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**International Training Programme**  
**Museums Association Conference Report**  
**9 – 17 November 2024**



## Summary

The British Museum's International Training Programme (ITP) seeks to develop a sustainable global network of inspired museum and heritage professionals, through sharing knowledge, skills and experiences. The ITP alumni now totals 373 fellows from 61 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.

Philanthropic support for the ITP has enabled the British Museum (BM) to plan with added confidence and provide for the programme's growing network of culture and heritage professionals. In November 2024, with the generous support of the Marie-Louise von Motesiczky Charitable Trust, the Museum was able to support five ITP fellows to attend the Museums Association Annual Conference and Exhibition in Leeds.

This report provides an overview of the scope and delivery of a week-long programme, held in Leeds between 9 – 17 November 2024. The programme was attended by:

- Kayla Annen (Hawai'i, USA, ITP Fellow 2023), Ethnology Collections Manager, Bishop Museum
- Mohammad Al Qaisi (Jordan, ITP Fellow 2022), Education Manager, Jordan Museum
- Rodah Lange (Kenya, ITP Fellow 2023), Curator, National Museums of Kenya
- Priyanka Kundu (India, ITP Fellow 2022), Museum Keeper, Lalbhai Dalpatbhai Museum
- Shreen Mohamed Amin Taher (Egypt, ITP Fellow 2016), Visiting Lecturer of Heritage and Museum Studies, Helwan University and Senior Museum Education and Programme Developer, The Children's Museum, Egyptian Museum, Cairo

These five fellows were selected from 13 of the ITP alumni through an open application process. For the fellows' full biographies, see Appendix 1.

## Additional programming

In addition to attending the MA Conference and Exhibition, a key aim for the week was to offer further opportunities for fellows and their institutions to develop skills and experiences and to create new networking opportunities. With that in mind, we put together an additional programme of visits and sessions over three days in Leeds, Wakefield and Saltaire.

## Leeds Discovery Centre

For our first morning in Leeds, we visited Leeds Discovery Centre – a purpose-built display storage facility built for Leeds Museums & Galleries. There we met Carl Newbould, Learning and Access Officer, who introduced us to the facility before giving us a tour. Leeds Museums & Galleries operates eight sites across the city and is the largest museum service in England and Wales run by a local authority. Leeds Discovery Centre offer a 'behind-the-scenes' look at the collections of Leeds Museums & Galleries not currently on display at one of their venues. Carl showed us around the facility while pointing out some highlight objects in the collection, some which had fascinating stories behind how they were acquired. For instance, a large collection of pinned butterflies which were seized from smugglers attempting to illegally import them into the UK.



The group were able to see how the storage collection had been made accessible to school groups, researchers, and local community groups. Leeds Discovery Centre allow group visits for people to visit and interact with the collection. Some small temporary displays had been created by visiting groups using objects in the store. The centre also offers bespoke tours to community groups wanting to look at specific types of the objects in the stores. This was an aspect of the centre's offering that Priyanka Kundu was particularly interested in learning more about. The group also had a chance to discuss and share experiences of working with storage, including dealing with issues of capacity, environmental controls, and pests.

*'The tour highlighted the importance of proper storage, cataloging, and conservation to preserve artifacts for future generations. The centre's innovative approach to making stored collections accessible to the public, through tours and educational programmes, demonstrated how hidden treasures could still have a significant impact on learning.'*

Mohammad Al Qaisi (Jordan, ITP Fellow 2022)

### Thackray Museum of Medicine

The afternoon was spent at Thackray Museum of Medicine, the UK's largest independent medical museum. We were met by Jack Gann, Curator, and Daisy Orton, Lead Producer, who introduced the group to the museum and gave a tour of its galleries. The museum reopened in 2021 following a major refurbishment project. Jack and Daisy were able to explain to the group the thinking behind the redesign of the galleries and the objectives of the new displays.

The galleries tell visitors the story of modern medicine. From 'Disease Street' – the recreated grimy slums of Victorian Leeds – to the cutting edge of tomorrow's medical technology. We saw some of the approaches the museum used to tell this story; the use of personal stories seemed particularly affective when retelling the history of healthcare in 19th century Leeds. The group had a frank discussion about the more emotive parts of the displays and whether some of the objects and visuals on display were too graphic, especially for younger visitors.

