

# International Training Programme Collaborators

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## *List of terminology*

**Alum:** Singular version of the above word and gender neutral

**Alumni:** The museum professionals who have completed the ITP

**Alumni Master Sheet:** The database that contains a list of all of the past participants in the ITP.

**Biographies:** A document containing a short summary of an ITP fellow’s career along with a picture, career information and contact information. These biographies are formatted for and will eventually be published to the ITP blog.

**Email interviews:** A short set of targeted interview questions that we sent along with the biographies.

**Fellow:** All past and future participants in the ITP

**ITP:** International Training Programme hosted by the British Museum out of the Ancient Egypt and Sudan Department

**ITP Network:** Connections and communication between the British Museum, ITP participants, and the institutions that host ITP participants.

**ITP Year:** the first year a participant joined the ITP

**Museum and Heritage Sector:** The collective group of individuals employed within museums and cultural institutions, such as governmental departments or universities.

## *Abstract*

The British Museum's International Training Programme (ITP) has educated museum professionals from 39 countries. To improve the ITP and its interaction with alumni, we evaluated the ITP's gender composition, improved communication, standardized the professional titles of ITP fellows, and created a directory of comparable museum training programs, an improved network directory, blog content, systems for updating ITP biographies and classifying professional identities, and a report detailing suggestions for the ITP.

## *Executive Summary*

The increasing professionalization of museums has created a demand for programs that educate museum workers on the best practices of the professional world. The British Museum, a world-renowned institution with 6.4 million visitors per year, answered the demand for museum professional training programs with its International Training Programme in 2006 (TEA, 2016).

The ITP seeks to train and educate museum professionals in their early to mid-career from museums who have less access to ongoing museum training. This project analyzed the ITP's alumni demographics and suggested improvements to communication within the network and to the Programme as a whole based upon an examination of comparable programs in the heritage sector.

We assessed the structure, composition, and functions of the ITP in terms of professional identities, gender composition, and communications, and we identified defining characteristics of the ITP by reviewing the ITP's internal documents, analyzing data from a survey, interviewing fellows, sending personalized emails out to fellows, and analyzing application data. To characterize and analyze the composition of the Programme's 253 past participants, the team reviewed raw data provided by the ITP's internal documents from 2006 to 2018 and later in the survey.

We assessed the professional identities of the Programme through the standardization of the job titles of the fellows and we created a document outlining the common responsibilities held by certain professions. This expedites the application process and placement within the Programme by avoiding the confusing variation amongst job titles.

The survey included a question we created that elucidated possible causes for the ITP's current gender composition. While the first question examined the overall gender composition of institutions that currently employ ITP alumni, our group expanded upon the results of this survey through personalized emails that sought to determine the gender composition of entry-level and management positions at these institutions. Additionally, our team examined possible bias within the admission process of the Programme by analyzing the Egyptian applicant pool's gender composition from 2016 and 2017 and identified discrepancies between the applicant pool and the Programme's Egyptian alumni. The potential bias shown in the discrepancies between the

overall gender composition of the Programme's Egyptian alumni and the applicant pool could be a cause for the ITP's tendency to accept mostly women into the Programme.

We grouped survey responses by workplace, the year a fellow joined the ITP, a fellow's home country and analyzed the trends in communication within these groups. We looked for areas that contained strong and weak communication experiences amongst the fellows in these groups and theorized their possible causes.

Regarding professional identities, we found that "curator" is the most popular job title among ITP fellows, with 35% of incoming fellows using this title. When we looked at keywords that ITP fellows used, we found that most ITP curators described their jobs by using buzzwords like "exhibition," "research," and "planning" to describe their job's responsibilities. We also identified nine other important job titles of past participants including archivist, director, coordinator, and education officer.

When we looked at the overall gender composition within the institutions that ITP fellows came from, we found that these institutions tended to have more women than men. The higher proportion of women in ITP fellows' workplaces offers partial insight into the unbalanced gender ratio. Looking further into the topic, management positions at ITP fellow workplaces possessed nearly equal amounts of men and women. Unlike the management positions, the entry-level positions skew towards either being equal or mostly women. Interestingly, the gender ratio within ITP applicant pools from Egypt (the only application data we had access to) was approximately equal, whereas those the Programme admitted were predominately women.

To analyze communication, we identified areas of the ITP that had either more or less survey responses. People who joined the ITP in 2013 and 2009 seemed to have less contact with the ITP than others, whereas people who joined the ITP in 2008 and 2012 had higher communication rates than others. ITP fellows who were Chinese nationals had the lowest amount of communication with the ITP (in proportion to their representation within the network) because of the Chinese government's social media restrictions. The top three institutions that ITP fellows come from are the National Corporation for Antiquities and Museums (NCAM), National Museum of China, and Sudan National Museum. These institutions had survey response rates of

30%, 0%, and 25% respectively. As expected, the lowest response rate came from museums like the National Museum of China, located in China.

To find areas of improvement within the ITP, we researched similar training programs that ranged from international to in-house. We compared the gender composition of other programs to the ITP. We also compiled a directory of comparable training programs by pulling information from the ITP survey, follow up emails, interviews, and materials posted on the web by museums and professional organizations. From these sources, we gathered information such as the number of participants, the gender ratios, and the countries in which the programs operate.

For data that is not publicly available, we collected the contact information of any museums or programs we required further information from to complete the museum training directory. We reached out to some of these programs directly but found that contacting ITP fellows who had previously participated in them proved quicker and more reliable.

When we analyzed comparable training programs, our group found a significant amount of diversity in the structure of these programs. Some programs take more traditional academic styles and teach participants in a classroom format, some move away from tradition and focus on hands-on experiential learning for curation and study, while other programs mix the two styles. While the professions of participants may vary in other programs, we found that the desire to stay in touch was a common theme among many programs. Most participants from other training programs cited Facebook as their most popular means of communication with email as their second most popular means of communication, with many noting that email lacks the same social capabilities as Facebook.

When we looked at the overall gender ratio within other museum training programs, our data supported our hypothesis that the industry employs more women than men. Thus, the ITP is not the only museum training program with these gender trends, which supports that these trends occur naturally in the museum and heritage sector and are not necessarily caused by bias.

From our research, we developed a set of deliverables: an improved network directory, a directory of global training initiatives, blog content, a system for updating ITP biographies, a system for classifying professional identities, and a report detailing possible improvements to the ITP.



Since the ITP currently struggles to fully engage its Chinese fellows through social media due to Chinese governmental restrictions, our team sought to provide a recommendation to the ITP on the best alternatives to their most common platforms: Facebook and their WordPress blog. To make these recommendations, our group researched the social media environment in China, attended a presentation from a Chinese social media team, and created a report detailing the benefits and drawbacks of the two most common platforms, WeChat and Weibo (pronounced way-bo).

We created other deliverables: an application form and a chart intended to assist the ITP's application paperwork system. The form asks ITP applicants their job details and responsibilities, allowing the ITP to internally categorize applicants under job titles reflecting their responsibilities. This will enable the ITP to easily categorize the professional identities of fellows in the future.

We updated and contributed to a network directory of all the ITP alumni in a format suitable for the purposes of the WordPress blog. We sent the biographies of ITP alumni to their respective subjects and asked these alumni to update the biography as they saw fit. This aided the communication aspect of our project as having easy access to current contact and professional information bolsters the Programme's initiative to improve museums.

The ITP wishes to actively communicate with its network without sending fellows impersonal, standardized emails. When tasked with sending personalized emails to 139 of the 253 ITP fellows, our team came up with a system to effectively communicate with these fellows. This system involved a computer program to separate fellow biographies, seven situational email templates, and a spreadsheet for determining which email a fellow should receive. The templates factored in whether a candidate had recently been interviewed or surveyed, what their responses to the survey were, and their preferred name.

Our team built upon the existing alumni database to provide an improved network directory which consolidated information from survey responses, emails, and internal documents. This directory contains biographies for each fellow and current contact information. To streamline the process of creating, approving, and organizing these 253 biographies, our team

created a system that the ITP can use to simplify the process of emailing these biographies for approval from fellows.

With the information collected about similar training programs, our team created a directory of global training initiatives. This directory details extensive information on many different programs throughout the world and enabled us to compare the ITP to other programs and make suggestions. The directory is a standardized spreadsheet that facilitates the comparison of the ITP to other programs. Certain columns contain keywords to easily sort the programs. For example, the column “eligibility” shows whether a program accepts applicants nationally, internationally or within restricted regions. We also tabulated several notable statistics such as the number of participants, funding, and gender ratio.

Before our system for standardizing emails, a single person could send out approximately 2-5 emails an hour. If the ITP implements our system, between 15-25 emails could be sent out in an hour, increasing efficiency by a factor of 3 to 12.5. This method met our goal of improving communication by creating an efficient means of mass-emailing fellows without making the emails feel impersonal and automated.

Overall, the British Museum’s International Training Programme is one of the most effective programs of its kind in the museum sector. This being said, there are several areas of interest and refinement to consider. The ITP wants to assess possible causes for the high female participation in the program and whether or not it should address the imbalance. Through our research, we found that the museum sector as a whole, and especially entry-level positions, which the Programme actively recruits from, is mostly women. While we suggest that the admissions team at the ITP be aware of a potential bias preferring women, we do not believe that the current gender trends are unique to the ITP.

In terms of communication, the ITP uses current best practices to communicate with most of its fellows. While existing communication with the network is very effective, the ITP should pay special attention to the years, institutions, and countries that have lower than expected survey response rates. For effectively communicating with Chinese fellows, our team suggests that the ITP explore using WeChat, a common means of communication in China. To further help communication within the network, we standardized professional identities and created a system

for fellow biographies that will help the ITP's application process. By considering all of these suggestions, the ITP can refine its already strong program.

## ***Chapter 1: Introduction***

Museums provide enormous educational, economic, and recreational benefits to society. In the USA, for example, museums garner around 850 million visits per year and eclipse the total combined attendance of major sporting events and theme parks within the country. Employing more than 400,000 Americans, museums provide more than 21 billion dollars to the U.S. economy per year, not accounting for the billions in revenue from indirect sales to visitors (American Alliance of Museums, 2018). In Europe, museum visitor attendance per year nears 3.3 billion, more than six times the total population of the European Union (EGMUS, 2018). European museum revenue sums to 2.9 billion euros, with 8.4 million employees in the cultural sector (Eurostat, 2018). According to the Themed Entertainment Association, the top three museums in Europe accounted for 20 million visitors, 6.4 million of which are from the British Museum. Hand-in-hand with the growth in the number of museums, the museum sector became increasingly professionalized. Professional educators, exhibit designers, fundraisers, and financial managers joined the ranks of curators and conservators to help the museum sector achieve its mission. Specialty university courses in museology expanded and professional associations evolved to provide museum staff with professional development opportunities through conferences, networking, training programs, and publications. The British Museum's International Training Programme (ITP) is a direct response to this growing professionalization of the sector, and in particular, the needs of museum professionals in countries whose museum programs have a demonstrated need. Since the British Museum has extensive resources both financially and physically through their collection and staff, the Museum's ITP is uniquely qualified to host such a program.

The International Training Programme at the British Museum is still a relatively young program that first opened applications in 2006. Due to its youth, the Programme contains areas that can use refinement. In recent years, the proportion of women participating within the Programme has greatly increased. The ITP values diversity and wishes to understand this inequality and whether it represents the ratios of participant museums. From the 39 different countries involved in the ITP network, from China have the most trouble staying connected to the Programme and other fellows after returning home. Internet restrictions imposed by the

Chinese government prevent Chinese participants from accessing the ITP blog, Facebook group, or Twitter. To make the program as efficient as possible and improve communication, our team will work to standardize the professional identities of alumni throughout the program, since museum job titles and duties vary by country and museum size. This standardization can improve the British Museum's understanding of fellows, as misinterpretations of job titles lead to complications about what each participant does within their field.

The goal of this project is to analyze the ITP's alumni demographics and suggest improvements to communications within the ITP network and to the Programme as a whole based upon an examination of comparable programs in the heritage sector. To understand the baseline for the start of our project, we will assess the structure, composition, and functions of the ITP in terms of professional identities, gender mix, communications, and other pertinent characteristics. We will examine existing documents by assessing the structure and functions of other comparable international training programs in the museum and heritage sector. Based on information collected from the first two objectives, we will develop deliverables: an improved network directory, a directory of global training initiatives, additions to the blog, and a report detailing possible improvements to the ITP. To achieve these deliverables, we will analyze the existing data collected by the ITP and expand upon the data by surveying and interviewing Programme fellows and professionals external to the Programme. By comparing and contrasting various programs, we can examine existing solutions and suggest improvements. From our collected information and comparisons, we will create a report detailing recommended improvements to the ITP. These recommendations will aim to maximize the potential benefit to the Programme's staff and participants.

