

The British  
Museum

International  
Training  
Programme  
2013



### Royal tombs in the Valley of the Kings

During the Old and Middle Kingdoms almost all Egyptian rulers were buried in pyramids. But from the early 18th Dynasty until the end of the New Kingdom about 1300 (1550 BC) they were usually buried in rock-cut tombs situated in a valley on the Theban West Bank, known as the Most of Pharaohs (with 1 and 2) in the Valley of the Kings. These tombs had an upper chamber and were placed in a row along the eastern shore.

The design of the tombs changed greatly, from small, simple structures, to more elaborate structures of built and carved stone. Design and decoration reflected the environment in which these pharaohs lived and the long and complex journey they made to the underworld, and the elaborate tombs and passages on the Nile reflected this journey.

The long horizontal passage was a large hall in which the mummy lay in multiple coffins and sarcophagi. Other chambers contained ritual objects, ritual objects and provisions for use in the afterlife. Many of the tombs in the Valley of the Kings were robbed, and only that of Tutankhamun survived unrobbed and intact.



THE INTERMEDIATE PERIOD, c.1550-1550 BC

### Royal burials of the 17th Dynasty at Thebes

The Theban kings of the 17th Dynasty (about 1650-1550 BC) were the immediate predecessors of the powerful pharaohs of the New Kingdom. Their tombs were located in part of the Theban necropolis now known as Dry Aka el-Naga. From a list of these tombs in the Akhet-Peret, an administrative document of about 1550 BC (see page 14), it is known that they incorporated small pyramids, and this is confirmed by the surviving captions of one, *Explained here*. Though the position of some of the tombs was known in the early 19th century their site was subsequently forgotten. Excavations in the 1990s revealed a series of large tombs at Dha Aka el-Naga which are probably to be identified as those of the 17th-Dynasty kings. The tombs include rock-cut burial chambers and traces of raised brick superstructures which may have been pyramids.

Coffins and other funerary objects from this period were found in the 1920s-1930s. Most had probably been removed from their original tombs and reburied in caches during the reorganization of the Theban necropolis at the end of the New Kingdom.



Excavated 17th-Dynasty tombs at Dha Aka el-Naga, Thebes (modern Luxor), Egypt. Photo: British Museum Archives/© The Trustees of the British Museum



The International Training Programme clearly demonstrates the commitment of the British Museum to build a global network of colleagues crossing geographical and cultural boundaries. The Museum's staff and collection provide a forum to disseminate museum best practice and to exchange specialist knowledge and professional skills. The Museum aims to provide the opportunity for mutual learning, discussion and collaboration between museum professionals from around the world from very diverse institutions and backgrounds but with one goal – to help drive and shape the museums of the future.

This year the British Museum, in collaboration with eight UK partner museums, hosted 21 museum and heritage professionals from 10 countries on the eighth International Training Programme (ITP). From 12 August to 21 September 2013 we were joined by colleagues from areas of the world integral to British Museum's international strategy and in demonstrable need of additional support in building their museum sectors.

'The part where we had the opportunity to discuss with other participants about their own cultures was the most interesting for me.'

*Sibel Yasemin Özgan (Turkey)*

'It was very interesting to meet up with different curators and to know more about their organisation and culture. We made new friends so in the future if I need any information I know where I can find it. This will lead us to host future exhibitions with other countries such as Sudan, Kenya, Libya and China.'

*Mouza Suliman Al Wardi (Oman)*

Feras M A Aqel,  
Hadeer Ahmed  
Mohamed Belal,  
OmarJoseph  
Nasser Khoury,  
Freda Nkirote  
Joy M'Mbogori  
completing  
storage  
assessments in  
the basements.



## The Programme at the British Museum

The Museum's aim is to ensure participants have as wide and varied an experience of skills and practice in the UK museum sector as possible. The course book that accompanies the programme outlines each day's aims and objectives, and weekly evaluation sessions provide the opportunity for group discussion and for the participants to share ideas, experiences and information. At the end of each day participants are encouraged to contact staff with any further queries and questions and follow-up meetings are arranged for those who feel they need to learn more about a particular session.

The Programme is tailored around group sessions covering a full range of museum activities, including:

- collections management, storage and documentation
- exhibitions and galleries
- conservation and scientific research
- national and international loans
- learning, audiences and volunteers
- fundraising, income generation and commercial programmes
- leadership, strategy, management and communication
- archaeology in the UK

Sessions are a mixture of presentations, workshops, and tours of conservation studios and science laboratories, and practical demonstrations in photographic studios, but all have the same objectives – to share specialist knowledge and to allow time for practical, hands-on experience and discussion and debate.

This year, the Programme partnered with the Horniman Museum and Gardens and the Victoria and Albert Museum for full day sessions. In addition, various day trips were organised to other museums in London and across the UK. This enabled us to target participants' specific areas of interest and give as wide an experience of the UK museum sector as possible. There were trips to:

- Asia House
- Brighton Museum and Art Gallery
- Brunel's ss *Great Britain*
- Fitzwilliam Museum
- Mary Rose Museum
- Museum of East Asian Art
- Museum of East Anglian Life
- Oxford Centre for Maritime Archaeology
- Petrie Museum
- Pitt Rivers Museum
- Palestine Exploration Fund



The ITP participants with Capucine Korenberg in Conservation and Scientific Research. Amani Nureldaim Mohamed Masoud and Fawzeia A Ihmouda Hussein with Jenny Bescoby, Pictorial Art Conservation.

‘These trips gave me an opportunity to visit museums that I had only been able to study about in museology course books as a museum student. But to see and compare the collections and displays to what I had learnt in theory was truly amazing.’

*Rige Shiba (India)*

The highlights of this year’s Programme were the assignments given to the participants. The project weekend ‘Evaluating London Museums’ saw the ITP participants split into small groups to visit seven London museums. They were asked to facilitate their own visit and to use their knowledge of the museum world and information they had gained from the sessions in the Museum. Focusing on online presence, visitor experience, audiences and display, the participants then reported back to the group on their experiences and made suggestions on quick-win and large budget improvements. Appendix 2 details the museums visited and the feedback from the participants.

‘I went to a new museum and looked at it with new questions and ideas in my head. It helped me to evaluate my own museum back at home and what we need to improve.’

*Dong Mei (China)*

For the Exhibition Proposal Project each participant was asked to plan and propose a temporary exhibition for Room 3 at the British Museum. Drawing on their existing museum experience, knowledge of their own cultures, and the skills learnt during the Programme, each participant selected an object from the Museum’s

collection around which to design their exhibition. Participants were encouraged to think not just about objects, concepts and interpretation, but also audiences, marketing, merchandising and events.

Previously our colleagues have been asked to present their ideas in PowerPoint form, but this year, in part due to the feedback from our 2012 cohort, we worked with participants to select an object from the Museum’s collection which they were then able to use in their display.

The result was a fascinating and inspiring range of ideas showcasing exhibition posters and merchandise, room plans, 3D models, object labels and designs for audio-visual elements. Appendix 3 provides an outline for the project and the exhibition titles.

‘The Exhibition Proposal Project was an excellent idea – very challenging but very useful. It made us think how we can have an exhibition with only one object and the result was amazing. We saw our ability to be creative, but also that we can set up an exhibition back home using a similar approach. The reception was a very good idea and it made us feel special and part of the British Museum staff.’

*Mouza Suliman Al Wardi (Oman)*



Mouza Sulaiman  
Mohamed  
Al-Wardi and  
OmarJoseph  
Nasser Khoury  
making mounts.

‘The Exhibitions Project Proposal was a great chance to present our culture and civilization live to an audience and gave us the opportunity to increase our confidence and improve our language skills. All of us were very happy that we had objects from our culture in the collection at the British Museum.’

*Amami Nureldaim Mohamed Masoud (Sudan)*

### **The departmental perspective**

The Programme is then further divided into departmental sessions tailored to the professional and personal role profile of each person. The British Museum departments give participants the opportunity to work with specialists relevant to their own cultures and skills and to use the Museum’s libraries, archives and collection for their research. It also enables participants and Museum staff to enjoy one-on-one or small-group sessions allowing individual strengths to emerge and voices to be heard.

### **Ancient Egypt and Sudan**

The Department hosted five ITP participants this year. In part, our departmental programme sought to introduce participants to the day-to-day running of the Department, through activities such as behind-the-scenes tours with curators, a session on the practicalities of developing a major new exhibition on mummies, and hands-on training with museum assistants. The participants were particularly pleased by the exposure to practical solutions for storage, handling and display that they could implement at their own institutions.

We also made sure to schedule time in the Department library to allow them to pursue personal research

projects, in the midst of the busy ITP schedule. It was nice this year to see the strong interest in the Christian and Islamic periods, timespans strongly represented in the Department’s collection but often with a lower profile than earlier periods of history.

A highlight of the programme was the opportunity to work alongside the participants as they developed their final presentations. It was pleasing to see the diversity of themes covered in the presentations – music in ancient Egypt, the historical significance of a Sudanese sword, religious interaction as represented in a Mughal painting, and the role of public water jars in Egypt, past and present. It was instructive to see the perspectives that emerged from the participants’ own cultural connections to a theme – from the benefits (‘this exhibition should help teach tolerance’) to the problems (‘in my country, they would not find this interesting!’). On the night of the presentation, the participants showed a great ability to engage with their audience, their enthusiasm bringing the displays to life.