The new galleries are bright, playful and engaging. The fellows were interested in many of the interactive displays throughout the museum, targeted particularly at young children and school groups. Jack and Daisy demonstrated how the museum's temporary and rotating display areas allowed them to be reactive and tell current stories about health and medicine. Displays about the

Covid-19 pandemic and a photography exhibition exploring loss and grief were especially emotive and generated conversation with the fellows.

*'The visit to the Thackray Museum of Medicine gave me an exceptional experience. I immersed myself into the exhibition on the history of medicine reflecting on how museums have tried to bring forgotten stories to life. I experienced how the museum was using technology to do school programmes.'*

Rodah Lange (Kenya, ITP Fellow 2023)

### Museums Association Conference

The Museums Association (MA) is a professional membership organisation for museum, gallery and heritage professionals, organisations, and companies that work in the sector. The MA aims to share knowledge, develop skills, inspire innovation and provide leadership while advocating for museums, setting ethical standards and running training and professional development programmes.

In 2024 speakers from the UK and around the world came together to discuss the latest thinking about museums, galleries and heritage sites. The theme, *The Joy of Museums*, aimed to celebrate the innovation and creativity that make museums incredible places. Speakers explored social and political issues and covered topics such as economic regeneration and the cost of the living crisis, museums' role in health and wellbeing, the impact of discrimination, and engaging with communities with contested histories and marginalised groups. A large focus of many of the conference sessions this year was tackling anti-ableism and how museums can become more inclusive and accessible places. Other than looking at social issues, the conference also addressed the climate crisis and considered how museums can use their power to encourage and facilitate debate about environmental sustainability.



Outside the Royal Armouries Museum ahead of the first of the Museums Association Conference 2024

The conference was hosted at Leeds' Royal Armouries Museum and social events organised by the Museums Association were held at Leeds Art Gallery and Leeds City Museum. As a result, the fellows

had a chance to see more museums in Leeds, each with their varying collections and approaches to display.

Through attendance at the MA Conference, we were able to offer our ITP fellows further platforms to network and gain knowledge beyond what is traditionally offered through the summer programme. Our aim was for fellows to attend a new range of skills building sessions, to hear from colleagues globally about current practices and projects, to engage in debates around the future of museums and their audiences, and to create networks that may be outside our usual remit.

*‘One panel that stood out as an excellent example of creating innovative ways to represent marginalized communities was 700 Years in the Making: Revealing Hidden Stories of Gender with Kit Heyam and Carys Deacan. They came up with a creative way to engage the audience in telling a story without requiring a complete reinstallation of the gallery.’*

Kayla Annen (Hawai’i, USA, ITP Fellow 2023)

*‘The Joy of Museums encompasses not only happiness, but also the deeper feelings that make a museum visit memorable, enduring, and meaningful. I must acknowledge that this exposure not only allowed me to evaluate my thought process, but it also opened up doors for me to seek solutions to the challenges at my institution.’*

Priyanka Kundu (India, ITP Fellow 2022)

*‘During these sessions I learnt different ideas which I can use in my museum, including the pivotal role museums play in addressing community social injustices which can be achieved by establishing community engagement through dialogue, partnerships and collaborations to bring their stories to the limelight.’*

Rodah Lange (Kenya, ITP Fellow 2023)

## Networking

Networking was also high on the agenda, and the programme included evening and weekend events, providing an informal and relaxed setting for fellows, the ITP team and conference participants to engage. We were pleased to meet another ITP fellow attending the conference; Beimote Ngozi Etim (Nigeria, ITP Fellow 2017), Principal Policy Officer, Currency Museum, Central Bank of Nigeria, is currently studying in the UK and attended both days of the conference. The fellows also had a chance to meet one of the ITP’s UK partner museum representatives, Sarah Gore, Teaching Museum Manager at Norfolk Museums Service.