## ***Chapter 2: Background***

Early museums arose from private collections with a multitude of focuses and an array of display methods. Due to the scope of the museum and heritage sector, a general definition for a museum is difficult to characterize. While the definitions may vary, all museums seek to preserve collections, to research relevant topics, and to educate their audiences. As museums grew in number and size, increasing professionalization within museums encouraged ongoing education throughout an individual's career, which led to the inception of museum training programs. These training programs seek to fill gaps in education, to expand critical operations within a museum, and to provide participants with further professional experience. Thus, the British Museum launched its own program, the International Training Programme (ITP), to extend resources to promising individuals within heritage programs. These individuals indicate a desire to bolster their career development and to build relationships with museums in other countries.

### ***2.1 From Collections to Museums***

People have a penchant for creating collections with specific purposes in mind. The collection and hoarding of bullion, metals, and artifacts by the Greeks and Romans served as treasuries to fund mercenary armies. In other cases, collections such as those assembled in the Musée Napoléon within the Louvre were not for financial stability but for prestige. The historical motivations for collections outside of museums varied, and collections often served economic, personal, mystical, and national needs. However, two particular motivations from the history of collections laid the groundwork for the modern museum, the stimulation of curiosity and inquiry, and the creation of an emotional experience (Wittlin, 1970).

These two motivations for collections reflect the ideals of the European Enlightenment, a time period which saw the creation of the world's first public museum, the Ashmolean Museum, in 1683 (Lewis, 2004). Often, private collections that survived through antiquity were repurposed as or donated to public museums. Notably, Sir Hans Sloane created his collection to

foster curiosity and inquiry, and he donated it to London to become the foundation for the British Museum (Wittlin, 1970).

## **2.2 *Defining the Museum***

As countries increasingly integrated or remade private collections into museums and the public worth of the museum increased, several individuals took it upon themselves to found the International Council of Museums (ICOM) in 1946. Currently, the ICOM consists of 141 member countries and contains every country that participates in the British Museum's ITP. The past and current goals of ICOM include establishing standards of excellence in museums, developing a professional network of museums, and combating the illegal trade of cultural goods (ICOM, 2018). In 2007, ICOM posted a revision of their widely accepted definition of a museum.

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM, 2007).

This broad definition offers a general overview of many classifications of museums but lacks the depth to fully describe every museum. Museums that go beyond this definition include encyclopedic, national, open-air, site, and working museums. Encyclopedic museums, such as the British Museum and the Louvre, display a wide variety of collections of objects from around the world. They cannot display the entirety of their collections but attempt to showcase a broad sampling of objects. Museums concerned with the preservation of national heritage and identity are rightfully called “National Museums,” an example being the National Museum of American History. Open-air, site, and working museums are the most deserving of their separate definitions as they deviate from traditional “brick and mortar” definitions of a museum (Lewis, 2004 p. 36). Open-air museums are, unsurprisingly, open to the elements and feature replica or original

historic architecture and buildings. Similar to the open-air museum, a site museum is outside the boundaries of traditional museum walls and focuses on a particular physical site, whether it be of natural, archaeological, or historic importance. Working museums defy most preconceived notions of museums, as they have no physical location and focus on the preservation of historical techniques and skills, rather than the preservation of physical objects, buildings, or locations of heritage (Lewis, 2004).

### ***2.3 The Three Roles of Museums***

Regardless of a museum's classification, whether it's encyclopedic like the British Museum in the U.K. or open-air like the Museum of Traditional Architecture at Jos in Nigeria, a museum has three roles: preservation and conservation, research, and education (Wittlin 1970).

### ***2.4 The Role of Preservation and Conservation***

A modern museum's fulfillment of its role in preservation and conservation includes more than the technical means of caring for a collection. Museums spend considerable effort and capital on expanding their own collection and preserving cultural heritage. According to the "Manual for Museums," one of the means for expanding a collection is through field collection at human heritage sites (Lewis, 1976). However, with the dynamic political climate surrounding these locations, such as the Old City of Jerusalem, these sites and collectors are in substantial danger (UNESCO World Heritage Centre, n.d.). Other less dangerous methods of expanding a museum's collection include simple purchases, gifts, loans, transfers, and exchanges (Lewis, 1976). Regarding all acquisition and expansion, the "Running A Museum: A Practical Handbook," published by the International Council of Museums (ICOM), encourages member museums to create and implement an acquisition policy, outlining standards for acquisition (Ladkin, 2004). The acquisition policies of museums commonly take into account the dangers of acquisition, questions about the ethics of provenance (prior ownership), whether the addition fits the museum's mission, and of course whether the acquisition is legal (British Museum, 2013).



## **2.5 *The Role of Research***

The topics and extent of research within a modern museum vary from institution to institution, often in accordance with each respective museum's mission statement and in relation to its operating budget. In general, research within museums covers four distinct areas: the content of a museum's collection, the sciences and disciplines, the theoretical, philosophical, and museological thought about museums, and the museological auto-examination of the museum itself. Auto-examination analyzes the museum through communication and heritage studies, while also studying visitor interactions with the museum. When not actively participating in research, many museums still contribute by providing and preserving the primary sources for disciplines such as anthropology, archaeology, and many other social and historical studies, often opening its collections to research (Davallon, 1995).

## **2.6 *Approaches to Education in Museums***

Much of the educational effort in the first museums focused on exhibiting the content and history of objects from their own collections. With collections held behind glass and mounted on pedestals, museums discouraged interaction and adopted didactic educational approaches. The educational theories that these museums used are now characterized as passive where museum visitors were "...passive vessel[s] into whom education [was] poured..." (Hein, 2006, p. 347). Passive theories prevailed pre-World War II and were solely concerned with the content and organization of information in exhibits so that a "vessel" might be "filled" correctly (Hein, 2006, p. 347). Incidentally, World War I and II saw an increase in the number of exhibits dedicated to nationalistic and xenophobic exhibits, reflecting the then prevailing educational theories and political climate (Hein, 2006).

After World War II, museums recognized the importance of analyzing visitor interactions within the museum and its exhibits. Because of these findings, curators began to tailor exhibits to the results of these studies. Museums realized that their audiences came for a variety of reasons, ranging from leisure to research and that these people were individuals from different

backgrounds and groups. This realization led to a focus on individual learning and perspectives, eventually leading to the adoption of “active” educational theories. These theories focus on the process by which the visitor actively interprets new information in an environment within the context of her own experiences (Hein, 2006). The proliferation of active theories encouraged audiences to touch, interact, and question the contexts and content of exhibitions to create their own understanding of historical contexts.

Consequently, many museums now offer a wide array of interactive exhibits and educational programs for school groups and families. Such programs offer many materials for teachers to engage their students in active learning processes that coincide with a school’s curriculum. The educational resources that museums can provide can include onsite, offsite, and online programming that attempt to cement long-term knowledge through interactive programs.

Passive theories of learning, though often disparaged by researchers as inferior to active theories, are the easiest to implement. Active pedagogies require a multifaceted approach to education that must account for the many possible perspectives and prior experiences each visitor may bring to a museum and are found within interactive exhibits. Passive theories require less work, fewer professionally trained personnel, fewer staff, and often are less expensive to implement than active theories. This cost difference prevents many smaller institutions from implementing today’s best educational practices. Although the cost efficiency of passive theories may be practical today, studies have shown that visitors are expecting a greater degree of interactivity from museums, a trend that could harm the yearly attendance to passive theory museums (Pekarik, Button, Doering, Sharbaug, & Sutton, 2002).

Regardless of a museum’s intent or its funding, all museums educate the public by displaying items and techniques of heritage for the public to view. Educational theories, in general, can be classified into two separate domains: theories of learning, and theories of knowledge. Many museums within wealthy countries tout educational learning theories that view learning as an “active” process where the visitor actively interprets new information in an environment within the context of their own experiences. Such models, however, are new in the context of history and emerged alongside historic pedagogical revolutions (Hein, 2006).

Outside of exhibits, museums often engage directly with their communities for educational purposes through specialized programs. Some of these programs partner with public schools, others with the elderly or minority groups (EGMUS, n.d.). Professional museum organizations, such as ICOM, and even museums themselves like the British Museum, provide educational opportunities through professional training to underserved museums and their staff.

## ***2.7 The Growing Professionalization of Museums***

The professionalization of museums began with the creation of professional museum organizations. Through professionalization, these organizations sought to standardize practices, expectations, and codes of conduct around the world. The Museums Association in 1889, modeled after the American and British Library Associations, was the first professional museum organization (Teather, n.d). Rapid growth of museum-oriented professional organizations followed the inception of the Museums Association with the American Association of Museums first convening in 1906, the Scandinavian Museiforbundet in 1915, and the German Deutscher Museumsbund in 1917 (Teather, n.d). These organizations encouraged ongoing education for their members so that they might “change lives” through their exhibitions (About | Museum Association, 2017). Additionally, they aimed to offer their members opportunities and resources to further their careers.

The rapid expansion of museums and their staff in the 1980s encouraged the increase of professionalization in the field. Data on the growth of museums worldwide is sparse, but Patrick Boylan states that during this time period “an average of three new museums were opening every week in the United Kingdom, while at the same time the average number of professional staff employed by a typical well-established museum probably doubled” (Boylan, 2006, p. 415). Due to this expansion, organizations like the International Council of Museums and United Nations Educational, Scientific and Cultural Organization (UNESCO) became increasingly influential in the late 20th century. ICOM, founded to standardize museum practices, now encompasses 141 countries (ICOM in brief, 2018).

Universities and organizations offered museum and heritage related programs as early as the 1870s. These programs have continued to grow and expand even into present day. The Ecole

du Louvre offered the first of these programs in 1870, followed by several South American universities in the 1920s (Boylan, 2006). The Museum Association established their code for a museum diploma in the 1930s, which remained unchanged until the 1980s (Boylan, 2006). The growth of professional organizations and the demand for standardized professional and educational practices in museums spawned training programs that aim to teach technical skills to future and current museum staff.

## ***2.8 The Development of Museum Training Programs***

At the beginning of the 20th century, museum training did not exist in its current state and lacked a clear definition. Most museums played a simple role in society, acting as a storage facility for historical artifacts. Museum staff only included curators who collected and stored artifacts for future reference, security guards who ensured the safety of the collection, and custodians who kept the museum clean (Edson, 1995, p. 10). As museums and their collections grew larger, the roles of museum professionals grew as well (Edson, 1995, p. 10). This demand added roles such as “conservators, exhibits designers, fabricators, public relations persons, education specialists, and information scientists” (Lewis, 1987, pp. 219-20).

Today, a bachelor of arts, within a museum oriented field from an accredited university, acts as a baseline for most museum professionals. However, museum professionals are also expected to obtain post graduate training that is both theoretical and practical in nature. This training may include “field research, scientific examination of works of art, and technical studies related to a candidate’s own specialty” (Edson, 1995, p. 8).

Unfortunately, no set definition for museum training exists. Some professionals believe museum training should place emphasis on academic and theoretical work, while others argue that it should mostly involve practical work (Edson, 1995, pp. 9-10). Often, it is difficult to find an appropriate balance between theory and practice, but some programs try. The British Museum’s ITP seeks to create well-rounded museum professionals by teaching the best practices from artifact transport to exhibition creation. The ITP’s approach to museum training encompasses both the theory of museology and the practical skills needed to run a successful museum.

Today, museum staff must continuously seek additional training. It is no longer a standard practice in museums for its professionals only to receive training at the beginning of their career. This trend is observable in many professional associations like the UK's Museum Association. In the past, the Association granted fellowships that lasted for a lifetime; however, fellowships are now awarded for a period of only five years. Across the industry there is a clear shift towards continuous training throughout a professional's life as opposed to only training at the beginning of their career (Boylan, 2004, p. 156).

Changing societal conditions often complicate museum training. Furthermore, global conditions and special interest groups continuously alter the importance placed on the identity, purpose, and result of museum training (Edson, 1995). Moreover, museum training differs across the world because of a difference in museum resources from country to country. Museum training, as a means to address disparity in professional opportunities, is therefore an ever increasing area of concern, and museum associations like ICOM highlight these issues (Edson, 1995, p.16).

The ICOM's International Training Center for Museum Studies, the Whitney Museum Independent Study Program, and the School for Curatorial Studies' training program in Venice are training programs comparable to the ITP. Table 1 shows a sampling of similar museum training programs.