It has been a delight to host this year’s ITP participants.

*Julie Anderson, Assistant Keeper, Ancient Egypt and Sudan*

*Anna Stevens, Amara West Project Curator, Ancient Egypt and Sudan*

Freda Nkirote Joy M'Mbogori.

Jackline Nyiracyiza, Adebo Nelson Abiti, Freda M'Mbogori and Wendland Chole Kizilii work with colleagues from the Department of Africa, Oceania and the Americas to prepare for their presentation.



### Africa, Oceania and the Americas

The Department was delighted to host four East African participants on this year's ITP. The departmental schedule offered a range of sessions providing an insight into the collections and the work of the Department, as well as an important opportunity for hands-on practical training.

A tour of the storage facilities at Blythe House and Orsman Road focused on storage solutions relevant to our colleagues' home environments. Of particular interest were weapons racks and archaeological object storage, ideas for which could be transferred to Africa. Sessions in best practice for object handling also provided valuable hands-on experience, using objects familiar to our colleagues, such as complex gourds and pottery pieces. At Blythe, they worked on textile rolling and folding, sewing and label-making.

A main focus of the programme was in working with participants towards their final day project and presentations. This involved exploring the Department's database to select appropriate objects from East African collections, for which National Museums of Kenya and Uganda National Museum hold comparable objects. After a selection of objects were removed from storage, the final two, a Ugandan feather headdress and Kenyan ceremonial gourd, were chosen after a conservation assessment. With assistance from the Department's staff, both groups made their own mounts from materials

which they can easily source in East Africa, such as calico, polyester wadding, simple pins and medical sleeving. They also prepared their own labels, ready for the final project display. The event was enjoyed by all and our ITP colleagues were keen to answer questions about their objects, gaining confidence throughout the evening. Visitors to the event were clearly impressed with the hard work involved, and the skills learnt will be implemented in our participants' museums in Africa.

Visiting different museums is extremely valuable and offers an insight to museums outside the British Museum model. Our colleagues were particularly thrilled with the day trip to the Museum of East Anglian Life in Stowmarket, Suffolk. The museum houses various types of farm machinery and equipment and explores areas of Victorian life, with exhibits on the home, shops and classrooms. The rural location with its rare breed farm animals and allotment prompted one of our ITP visitors to say, 'it's just like home'. The Director was keen to welcome our colleagues, and we also had the bonus of the sunshine this year!

The Department is grateful for the opportunity to share skills with international colleagues and looks forward to collaborating with them in the future.

*Katherine Coleman, Africa Programme Support Officer, Africa, Oceania and the Americas*

Sheng Xia discussing her exhibitions proposal.



‘Countless “first times” happened to me during this Programme. It’s the first time I spent so long abroad; my first presentation in English; my first proposal for an exhibition; my first friends from Egypt, Turkey, Britain, Sudan, India, etc - it all happened here at the British Museum. And my ITP experience has not ended; it will profoundly enhance my career through its ever increasing, strong world-wide network of professionals.’

*Ren Xiaojing (China)*

## Asia

The Department hosted four ITP participants this year – one from India and three from China. The departmental programme was divided between sessions at the British Museum and trips to see collections and meet colleagues in London and beyond. In addition to tours of storage and sessions with individual curators, this year’s emphasis was placed on the development and organisation of British Museum exhibitions, such as *The art of influence: Asian propaganda* and forthcoming exhibitions on Chinese paintings and Ming China between 1400 and 1450. The session on the latter was particularly fruitful given that the three Chinese participants represented institutions that are involved in the project. Discussions on the exhibition and its development helped both sides to reach a better understanding of each other’s working practices that will undoubtedly facilitate continued collaborations.

Field trips in London included a visit to the Woolf Collection of Chinese Jade, a private collection not generally open to the public, in order to highlight different practices of curating. The group seemed particularly interested in the aspect of collecting art. A first on this year’s schedule was a visit to Asia House, which was particularly well received. Working with the group to prepare their final day project presentations was a special pleasure. The objects and themes included

a basket discussed within the context of the basketry tradition of Arunachal-Pradesh, a Chinese tea bowl as material focus of a sensory enticing exhibition on Chinese tea culture, a Bronze Age bell and the history of its owner and context of use, and a Chinese print as focal point for promoting Chinese opera. The themes were chosen with great care for which aspects of the participants’ cultures were felt not to be adequately known abroad and in need of greater attention.

Overall it was a great joy to work with this very energetic and inquisitive group and the Department is looking forward to continuing working with the participants in the future.

*Sascha Priewe, Curator of Chinese and Korean collections, Asia*

‘The departmental programme exceeded my expectations. It was good for enhancing mutual understanding in order for a better co-operation between the British Museum and our institutions and for knowing the detailed working progress of the Department of Asia. On one hand, we learn from them, on the other hand, we have the opportunity for further co-operation.’

*Sheng Xia (China)*



Mahesh  
Arjundas Kalra  
discussing metal  
conservation with  
Hazel Gardener.

### Coins and Medals

The Department hosted one of the Asia ITP visitors, Mahesh Kalra, curator and lecturer at the Dinesh Modi Institute at the University of Mumbai, which has a money museum.

The Department agreed a programme between Ian Leins (ITP co-ordinator), Robert Bracey (responsible for the South Asia collection) and Benjamin Alsop (Museum Assistant) based on the participant's interests. This was focused around developing a display for Room 68 (the Citi Money Gallery), in one of the spaces that changes on a regular basis. It was felt that a genuine practical project would be more useful to Mahesh than theoretical work on different aspects of the Department's work, and in general it was very successful.

Mahesh chose his own project within the limitations of the space provided (a hoard of coins was required). He then wrote the labels and prepared the display with assistance from departmental staff (particularly Elizabeth Errington who manages the Masson Project from which the objects were chosen). The display was installed in the fourth week of his time with the Department, with his assistance.

Though the project took up the bulk of his departmental time there were still opportunities for Mahesh to use the Department's library facilities for his own research and to be shown coins from parts of the collection in which he was interested. His feedback was always positive and though he expressed a sense of being overwhelmed by the volume of work that was involved, at no point was he unable to cope with it.

The ITP schedule was very useful for the Department, allowing us to deepen our contacts with numismatic institutions in Mumbai. The departmental programme's focus on a single practical task allowed us to adapt to Mahesh's ability, permitting him to work where his skills allowed and increasing levels of support where necessary. This is an approach that the Department would consider taking in future. Though the programme did require time from staff in Coins and Medals it was possible to spread this load so that no-one felt overburdened and the excellent level of support from the ITP team made it a genuinely enjoyable activity.

*Robert Bracey, Curator, Coins and Medals*

Buket Coşkuner enjoying a tour of the galleries.



Fawzeia A Ihmouda Hussein explaining her exhibitions proposal.



### Greece and Rome

The Department hosted four ITP participants this year, representing the Cyrene Sculpture Museum, Benghazi Department of Archaeology, Koç University Research Center for Anatolian Civilizations and Istanbul Technical University. Our departmental programme introduced the delegates to the day-to-day running of the Department as well as major research projects and exhibitions developed by the Department of Greece and Rome. Curatorial tours of storage, exhibition and gallery spaces introduced the delegates at the beginning of the programme to the wealth of our collections. We provided sessions on developing and delivering a major new exhibition (*Life and death in Pompeii and Herculaneum*), gallery design (Room 72 – Ancient Cyprus), storage and collections management, and international research projects (Naukratis). The participants were particularly pleased by day trips we organised focusing on other museums' approaches to conservation, design and display. These included tours with leading experts of the new Mary Rose Museum in the Portsmouth Historic Dockyard and the William Morris Gallery, Walthamstow.

A less busy schedule for the second half of the Programme allowed the delegates to develop their final presentations, when they chose to focus on their specific research interests and strengths. The enthusiasm

of the delegates has made the International Training Programme a pleasure to help facilitate and we expect the professional relationships made during their stay to endure for many years.

*Ian Jenkins, Assistant Keeper, Greece and Rome*

*Ross Thomas, Project Curator, Greece and Rome*

'Our departmental programme was kind of tailor-made for me. They were all supportive, reachable and the Study Room and Library were accessible whenever we wanted.'

*Buket Coşkuner (Turkey)*

Feras M A Aqel taking a tour of the Department of Conservation and Scientific Research.



‘Going to the Palestine Exploration Fund (PEF) as part of the departmental programme was a real treat and a highlight of the ITP for me. The trip to the fund clarified many questions and opened the door to resources and information I was not aware existed. I am really looking forward to becoming a member in the very near future. That morning visit alone has already been exceptionally informative and positively provocative.’

*Omar Joseph Nasser Khoury  
(Palestine)*

### Middle East

The Department was pleased to host three ITP participants this year – two from Palestine (Birzeit University Museum and the Department of Cultural Heritage, Ramallah) and one from Oman (National Museum of Oman, which is actually still in the building stage). The three participants seemed to fit in seamlessly with the Department. They participated in all sessions and activities with a lot of enthusiasm, often leading to quite animated and interesting discussions on various topics.