*‘One of the most rewarding aspects of the programme was connecting with ITP Fellows from various cohorts and museum professionals from different parts of the world. These interactions fostered a sense of camaraderie and collaboration, providing opportunities to share experiences, challenges, and innovative solutions.’*

Mohammad Al Qaisi (Jordan, ITP Fellow 2022)

*‘While at the MA conference, I was excited to run into Agrippa Njanina and Rebecca Laverty from the National Museums of Northern Ireland. As an ITP fellow in 2023, I visited Belfast for my outreach trip...It was great to catch up with them and discuss our current projects.’*

Kayla Annen (Hawai’i, USA, ITP Fellow 2023)

## Yorkshire Sculpture Park and the National Coal Mining Museum

After the MA Conference had concluded, ITP arranged some informal visits to local museums and institutions. Destinations were selected based on the interests of the fellows and some of their ongoing projects and programmes they shared with us in their paperwork.

The first of these trips was to Yorkshire Sculpture Park, an art gallery with both open-air and indoor exhibition spaces. A visit to the park was a chance for the fellows to see a different approach to displaying art and sculpture, by placing objects in a natural landscape. The Park is vast and provided a peaceful setting for the group to explore after the business of the conference. There was opportunity for the fellows to talk and reflect on the conference and programme so far, whilst taking in the displays of artworks from around the world.

The second half of the day was spent at the National Coal Mining Museum. The museum is located at Caphouse Colliery where mining had been carried out for centuries. In 1988 the Yorkshire Mining Museum opened at Caphouse and in 1995 it was granted national status. The museum offers galleries which explore the social and industrial history of the mines as well as underground tours where visitors can experience the conditions miners worked in. Shreen Amin has been working on designing exhibitions and educational programmes in Egypt exploring Egyptian Industrial Heritage. She was interested in seeing how English industrial life is presented in museum in Leeds; the National Coal Mining Museum is an ideal case study.

A highlight of the week was a guided tour deep underground the museum and deep into the coal mine. Our guide took us through the 180-year history of the mine, showing us the conditions and equipment miners used throughout the period. It was a great example of how disused industrial heritage can be transformed into an educational experience, which is offered to different audience groups including families and schools.



(Left) The fellows preparing for their underground mine tour at the National Coal Mining Museum

(Right) Priyanka and Rodah with our underground tour guide, Alan.

## Saltaire and the Peace Museum

The final day of the programme was spent visiting to village of Saltaire. A Victorian industrial village, Saltaire is listed as a UNESCO World Heritage Site and is on the European Route of Industrial Heritage. After spending some time walking around Saltaire and following the village's own heritage trail, most of the day was spent inside Salts Mill. The former textile factory has been transformed into a centre for shopping, dining, and art. Salts Mill is notable for its large collection of works by David Hockney, who is local to the area.

Salts Mill is also home to the Peace Museum, the UK's only museum dedicated to the history and stories of peace and the peace movement. Although a small space, the Peace Museum was impressive for the number of interactive displays it has incorporated into the gallery. During our visit there were a number of families and small children interacting with the displays, which demonstrated the aim of the museum which is to encourage visitors to think and reflect on concept of peace.



Mohammad and Priyanka at one of the activity stations in the Peace Museum

### At the British Museum

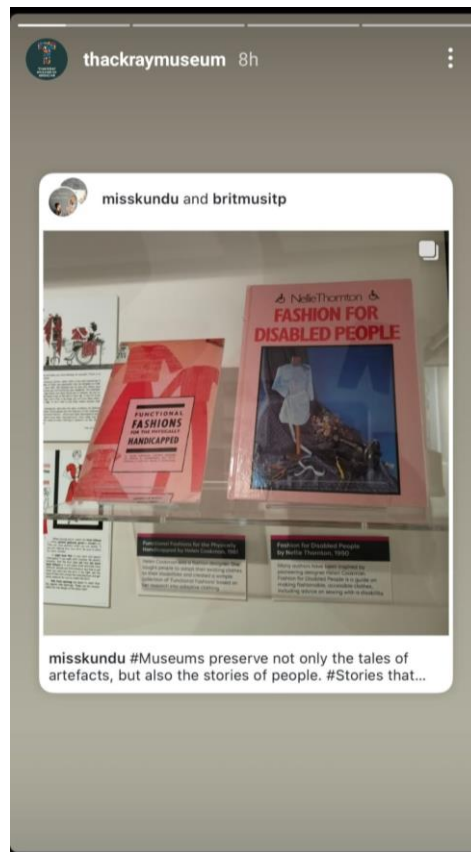
Returning to London from Leeds and the fellows had a free afternoon to spend before travelling home the next day. The group opted to use the opportunity to return to the British Museum, for most it was the first time back since completing their ITP annual programme experience.