Table 1: Incomplete list of museum training programs around the world

<b>Name</b>	<b>Location</b>	<b>Affiliation</b>	<b>Year Founded</b>
School for Curatorial Studies	Venice, Italy	School for Curatorial Studies	2004
Independent Study Program	New York, USA	The Whitney Museum of American Art	1968
ICOM-ITC	Beijing, China	International Council of Museums	2013
L'Ecole du Magasin	Grenoble, France	Ecole du Magasin	1987
Post graduate program in Curating	Zurich, Switzerland	Zurich University	-
Summer Academy of Fine Arts	Salzburg, Austria	-	-
De Appel Curatorial Programme	Amsterdam, Netherlands	De Appel Arts Centre	1991
Course in Curatorial Practice	Venice, Italy	-	-
International Master's Programme in Curating Art	Stockholm, Sweden	Centro Sperimentale per Le Arti a la Comunicazioni	-

Sources: Xuan Mai Ardi, 2014, Whitney Museum of American Art, 2008, School for Curatorial Studies Venice, 2018, Qianqian, 2016.










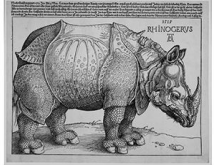
Since July 2013, The International Council of Museums (ICOM) has hosted the International Training Center for Museum Studies (ICOM-ITC). The ICOM-ITC collaborates with both the Palace Museum and ICOM-China. The program develops the expertise and knowledge of museum professionals who desire further training, especially in the Asia-Pacific region. As of July 2016, the program network consisted of 218 participants from 52 countries. The two annual workshops (one in April and one in November) that ICOM- ITC hosts built this large network. Each workshop typically recruits 30-35 participants requiring that they are fluent in English, work in a geographically diverse museum, and occupy middle-management positions

within their own museum. Every workshop includes a diverse set of activities such as lectures, panel discussions, group activities, and artifact readings (Qianqian, 2016).

## ***2.9 International Training Programme***

The British Museum is a world leader in museum research and attracts professionals from the museum sector for various training programs and workshops. The museum board of 25 trustees oversees the 10 distinct curatorial and research departments represented in Table 2; additionally, the museum employs 137 curators, conservators, and scientists across the departments. Beyond these departments, the museum also runs several skill-sharing programs including the ITP (Annual Review July 2017, 2017).

Table 2: Representative pieces from each department of the British Museum

Africa, Oceania and the Americas		Ancient Egypt and Sudan	
Asia		Coins and Medals	
Conservation and Scientific Research		Greece and Rome	
Middle East		Portable Antiquities Scheme	
Britain, Europe and Prehistory		Prints and Drawings	

Sources: Department of Africa, Oceania and the Americas, 2017, Department of Ancient Egypt and Sudan, 2017, Collection and research departments, 2017, Ancient Greece and Rome Galleries At The British Museum, n.d., Department of Middle East, 2017, Department of Portable Antiquities Scheme, 2017, Collection and research departments, 2017, and Department of Prints and Drawings, 2017.

In 2006, the British Museum opened the ITP in response to the need for professional development opportunities within the museum field around the world. With its diverse collections, experienced professional staff, world-class facilities, and prestigious reputation, the



British Museum offered an ambitious program. It opened its doors to participants from seven different countries the first year. Since the founding of the Programme, it has expanded and hosted 228 participants from 33 different countries (Figure 1) including Armenia, China, Egypt, Greece, India, Nigeria, the Sudan, and most recently Guatemala, Indonesia, and Zimbabwe (Newsletter 2016 ITP, 2016).



\*Not shown: Palestine and Kurdistan

Figure 1: Dark green countries shown are involved with the ITP as of 2016  
(ITP Evaluation, 2016)

Two years prior to the official opening of the ITP, the Supreme Council for Antiquities for Egypt, now the Ministry of State for Antiquities, sent several museum professionals to the British Museum for training (Newsletter 2013 ITP, 2013). The program grew from the Ancient Egypt and Sudan department within the British Museum, which explains the high Egyptian participation level. The most heavily involved country is Egypt, with 33 participants traveling to England to learn at the British Museum as of 2016 data (Figure 2). The ITP finds its diverse participants from government bodies, museums, and other programs in home countries that nominate them to the program (ITP Evaluation, 2016).

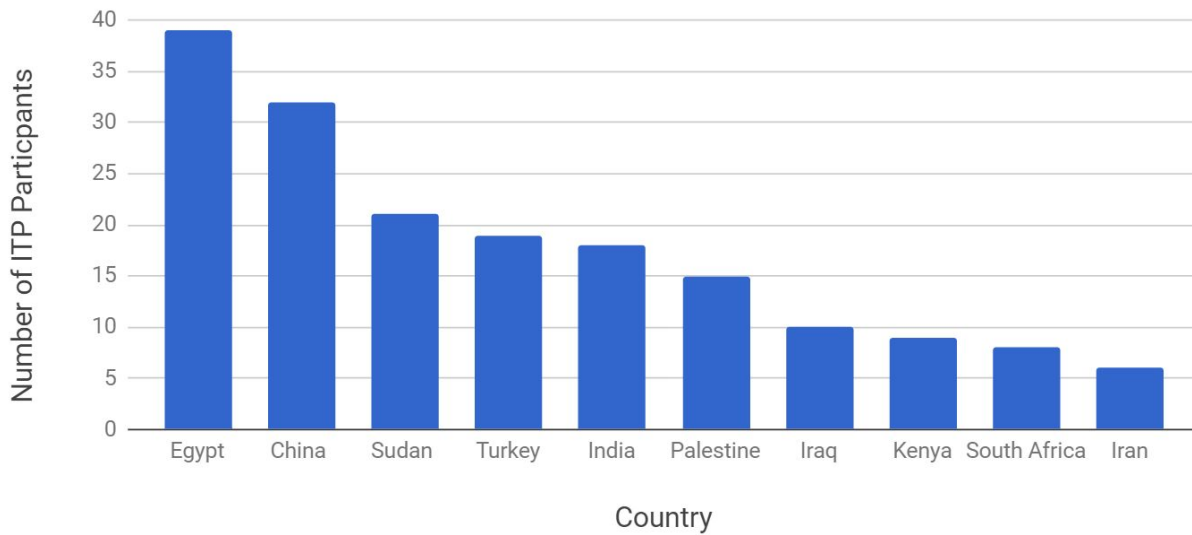


Figure 2: Graph of the most involved countries (ITP Evaluation, 2016)

The British Museum, generous benefactors, and sponsors all fund the ITP. In 2015, the Programme received funding from the Marie-Louise von Motesiczky Charitable Trust to continue expanding the Programme and working towards its goal of sharing knowledge and making connections amongst diverse museum professionals (ITP Evaluation, 2016). Part of the Programme’s expansion now includes fundraising and income generation as topics. Other topics include collections management, photography, conservation, exhibitions, audiences, and national/international loans. The topics vary slightly from year to year depending on the relevancy to the Programme’s participants.

The ITP covers a diverse set of topics to educate its participants effectively. Upon arrival, the ITP immerses the group of approximately 26 participants in a three-part curriculum taught by curators from different departments and specialties. The Programme aims to distance itself from traditional lecture-based learning and focuses on presentations, learning workshops, and site visits. To accomplish this aim, the program centers on hands-on practice and experience in creating exhibitions that put theories learned from earlier on in the program into use. The Programme assigns each participant to a department within the British Museum according to their expertise. The annual summer program spans six weeks, usually from early July to early August and extends past the campus of the British Museum. For ten days, participants receive

training at one of seven partnering museums. These partnering museums in 2016 were: Birmingham Museums and Art Gallery; Bristol Museum; Glasgow Museums; Lincoln: The Collection; Manchester Museum and Art Gallery; Tyne & Wear Archives & Museums; and the Ashmolean Museum, Oxford (ITP Evaluation, 2016).

The Programme targets museum professionals in their early to mid-career. The participants learn different methods and practices from curators and other staff that can improve their own institution's exhibits and audience engagement. A study in 2013 by the ITP found that 53% of responding participants have changed job titles since enrolling in the program, and 87% of these were promotions. The remaining 13% state their job change was neutral or on an equal level (Newsletter 2013 ITP, 2013). The people who received promotions claimed the skills they learned from the ITP were a primary cause. Aside from these skills, the Programme provides opportunities for collaboration amongst participants from countries where such collaboration was not previously possible. One participant commented: "I see future collaborations in the Africa Department and also feel that I can contact any of the professionals any time on any inquiry" (ITP Evaluation, 2016).

To stay in touch across the globe, the Programme uses a variety of social media such as Facebook, Twitter, and Instagram. The ITP's most comprehensive media, the WordPress blog, publishes up to date information within the program or amongst past and present participants, known as fellows. These social media platforms allow the ITP organizers to receive feedback and track the effects of the Programme at other institutions.

Despite all of the achievements of the ITP, there are a few developments to consider within the program. These include the imbalanced gender ratio which is predominantly women, the difficulty in classifying professions across different countries and organizations, and the barriers affecting communication among the network's participants. Our methodology discusses how we will address these areas.

## Chapter 3: Methodology

The overarching goal of this project is to analyze the International Training Programme's (ITP's) alumni demographics and suggest improvements to communication within the ITP network and to the Programme as a whole, based upon an examination of comparable programs in the heritage sector. To complete this goal, our group identified three objectives, listed below, each with its own sequence of tasks.

- **Objective 1:** Assess the structure, composition, and functions of the ITP in terms of professional identities, gender composition, and communications.
- **Objective 2:** Assess the structure and objectives of other comparable training programs in the museum and heritage sector.
- **Objective 3:** Develop a set of deliverables: improved network directory, a directory of global training initiatives, blog content, a system for updating ITP biographies, a system for classifying professional identities, and a report detailing possible improvements to the ITP.

Our team accomplished the respective tasks for each individual objective in accordance with the following timeline (provided as a Gantt Chart) in Figure 3.

Objectives/Tasks	Pre-IQP	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
		March			April			
Objective 1								
Compile given data								
Find relevant interviewees								
Learn structure of ITP								
Phone Interviews								
Objective 2								
Research other programs								
Compile other programs list								
Phone Interviews								
Objective 3								
Compile Directory								
Compare Programs								
WordPress Data Entry								
Project Presentation & Report								


Figure 3: Gantt Chart

### 3.1 Objective 1: Identifying ITP Characteristics

We identified defining characteristics of the ITP by reviewing the ITP’s internal databases containing information on the ITP fellows, analyzing data from a survey, interviewing fellows, sending targeted emails out to fellows, and analyzing application data from the ITP’s internal documents.

The ITP’s internal documents included an alumni database and documents detailing the basic structure and composition of the ITP. To characterize and analyze the composition of the Programme’s 253 past participants, the team reviewed the raw data provided by the ITP’s internal documents from 2006 to 2017 upon entry to the Programme, and later through survey. The database also provided contact information for fellows we wished to contact. The ITP has maintained a current database containing information about a participant’s home country, job title, institutional employment, and contact information within an Excel database. Table 3 shows a template of this information.

Table 3: Template of database

Year	Photo	First Name	Preferred Name	Family Name	Home Country	Job title	Department (at time of ITP enrollment)	Institution (at time of ITP enrollment)
2018		Richard	Rick	Johnson	UK	Curator	Ancient Egypt and Sudan	British Museum

Career Update	Fellow Projects and other information	Current job title	Current Department	Current Institution	Professional Institution	Professional Web Profile	Email	Preferred email
Give career update.	Talk about projects.	Curator	Current Department	BM	BM	www.linkedin.com	example@gmail.uk	example@gmail.uk

Before the team’s arrival in London, the ITP sent a survey to the Programme’s alumni containing a question we designed pertaining to the gender ratio of alumni workplaces (Appendix A). We asked the ITP network “[h]ow [they] would describe the ratio of men and

women who work in [their] institution?” and gave them five options: “mostly women, slightly more women than men, equal, slightly more men than women, mostly men.” Despite initially obtaining 80 survey responses, we believed that expanding our sample size and data collected would provide clearer insight into the gender trends of the network. We achieved this greater sample size and expanded data by sending survey questions within personalized emails to the network as a whole. Through these questions, our team sought to fill gaps from incomplete responses to the survey the ITP had already sent out, and to discover new information about the alumni network. These personalized emails combined two of our aims into one. First, they aided our analysis of the Programme’s gender composition, and second they included a professional biography of the fellow in question which the Programme would post to the ITP blog. The emails also expanded upon our analysis of gender composition because they considered gender representation at both management and entry-level positions. The combination of email interviews with the biographies aimed to incentivize alumni to read the email to revise their biography and, by reading the email, respond to our questions. Additionally, the combination served to reduce something our sponsor described as “survey fatigue” where respondents feel overstimulated by emails and questions, causing a lower response rate. Our team avoided questioning alumni that had completed the independent survey or had addressed our questions in a personal interview.