As part of their departmental programme, they were given introductions and tours of the collection both at the British Museum and at Blythe House which enabled them to gain an insight into the breadth of the Department’s holdings. They met a number of curators who discussed with them in detail specific projects, exhibitions and acquisitions. Their schedule, although busy, allowed them time to explore and pursue research into topics of personal interest to them which actually proved to be to the benefit of the Department. They particularly seemed to enjoy the hands-on sessions causing the Department to rethink the departmental programme to allow more time for such practical activities.

Perhaps the most stressful activity, yet at the same time momentous and significant, was the preparation and subsequent presentation of their final projects. The participants approached their material from completely different perspectives based on their personal interests and cultural backgrounds leading to three very different presentations, each with their own merits. The participants enjoyed their discussions with the audience and stated that they felt a huge sense of achievement in translating their experience at the British Museum in the actual public presentation of their projects.

There is a general feeling in the Department of the Middle East that the International Training Programme went really well this year. It was a pleasure to work with the different participants and we look forward to furthering the contacts established and to our continued involvement with the Programme.

*Zeina Klink-Hoppe, Project Curator, Middle East*



The 2013 ITP participants at the World Heritage Site of Stonehenge.

## The Programme at UK partners

This year the UK partner placements provided an exciting climax to the ITP. One of the great strengths of the International Training Programme has been the time participants spend with the UK partner museums, allowing them to experience regional organisations with strong local collections and community programmes, which often have stronger relevance to the participants' own museums and audiences.

The partner programmes, developed in collaboration with the British Museum, are able to reflect the needs of the participants to provide hands-on experience working in smaller, mixed-nationality groups, and to help develop the international network the ITP is so keen to promote.

For the partner museums, the ITP provides the opportunity to work alongside and forge long-lasting links with colleagues and institutions abroad.

### The partner perspective

#### Ashmolean Museum, Oxford

We were delighted to welcome Amani Masoud and Hadeer Belal to the Ashmolean Museum. As this was our first experience as a UK partner museum we recognised that this was probably going to be a learning opportunity for both them and us. Amani and Hadeer were met by the Director who explained something of the history of the Museum and this was developed in a tour of the galleries and an opportunity to meet other members of the Department of Antiquities. After settling into their hotel – a collection of 17th-century cottages which presented its own challenges of uneven floors and thin walls – the first full day started with Amani and Hadeer acquiring their Bodleian Library readers' cards which gave them access to many of the facilities of the University, especially the Sackler Library, and its photocopy machines. However, that would have to wait as we had a busy programme beginning with an introduction to the Museum stores. Much of the Ashmolean was demolished and rebuilt between 2006 and 2009 with the antiquities collection moved offsite.

The archaeological objects are still being returned to the new building and we were able to provide them with an insight into how a project of this scale (some 400,000

Shezza Rashwan, Amani Nureldaim Mohamed Masoud and Hadeer Ahmed Mohamed Belal with Christopher Brown and Liam McNamara at the Ashmolean Museum of Art and Archaeology, Oxford.



'I was fascinated by the activities which they used to transmit information to children and I will use them in my museum because it was one of my goals within the ITP to learn new methods in museum education. I believe if we support our children to know their history, culture and heritage, they will be creative, useful citizens and they will do their best to protect and improve their country'

*Hadeer Ahmed Mohamed Belal (Egypt)*

objects) was managed, as well as some of the problems encountered and solutions proposed. Archives were the next topic to be explored with an introduction to the Griffith Institute, the major repository for the papers of significant figures in Egyptology. This visit was especially appreciated by Amani and Hadeer given their own curatorial specialisms in Sudanese archaeology and Coptic material.

A visit to Blenheim Palace provided a diversion from the Museum, but one that also gave an insight into very different approaches to display and cultural heritage – as well as the opportunity for a nice cream tea. A tour of eastern art highlighting the Museum's Islamic collections was followed by an introduction to the conservation studios where Amani and Hadeer were taken through a number of case studies with specific objects.

A visit to the Pitt Rivers Museum provided another opportunity to discuss display and educational approaches, as well as curation and collections management. Amani and Hadeer were very pleased to be allowed a very 'hands-on' approach in all these visits where they could engage with objects and visitors (especially with children in the education sessions they attended). Both had plenty of questions, bringing their own experiences to critique some of what they saw – it

was very refreshing and useful. The visit ended with a tour of some of the University colleges and, over lunch in an Indian restaurant, a discussion of how museums can better engage with different audiences. It was a privilege to get to know two dynamic and stimulating colleagues and to create important links for future co-operation.

*Paul Collins, Acting Keeper of Antiquities, Ashmolean Museum of Art and Archaeology*

*Liam McNamara, Assistant Keeper for Ancient Egypt and Sudan, Ashmolean Museum of Art and Archaeology*



The Bristol Team  
- Dong Mei, Rige  
Shiba, Mohamed  
Ahmed Mohamed  
Mohamed and  
Feras Aqel  
at the World  
Heritage Site of  
Stonehenge.

### Bristol Museums

The 10 days at Bristol Museums, Galleries and Archives were planned to give participants a clear understanding of the workings of a major regional museum service. Their time was spent in meeting staff from different sections to discuss their work areas, in shadowing senior staff and in looking at and discussing collections. One day was spent at the Holbourne Museum and the Roman Baths Museum in Bath, to give a comparison both between those two museums, and between Bath and Bristol in the organisation and running of different museums and services.

One aim was to tailor the programme to each participant's interests; so Dong Mei and Rige Shiba spent time with Communities and Learning staff, whilst Feras Aqel went with the Programming Manager and Deputy Director Strategy, and Mohamed with curatorial staff in Eastern Art. We also used the participants' knowledge; so Rige met Maheema Chandrai to discuss how we might interpret a huge painting of the 1903 Delhi Durbar, on display in the front hall. The painting includes the Maharajah of Gwalior in the Durbar parade.

We organised tours of buildings and collections to help the participants understand the scale of the services offered at Bristol; around four of the six museum sites, plus the open stores at L Shed, and the Bristol Record

Office, and the out-store at A Bond to look at the British Empire & Commonwealth Museum collection, now in our care.

Participants had the opportunity to meet and discuss Bristol's work with Conservation, Documentation, Marketing and Development staff, including one partnership project working with other museums in the region. Julie Finch, the Director, met them to discuss current and future plans.

We arranged for participants to meet people over lunch or dinner to discuss areas of work with partners; this included staff from Arnolfini Gallery, the Asian Arts Agency and our Friends group – Rige especially is keen to establish a Friends group in her museum.

The participants gave presentations on their museum and work to Wider Management Team, and at the end of their time with us discussed what they had learned from us and were asked for ideas about partnership and exchanges.

*Sue Giles, Senior Collections Officer World Cultures, Bristol Museums, Galleries & Archives*

*Tim Corum, Deputy Head (Collections Learning and Programming), Bristol Museums Galleries and Archives*

Elghazafi Yousif Eshag Abdallah, Esmail F Dakheil and Mahesh Arjundas Kalra in the The Sultanganj Buddha Gallery, Birmingham Museums Trust.



In the last few years we started the electronic documentation of all the objects in the Sudan Antiquities Service collection. Since I have been home we have started to apply some methods in our database according to that advice we received from Birmingham Museums and Art Gallery.

*Elghazafi Yousif Eshag Abdallah (Sudan)*

### **Birmingham Museums**

In 2013 Birmingham Museums hosted three trainees as part of the International Training Programme – from India, Sudan and Libya. They met with colleagues across the service and at different levels of the organisation. A combination of talks, gallery tours and practical sessions aimed to give them a wide-ranging insight into the challenges and opportunities of running such a large and diverse independent trust.

As part of their programme, the trainees witnessed conservation work done on the Staffordshire Hoard and the Nimrud Ivories, learnt how x-raying ethnographic and archaeological material can assist with research on collections, observed a jewellery-making demonstration at the Museum of the Jewellery Quarter, and assisted Birmingham Museums Trust's Collections Support Officers with packing Egyptian objects for loan.

Visits to Thinktank, the Coventry Transport Museum and the Herbert Museum and Art Gallery gave them the chance to learn more about the industrial heritage of the region and look at how different venues present exhibitions such as the Sikh Fortress Turban touring exhibition on display in Coventry, which was developed in partnership with the British Museum.

Despite their busy schedule, the trainees made use of their free time by including a visit to Shakespeare's birthplace in Stratford-upon-Avon. As a numismatist, Mahesh Kalra was also pleased to visit Soho House – the former home of Matthew Boulton.

Birmingham Museums Trust staff enjoyed meeting the trainees and comparing experiences. We look forward to hosting the ITP in 2014.

*Adam Jaffer, Curator of World Cultures, Birmingham Museums Trust*

Sheng Xia and Sibel Yasemin Özgan with Heather Robertson and John Messner at Kelvingrove Museum and Art Gallery, Glasgow.



