and Workhouse, Norfolk
Museums Service
'Museums and literacy: developing primary literacy in Norfolk Museums.'

17:00 – 17:30 Solomy Nabukalu,
Conservator Regional Museum, Kabale Regional Museum
'Interlacing and engaging children.'

17:30 – 17:45 Debrief and plan for the following day

19:30 Dinner

**Friday 29th March
Day Two of Mumbai Workshop**

08:45 – Meet at hotel reception to walk up to CSMVS

After the introductory day one, participants will be split into five smaller groups to start working on their own ideas. Participants will be split into five smaller groups; each assigned a UK and Fellow facilitator to guide their working group task.

Workshop groups will be given time to debate and brainstorm key issues around museum-based learning and will be challenged to conceive and formulate a programme with learning outcomes for young audiences.

09:30 – 11:00 – Break-out session

Working groups will discuss and select a young audience that they would like to work with and will create a learning programme for this audience based on their skills, experiences and the make-up of their group. At this stage the groups will work without UK facilitators.

Audiences could include:

- Early years
- Primary
- Secondary
- Youth groups
- Families

Ideas for workshop programmes could include:

- Museum 'takeovers'
- Supporting schools
- Diversity
- Social inclusion
- Learning and wellbeing
- Learning partnerships
- Learning spaces
- Digital learning
- Leading and shaping museums

11:00 – 11:30 Break

During the break the ITP team & UK facilitators will select a programme for each working group and allocate a UK facilitator based on skills and experiences. The UK facilitator's role will be guide, advice, challenge, support and ensure that the group follows the timeline and completes the Project Brief Document.

11:30 – 13:00 Break-out session continues.

This session will start with working groups confirming their audience and their aspect of learning and being introduced to their UK project lead.

13:00 – 14:00 Lunch

14:00 – 15:30 Break-out session continues

15:30 – 16:00 Break

16:00 – 17:00 Break-out session continues

Speed mentoring - this session will give working groups the opportunity to share their thoughts and develop their programmes further with a mentor. Each UK facilitator will be allocated a space and the four groups they HAVEN'T worked with will be give 15 minutes with them to explain their project and receive feedback, tips, hints and challenges.

17:00 Close**18:00 Public opening of the Children's Museum and cultural programme****Saturday 30th March
Day Three of Mumbai Workshop**

Today participants will continue to debate and brainstorm key issues around museum-based learning and will conceive and formulate a programme with learning outcomes for young audiences.

Participants will then present their projects and take comments and challenges from their colleagues.

09:30 – 11:00 Break-out session

This session will open with a whole-group review and reflection on Day 2 learning.

11:00 – 11:30 Break

11:30 – 13:00 Break-out session continues

13:00 – 14:00 Lunch

14:00 – 15:30 Break-out session continues

Working groups will review and refine their proposals and prepare for their presentations.

15:30 – 16:00 Break

16:00 – 17:00 Final presentations

Groups will be given 10 minutes each to present their projects and take comments and challenges from their colleagues. These presentations should not be presented by UK facilitators.

17:00 Thanks and closing remarks

Sabyasachi Mukherjee, Hartwig Fischer, Neal Spencer and Claire Messenger to reflect on the workshop and what next.

18:00 – 19:00 Panel discussion

The workshop will close with an evening panel discussion with moderators Sabyasachi Mukherjee and Hartwig Fischer that will look at the future of the Children's Museum at CSMVS Mumbai and potential frameworks for museum learning in the 21st century.

The panel discussion will open with the UK facilitators giving a five minute summary of their project/programme and how it sits within the framework of global museum learning in the 21st century.



19:30 Dinner

Sunday 31st March Day Three of Mumbai Workshop

This will be a 'free day' for UK facilitators. CSMVS will provide recommendations of what to see and do.

19:00 Farewell Drinks

Appendix 3

Case studies

Bilwa Kulkarni
Assistant Curator of Education
CSMVS Mumbai
(ITP Fellow 2015, India)

'Children's Museums: Relinquishing Ownership'
CSMVS is opening its new wing, the Children's Museum and Creativity Centre, in March 2019. Being a Museum visited by over 300,000 children every year, it was the Museum's desire not simply to acknowledge children as a significant audience but also give them a space that is not only child-oriented but focuses on their needs, aspirations and expectations and allows them to grow in an uninhibited way.



The prime mandate of the Children's Museum is to provide agency to children to decide for themselves what is important to them, and express their thoughts and ideas based on their world views. Therefore, it was decided that the first exhibition of the Children's Museum would be curated by children. The educational programming for the Children's Museum was also planned in a way that would offer children as diverse and inclusive an opportunity as possible to engage with culture, art and heritage.

The case study will discuss:

- Shaping of the philosophy and narrative of the Children's Museum – a meeting of minds where the way forward for the Children's Museum was discussed
- Overview of the Young Curators project – inception, training, deliverables, challenges and outcomes
- Educational programming – the philosophy, values, intended impact
- Post-summative evaluation – are we truly providing a space that empowers the voice of children?

Ronan Brindley
Head of Learning
Manchester Art Gallery
'Making the Museum Useful'

Developing Manchester Art Gallery's learning programme, especially its work with families, to meet Manchester's social agenda. Can a cultural organisation improve the lives of the city's residents and help contribute to better wellbeing of young children and their parents?'