To identify factors that may have led to the alumni network’s current gender composition, we expanded our research beyond the alumni database into the gender representation of the ITP applicant pool. The lack of a standardized system for applications constrained our research, in terms of potential bias, to only the Egyptian applicant pool, which we then compared to the gender representation of Egyptian alumni. By comparing these two representations, our team sought to discover any bias in the admission of applicants to the Programme. To gain further background on both the ITP and the museum sector, we conducted personalized interviews directed towards individual ITP fellows and British Museum staff. For an example of personalization, we asked Chinese fellows particular questions about how they communicate with people outside of China. These interviews provided data on comparable training programs, other communication methods used in training programs, and the gender

composition of other training programs. We conducted the majority of interviews via phone due to the varying locations of the international fellows. In some cases, we contacted fellows by email instead of by phone due to communication difficulties. In addition to fellows, we interviewed several British Museum staff in person on topics regarding professional identities, the gender ratio within the museum sector, and training programs.

To standardize job titles, we read through the fellow database, survey responses, and follow up questions. We also interviewed British Museum staff and ITP fellows to identify the responsibilities associated with certain professional titles. We identified recurring duties and buzzwords within the descriptions for a specific job title. We discussed job duties with a variety of museum curators to find overarching responsibilities associated with the title. Our group created a list of common responsibilities held by certain job titles and compared the job titles and responsibilities of fellows to our own list. The frequency of certain pairings of job titles and responsibilities appearing together informed our group which responsibilities we suggest the ITP to standardize under a job title. By finding overarching similarities in responsibilities for job titles, we identified certain outliers. These outliers were fellows who gave a job title that did not fit the standard job definitions we defined for this project. This analysis compared the aggregate average responsibilities of a job title to each individual's description or listing of their job title, and if their responsibilities matched the average, then we deemed their title accurate.

To gain a better understanding of communication within the ITP network, we picked certain characteristics from the survey to analyze. We separated survey responses into groups by workplace, the year a fellow joined the ITP, and a fellow's home country. We then analyzed the trends in communication within these groups, looking at which of these groups had significantly greater or fewer survey responses, and hypothesized reasons for different survey response rates. Differences in survey response rates may indicate that certain ITP demographics have better or worse communication and engagement with the Programme and ITP network than others.

### ***3.2 Objective 2: Assess the Structure and Defining Characteristics of Other Programs***

We assessed the structure and defining characteristics of other training programs and compared these attributes to those of the ITP. As part of this, we compared the gender composition of other programs to the ITP and discovered how other programs address barriers in communicating with Chinese participants. We compiled a directory of comparable training programs by pulling information from the survey, follow up emails, interviews, and materials posted on the web by museums and professional organizations. From these sources, we gathered information such as the number of participants, the gender ratios, and the countries of origin of program participants. Appendix C shows a comprehensive list of the information compiled in the directory.

For data that was not publicly available, we collected the contact information of any museums or programs from which we required further information. We reached out to these programs directly but found that contacting ITP fellows who had participated in the programs was a more reliable means of collecting information. We sent personalized emails that reached out to ITP fellows that had previously attended one of these museum programs. These emails collected information we could not find online, such as the program's participant gender compositions and Chinese participant communications. Appendix B details the questions we asked ITP fellows who have attended a non-ITP training program in the past. We modified our questionnaire depending on the level of information acquired through publicly available sources (i.e. the more information we obtained online, the less questions we asked). In some cases, we manually counted men versus women based on published group photos or participant databases that the programs published online.

We analyzed the ratio of men to women in the training programs and determined whether or not these programs possessed a notable imbalance. Our criteria for an imbalance was both quantitative and qualitative. Our team lacked full access to every program's international alumni database, so we qualitatively determined the gender compositions of comparable training programs through a question listed in Appendix A Section Four. For the purpose of comparing



the ITP to other programs, we determined whether the imbalance was specific to the ITP or whether it extended to other training programs or the museum sector as a whole.

We intended other portions of information we collected for use by the ITP in their future endeavors rather than our research. For example, the founding year informs the ITP of how old the program is and thus provides an idea of its experience with running a training program relative to the ITP. We collected other information about the programs that appear in the directory, like application criteria, in case the ITP decides to make the directory available to fellows seeking to pursue additional training outside of the ITP.

### ***3.3 Objective 3: Composing Deliverables***

Based on the findings in objectives one and two, we developed a set of recommendations for improving the ITP as well as a set of deliverables to assist the ITP in their implementation of these recommendations. These deliverables included a report, blog content, an improved network directory, an additional application form, a system for updating biographies, and a global museum training program directory. The main focus of this objective is to consolidate our work from answering our project questions into several well-kept systems that our sponsor will utilize in the future.

The ITP currently struggles to provide an equally immersive communication environment to Chinese fellows that acts as a suitable alternative to Facebook and WordPress, the two social media platforms the Programme currently employs. To provide a recommendation to the ITP on the best alternatives to these platforms, our group researched the social media environment in China, attended a presentation from a Chinese social media team, and created a report detailing the benefits and drawbacks of the two most common platforms, WeChat and Weibo. This research culminated in a written report that detailed our findings and recommendations to our sponsor.

Another deliverable we created aims to assist ITP's application paperwork system. This deliverable applies the standardization of job titles to the application process to make things easier for the ITP board to review applications. While our group cannot standardize job titles across the globe, our form can effectively standardize them within the ITP.

The ITP created a set of 134 biographies for the ITP alumni, which they wanted fellows to revise. We sent all of the available biographies of ITP alumni to the respective fellows and asked them to update the biography as they saw fit. This aided the communication aspect of our project by facilitating ITP fellow's access to current contact and professional information. The overall directory that contains these biographies includes contact information, job title, specialties, affiliated museums, a short biography, and other relevant information for museum work. Ease of communication from the use of the network directory will promote collaborative work and skill-sharing amongst the program's participant museums. We also created a directory of other training programs, which we intended for use only by our sponsors but may be useful to the fellows. This program directory contains information regarding the focus of each program, cost, and other information we gathered from the processes described previously in Objective 2. Our team organized this information into the systematic format shown in Appendix C. Finally, our team wrote weekly blog posts and provided information for other content for the blog. These posts detailed our experiences in London, museum exhibits we visited, and our work with the ITP and its alumni.

## ***Chapter 4: Results***

### ***4.1 Objective 1: Assess the structure, composition, and functions of the ITP in terms of professional identities, gender composition, and communications.***

#### **Professional identities**

The wide range of nationalities and professional cultures that participate in the ITP make the standardization of museum professional identities a non-trivial task. To identify the professional identities of the ITP fellows, our team reviewed survey results on job titles and descriptions, the application documents for the program, and the “Master Alumni Spreadsheet,” which contains updated information. Using this information, we synthesized the most up to date job titles and descriptions.

It is possible that every curator fellow that participates in the Programme has responsibilities that differ from what the British Museum considers to be the traditional role of a curator. Museum professionals often use the term curator to cover a wide range of responsibilities, preventing any form of standardization for the title. One museum professional described the issue with the term curator succinctly: “[t]he beauty of this word is that nobody really knows what it means” (Silva, 2017). Curator is also the most commonly held position by ITP alumni and participants, with 35% of incoming fellows using this title. Within the application process, many people list themselves as curators when their responsibilities, in England, align more closely with those of an archeologist. This is, in part, a result of some participants believing that listing themselves as a curator will raise their chances of being accepted. This added complexity, along with differing definitions by country, made it necessary to standardize job titles in an effective way.

Beyond curator, we identified nine other common job titles of past participants which we show in more detail in Appendix D. In addition to job titles, we included areas of specialty or focus because fellows often included them in their titles, for example, education or research.

## Gender composition

Our team reviewed and added a question to a survey our sponsor distributed to the ITP network prior to our arrival. We sought a better understanding of the gender compositions at ITP’s fellow workplaces in order to determine whether or not the ITP’s composition qualified as an area of concern for closer inspection. We asked the ITP network “How [they] would describe the ratio of men and women who work in [their] institution?” and gave them five options: “mostly women, slightly more women than men, equal, slightly more men than women, mostly men.” Figure 4 shows the responses of the 48 ITP fellows who answered this survey question. As shown, 20 fellows (42%) stated that their institution contained mostly women, and 13 fellows (34%) stated that their institution contained slightly more women than men. Based on these results, ITP fellow workplaces tend to have more women than men.

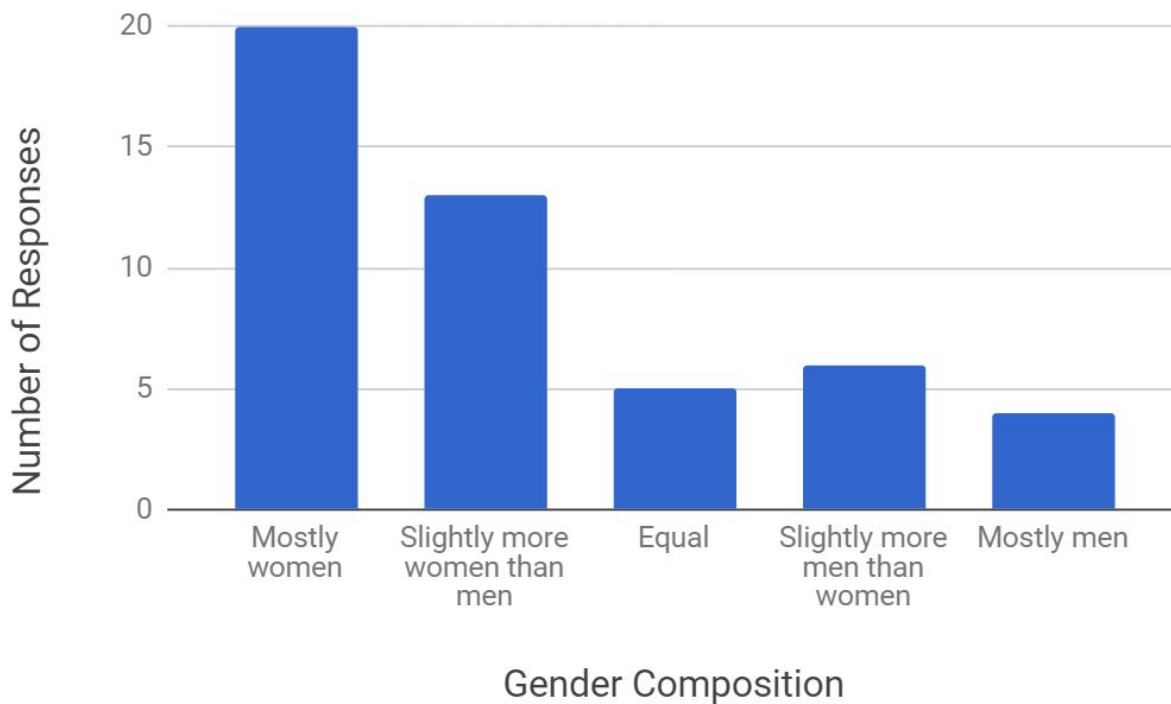


Figure 4: Responses from survey regarding the overall gender composition in a respondent’s current institution.

To conduct a more in depth analysis of the causes for the ITP's gender composition, we sent two additional questions to the ITP fellows. These questions classified the gender composition of ITP fellows' institutions based on management positions and entry-level positions. Many of the responses to these supplementary questions reported that women held the majority of entry-level positions.

To assess the potential of bias from admission staff, our team compared the gender representation of the Programmes' applicant pool from Egypt to the gender ratio of the ITP's Egyptian alumni. For the year 2016, the applicant pool showed a gender representation of 45% men and 55% women, and for the year 2017, 51% men and 49% women. The overall gender composition of all the Egyptian alumni, who are the most represented nationality in the ITP with 42 participants, is 38% men and 62% women, a significant departure from the nearly balanced applicant pool. Our analysis of the gender compositions of alumni of certain nationalities extended beyond Egypt into the two other most represented countries: China and Sudan. The gender composition of Chinese alumni, with 34 participants, is 32% men and 68% women, and the composition of the 22 Sudanese alumni is 40% men and 60% women.

Figure 5 shows the gender composition of management positions within the current workplaces of 37 ITP fellows. The most common response was "equal" followed by "mostly women." There is a significant gap between the most common response and the second most popular response. Only one response separates the third most common response "mostly men" from the second most popular response. The overall trend is, therefore, that nearly equal amounts of men and women occupy management positions at ITP fellow workplaces.