### Glasgow Museums

Sibel Yasemin Özgan and Sheng Xia arrived at Glasgow on Wednesday 13 September and spent 10 days with staff in and around six venues of Glasgow Museums. Sibel and Xia's first taste of Glasgow was a thoroughly Scottish affair – a meal begun with haggis, followed by grouse and washed down with heather ale. It was a lovely way to get to know them and their 'courier' Sascha. There followed a tour of some of our venues and departments. Our first stop was the Burrell Collection and a fascinating discussion about the current plans for redevelopment and display as well as the attending controversy and debate. A subsequent tour of the collection revealed not only the breadth of the collection but the valuable insight and knowledge of one of the many volunteers who work with our collections. We visited Glasgow Museums Resource Centre (GMRC), where over 90% of Glasgow Museums' collection is stored and accessible to the public seven days a week, Kelvingrove Art Gallery and Museum (our most visited venue), St Mungo Museum of Religious Life and Art, the Gallery of Modern Art and the Riverside Museum, winner of this year's European Museum of the Year award. Xia and Sibel met our design department, a number of conservators working with different areas of the collection, volunteers, curators (both specialist and learning and access) and staff from the Open Museum whose work involves taking the collections outside of the

museum buildings and into Glasgow's communities. Sibel and Xia weren't afraid to ask questions about the way the organisation works, our motivations and practice, and each made interesting observations along the way. The discussions with our designers at GMRC appeared to have been of special interest and relevance to both Xia and Sibel and they each commented on the innovative architecture and display structure of the Riverside Museum as a highlight of their trip. Another discussion revealed an interest in the fact that both the British Museum and Glasgow Museums are placing a real emphasis on community engagement and collaboration that Sibel felt would be of real value to some museums in Turkey. Our final day was spent at Kelvingrove Art Gallery and Museum where Martin Bellamy, Manager of Major Projects and Research, discussed the methodology of the displays and the research that went into the re-display of the museum. The visit was topped off with an Indian tapas-style lunchtime feast and a very fond farewell. The visit was a short but very full one and it was a pleasure to meet and get to know Xia and Sibel.

*John Messner, Curator, Transport and Technology, Glasgow Life/ Glasgow Museums*

*Heather Robertson, Curator, Optical, domestic and communications, Glasgow Life/ Glasgow Museums*

'Although the Lincolnshire situation is different in many ways from National Museums of Kenya, a lot was learnt which can be implemented with minimal cost such as development of better policies and school learning programs.'

*Freda Nkirote Joy M'Mbogori  
(Kenya)*

Dawn Heywood  
with Freda Nkirote  
Joy M'Mbogori  
and Jackline  
Nyiracyiza at  
The Collection:  
Lincoln.



### **The Collection: Lincoln**

The Collection was delighted to once again play a part in the continued success of the International Training Programme, which is a key event in our annual calendar. This year we welcomed two participants, Freda M'Mbogori from Kenya and Jackline Nyiracyiza from Uganda. Both are involved in archaeological heritage management and conservation, and their professional roles relate wonderfully to our core collections.

During their stay we discussed a wide range of museum, archaeological and cultural heritage management issues here at the museum and with our partners. It is always stimulating to see how other countries approach such issues within their own contexts, and to debate (and sometimes have to justify) the differences in approaches and the way we do things here in Britain. The sessions were a wonderful reminder that museums and heritage sites face the same challenges and pressures across the globe, and by working together we are in a much stronger position to overcome them.

Lincolnshire is a large and beautiful county, and the trips we organised were designed to reflect the diversity of sites to be found in Lincoln and across the county. Lincoln's own rich heritage was explored; from the Castle and standing Roman remains to civic treasures on display in

the Guildhall. A trip to explore the Elizabethan splendour of Burghley House demonstrated how a different part of the heritage sector operates, as opposed to a local authority run museum. A visit to Creswell Crags to see the rock art was extremely well-received, especially as Jackline cares for rock art in Uganda, so we were able to discuss the different approaches to doing this.

Once again we were well supported by colleagues across the heritage service, with the participants spending time with staff in our education and preservation teams and with the Finds Liaison Officer for Lincolnshire. This year's programme also coincided most opportunely with lots of activities happening across the city, so Freda and Jackline attended an exhibition opening, a public lecture and also enjoyed the Steampunk Festival at the weekend!

With only two participants this year we were able to devote more time in one to one discussions and this was appreciated by all involved. We have greatly enjoyed our involvement with the International Training Programme this year and have lots to take away from it, and we hope to continue our involvement in the future.

*Antony Lee, Collections Access Officer (archaeology),  
The Collection: Art and Archaeology in Lincolnshire*

Anna Garnett,  
Manchester  
Museum, with Ren  
Xiaoqing, Buket  
Coşkuner and  
Miral Taha Ismail  
Abdelrahman.



'Manchester was impressive in how integrated the universities and their museums are in the city and how closely the council and university museums work together. And perhaps the most thrilling moment during the ITP was in Manchester when for the first time I stood before 'The Shadow of Death' by Holman Hunt. Seeing the actual painting after years of reading about it was an unexpected surprise.'

*Omar Joseph Nasser Khoury  
(Palestine)*

### **Manchester Museum and the Manchester Art Gallery**

Manchester Museum and the Manchester Art Gallery welcomed four ITP participants this year (11–20 September 2013) – Ren Xiaoqing from Shanxi Museum in China, Miral Taha Ismail Abdelrahman from the Bibliotheca Alexandrina in Egypt, Omar Nasser-Khoury from Birzeit University in Palestine and Buket Coşkuner from Koc University in Turkey. As in previous years, a ten-day programme of meetings and sessions was arranged for them but this year Manchester Art Gallery took the place of Whitworth Art Gallery which is currently undergoing redevelopment.

The curators came from different disciplines and were welcomed by senior staff before meeting with colleagues from across the Museum and Art Gallery. Feedback on the visit in general was positive and all appreciated the way we worked with them to plan their programmes in their introductory sessions and give them as broad an understanding of our work as possible. Some of the participants would have liked to have spent more time at the Museum but those with an arts background felt the time allotted was sufficient and enjoyed seeing behind the scenes at the Art Gallery and Queen's Park. All would have liked to have got more involved in the day-to-day work of the organisations or been able to observe it

more closely, but this proved challenging to organise, given the brief length of their visit. Xiaoqing would have liked to have seen how different sections of the Museum communicate with one another, interact and co-ordinate work on projects. Sitting in on a teaching session with university students using collections was also requested. Omar said he intended to implement some of the interdisciplinary ideas at Birzeit University. Miral wanted to show Manchester material in the Bibliotheca.

As part of the programme Bryan Sitch, his wife and Future Curators placement Anna Garnett met the ITP participants in York to explore some of the city's heritage attractions including the Yorkshire Museum, the Jorvik Centre and Clifford's Tower. Two curators from Manchester Art Gallery took them on an afternoon tour of other museums and galleries in the city, plus dinner at Cornerhouse. They also attended Manchester Art Gallery's late night opening.

*Kate Farmery, Head of Operations, Manchester City Galleries  
Bryan Sitch, Deputy Head of Collections, Manchester Museum*



Mouza Sulaiman  
Mohamed  
Al-Wardi and  
Wendland Chole  
Kiziili in TWAM  
Conservation with  
Rachael Metcalfe.



Fawzeia A  
Ihmouda Hussein,  
Wendland Chole  
Kiziili and Adebo  
Nelson Abiti  
with TWAM  
Conservators.

Jackie Bland and  
Bill Griffiths with  
the ITP TWAM  
group at Chesters  
Roman Fort,  
Hadrian's Wall.



### Tyne & Wear Archives & Museums (TWAM)

Tyne & Wear Archives & Museums had the pleasure of hosting Fawzeia A Ihmouda Hussein, Wendland Chole Kiziili, Mouza Sulaiman Mohamed Al-Wardi and Adebo Nelson Abiti. The packed programme enabled the participants to meet many of TWAM staff over the ten-day period – staff from maritime history, conservation, learning, archives, paper conservation, digitalisation, archaeology and many more.

A hands-on approach was taken in the Conservation Department, under the expert tuition of Rachel Metcalfe, conservator, which enabled the participants to 'have a go' at colour matching paintings and 'reconstructing' objects such as the ceramic cat.

Dr Sarah Glynn, Manager of the Great North Museum: Hancock, showed the group around, where particular interest was shown in the Egyptology Gallery and also the mummies.

Archives Manager Carolyn Ball demonstrated how to conduct an archives search and to operate the User Guides which list the records Archives hold relating to many of the most popular research topics.

The group spent a fabulous sunny Saturday at Hadrian's Wall. Bill Griffiths (Head of TWAM Programmes)

was the tour guide for the day, imparting his expert knowledge of Hadrian's Wall World Heritage Site, which really brought the history of the Wall to life. This included a visit to Chesters Roman Fort and Museum where Bill explained how a replica of the Roman Baths at Segedunum, Wallsend, was modelled on the Roman Baths at Chesters. Steel Rigg at Hadrian's Wall rewards the walker with dramatic scenery, worthy of any chocolate box picture.

A visit to the North East of England wouldn't be complete without experiencing the stunning coastline, which they did at South Shields. On their visit to Arbeia Roman Fort at South Shields, the group braved the rain and managed to get an extensive external tour of the site by archaeologist Alex Croom, as well as observing schoolchildren taking part in an 'excavation' Time Quest workshop.