ITP arranged entry to the temporary exhibitions that were open at the time of their visit: *Silk Roads*; *Hew Locke: What have we here?* And *Picasso: Printmaker*. Despite the MA Conference programme not running in London, it was great that the fellows still had the chance to return to the British Museum.



## Social Media

ITP social media channels are vital for keeping in touch with the global network. Since the Covid-19 pandemic we have seen our platforms increase in popularity both abroad and in the UK. Through surveys and data analysis we know that the ITP fellows, programme partners and colleagues across the museum sector use our social media accounts to keep up to date with ITP. During their week in Leeds, we asked the fellows to share their thoughts and experiences of the programme with the ITP global network through social media. Each day, the fellows created a social media post to be shared on the ITP social accounts. Fellows reflected on sessions they attended at the conference, museums they visited during the week, favourite objects they saw on display, and more.



One of the fellows' Instagram posts was reshared by the official account for the Thackray Museum of Medicine.

See appendix 2 for examples of the fellows' social media posts.

## Outcomes

Clear and immediate results are demonstrated in the fellows' reports, which they each wrote on their time spent on their legacy projects:

- Enhanced relationships across ITP year cohorts and between curators from different countries.
- A clear desire from the group to share and disseminate their learning with colleagues back in their home institutions.
- The legacy programmes gave a level of support to the fellows which enabled them to think about and reevaluate their personal career progression.
- Enhanced relationships between the BM, our programme partner museums, the Museums Association and the global ITP network.
- Confirmation of the ITP's strategic aims up to 2025, particularly the potential impact of enabling our fellows to have access to international events that cost and logistics would otherwise bar.
- Interest in other legacy projects (the Annual Programme's Senior fellow role, for example) due to the two legacy projects crossing over and creating a wider ranging group of fellows.
- The fellows reports stated that these projects have given them new ideas that they wanted to put into practice back home.

- The size of the group meant that fellows could discuss issues and possible collaborations directly with our BM and UK partner museum colleagues and colleagues at the MA and, perhaps most importantly, with each other.

*'My participation in the ITP MA Conference in Leeds was an unforgettable experience that provided invaluable insights into museum practices and fostered meaningful connections with professionals worldwide. The knowledge and inspiration I gained will undoubtedly contribute to my personal growth and the advancement of the Jordan Museum's mission.'*

Mohammad Al Qaisi (Jordan, ITP Fellow 2022)

*'I can apply the experiences and knowledge gained from the MA (Museums Association) Conference 2024 in several impactful ways within my field of work in Egypt. I am planning to develop a new community outreach initiative based on successful case studies presented at the conference. The title of the proposed initiative is the Heritage Ambassadors Program and includes training community members as Heritage Ambassadors to lead local initiatives and act as liaisons between the museum and the community.'*

Shreen Amin (Egypt, ITP Fellow 2016)

## Conclusion

The eighth MA Conference attended by the International Training Programme provided fellows with a platform for discussion and sharing knowledge, which again proved to be inspirational and motivating. The conference provides a change in dynamic to the Annual Programme and our other legacy projects and allows fellows to explore the cultural sector in the UK more freely, with more choice to choose particular areas of interest to focus on over the week.

The programme's key aim is to build a global network of museum professionals, and the MA legacy project builds additional links between colleagues and strengthens the global community of museums.

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

## 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 year.

### **Special thanks to the following institutions and individuals for their invaluable contributions to the MA Conference programme:**

Jack Gann, Curator, Thackray Museum of Medicine

Daisy Orton, Lead Producer, Thackray Museum of Medicine

Carl Newbould, Learning and Access Officer, Leeds Discovery Centre

The Museums Association

The National Coal Mining Museum

Yorkshire Sculpture Park

## Appendix 1

### Fellows' biographies



#### Kayla Ku'ualoha Annen

Ethnology Collections Manager  
Bishop Museum  
Hawaii, USA  
ITP 2023

Kayla is the Ethnology Collection Manager at the Bishop Museum in Honolulu, Hawai'i. Her role centers on collections care and activation, focusing on the long-term upkeep of collection spaces, conducting inventories, managing a team of Collection-Technicians, and coordinating with community in collaboration with the curatorial team.