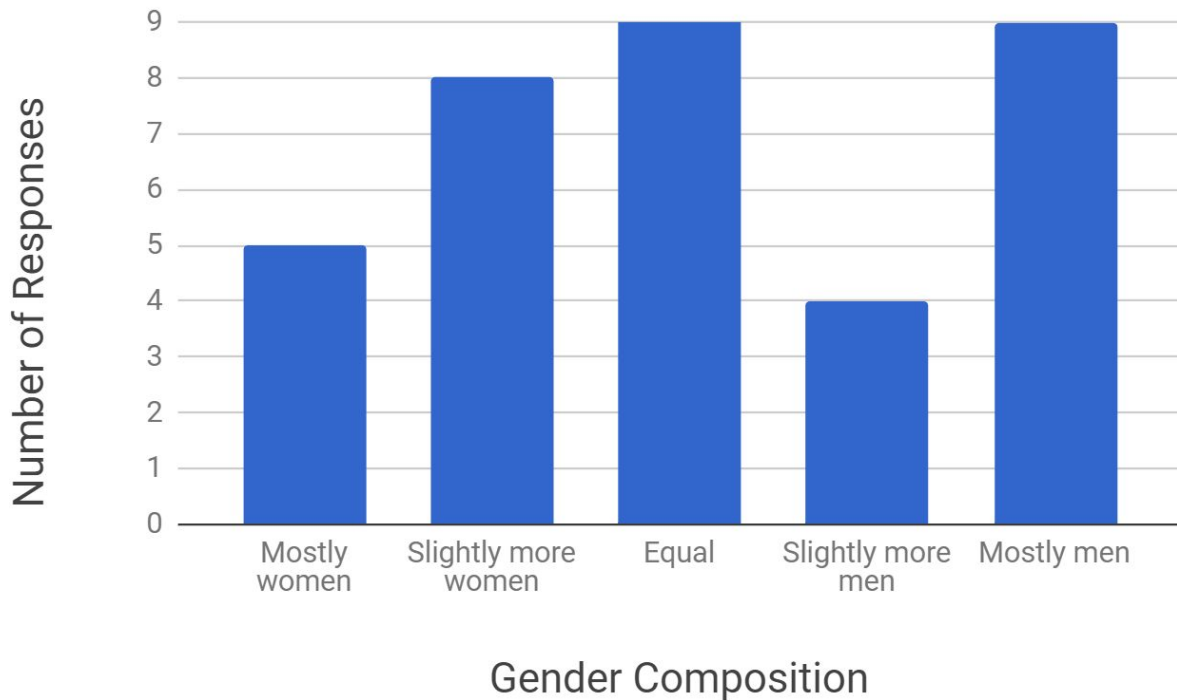


Figure 5: Gender composition of management positions in a respondent’s current institution.

Figure 6 shows the gender composition of entry-level positions within the current workplaces of 36 ITP fellows, based upon the responses to email interviews that our team sent out. The most common response was “mostly women” and “equal.” The second most common response was “slightly more men.” The two remaining responses “slightly more women” and “mostly men” have equal amounts of representation. Unlike the management positions, the entry-level positions show an overall trend of being skewed towards either being equal or mostly women.

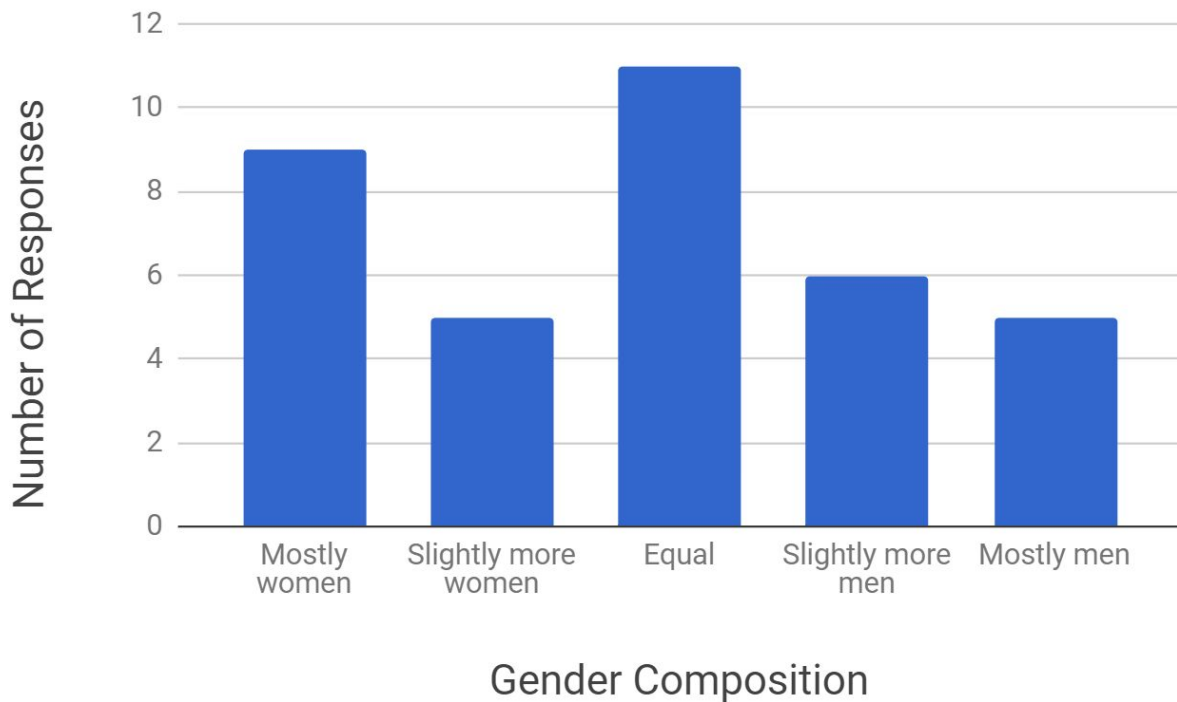


Figure 6: Gender composition of entry-level positions in a respondent’s current institution.

Based on the data contained in Figures 4 - 6, ITP fellow workplaces have more women than men in entry-level positions. At the higher levels of management, the compositions tend to balance out. Since the ITP does not seek participants from higher level management positions but rather from entry-level and mid-career persons, this preference increases the odds of ITP staff selecting a female participant. Since the ITP targets entry-level to mid-career professionals where the jobs are mainly occupied by women, this disproportion may amplify the gender imbalance in the network. Survey respondents indicated that men hold a majority of management positions, such as keeper or director and the ITP does not target these professionals because they require little to no aid in their professional life.

While our group did not analyze mid-career positions specifically, the overall gender compositions of participating ITP institutions (Figure 4) strongly indicates that the majority of institutions participating in the ITP employ more women than men. The data shown in Figures 4-6 therefore supports the hypothesis of an ITP alum who suggested that within museums

“entry-level positions tend to be more balanced, sometimes containing more women than men, but women tend to stick around longer than men and men are more likely to leave their job and move to other positions” (source omitted for privacy). However, at the higher level management positions, the common social inequalities between men and women in management positions push the ratio back to equal representation, despite women occupying most non-management positions in these institutions.

### **Communications**

To improve communication, we looked at areas within the Programme that have better or worse communication than others. We grouped the responses to the survey by ITP participation year, country, and workplace. By analyzing groups with lower response rates than others, we can make suggestions on how to improve communication with these groups. Similarly, by analyzing groups with higher response rates than others, we can determine the best practices from this group and apply them to other groups.

Figure 7 shows the unequal distribution of survey responses by year, based on the responses of 78 ITP alumni compared to the 253 ITP alumni. The trendline has  $R^2$  value of 0.361 which demonstrates that there is moderate to weak positive linear correlation between the year since ITP participation and the likelihood that participants would respond to the survey. Therefore, the more recent the year an alum participated, the more likely the alum would respond to the survey. The average percentage response rate for each year was 27.8 % and alumni from 2017 were the most likely to respond with a 64% response rate, while alumni from 2009 and 2013 were the least likely to respond with a response rate of 9.1% and 9.5% respectively. Based on the general trend of the data, the response rates from 2009 and 2013 are much lower than expected, whereas response rates from 2008 and 2012 are much higher than expected. These two outliers could be due to better or worse group dynamics, worse leading to a lower response rate and better to a higher response rate.



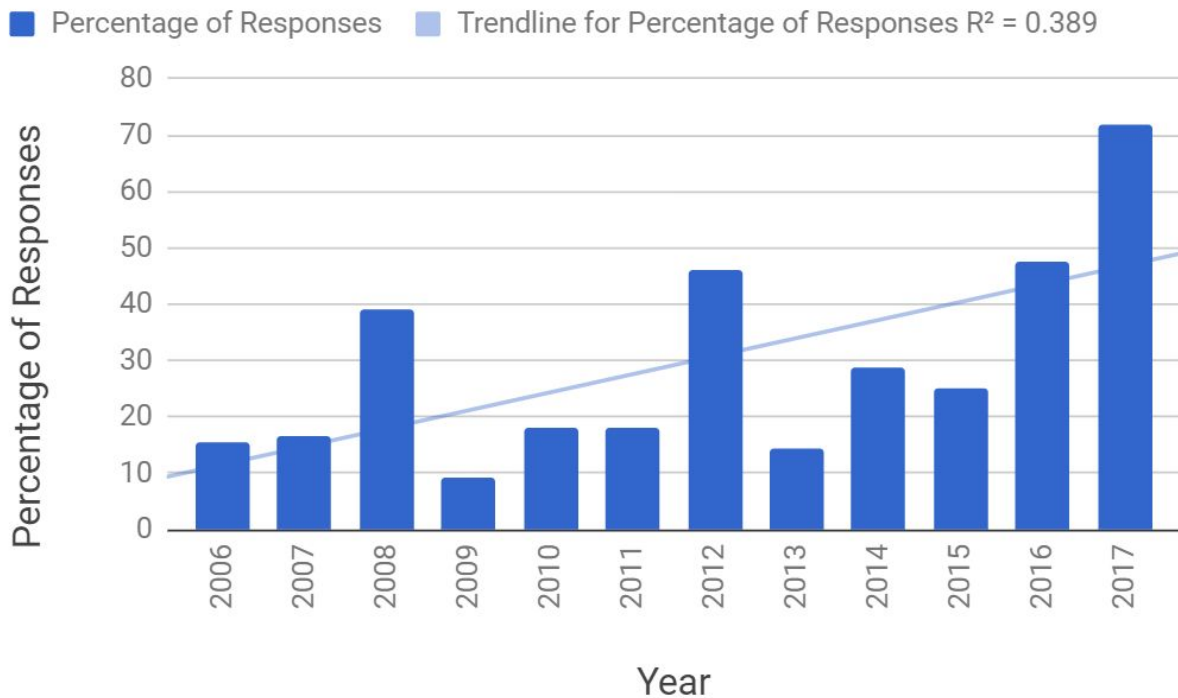


Figure 7: Percentage of survey responses from ITP alumni by year.

Figure 8 shows the percentage response rates by country, based on the responses of 78 ITP alumni compared to the total 253 ITP alumni. At a first glance, Figure 8 may be misleading as countries/regions like Brazil, Ethiopia, Ghana, Kurdistan, Mexico, Mozambique, Myanmar, New Zealand, Oman, Saudi Arabia, and UAE appear to have extremely low response rates of 0% while countries/regions like Guatemala, Hong Kong, Indonesia, Lesotho, and Yemen appear to have perfect response rates. This is, however, very misleading because it does not take into account that some countries may have had very few participants, which means a single person answering would heavily influence the percentage.