In time-honoured tradition, no trip to the coast should be without fish and chips, which were the order of the day eaten in a nearby 'famous' local café, thoroughly enjoyed by all.

Another successful programme was delivered and we look forward to the next ITP participants in 2014.

*Jackie Bland, Training Services Officer, Tyne & Wear Archives & Museums*

Rige Shiba discusses her exhibition proposal with Richard Alford, Charles Wallace India Trust.



## New for 2013

The Programme itself was similar to last year's but reflected some of the comments and suggestions from our 2012 cohort. This summer we kept the Programme's themed days and continued with our Course Book which now accompanies the Programme and which we hope to make available online to all past participants in the near future. However, as a response to last year's evaluations, we added weekly workshops on key heritage themes, fundraising, income generation and commercial programmes, leadership, strategy, management and communication, and archaeology in the UK. These consisted of presentations followed by a Q&A and an often lively group discussion. Weekly evaluations were also a new addition to the programme where discussions focused not only on the ITP but also on issues of culture, heritage, society and collaboration.

The ITP team also revisited the format of the final presentations which we know so many of the participants found rather testing. Participants were still asked to develop a temporary exhibition proposal based on the British Museum's exhibition space in Room 3 but they presented their work – and an object from the Museum's collection – in a more informal, hands-on setting. The results were very impressive and presented a fascinating range of original and imaginative ideas.

In 2013 the ITP worked with several new partners to deliver the Programme. The Ashmolean Museum of Art & Archaeology, Oxford, and Manchester Art Gallery joined the Programme this year as UK partners, hosting participants on their ten-day regional placements. The Victoria and Albert Museum kindly hosted the participants for a full day session, sharing information on their exhibitions and learning programmes and their international strategy. This year, for the first time, the ITP team welcomed a participant from Oman. The Museum hopes to continue to grow these partnerships in future years.

Perhaps most influentially, this year the ITP team were joined by the Programme's first past participant facilitator, Eileen Musundi, Curator in Charge of Exhibitions/Exhibitions designer, Nairobi National Museum (ITP 2008), who brought her invaluable experience of the Programme to the 2013 ITP. Eileen's return provided a further opportunity for her to enhance her professional skills, share her experiences, and strengthen the potential to cascade further learning back at her home institution.



Freda M'Mbogori and Mouza Sulaiman Mohamed Al-Wardi with ITP past-participant facilitator Eileen Musundi.

'As a pilot project, we had high hopes for the newly introduced 'Past-participant placement' and I am happy to say that all of them were met and the positive outcomes were far beyond our expectations. It was inspiring to see how Eileen used her experiences as a past participant to support the planning and delivery of the Programme. Eileen was a pleasure for both the staff and the participants to work with and a real bonus to the ITP team.'

*Shezza Edris Rashwan,  
Co-ordinator, International  
Training Programme*

Eileen writes:

'The introduction of the ITP past participant placement is very beneficial to both the management and the participants. I hope I made a reasonable contribution as the first one and will strongly advocate for its continuation in future. What I especially like about the Programme is that it identifies outstanding individuals who have already achieved a high level of accomplishment in their respective institutions and mixes them with younger individuals, many of whom already display great potential for the future. Another strong point is that it creates a network of professionals who can call upon each other for future advice and discussions. In addition, because of the openness of the ITP managers and the British Museum staff, delicate subjects such as the British Museum holding objects from its former spheres of influence were discussed in a manner that allowed for straightforward answers and questions. I was pleasantly surprised at the amount of time that the Museum Director himself was willing to spend with us to explain the Museum's history and mission. It is clear that he values this programme.

'There were many factors that contributed to my learning experience. I believe I was perceived as a professional with strong leadership skills because I was chosen for this role. This enhanced my standing with the

participants, most of them in high leadership positions. I was able to act as a bridge between this year's group of attendees and the managers. Having been a participant and knowing the impact of the complete Programme on me and my career, it enabled me to explain why a comprehensive Programme worked to their benefit, even when a trainee asked why they had to attend a workshop on a subject that was not directed to their speciality. The ITP managers were willing and open to answer all my questions and they regarded me as one of their own. My personal requests were also granted such as accompanying the group to the Afro Comb Exhibition and an extra session with the head of security and visitor services to discuss on issues of security and preparedness that will greatly assist my home institution.

'The ITP provided a chance for me to reconnect with colleagues and make new connections that will be very valuable. A case in point is connections made with the Victoria and Albert Museum, as well as connections forged with all the ITP participants.

'My institution, the National Museums of Kenya (NMK), manages 20 regional museums and nine sites and monuments, with its headquarters in Nairobi. With our country's new constitution, we expect new museums to be established in the 47 counties, independent of the

Christopher Lazenby, Janet Vitmayer, Hannah Boulton and Jonathan Williams holding a Q&A following their workshop on Leadership, strategy, management and communication.



‘Finally, the training was focused, confidence building, skills gained, sharing experiences and capacity building, creating networks, collaborations and ensuring the role of Museum takes its social space in the lives of the public we serve. ...I acquired immense skills and knowledge while interacting with the fraternity of professionals.’

*Adebo Nelson Abiti (Uganda)*

NMK. This is an opportunity for the NMK to provide leadership and training for these new museums and I hope to provide support in this regard through my experiences in the ITP. My institution has been preparing for these new changes and I hope to make a valuable contribution through the experience gained in the ITP to build a strong nationwide network of museum professionals.

‘I also plan to make use of the innovations the new government is planning for our education sector. From next year, every child joining primary school will have access to computers and e-learning. I would like my institution to be involved in this programme through the development of material that will be downloaded by teachers to prepare for museum visits and to get the full benefits of a well-planned museum visit. In future this will be expanded to include adult learners and audiences.

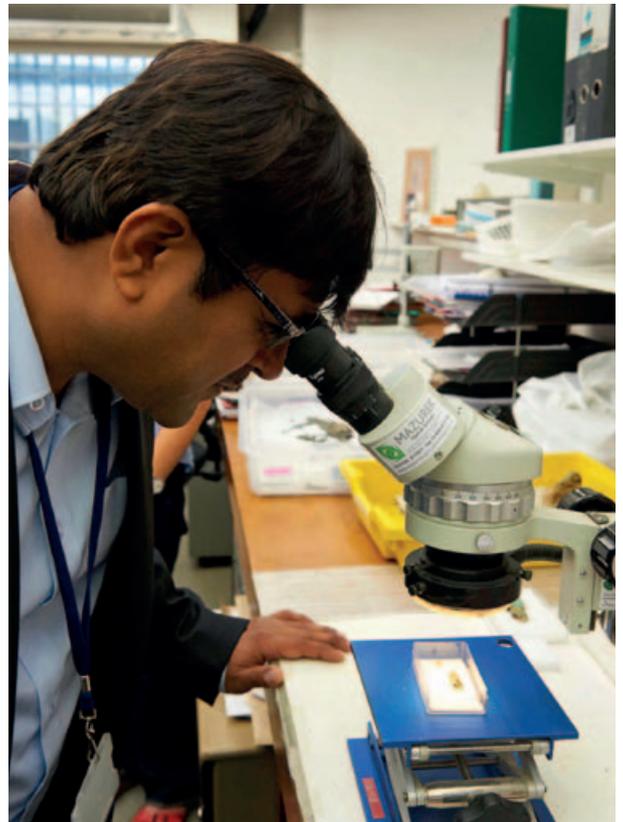
‘Finally I wish to be available for the future ITP trainees from my locale by providing practical and logistical support to enable them benefit fully from the Programme.

‘The International Training Programme plays a very big role in fostering positive personal and international relations. Its innovative and dynamic approach contributes to its success. The legacy projects will go a long way in ensuring the longevity of this Programme.

‘Long live ITP!’

Mouza Sulaiman  
Mohamed Al-  
Wardi, Rige Shiba  
and Omar Joseph  
Nasser-Khoury  
mount-making.

Mahesh Arjundas  
Kalra using the  
equipment in  
the Department  
of Conservation  
and Scientific  
Research.



## Looking ahead to 2014

Each year we thoroughly evaluate the International Training Programme, asking for feedback from course facilitators, departmental representatives, UK partner representatives and, most importantly, from the participants themselves. Their comments will form the basis of the Programme for 2014 so it is essential to gather as much information as possible from both expectation and evaluation sessions.

Colleagues particularly valued sessions where they could ‘participate’ and sessions that allowed small group discussions and workshops were favourites. As usual, sessions on collections management, documentation, photography, training with the Museum Assistants on areas such as label-making, packing, condition-checking, mount-making and spending time with our Visitors Services teams front-of-house were especially beneficial. Facilitators across the Programme offered an excellent range of practical solutions to local problems, hands-on opportunities where possible and the chance to follow-up sessions with one-to-one meetings or by email.

However, time (or lack of it) is always an issue with the ITP and the final evaluation session focused predominantly on brainstorming ideas to deal with the problem of providing a Programme that gives a full flavour of the UK museum and heritage sector but doing so in only six weeks.

‘It was busy, but that was necessary – we got a slice of everything’

*Mahesh Arjundas Kalra (India)*



Hadeer Ahmed  
Mohamed  
Belal explaining  
her exhibition  
proposal.