Tim Corum

**Director, Curatorial & Public Engagement
Horniman Museum and Gardens**

'Working with young people and embedding their input into longer term planning and capital development programmes at the Horniman Museum'

The Horniman has built a track record in working with young people and recently developed ways of embedding this in longer-term planning and capital development programmes. This case study will focus on our experience in developing our activity plan related to the Anthropology gallery and how focusing on young people resulted in closer working between learning, curatorial and senior management. This work has influenced how we have developed our public programming and collections development plans – both of which involve young people. Our trustees have also engaged with this work and have established an annual young board member role and mentoring programme.



Ishaq Mohammed Bello

**Assistant Chief Technical Officer (Education)
National Commission for Museums and
Monuments Kaduna
(ITP Fellow 2012, Nigeria)**

'Museum education in times of crisis'.

Attendees will learn some insights and activities they can replicate at their own institutions, as well as receive 'take-home' tips on the safest ways to engage in outreach programmes during times of tension and crisis. The case study will focus on the following:

- Engaging and promoting learning by using the cheapest way to achieve young people's educational outreach in times of crisis/recession
- How to support your museum's security by engaging and promoting learning through play
- The museum as a centre for entertainment
- Using museum education to encourage reconciliation



**Joanna Mawdsley
Head of Learning
V&A Dundee**

'Engaging audiences without a Museum'

V&A Dundee's Learning Team were appointed in 2014, four years before the museum opened its doors to the public. During this pre-opening period the team were very active both locally and nationally, engaging audiences with design and how it impacts our everyday lives. This case study will focus on a pilot design challenge which encouraged local school pupils to develop creative solutions to real world design problems relevant to them. Using the design process to change their everyday environment, the pupils themselves became changemakers.



Fadzai Muchemwa
Curator for Education and Public Programmes
National Gallery of Zimbabwe
(ITP Fellow 2017, Zimbabwe)

'Engaging the young: An analysis of The National Gallery of Zimbabwe's "First Fridays" project'

This case study will look at the following key aspects of the project:

- Demographics: the target audience and the actual audience including age, gender, ethnicity, living situation etc
- Key findings: the 'hit list'. Why the project was key to understanding gallery education and the impact of the project
- Background: an overview of the project, and historical antecedents
- Formulations: theoretical perspectives
- Interventions and plans: what has been done and what we plan to do in the future?
- Reasons for the case study: why this particular project and not all the other projects being done for children's education?



Ed Lawless
Education Manager: Samsung Digital Learning
Programme
British Museum

'Beyond knowledge and skills: how the British Museum supports 7–11 year old school visitors to explore their own attitudes and values using digital technology.'

The British Museum's digital learning programme has been working with schools and families for 19 years. The programme offers a range of learning formats including video conferencing lessons, interactive workshops, and self-directed gallery visits. This case study will explore how digital technology has been harnessed alongside the Museum's collections to explore one of the greatest needs of children today, the development of their own attitudes and values. It will consider how the programme enables students to investigate their opinions about themselves, as well as empathy and tolerance towards others.



Paul Michael
Museum Education Officer
National Museum of Tanzania
(ITP Fellow 2012, Tanzania)

'The Effects of Museum Education on Teaching and Learning the National Culture for Butiama District Primary Schools in Tanzania'.

This project employed questionnaires before and after museum visits to determine whether the pupils knew the national culture and its tools. Findings showed that pupils increased their knowledge of the national culture after visiting the museum. The findings also indicated a link between the formal curriculum and the museum contents. The case study will look at how museums can be used as teaching and learning resources for different school subjects depending on the nature of the museum around the local community.



Rashidah Salim
Senior Assistant to the Director
Islamic Arts Museum Malaysia
(ITP Fellow 2016, Malaysia)

'School-Museum Partnership: Artventurous Journey of Learning'

We started the school-museum partnership with a neighbouring school in close proximity to the museum after I attended the ITP in 2016. This will be the second year we have implemented the project – last year being the initial year when the student group first joined us.

The issue is that the students did not seem to fully enjoy the project. Why? There are a lot of improvements which can still be made such as the following:

- Focus should be given not only to the students but also the teachers who are involved in the project
- A more interesting and hands-on activity needs to be created to encourage more engagement
- Getting the involvement of other departments in the museum to the project so it can lead to a 'behind the scenes' experience for the students

We have lined up a lot of new materials and we are hoping, with these changes, we will see improvements this year.



Solomy Nabukalu
Conservator Regional Museum
Kabale Regional Museum
(ITP Fellow 2018, Uganda)

'Interlacing and engaging children'

In a move to bring children closer to the museum, a school outreach project was designed and conducted in south-western Uganda with the main objective to let children learn how to conserve and preserve museum objects as part of their culture. The aim of this programme was to deliver cultural information to the children who live near the museum. Outreach involved students aged 8–15 because they have some museum content in their schools syllabus. The children are the next generation leaders who should be educated about culture, pass exams and also be entertained. Most children lack access to cultural information due to certain social and cultural issues and this means them having limited or no visits at all to the museum. Once children are better informed about such important treasures, then more of our culture will be preserved and protected.



Jan Pitman
Learning Manager
Gressenhall Farm and Workhouse, Norfolk
Museum Services

'Museums and literacy: developing primary literacy in Norfolk Museums'.

This case study will focus upon literacy-focused schools events at Gressenhall Farm and Workhouse and Stories from the Sea, a partnership between the National Maritime Museum in London and Great Yarmouth Museums. It will consider ways in which museums can engage young people with literacy and the benefits and challenges of partnership work.