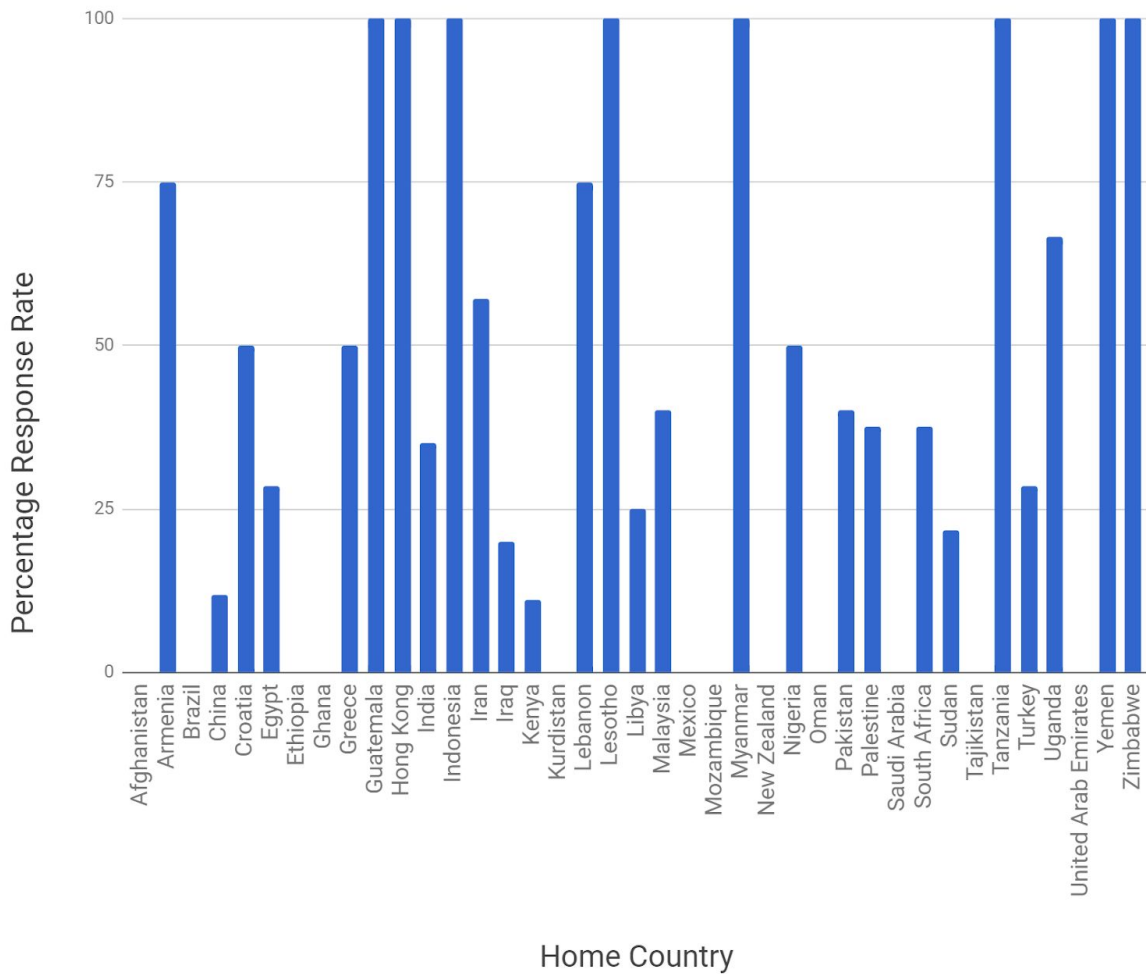


Figure 8: Frequency of responses as a percentage of the the respective country’s total representation in the ITP alumni network.

Figure 9 gives a more accurate description of the trend in response rates by country by showing the total number of participants from that country and how many people responded. In this clearer representation, participants that were least likely to respond to the survey were participants from China. This supports the hypothesis that there is a barrier in communicating with Chinese alumni because of the Chinese government's social media restrictions.

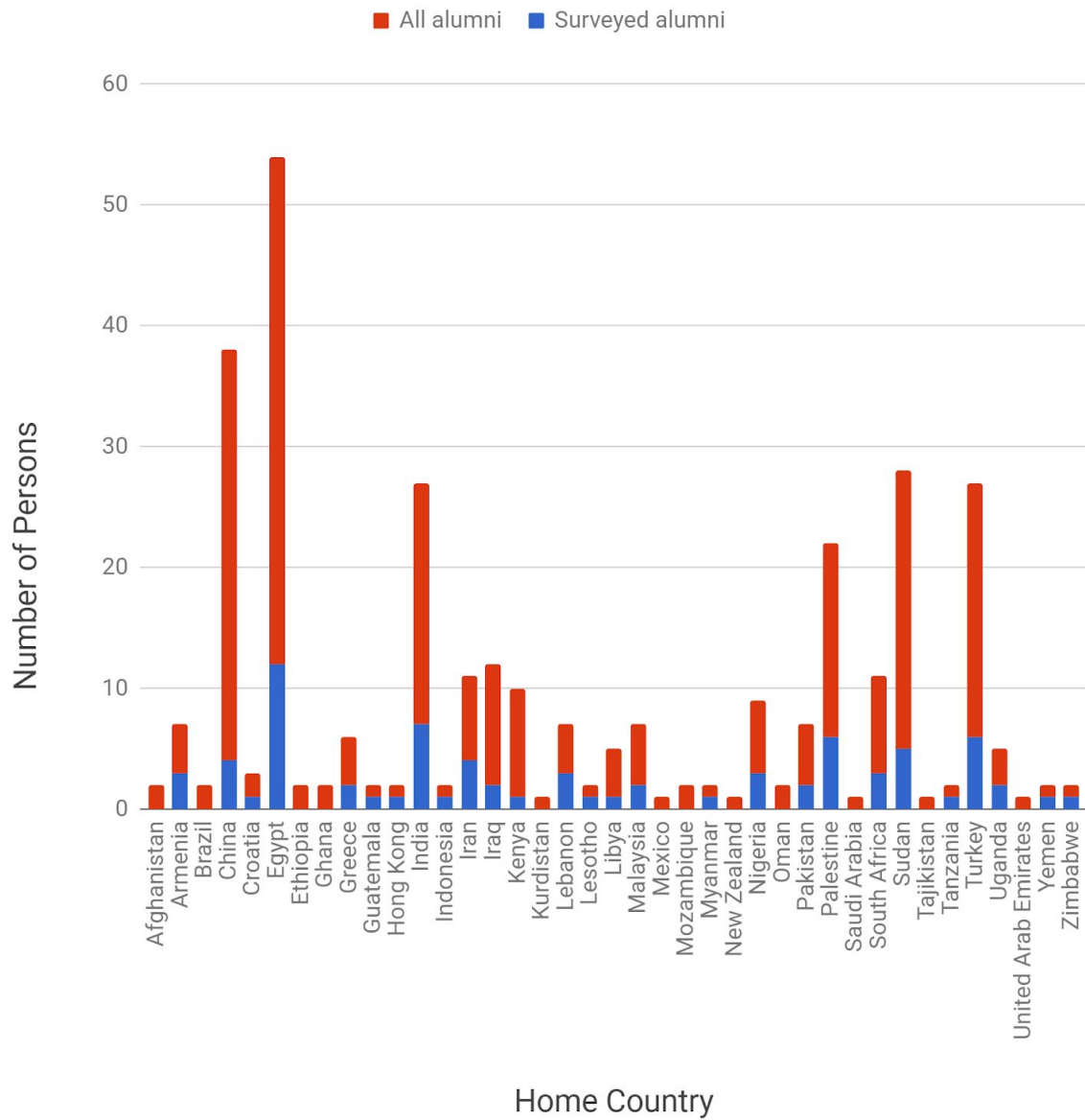


Figure 9: Participants who responded to the survey versus the total number of persons represented by their respective country in the alumni network.

To further add to our analysis of communication, we classified the overall alumni database and the survey responses by current institution/workplace. Appendix G shows the top 20 most represented institutions within the ITP. The most represented institution in the ITP is the “National Corporation for Antiquities and Museums (NCAM),” with ten ITP fellows. This is

followed by “The National Museum of China,” and “Sudan National Museum,” with nine and eight participants respectively. Appendix H also shows the number of fellows who responded from the survey from each institution. Please note that appendix H is an abridged version of the document that we submitted to our sponsors which contains a complete list of the 204 institutions that ITP fellows are in. This list serves to compare survey responses by institution to the overall representation in all ITP institutions and determine whether alumni from the same institution stay in touch with each other. For example, the “National Museum of China,” which contains the second highest number of ITP fellows, has no responses from the survey. This is due to the restrictions in communicating with Chinese fellows imposed by the Chinese government. This lack in communication with Chinese fellows prevents the ITP from giving the same full experience to all fellows.

#### ***4.2 Objective 2: Assess the structure, objectives, and practices of other comparable training programs in the museum and heritage sector.***

##### **Structure and objectives**

When we analyzed comparable training programs, our group found a significant amount of diversity in the structure of these programs. Programs can vary in length from half a day to a full year of work. Some programs take more traditional academic styles and teach participants in a classroom format, while others move away from the classroom and focus on hands-on experiential learning for curation and study. Other programs mix the two educational styles. Our group analyzed and researched 38 individual training programs and identified key qualities from these programs that differ from the ITP’s efforts.

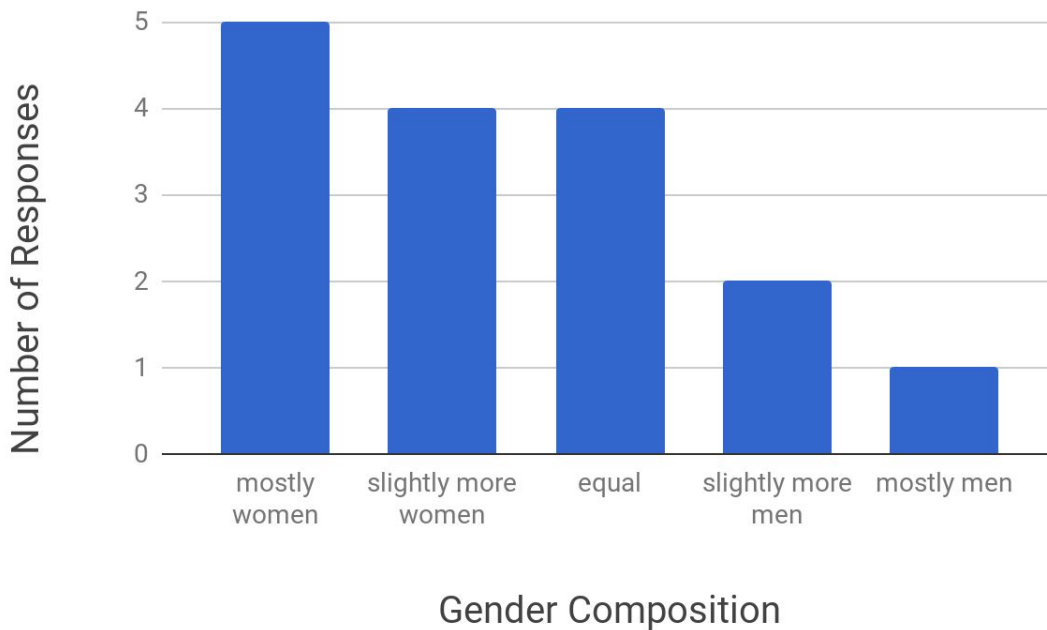


Figure 10: Gender composition of other training programs.

Tying into our research on the gender ratio within the ITP, we decided to look outside of the Programme and look at the gender ratios of other training programs. We obtained our data about the gender compositions of other training programs from ITP fellows that had attended these programs. As our previous figures show that women are the majority within the museum and heritage sector, Figure 10 supports this trend when looking at outside programs. However, due to the low response rates from the programs, this group is too small to strongly support the trend on its own but does serve to bolster the data already collected from ITP alumni.

Figure 11 shows the 31 comparable museum training programs with gender ratio information available that we have listed in the comparable training program directory categorized by 6 age ranges. Most museum training programs tend to be less than 5 years old. While our sample size is small, our data could indicate that most museum training programs tend to be young and possibly lacking in experience on how to train participants. Since the ITP has been active for 12 years, and wishes to develop very specific aspects of its program, it might be helpful to analyze trends from older programs which may be more refined.