## Outcomes

‘The project weekend (Museum of London) was so marvellous. The experience was so good. I learnt how best I can chronologically exhibit a historical museum I am currently planning for.’

*Jackline Nyciracyiza (Uganda)*

‘The lectures and workshops covered all the related topics in my mind. When the content of a lecture did not quite meet my needs I had the chance to further my enquiries during the coffee breaks or by email or even visiting the lecturer’s office afterwards. Each lecturer was sincerely encouraging the participants to continue dialogue if necessary. It was good that my questions never remained unanswered, so I could reach my specific goals during the sessions or afterwards.’

*Buket Coşkuner (Turkey)*

‘I enjoyed sessions that involved working with communities and how museums have engaged schools. This is something we shall start introducing in our country.’

*Jackline Nyciracyiza (Uganda)*

‘The Department of Africa, Oceania and the Americas are knowledgeable to the African environment and availed their time with us in the exhibition project and learning about good practice of collections storage. We wish to continue in collaboration and have future career development in curatorship and anthropology practice.’

*Nelson Adebo Abiti (Uganda)*

‘I learnt a lot from the ITP but first how to make an exhibition and to put the object on the display and in context according to the story behind it.’

*Hadeer Mohammed Belal (Egypt)*

‘Every session in the ITP helped me learn some useful knowledge – perhaps even how to organise a programme like the ITP!’

*Sheng Xia (China)*

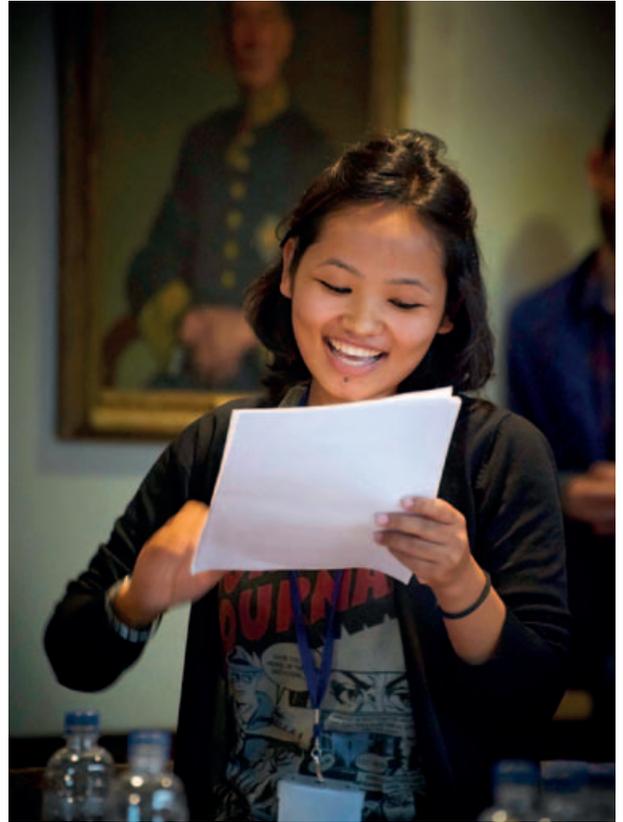
Buket Coşkuner and OmarJoseph Nasser-Khoury at the World Heritage Site of Stonehenge.



Mohamed Ahmed Mohamed Mohamed, OmarJoseph Nasser-Khoury, Ren Xiaojing and Sheng Xia working on a object packing plan.



Rige Shiba presenting to the rest of the ITP participants.



## Partnerships and networking

‘It was great sharing with the other participants. I learnt that people do not know much about other countries and this course has opened our eyes into other people’s cultures and enabled us to work closely as friends though with very different and diverse backgrounds.’

*Freda Nkirote Joy M’Mbogori (Kenya)*

‘We shared the common challenges faced in our museums and how we go about solving them. We shared ideas.’

*Wendland Choile Kizili (Kenya)*

‘The Department of Africa, Oceania and the Americas has pledged to give us some few materials such as colour mixtures and other few things that can be used in Uganda. They have also pledged to keep assisting us in designing some few exhibitions works, and we hope we shall keep working with them to make a difference in our museums.’

*Jackline Nyciracyiza (Uganda)*

‘I saw how I could create partnerships with other museums both international and in the Gulf.’

*Mouza Suliman Al Wardi (Oman)*

## Experiences

‘Interacting with the other participants on the programme made me aware of the benefits and limitations of my own capabilities as a curator.’

*Mahesh Arjundas Kalra (India)*

‘If you meet people from other countries you always learn from them. Also, you learn about different types of museum and how they are organised.’

*Amani Noureldaim Mohamed (Sudan)*

‘Today was another one of those days when we get to see what the other visitors to the British Museum do not have a chance to see! We had the rare opportunity of seeing the conservators working on metals and other materials like glass, ceramics, stone, mosaic, wood, feathers, paintings and paper. Some of these objects were being prepared for exhibitions, others for travelling and others for storage. The experience was overwhelming! It was amazing to learn how long and what it takes to clean a coin or a bronze object from an excavation or how much patience is required to conserve Chinese and Japanese paintings (which, by the way, are usually restored on tailor-made tables).’

*Freda Nkirote Joy M’Mbogori (Kenya)*



Conservator  
Karen Birkhoelzer  
sharing  
information with  
Amani Nureldaim  
Mohamed  
Masoud.

## Ideas and inspiration

‘I have learnt that the museum organisation is much more than seen from an external view. We are planning to build a small exhibition space in our faculty, so the things that I learnt from the ITP will be really useful for the interpretation and creation of the faculty museum. But most importantly, I will now have the opportunity to tell about all I have learnt to the students, which are the future interior architects of museums and exhibition spaces in Turkey.’

*Sibel Yasemin Özgan (Turkey)*

‘The knowledge on museum leadership and governance was important to me. A museum should have clear vision, mission and objectives and make sure the staff understand the vision. Another significant issue was museum security which was very instrumental in the care for collections and the museum public.’

*Nelson Adebo Abiti (Uganda)*

‘I have made friends with whom I will always want to stay in contact. I will exchange questions and ideas with them and look forward to hearing about their important new exhibitions!’

*Fawzeia Ihmouda (Libya)*

‘What interested and impressed me most was the Hands on desk programme I saw at the China Gallery. There was a volunteer standing behind a desk at the gallery and several objects on the desk. Although I work at a museum, I have never been able to touch our objects with my hands due to the nature of my job, let alone an ordinary visitor. Moreover, museums tend to be too serious and far away from visitors with all the objects in showcases. This is a simple but brilliant idea! It makes the visitors more engaged in learning, rather than just seeing objects through old showcases. I bet it could leave a deep impression on visitors, kids in particular, and make the museum a more ‘easy-going’ and friendly place.’

*Dong Mei (China)*

‘In the afternoon there was a workshop about leadership, strategy, management and communication attended by all participants. It was very important and useful, especially the discussion. Finally I hope when I go back home I will implement the idea of the staff evaluation and the employee opinion survey.’

*Amani Nureldaim Mohamed Masoud (Sudan)*



Statue of Ganesha, Schist stone, AD 1200–1300, Odisha (Orissa), India.

‘I have just spent two weeks at the British Museum for the planning and preliminary preparations for the show. It’s an honour for me and for my museum, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, to have this opportunity.’

*Manisha Nene, Assistant Director (Galleries), CSMVS, Mumbai*

## Legacy projects and sustainability

Key to the success and sustainability of the International Training Programme is fulfilling the principle aim of ‘networking’ on a global level. The ITP alumni now totals 162 participants from 24 countries and keeping the group working together comes with its own rewards and challenges. Essential to the core objectives of the Programme are the legacy projects and personal relationships we are developing around the world.

In 2013 we undertook a two part, in-depth evaluation, initially looking at the influence of the Programme on the participants, their institutions and work practices is complete, then assessing the impact of the ITP on the British Museum, its staff and Programme partners. The complete evaluation will be made available to all early in 2014.

This summer, as well as being joined by past-participant Eileen Musundi (ITP 2008), the Museum welcomed back Manisha Nene (ITP 2011, supported by the Charles Wallace India Trust), Asst. Director (Gallery) at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. Manisha’s final presentation exhibition proposal *Visions of Ganesha* demonstrated clearly her ability to use her knowledge of her own culture, her museum/heritage experience and the skill-set developed on the ITP to produce a viable proposal for a small, temporary exhibition. Subsequently, the Museum invited Manisha to join us again to develop a small, temporary exhibition in Room 3 based on her original concept.

‘It’s nice to visit the British Museum again, particularly for a project under the International Training Programme. I received a very warm welcome from the ITP team and although I attended the ITP in 2011, after returning to the British Museum again I felt that was just few months ago.’

‘When I received an invitation from Neil MacGregor to co-curate an exhibition on the theme of Ganesha in Room 3 I just could not believe it. During the ITP all the participants had been asked to give a presentation on a proposed exhibition plan. At that time I did not think, even in my dreams, that I would get this opportunity.’

*Manisha Nene, Assistant Director (Galleries), CSMVS, Mumbai*

Based on Programme feedback the ITP team have begun producing a Newsletter to keep colleagues up to date with their fellow past participants and Issue 1 was published in October 2013. The support and enthusiasm received from our participant alumni and UK partners for this legacy project was impressive. The desire to share news and views on culture and heritage in the participants’ and partners’ respective institutions means that the preparation for Issue 2 is already underway.