The Ethnology Department at the Bishop Museum is dedicated to stewarding their collection through repatriation, a process which involves restoring of relationship between the collections and the Indigenous people that created them. Their team works closely with community to lead projects in shared stewardship, ethical returns, and NAGPRA inquiries.

Currently, Kayla is engaged in projects that emphasize both collection care and community engagement. Alongside the curatorial and collections team, she is working with communities in Hawai'i and other parts of Oceania to increase public access to the collections and foster long-term partnerships.

Kayla's academic interests lie in Art History and Pacific Island studies, with a particular focus on Oceanic and Indigenous history through material culture. Professionally, she is passionate about museum management, leadership, preventive conservation, collection management, fundraising, and community engagement.

Kayla envisions a future for museums that centers a focus on the continual development of how to work with museum collections and community that promotes new understanding and ideas on the care and accessibility for the collections.

#### *At the British Museum*

During her participation in the International Training Programme at the British Museum, Kayla was based in the Department of Africa, Oceania, and the Americas, with a UK partner placement at National Museums Northern Ireland.

As part of the programme, fellows were tasked with proposing a new interpretation for an object currently on display. Working with her departmental group, Kayla focused on a hunting coat made from deerskin, highlighting the importance of collaborating with the community of origin when interpreting culturally significant objects.

Kayla's participation on the International Training Programme was generously supported by the Aall Foundation.



## Mohammad Al Qaisi

Education Manager  
Jordan Museum  
Jordan  
ITP 2022

Mohammad's role as Education Manager at The Jordan Museum involves museum education, strategic planning, exhibition programmes, museum guides, school programmes, and heritage activities. This includes sourcing ways to build an education unit offering the best-disseminated current practice at a local level in cooperation with local museums. Responsibilities cover supporting school teachers, designing activities and creating museum programmes relating to the national curriculums, as well as collaborating with local school and educators to integrate the museums resources into their curriculum.

Mohammed works on strategies, partnerships and international and national projects, alongside community and children's programmes. He also manages events at the museum and the development of fundraising strategies.

With a great enthusiasm for cultural heritage, Mohammad's museum interests cover museum education and outreach activities, as well as audience development and learning. Professionally, he is interested in the idea of museums as places of non-formal learning and is currently researching this area to explore how museums now operate in the role of the study environment and supports formal learning by introducing non-formal learning to society.

Mohammad is currently working on a project creating a story series for children that explores the history of Jordan. The series is designed to make learning about Jordan's fascinating history engaging and fun for young readers. The first story in the series is about Ain Ghazal, an important archaeological site in Jordan. The goal is to take children on a journey through time, introducing them to the rich heritage, culture, and historical events that have shaped Jordan. Each story will feature colourful illustrations, relatable characters, and age-appropriate language to ensure that kids can connect with and enjoy the stories.

Mohammad's dream for museums of the future, is for museums to increasingly embrace technology to offer virtual experiences, interactive exhibits, and augmented reality (AR) or virtual reality (VR) tours. This would allow visitors to engage with exhibits in new and immersive ways. Museums can be more inclusive, ensuring that people of all backgrounds, abilities, and ages can access and enjoy their offerings, for example by providing accessible facilities, multilingual content, and exhibits that represent diverse perspectives. He would like to see museums becoming more integrated into their local communities, offering programmes and exhibitions that address community needs and interests. They can serve as hubs for learning, social interaction, cultural exchange, and centres for lifelong learning.

### *At the British Museum*

During Mohammad's time on the International Training Programme he spent time in whole group sessions for a detailed overview of all aspects of the Museum's work, both front of house and behind the scenes. He also spent some time in the Middle East department. Mohammad spent his UK

partner placement at The Collection: Art and Archaeology in Lincolnshire and Nottingham University Museum.