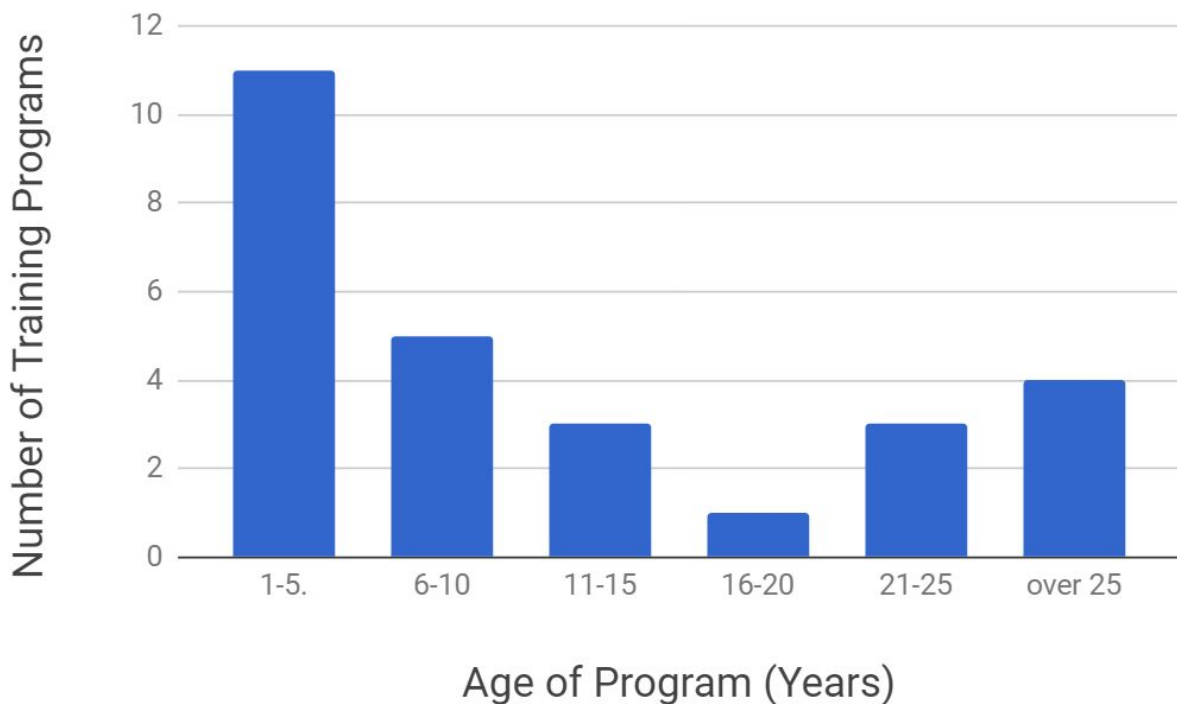


Figure 11: Chart displaying the spread of seniority amongst programs.

We tended to end our interviews with the open-ended question, “[i]s there anything else that [the interviewee] would like to add?” This led us to findings we had not originally expected, adding a more organic aspect to the project. An overarching theme we heard from these open-ended questions was that international programs enrich participants with their cultural and educational diversity. One particular participant said that their most eye opening experience was from living with another participant from such a vastly different culture. This same participant spoke of meeting their first person that identified as genderqueer and learned a great deal from the meeting. The people are just as much a part of the learning and growth as the designated curriculum. From these interviews, we learned to take into account the overall experience, not just the educational aspects of the Programme.

### ***4.3 Objective 3: Develop a set of deliverables: improved network directory, a directory of global training initiatives, blog content, a system for updating ITP biographies, and a report detailing possible improvements to the ITP***

#### **Improving network directory biographies**

Our team built on the ITP's current database to achieve an improved ITP network directory. Working on the initial survey sent to fellows, we followed up with emails to past alumni with their respective biographies (view Appendix G for an example) that the ITP staff had created and we verified with these alumni the information within their respective biographies. We attached questions to these emails that either expanded upon previous survey responses or served as a proxy to our survey if the alum had not completed it. In some instances we emailed fellows in order to clarify their responses due to some language barriers and occasional errors. Our sponsors advised that attaching questions to the biography emails would generate more responses than if we had sent the questions separately because they believed an alum would have more interest in how the British Museum would portray them.

#### **System for updating the biographies**

When tasked with emailing biographies to ITP participants, we needed to come up with an efficient but effective system to communicate with ITP fellows via email. We will transfer this email system to our sponsors after our project for their future use. We attached the biographies to an email that we sent out to the fellows. The bodies of these emails contained a customized message which reflected a fellow's particular situation. For example, if a fellow participated in a training program relevant to our project, we would include questions about their experiences within that program. Customized emails also addressed whether some fellows had missing, incomplete, or unclear responses to the survey. To create these customized emails, we created seven email templates (see Appendix I for an example of one of these emails). Before sending out each email, we added the fellow's preferred name to the relevant area within the email template. These emails exhibited a very personalized feel since they were specific to a fellow's situation, even though they were mass-emailed.

Our sponsor, before publishing any of the ITP fellows' biographies, wanted each fellow to review his or her biography and edit it as each saw fit. This review process before the ITP published any biography ensured that every biography contained both accurate and up to date information about a fellow. However, our sponsors wrote every biography within large documents containing all the biographies for a single ITP year. To send every fellow their own biography, separated from any others, our team created individual documents for every fellow biography contained within the larger document. As the process of manually copy and pasting from the large document and creating a new document for every fellow biography grew tedious, our team devised a new method. We found a program online (see Appendix K) that split up the document by person automatically, which made emailing a separate biography to each fellow significantly less time consuming. Furthermore, we created a spreadsheet to keep track of what category of email a fellow should receive. This spreadsheet served to expedite the process of sending out multiple personalized emails. Appendix J shows an abridged version of the spreadsheet that we used to sort which of the seven emails a fellow should receive. If none of our seven email templates could match a fellow's unique situation, we sent them a custom email asking questions related to their situation. However, a fellow's situation was rarely so unique and our system was so successful that, of the 134 emails that we sent out, only two emails had to be further customized.

### **Directory of global training initiatives**

Related to aspects of Objective 2, our team identified 38 unique international training programs that are comparable to the British Museum's ITP. We found these programs through analyzing fellow responses to the survey and researching programs online. Through our research, we compiled contact details, program cost, program duration, focus areas, application requirements, and other pertinent information in Appendix G, which is a truncated version of the deliverable we sent to our sponsor. Including the basic information of training initiatives that we filled the charts with, we received information from participants that we did not expect. Rather than just numbers and statistics, this unexpected information clarified what many of these programs entailed. From this qualitative information, we discovered global regions that had



sufficient program opportunities and others that lacked training for the museum sector. Our team intended for the ITP staff to use this directory for internal and research purposes, but it is entirely possible for the ITP to give their fellows access to this directory to encourage further education and training.

### **WordPress blog content**

We wrote several posts for the ITP network blog to inform the network of our weekly activities. These posts often included photos we took of our travels within England or other countries. Our blog posts helped foster a sense of community between our group and the ITP alumni, and supported Objective 1 by improving communication. The posts reinforced the notion that the ITP is constantly seeking ways to improve its relationships among network participants. The posts consistently received likes on Facebook indicating a strong interest from ITP alumni. While difficult to measure analytically, these blog posts helped us to develop stronger relationships with members of the network and let us interview alumni with ease. Many interviewees expressed statements like “oh, you are the students from WPI!” and “yes, I read your post!”. Some interviewees also expressed interest in receiving a copy of our reports at the end of our project.

## ***Chapter 5: Discussion and Recommendations***

### **Gender**

There is no direct solution to address the large proportion of women admitted to the ITP because it may not necessarily be an issue. While several explanations exist, the simplest is that the institutions that the ITP selects fellows from employ more women than men. This trend exists in the museum sector which, as a whole, employs mostly women. Another explanation for the ITP’s current gender composition is that the ITP is geared towards people working in entry-level to mid-career positions, which we found women primarily occupy. More men might join the ITP if they add training tailored towards management positions, as our research shows more men occupy management positions than entry-level. While we lacked time to analyze the entire application process, we detected possible bias in the admission process for Egyptians. While our

team lacked access to Egyptian applicant pools before 2016, if most years maintained a gender composition similar to those in 2016 and 2017, then there would be a substantial case for bias in the admission of applicants. However, the difference between the application pool's gender composition and the composition of all the Egyptian alumni could be explained by the ITP accepting more entry-level participants and women coincidentally occupying a majority of entry-level positions in museums.

### **Professional Identities**

A curator working in an Egyptian museum may have the responsibilities of a conservator in the British Museum, and a department head in a Chinese museum may have the responsibilities of a curator within an Egyptian museum. Often cultural, professional, personal, and linguistic factors make comparison of professional titles in an international context difficult. Regarding this difficulty and the ITP's efforts to admit qualified applicants and place them within departments of the British Museum that match an applicant's experience, the Programme must analyze each applicant's responsibilities, often taking a large amount of time, to ensure an accurate placement. Our team sought methods to expedite this time-consuming process and has several recommendations on how to best handle the discrepancies between job titles and their responsibilities.

Using information regarding professional identities and their respective responsibilities that we identified in Appendix D, we created a form that the ITP could use to expedite their admission process. Appendix E shows this supplemental form, which we designed so that applicants focus on the responsibilities of their job instead of the title. Job titles and their corresponding responsibilities vary, but most museums tend to have consistent tasks. Our team recommends that the ITP uses this form along with our corresponding job title chart to standardize definitions for job titles, so they can assign job titles based on an applicant's listed responsibilities instead of titles. These independent job titles would allow the ITP to more effectively conduct application evaluations and place accepted candidates more accurately within the program.

## **Compare to other programs**

The ITP strives to provide the best experience possible for their fellows, and comparing the ITP to other programs ensures that the ITP is using current best practices in training programs. Starting with communications, the ITP uses Facebook as its primary mode of communication with former fellows, which is consistent with what other programs do. As such, we suggest that the ITP continues to communicate via Facebook and encourage further discussions in comments to ensure ongoing participation and connection of fellows.

In terms of content, programs vary on topics and scope, but from our interviews with fellows, they thought that the ITP was very comprehensive. Following the feedback from these fellows, we suggest expanding training on media representation. Social media is a versatile tool for museums, and we recommend that the ITP includes how to utilize social media in their workshops. We also recommend that the ITP allows their fellows to utilize the directory of global training initiatives to continue their education and delve into topics that interest them.

## **Communication**

As previously mentioned under the “Compare to other programs” section of recommendations, we suggested that the ITP continue utilizing Facebook and WordPress. Fellows both actively praise the Programme’s engagement through the two platforms and use the two extensively. We found that most other programs use Facebook as their most common means of communication for keeping in touch with their participants. The second most used method of communication by other training programs is email, which the ITP also uses outside of Facebook and WordPress.

Using email for distributing biographies, the ITP should follow the system we created as a deliverable to ensure a quick and easy process. The Programme can use this system to update biographies for alumni that did not have biographies by the end of our project and for fellows that join the Programme in the future. We recommend that the ITP continue to use this system to save on time and maximize efficiency.

We also recommend that the ITP investigate why people who joined the ITP in 2009 and 2013 had lower survey representation than expected and why people who joined the ITP in 2008

and 2012 had higher survey representation than expected. The ITP should determine reasons for these low response rates and identify the best way to move forward with those years.

### **Chinese communication**

The International Training Programme struggles to provide the same communication experience and level of engagement to Chinese participants that non-Chinese fellows enjoy. The Programme's current means of communication for Chinese fellows is only by email, which does not allow fellows the same opportunity to share comments or chat with the ITP network, effectively isolating them. This isolation results from Chinese governmental restrictions on Facebook and WordPress, the two primary social media platforms the ITP utilizes. These restrictions, however, do not mean the Programme lacks options for engaging its Chinese fellows. Many alternatives to common social media platforms exist within China; two popular examples we found were WeChat and Weibo. Our group researched these two social media platforms and produced a report for the ITP detailing their different strengths and weaknesses; Appendix F shows the unedited report we sent to our sponsors.

WeChat's closest analog to social media outside of China is a mixture of WhatsApp and Facebook. Users on WeChat can follow certain accounts that post updates, articles, or pages which users can view and talk about. Other forms of interaction include the creation of a group centered around a specific theme, for example, a group dedicated to communicating with ITP Chinese alumni. Users in such a group also have the opportunity to engage in separate side chats with other users. A possible drawback of a group is that the flow of messages within the group could bury an important message or file that the ITP staff would prefer most of the alumni to view, but WeChat also allows for users to search a chat for buzzwords or files.

Weibo, one of the most popular microblog platforms in China, is best described as China's version of Twitter. Originally, Weibo limited written posts from accounts to 140 characters, similar to Twitter's requirement. As of late, Weibo removed this restriction but many users expect posts of a similar length and usually interact less with longer posts. The tendency of posts towards less text could reduce the amount of content the Programme would like to send to

its participants, and provide a communication experience of lesser quality than what the Programme would prefer. Another difficulty with using Weibo instead of WeChat would be the 3 months required to verify an account with the company. However, the biggest issue that the ITP would have with using Weibo as an alternative for the WordPress blog is that every post is public and that any user unrelated to the Programme could comment on posts without ITP staff moderation. The staff could delete comments from unassociated people, but there would be a chance that the publicity of comments in general could prevent camaraderie between fellows that the ITP wishes to foster. These non-ITP comments would most likely be posted in Chinese due to the nature of Weibo, and would thus be difficult to filter.