Neil MacGregor  
with the  
International  
Training  
Programme  
participants.

## Support

Without the generosity of individuals, companies, trusts and foundations who provide invaluable support, the International Training Programme would not be possible. Support enables the Museum to cover the costs of travel, visas, accommodation, subsistence and resources for the participants' research.

This year the Museum wishes to thank the following supporters for making the International Training Programme 2013 possible:

The Aall Foundation  
 The American Friends of the British Museum  
 Jane Attias Fund  
 The Barakat Trust  
 The late Mrs Margaret Bliss  
 Breuss-Burgess Family Fund  
 The Charles Wallace India Trust  
 National Museum of China  
 The John S Cohen Foundation  
 Staatliche Kunstsammlungen Dresden  
 Folkwang Museum  
 Linda Noe Laine  
 Steven Larcombe and Sonya Leydecker  
 Miles Morland  
 Marie-Louise von Motesiczky Charitable Trust  
 Thomas Neurath/Thames & Hudson  
 The Philip and Irene Toll Gage Foundation  
 Mark Pigott KBE  
 Mr and Mrs Anthony Pitt Rivers  
 Lisbet Rausing and Peter Baldwin  
 Mr and Mrs Isaac Souede  
 Malcolm Hewitt Wiener Foundation

‘The museum trips were good, for example at the Horniman Museum & Gardens everyone was so open and gave a clear practice of conservation work, exhibition designers and the curators.’

*Nelson Adebo Abiti (Uganda)*



Nelson Adebo Abiti in the Conservation Studios at TWAM.

The ITP is a Partnership UK project and the Museum would like to recognise the vital role played by colleagues at the following institutions:

Ashmolean Museum of Art & Archaeology  
Birmingham Art Gallery and Museum  
Bristol Museums, Galleries and Archives  
The Collection, Lincoln  
Glasgow Museums  
Manchester Art Gallery  
Manchester Museum  
Tyne & Wear Archives & Museums

And very special thanks go to the following institutions for their invaluable contributions to the Programme:

Asia House  
Brighton Museum and Art Gallery  
Brunel's ss Great Britain  
Fitzwilliam Museum  
Horniman Museum and Gardens  
Mary Rose Museum  
Museum of East Asian Art  
Museum of East Anglian Life  
Oxford Centre for Maritime Archaeology  
Palestine Exploration Fund  
Petrie Museum  
Pitt Rivers Museum  
Victoria and Albert Museum

## Acknowledgements

### **British Museum**

Wendy Adamson, Ladan Akbarnia, Benjamin Alsop, Janet Ambers, Julie Anderson, Daniel Antoine, Nick Badcott, Harvinder Bahra, Alexandra Baldwin, Caroline Barton, Julia Barton, Andrew Bell, Jenny Bescoby, David Bilson, Karen Birkhoelzer, Ellie Blakelock, Dirk Booms, Hannah Boulton, Daniel Bowmar, Robert Bracey, Anna Bright, Paul Buck, Hayley Bullock, Lucy Carson, Blair Chadwick, Helen Chamberlin, Rupert Chapman, Alexa Clifford, Matthew Cock, Katherine Coleman, Sarah Collins, Paul Collins, Sarah Cook, Tom Costello, Joseph Crook, Vesta Curtis, Heidi Cutts, Thibaut Deviese, Amy Drago, Clare Eardley, Catherine Elliot, Philip Fletcher, Alexandra Fletcher, Alex Fullerlove, Lisa Galvin, Hazel Gardiner, Alex Garrett, David Giles, Mary Ginsberg, Katie Godwin, Jim Hamill, Jessica Harrison-Hall, Monika Harter, Mark Haswell, Birger Helgestad, Michelle Hercules, Catherine Higgitt, Peter Higgs, Loretta Hogan, Duncan Hook, Julie Hudson, Katherine Hudson, Beth Humphries, Sushma Jansari, Ian Jenkins, Ed Johnson, Iestyn Jones, Rosie Jones, Valerie Jurgens, Tadas Khazanavicius, Thomas Kiely, Zeina Klink-Hoppe, Susan La Niece, Christopher Lazenby, Ian Leins, Denise Ling, Sarah Longair, Antony Loveland, Kevin Lovelock, Yu-Ping Luk, Neil MacGregor, Jill Maggs, Valentina Marabini, Marcel Maree, Cynthia McGowan, Peter McGrane, Andrew Meek, Carol Michaelson, Natalie Mitchell, Nicola Newman, David Owen, Richard Parkinson, Pippa Pearce, Venetia Porter, Simon Prentice, Seth Priestman, Sascha Priewe, David Prudames, Gemma Renshaw, Paul Roberts, Angela Rowbottom, Jo Russell, David Saunders, Margaret Sax, Tony Simpson, St John Simpson, Sovati Smith, Lucinda Smith, Tony Spence, Chris Spring, Anna Stevens, Kathleen Swales, Tracey Sweek, Rachel Swift, Tanya Szrajber, John Taylor, Jonathan Taylor, Emily Taylor, Ross Thomas, Alex Truscott, Jonathan Tubb, Patricia Usick, Maickel van Belleghem, Clarissa von Spee, Marie Vandenbeusch, Quanyu Wang, Tania Watkins, Derek Welsby, Rebecca Whiting, Hilary Williams, John Williams, Jonathan Williams, Michael Willis, Richard Woff, Helen Wolfe, Susanne Woodhouse, Evan York.

Frances Carey; Kusuma Barnett; Tim Hudson; Qahtan al Abeed (Basrah Museum, Iraq); Hisham Elleithy (Ministry of State for Antiquities, Egypt); Mahmoud Hawari (Birzeit University, Palestine); Raffaele Calise, Duncan Capp, Stephen Richards (Constantine Limited); Topy Fiske; Stewart Moss; Ellen Griffiths Ulph; Richard Alford; Helen Jenkins (Schafer House)

Simon Dadd, FCO, South Asia; Hayley Griffiths, FCO, Kenya; Mike Machin, FCO, China; Janice Moore, FCO, Western India; Simon Phillips, FCO, Western India; Elizabeth Roberts, FCO, Oman; Rania Sa'adeh, FCO, Jordan; Peter Scott, FCO, Middle East & Sudan; Chris Waite, FCO, Turkey, Tel Aviv, South Caucasus & Central Asia.

**Archaeology UK/ Portable Antiquities Scheme**

David Williams

**Arnolfini**

Tom Trevor

**Ashmolean Museum of Art & Archaeology**

Christopher Brown, Paul Collins, Helen Hovey,  
Liam McNamara, Mark Norman, Jo Rice

**Asia House**

Betty Yao

**Aston Hall**

Rachel Hunter Rowe

**Bath Museum of East Asian Art**

Nicole Chiang

**Birmingham Museum & Art Gallery**

Mariyam Ali, Alexandra Cantrill, Ellie Crook,  
Jo Curtis, Ria Frate, Zelina Garland, Teresa Gilmore,  
Emily Gough, Carl Graves, Pieta Greaves, Katie Hall,  
Andy Horn, Adam Jaffer, Victoria Osborne,  
Domniki Papadimitriou, David Rowan, David Symons,  
Misaho Washizu, Toby Watley

**Blakesley Hall**

Jane McArdle, Stephen Spencer

**Brighton Museum and Art Gallery**

Harriet Hughes

**Bristol Museums Galleries and Archives**

Ray Barnett, Tim Corum, Julie Finch, Sue Giles,  
Lee Hutchinson, Dan Jones, Pavlos Kapetanakis,  
Kate Newnham, Sue Thurlow, Karen MacDonald,  
Willemijn van Noord, Julian Warren, Carole Yeo

**Brunel's ss Great Britain**

Jude Holland, Joanna Thomas, Rhian Tritton,  
Cathy Wigley

**Fitzwilliam Museum**

Sally-Ann Ashton, Richard Kelleher, James Lin

**Glasgow Museums**

Martin Bellamy, Tarn Brown, William Docherty,  
Jeff Dunn, Gareth James, Chris Jamieson,  
Sean McGlashan, John Messner, Jane Raftery,  
John Rattenbury, Heather Robertson

**Griffith Institute, Oxford**

Vincent Razanajao, Cat Warsi, Elizabeth Fleming

**Holbourne Museum, Bath**

Xa Sturgis

**Horniman Museum & Gardens**

Louise Bacon, Margaret Birley, Jamie Craggs,  
Joanne Hatton, Fiona Kerlogue, Georgina Pope,  
Maria Ragan, Robert Storrie, Janet Vitmayer,  
Kirsten Walker, Finbarr Whooley

**Manchester Art Gallery**

Ronan Brindley, Marcus Chase, Kate Day, Kate Farmery,  
Martin Grimes, Claire Grundy, Kate Jesson,  
Miles Lambert, Phillipa Milner, Rebecca Milner,  
Amanda Wallace, Tim Wilcox

**Manchester Museum**

Jo Beggs, Steve Devine, Anna Garnett, Kate Glynn,  
Tim Manley, Nick Merriman, Bryan Sitch,  
Keith Sugden, Stephen Walsh, Michael Whitworth