Mohammad worked with the ITP 2022 participants to develop a 15-object trail based on a story they wanted to share based around the British Museum collection. The theme of the trail was Food and drink, and Mohammad's chosen object was a sickle from Egypt.

Mohammad's place on the International Training Programme was generously supported by the the Altajir Trust.



## Rodah Kalondu Lange

Curator  
National Museums of Kenya  
Kenya  
ITP 2023

As a curator at the National Museums of Kenya, Rodah oversees a collection which includes objects such as textiles, clocks, books, furniture, artwork, and metals. Her responsibilities include the acquisition, documentation, research, and preservation of objects. Rodah helps to design and install exhibitions, liaising with different departments for the promotion of the museum and engaging with the public, as well as fundraising.

Rodah's professional interests include curating permanent displays and temporary exhibitions, museum documentation, engaging with communities, and working with schools and young audiences.

Upon returning to her home museum Rodah was able to implement the knowledge she gained on the ITP to source teaching aids to support learning and education to develop programmes for schools alongside their exhibitions. She has identified objects in need of urgent intervention, having learned about preventative conservation, and is currently working to acquire fundraising in order to complete these conservation works.

Rodah is an active member of ICOM Kenya and ICOM CC and is currently involved in the 2024 ICOM Solidarity Project, a Community-Led Training, aimed at laying a foundation for heritage conservation across Africa. Her commitment to the field reflects both her extensive experience and her enthusiasm for advancing museum practices and community engagement.

Rodah's dream for museums of the future, is for museums to become places that are inclusive and interactive to all ages and minority groups, and are appreciated by the communities. She wants to see connected museums, both locally and internationally, that can freely exchange ideas, knowledge, exhibitions, and expertise without many conditions. She feels museums should embrace digitisation to empower the public socially and economically.

*At the British Museum*

During Rodah's time on the International Training Programme she was based in the Department Africa, Oceania and Americas and spent her UK partner placement at Tyne and Wear Archives and Museums, Newcastle.

As an ongoing project throughout the six-week programme, fellows were asked to use their existing skills and experience, and the knowledge gained throughout the annual programme, to create, develop, and propose a new interpretation for an object currently on display in the British Museum. Working in her departmental group, Rodah used their object, a hunting coat made from deer skin, to emphasise the importance of working with the community of origin when displaying objects significant to that culture.

Rodah's participation on the International Training Programme was generously supported by the John S Cohen Foundation.



### Priyanka Kundu

Museum Keeper  
Lalbhai Dalpatbhai Museum  
India  
ITP 2022

As a Museum Keeper at the Lalbhai Dalpatbhai Museum in Ahmedabad (Gujarat, India), Priyanka is in charge of museum education and outreach. She endeavors to make 'Art' accessible and relevant by designing audience-focused programmes. Priyanka also leads the team responsible for developing promotional strategies for museum programmes and events.

Lalbhai Dalpatbhai Museum takes pride in its rich collection of Indian Art, representing cultures and ethnicities spread throughout the sub-continent. It is best known for some of its prominent collections on Jain Art, especially from the Gujarat region, and has a vision to reach regional audiences and simultaneously step into the global realm.

Priyanka believes in a continuous learning process and sharing and imparting knowledge with communities. Academically trained in art history, her area of interest is ancient and medieval Indian art, particularly exploring the relation between sculptures and architectural spaces.

The knowledge and experience Priyanka gained on the ITP 2022 helped her to mould new approaches and perspectives towards conceptualizing age-friendly programmes, which seek to turn the museum into a place not only for learning but also for interaction, exchanging feelings, well-being, and enjoyment. The 'Senior Citizens Programme' is one of such prominent well-received initiatives she has created. As well as this, Priyanka actively contributes in the planning and delivery of diverse sessions for school children.

In 2023, Priyanka curated an exhibition titled TALES OF TAILS, an ongoing temporary exhibition aimed at children aged 7-14. Additionally, she co-curated another (temporary) exhibition titled JANAM SAKHI: EVENTS FROM GURU NANAK'S LIFE, which was a community outreach initiative. Much of her

work involves research of the collection and introducing diverse narratives to the museum's audience.