**Museum of East Anglian Life**

Tony Butler

**Museum of the Jewellery Quarter**

Ruth Allen, Laura Cox

**Oxford Centre for Maritime Archaeology**

Linda Hulin, Damian Robinson

**Petrie Museum**

Giancarlo Amati, Tonya Nelson, Stephen Quirke,  
Nada Sheikh-Yasin, Alice Stevenson

**Pitt Rivers Museum**

Salma Caller, Heather Richardson

**Roman Baths Museum, Bath**

Stephen Bird

**Sackler Library, Oxford**

Diane Bergman

**The Collection, Lincoln**

Julie Bush, Angie Clay, Adam Daubney, Ashley Gallant,  
Erik Grigg, Dawn Heywood, Michelle Johns,  
Antony Lee, Andrea Martin, Robert White

**Thinktank**

Kenny Webster

**Tyne & Wear Museums & Archives**

Jackie Bland, Bill Griffiths, Iain Watson

**University of Leicester**

Naoise Mac Sweeney

**University of Southampton**

Julian Whitewright

**Victoria & Albert Museum**

Anais Aguerre, Emmajane Avery, Moya Carey,  
Sau Fong Chan, John Clarke, Harriet Curnow,  
Francesca Henry-Pierre, Alice Lobb,  
Luisa Mengoni, David Packer, Sarah Scott,  
Salma Tuqan

## Appendix 1

### International Training Programme participants 2013

#### China

**Dong Mei, Assistant Research Fellow,  
National Museum of China.**

Supported by the National Museum of China

**Ren Xiaojing, Website Editor, Shanxi Museum.**

**Sheng Xia, Project Assistant, Curatorial  
Department, Art Exhibitions China.**

The Dresden Fellow

#### Egypt

**Miral Taha Ismail Abdelrahman, Curator,  
Antiquities Museum, Bibliotheca Alexandrina.**

Marie-Louise von Motesiczky Charitable Trust Fellow

**Hadeer Ahmed Mohamed Belal, Curator,  
Coptic Museum.**

Supported by The John S Cohen Foundation

**Mohamed Ahmed Mohamed Mohamed,  
Curator, Museum of Islamic Art.**

Supported by The Barakat Trust

#### India

**Mahesh Arjundas Kalra, Assistant Professor/  
Curator, Dinesh Mody Numismatic Museum.**

**Rige Shiba, Assistant Curator, Research &  
Development, HH Maharaja Sir Jiwaji Rao  
Scindia Museum, Gwalior.**

Supported by The Charles Wallace India Trust

#### Kenya

**Wendland Chole Kiziili, Curator,  
Kapenguria Museum.**

Supported by Miles Morland

**Freda Nkirote Joy M'Mbogori, Head,  
Cultural Heritage Department, National  
Museums of Kenya**

The Folkwang Fellow

## Libya

**Esmaeil F Dakheil, Head of Cyrene Sculpture Museum.**

**Fawzeia A Ihmouda Hussein, Archaeologist, Department of Archaeology, Benghazi.**  
Supported by Mark Pigott KBE

## Oman

**Mouza Sulaiman Mohamed Al-Wardi, Curator, Ministry of Heritage and Culture – National Museum.**  
Supported by Thomas Neurath/Thames & Hudson

## Palestine

**Feras M A Aqel, Director of Museum Department, Central Government in Palestine, Ministry of Tourism and Antiquities.**

**Omar Joseph Nasser-Khoury, Curator, Ethnographic Collections, Birzeit University Museum.**  
Marie-Louise von Motesiczky Charitable Trust Fellow

## Sudan

**Elghazafi Yousif Eshag Abdallah, Senior Curator, National Corporation for Antiquities and Museums.**

**Amani Nureldaim Mohamed Masoud, Senior Curator, National Corporation for Antiquities and Museums.**  
Marie-Louise von Motesiczky Charitable Trust Fellow

## Turkey

**Buket Coşkuner, Events Coordinator, Research Center for Anatolian Civilizations, Koç University.**  
Supported by the Aall Foundation

**Sibel Yasemin Özgan, Research & Teaching Assistant, Department of Interior Architecture, Istanbul Technical University.**  
Supported by Steven Larcombe and Sonya Leydecker

## Uganda

**Adebo Nelson Abiti, Conservator, Ethnography, Uganda National Museum, Department of Museums and Monuments.**  
Supported by Miles Morland

**Jackline Nyiracyiza, Conservator, History & Archaeology, Department of Museums and Monuments.**  
Supported by Miles Morland

## Appendix 2

### Project weekend: Evaluating London museums

#### The remit

The ITP participants were asked to visit one of seven museums across London. Based on their immediate experiences during their visit, and their own experience as museum and heritage professionals, each group was then asked to analyse their respective museums looking at issues such as online presence, visitor experience and audiences and finally make suggestions on any changes they might make with varying budgets. They were then asked to present their findings and discuss with the rest of participants. Below is a brief overview of the institutions visited and what our participants had to say.

#### National Maritime Museum

- Overall: Large and varied collection with excellent opportunities for visitor interaction.
- Highlight: Interactive world map!

#### Museum of London

- Overall: An exciting and fun museum, with opportunities for engagement at all ages.
- Highlight: Hands-on workshops, chronological, yet very varied gallery trail.

#### V&A Museum of Childhood

- Overall: Interesting concept, but very Western-centric and aimed predominantly at families.
- Highlight: Clockwork toy galleries and War games exhibition.

#### Leighton House Museum

- Overall: Beautiful house and architecture, though almost no labels and hence more suitable for specialist interest.
- Highlight: Interior décor and design, and enlightening conversation with the gallery staff.

#### Sir John Soane's Museum

- Overall: Very interesting insight into 19th-century antiquarian collecting habits – excellent collection of Greco-Roman objects.
- Highlight: The house itself – designed by Sir John especially for his collection.

#### William Morris Gallery

- Overall: Interesting to those already acquainted with his work or Art Nouveau in general, very pleasant smaller museum.
- Highlight: Listening to William Morris' poetry read aloud through headphones and the lovely garden.

#### Tate Modern

- Overall: Fantastic building and a hugely comprehensive collection of modern and contemporary art, excellent visitor facilities.
- Highlight: The Warhols and the Tate restaurant with a view of the London skyline.

## Appendix 3

### Exhibitions proposal

#### The remit

As part of the International Training Programme, participants are asked to prepare a project outlining an exhibition proposal based on the British Museum's Room 3 space and programme. Fellow participants, British Museum staff, and supporters and friends of the ITP are then invited to a reception to enjoy the results of the project and discuss participants' ideas and designs.

Participants are asked to focus on using their knowledge of their own cultures, their museum/heritage experience and what they've learnt on the ITP to develop a proposal for a small, temporary exhibition. Areas to consider are as follows:

- **Your exhibition**  
What is the title of your exhibition? What object did you choose and why? Is there a theme for your exhibition?
- **Your object**  
How will it be displayed and interpreted?
- **Conservation issues**  
Drawing on your knowledge of conservation, and what you have learnt about conservation during the ITP - what issues are raised by the display of your chosen object?
- **The audience**  
Will your exhibition be aimed at a general or a specific audience? How will your thinking about audiences affect what the exhibition looks like, and the interpretation of the object? Will you include provisions for deaf visitors, partially sighted and blind visitors and disabled visitors? Think about access to the exhibition, the use of audio guides, or tactile elements. Will the exhibition be suitable for children/families?
- **Merchandising**  
Think about how merchandising opportunities are used – at the British Museum, at your partner museums, other museums around the world and museums in which you have worked.
- **Events and programmes**  
Think about what events could complement your exhibition.

#### Exhibition titles

- *Ritual and Entertainment: A Chinese bronze bell*  
Ren Xiaojing
- *A Tea Bowl*  
Sheng Xia
- *Scenery in Pear Garden-Chinese Opera*  
Dong Mei
- *Egyptian water jars: Quenching the thirst across eras*  
Hadeer Belal
- *Music in Ancient Egypt*  
Miral Abdelrahman
- *Skull Cult in Jericho*  
Feras M A Aqel
- *Gigantic coins of the Mughals*  
Mahesh Kalra
- *Ideas and people Unite: A story of Christ on the Cross in Islamic art*  
Mohamed Ahmed
- *Basketry and Beyond: From the hidden land Arunachal Pradesh*  
Rige Shiba
- *Dowry Gourds of the Kamba*  
Freda M'Mbogori and W Chole Kiziili
- *Cyrene Exhibition and Greek mythology*  
Esmail Dakheil and Fawzeia Ihmouda
- *The Form of a Snake*  
Mouza Al-Wardi
- *Queer Objects: Positionality, Ideology and The Museum*  
Omar Joseph Nasser-Khoury
- *Kaskara – The Sword of Ali Dinar, Last Sultan of Darfur*  
Amani Masoud and Elghazafi Abdalla
- *Constantinople: Art and Diplomacy*  
Buket Coşkuner
- *The passage of a Bride: Persephone of Knidos*  
Sibel Özgan
- *Kono Fashion*  
Jackline Nyiracyiza and Adebo Nelson Abiti