Priyanka's dream for museums of the future is to successfully bridge the gap between the museum and the audience by making museum spaces inclusive and accessible in nature, which will allow for the creation of valuable and impactful memories and museum legacies.

#### *At the British Museum*

During Priyanka's time on the International Training Programme she spent time in whole group sessions for a detailed overview of all aspects of the Museum's work, both front of house and behind the scenes. She also spent time in the Asia department. Priyanka spent her UK partner placement at Glasgow Museums.

Priyanka worked with the ITP 2022 participants to develop a 15-object trail based on a story they wanted to share based around the British Museum collection. The theme of the trail was food and drink and Priyanka's chosen object was a Head of the Fasting Buddha.

Priyanka's place on the International Training Programme was generously supported by the Charles Wallace India Trust and Inlaks Shivdasani Foundation.



### Shreen Mohamed Amin Taher

Visiting Lecturer of Heritage and Museum Studies  
Helwan University  
<https://orcid.org/0009-0005-4523-1544>

Director  
Children's Museum  
Egyptian Museum, Cairo  
Egypt  
ITP 2016

Shreen Mohamed Amin Taher holds degrees and has a research background in translation, Egyptology and cultural heritage management.

Her current work at the Children's Museum involves developing, delivering, and evaluating programmes and events for classes, groups, or individuals to engage those who may not normally visit to the museum, such as hard-to-reach young people, young children, older people, and families. In addition, Shreen is responsible for acquiring, caring for, developing, displaying, and interpreting a collection of Egyptian Museum artifacts in order to inform, educate, and inspire the public, as well as developing training programmes for Egyptian museums and heritage professionals in Egypt.

On top of her role as Director of the Children's Museum, Shreen is Head of the main museum's Education Departments at the Ministry of Tourism & Antiquities. She is also in charge of university engagement programmes at the Cultural Administration and Ministry of Tourism & Antiquities.

From 2022-2023 Shreen participated as a Project Coordinator between the Egyptian Ministry of Antiquities, Egyptian universities, and a lecturer at the ReHeEd project (Reframing Heritage Education in Egypt). The main aim of the project was to redevelop heritage education in Egypt by

creating a generation of qualified specialists in heritage education in different aspects of heritage studies, a discipline that is of extreme importance in Egypt. Moreover, the project aimed to develop research in the field of heritage education by introducing new technologies for documenting, preserving, presenting, and interpreting heritage collections, co-funded by the European Union Erasmus+ Programme.

Shreen has a Ph.D in interpretation strategies of industrial heritage in the museums of Egypt from Helwan University, and MA in Cultural Heritage Management and Tourism Studies in accordance with the LMD system-Bologna Process (European Union Standards), awarded by the University of Paris 1, Panthéon-Sorbonne. She also works as a visiting lecturer at the Helwan University Egypt Faculty of Tourism and Hotel Management, Heritage and Museums Department. And is a postdoctoral researcher at UNESCO / Kingdoms Institute: Kingdom of Saudi Arabia – AIUa Fellowships Programme.

Shreen is a heritage professional, Egyptologist and translator, with many experiences in different fields including previously working as curator of the Middle Kingdom department of the Egyptian Museum. Shreen is eager to share her ITP experiences with others, believing this method to be a powerful social learning strategy.

In 2017, she presented research at various conferences including City Museums in Egypt as Places for Human Respect at the CAMOC (ICOM), The Role of Museums in Keeping Tradition: Case Study, Nubian Museum in Egypt at the CEPIC, and Heritage Education for Children’s Mummification Workshop Approaches at the 1st Virtual Heritage International Conference, Cairo.

In 2019, Shreen attended the ICOM 25th General Assembly in Kyoto, Japan. There she gave a presentation on the education approaches of the Egyptian Museum.

Her latest research has been published in the book “Teaching Ancient Egypt in Museums: Pedagogies in Practice” by Routledge in 2024. This book explores best practices in museum pedagogy with ancient Egyptian material culture. [Teaching Ancient Egypt in Museums: Pedagogies in Practice - 1st Editio \(routledge.com\)](#) [The Current Scene of Museum Education in Egypt | 8 | Teaching Ancient \(taylorfrancis.com\)](#)

#### *At the British Museum*

During her time on the International Training Programme in 2016, Shreen was based in the Department of Egypt and Sudan. Her UK Partner Museum was Tyne and Wear Archives and Museums, Newcastle.

In 2016 participants were asked to work with departmental mentors to develop a proposal for an Asahi Shimbun Display – a temporary exhibition in Room 3 at the British Museum, based around a single ‘spotlight’ object. Shreen’s exhibition project proposal was entitled Tones of the Past.

Shreen’s place on the International Training Programme was generously supported by the Marie-Louise von Motesiczky Charitable Trust.

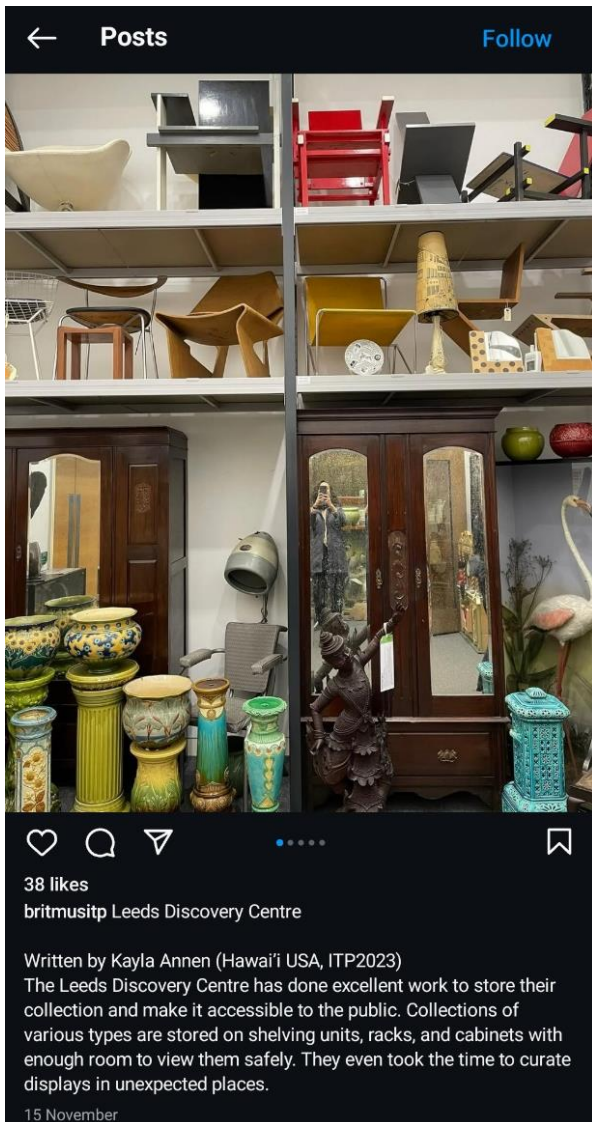
#### *Legacy projects*

In October 2016 Shreen presented at the conference and workshop Learning, Engagement and Museums hosted by Hayk Mkrtychyan (ITP 2014, Armenia) at Cafesjian Centre for the Arts in Yerevan, Armenia. Shreen used her experiences at the Children’s Museum to deliver a case study on children’s learning to ITP Fellows, UK partners and museum educators in Armenia.

Shreen successfully submitted a paper for the British Museum's Annual Egyptological Colloquium, Displaying Egypt. With the support of the ITP, she returned to the British Museum in July 2018 to deliver her paper.

In 2022 Shreen was awarded an ITP Conference Grant to speak at the International Council of Museums Prague conference which she did online.

Appendix 2



← Posts Follow

alongside men.

Find out more about this museum at <https://www.ncm.org.uk/>.

14 November

 **britmusitp**  
Royal Armouries Museum



♥ 💬 📍 📌

 Liked by [kayla.annen](#) and 56 others

**britmusitp** ITP fellows enjoying a cup of coffee after the first session of the day at the @museumsassociation 2024 conference.

Written by Rodah Lange (Kenya, ITP 2023) On the topic of resilient museums, innovative approaches to income generation highlighted the need to focus on museums core delivery; being true, knowing and understanding visitors needs; diversifying what to package; engaging and collaborating; fundraising and offering a new visitor experience.

13 November