Our group recommends that the ITP create an account for WeChat (or use the British Museum's verified account) and create a private group on WeChat to communicate with its Chinese participants. We suggest using the British Museum's verified account due to the lengthy process of getting an account officially verified on any social media platform. WeChat allows for a post format familiar to that which the ITP currently employs and provides a private environment which would foster interaction similar to that seen on Facebook and WordPress. We recommend the ITP advertise WeChat to non-Chinese fellows as well so that fellows from other countries also have the chance to interact with Chinese fellows. Some of the people we interviewed outside of China use WeChat fairly often, so we know it is a reasonable option. We suggest WeChat as a supplement to the Facebook group and WordPress, not as a replacement.

### **Concluding remarks**

From our analysis of the ITP and other training programs, we concluded that the International Training Programme is an incredibly strong program, only needing refinement, not major changes. Regarding the unbalanced gender ratio, we believe that the ITP should be aware of a potential bias of admitting more women than men. We recommend the ITP not actively look to fix the bias, since the gender composition of the Programme is similar to that of the overall museum field. We suggest that the ITP base the professional identities of alumni and applicants on their job responsibilities and not their job titles, since these change by location and museum size. To achieve this suggestion, we created a supplementary form that the ITP can use during its

application process to classify an applicant's job responsibilities. From our comparison of the ITP to other training programs, we developed our training program directory. In our comparison we found that most museum training programs use Facebook to keep in contact with participants, a practice that the ITP should continue. To further general communication, we suggest implementing our email system to send out the biographies to maintain the efficient but personalized touch inherent to the ITP's communication with its network. To further communication with Chinese participants, we suggest using WeChat as a platform to send out blog posts and encourage ongoing conversations, similar to Facebook. Overall, we believe the British Museum's International Training Programme is well poised to continue their education of global museum professionals.

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# *Appendix*

## *Appendix A: Survey sent out to ITP alumni by British Museum*

### Section one: Role responsibilities

1. What country are you currently working in?
2. What is your official job title?
3. What department do you work in?
4. What tasks do you carry out on a day to day basis?
5. If you have a job description, please copy and paste it here.

### Section two: International Training Programmes

1. Please list the names of international training, skills sharing and exchange programmes that you have heard about within the cultural sector, and what organisation and / or country they are affiliated with. E.g.  

Name: International Training Programme (ITP)  
Organisation: British Museum  
Country: UK
2. Out of the programmes you have listed please specify which, if any, you have taken part in and please explain the following:
  - a. What was the criteria for taking part (e.g. particular job title, from a particular country...)
  - b. Was there a charge to take part in the programme? If yes and if possible please state how much and who covered the costs.
  - c. How often does the programme run?
  - d. What was the schedule and content of the programme? (e.g. lectures on pottery? workshops on exhibitions? exams on project management?)

- e. Please email the programme to us if you have a copy.
- f. Have you kept in touch with other participants from the programme? If yes, how (social media, emails, personally, professionally) and how often?
- g. If no, why not?

Section three: In-country and in-house training programmes

1. Please list the names of in-country training, skills sharing and exchange programmes that you have heard about within the cultural sector, and what organisation and / or country they are affiliated with. E.g. Name: Moving on Up, building a dynamic career  
Organisation: Museum Association Country: UK
2. Out of the programmes you have listed please specify which, if any, you have taken part in and please explain the following:
  - a. What was the criteria for taking part (e.g. particular job title, specialism...)
  - b. Was there a charge to take part in the programme? If yes and if possible please state how much and who covered the costs.
  - c. How often does the programme run?
  - d. What was the schedule and content of the programme? (e.g. lectures on pottery? workshops on exhibitions? exams on project management?)
  - e. Have you kept in touch with other participants from the programme? If yes, how (social media, emails, personally, professionally) and how often? If no, why not?
3. Does your institution offer training?
4. If yes, is the training run by your institution or an external organisation? Please name the external organisation.
5. If yes, what training does your institution offer? (from fire safety training to object handling training, please list any kind of training offered to you)

Section four: Any other comments

1. If you have not taken part in any training, skills sharing or exchange programmes other than the British Museum's International Training Programme, please explain what has prevented you from doing so.
2. Please add any information you feel is relevant but not covered in the questions above.
3. How would you describe the amount of men and women that work in your institution??
  - a. Mostly women
  - b. Slightly more women than men
  - c. Equal
  - d. Slightly more men than women
  - e. Mostly men

## ***Appendix B: Questions for training programs***

*We are a group of students from Worcester Polytechnic Institute (WPI) London Project Center (LPC). We are conducting this interview to learn more about the participants within the ITP network. This project is being done in collaboration with the British Museum, and we appreciate your assistance. Your participation in this interview is completely voluntary and you may withdraw at any time. By completing this interview you consent that any information given can be used in our research. Please remember that your identity will remain confidential. If you are interested, we are happy to provide you with our results at the conclusion of this study. If you have specific questions about this research please feel free to contact us at [bm-18D1@wpi.edu](mailto:bm-18D1@wpi.edu).*

When was your organization's training program founded?

1. What is the mission of this program?
2. What types of classes do you offer to the participants?
3. How many annual participants do you have in this program?
4. Do you keep a record of which countries your program's participants come from?
  - a. How many participants has your program had from China each year?
5. What is the historical ratio of men to women participants in this program?
  - a. If ratio is/was unbalanced: Have you made any attempt to balance this ratio?
    - i. If yes, how?
    - ii. If no, why not?
  - b. If ratio was always balanced: Is gender ratio something that you paid special attention to in recruiting?
    - i. If yes, how did you ensure that you recruited an even ratio?
6. Does your program have an active network for past participants?
  - a. If so, could we be provided with this information?
    - i. How many Chinese participants does your program have?
  - b. If so, have you encountered any barriers when trying to communicate with participants from China?

- i. If so, what are some of the ways that you have dealt with or attempted to deal with this communication barrier?
  - ii. Have these been successful, and by what measure?
7. Do you know of other programs/people we should contact?
8. Are there other publications/websites we should review?
9. Do you mind if we contact you in the future for further clarifications?

Thank you for your time.

*Appendix C: Directory headings for comparable training programs directory*

Program name

Institution

Location

Founding year

Length of program

When

Topic and focus

Who/application process

Significant chinese population (Yes/No)

Short description or additional information

Amount of participants

Cost/grants

Gender ratio

Partner museums

Contact information

Name of ITP fellow who indicated that they are aware of these programs

Who found the program

Legacy projects

*Appendix D: Simplified job titles and descriptions*

Job title	General description	Buzzwords
Curator	Plans exhibitions and researches accompanying information. Manages current exhibitions and collection. Potentially help design museum spaces.	Exhibition, research, planning
Director	Sets policies and objectives. Generally supervises staff and work in museum. More of a higher up title and less of a job description. What they direct is usually defined within their title (ex. Director of Education). May handle more PR and marketing type things	Supervise, exhibition planning, coordinate, policy, administrator
Coordinator	Organizes overarching plans and keeps things to schedule. Outsources parts to people within the project specialty. What they organize is usually defined within their title (ex. Loans or exhibitions) Main communicator between groups.	Organize, arrange, coordinate, communicate between network
Education Officer	Sets up educational experiences or programs for children or students to take part in as well as organizing visits.	Guided tours, school visits, programs, children, students, visitors, outreach, seminars,
Archeologist	Explores and researches new material. Manages a collection which involves archiving and documenting	Collection management, archiving, documentation, research,



	pieces as well as possibly photographing and dating.	
Specialist	What this position specializes on is dependent on the person and their department, but generally an expert in a given field and provide additional background and context to exhibitions.	Expert, specialized, focus
Consultant	What this position consults on is dependent on department, but generally a person from a diverse background who bridges gaps in an organization. Often international or academically related and based outside of the institution.	Expert, outside institution, freelance
Archivist	Archivists help manage collections by documenting their pieces and history. This generally requires significant research and writing. Consistently heading towards digital databases.	Documentation, database development
Chief	One of the leaders of a department.	Supervision, organizing,
Restorer	Refurbishes a piece for presentation while keeping its historical integrity intact.	Restoration, work cite overseeing,
<b>Areas of study/Department</b>	<b>General Description</b>	<b>Buzzwords</b>
Education	Varies in audience (general public to museum professionals), but serves to educate individuals and groups through exhibits and workshops. Often looking to	Workshop, exhibition, learning, interactive, outreach

	technology and new learning theories to make exhibits more interactive. Write books and articles.	
Research	Systematic inquiry and investigation into a given subject matter.	Investigation,
Loans	Tracks international loans between museums. Files paperwork and communicates with other museums to ensure safety of items.	Organizing loans, processing requests,
Collections	Keeping track of pieces owned by a museum and the general upkeep of said artifacts or pieces.	Cataloging, database, keep record, handling and cleaning artifacts
Conservation/ Preservation	In charge of the upkeep of pieces in order to preserve them for as long as possible. Assess and repair possible deterioration.	Conservation, consolidation, stabilization, preventive conservation, pest management, environmental monitoring and control, deterioration, composition
Security	Protection of not only museum collections but archaeological sites and historic monuments from stealing, natural disasters, and trafficking of artifacts/antiquities	Trafficking, stealing, protection, defense

## *Appendix E: Job title form*

Name: \_\_\_\_\_

Institution: \_\_\_\_\_

Job Title: \_\_\_\_\_

Please check off any responsibilities that fit what you do at your institution. Feel free to pick different responsibilities under different job titles than what you are classified. This is intended to best see which areas a participant would best benefit learning from.

### Curator

- Plan exhibitions and research accompanying information
- Manage current exhibitions and collections
- Design museum spaces

### Director

- Set policies and objectives
- Supervise staff

### Coordinator

- Organize overarching plans and keep to schedules
- Outsource parts to people within project specialty
- Acts as communication liaison between groups

### Educational Officer

- Work heavily with school visits
- Set up educational experiences or programs for children/students
- Run or organize school guided tours

### Archeologist

- Photographing and dating artifacts
- Explore and research new found material
- Archiving

### Specialist

- Expert in a given field

### Consultant

- Called in to consult independently from project or department
- Diverse background which bridges gaps in an organization

Archivist

- Organizes digital databases
- Documents collections

Chief

- Leader of a department

Restorer

- Refurbishes a piece for presentation
- Oversee work cite to ensure historical integrity is intact during updates/changes

Loans

- Organizes loans to other institutions
- Keep track of pieces abroad
- Communicate with other museums to ensure safety of piece

Other responsibilities not listed above:

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## *Appendix F: Social media platforms in China and the ITP*

Due to governmental restrictions, the social media landscape within China lacks platforms that are mainstays in the rest of the world like Facebook, and Twitter, to name a couple. Two alternative social media platforms, WeChat and Weibo (pronounced: Way-bo), fill this void.

Currently, the International Training Programme is using a WordPress blog to communicate with its network, a platform that is blocked by the Chinese government. The WordPress blog is a one-to-many platform, meaning that one person, ITP staff or a contributing fellow, posts content that is then received and read by any visitor to the blog. One-to-many platforms include Facebook, Twitter, Tumblr, YouTube, and many other post-based communication. One-to-many is the opposite of one-to-one or two-way communication, such platforms are characterised by instant-messaging from one person to one person or in a group, like WhatsApp or AIM. Many of today's modern platforms feature a mixture of one-to-many and one-to-one content on their websites, Facebook has Messenger, and Instagram has direct messages. China has many analogs to these social media platforms, but for the purposes of the ITP, I believe that WeChat and Weibo are the two most promising analogs to the experiences of the WordPress blog.

WeChat is wildly popular in China and, as of November 2017, features 1.1 billion registered accounts and 902 million daily users. WeChat is generally a more private social media platform that is used to receive updates from celebrities and to communicate with family and friends. The closest analog to WeChat outside of China, in terms of instant-messaging, would be WhatsApp. WeChat is mainly one-to-one communication, but features some interesting many-to-one communication that the ITP could utilise. Users on WeChat can subscribe to an account to receive 'pushed' messages or updates from said account. Accounts like these can be popular magazines, celebrities, artists, companies, and organizations. The International Training Programme could create an account to which its Chinese participants can then subscribe to receive updates and information about training opportunities.

Although its popularity is unchallenged in China, communication through WeChat could suffer from the lack of formality within the platform. It's entirely possible that Chinese fellows would rather not receive professional/work-related updates through their instant-messaging.

Though not as popular as WeChat, Weibo's user numbers are still significant. Weibo has over 600 million registered users and 159 million daily users. Whereas WeChat is primarily one-to-one, Weibo is primarily one-to-many. Weibo is hosted by two separate internet companies within China, Tencent, and Sina, everything mentioned so far has been in reference to Sina-Weibo, Tencent has a much smaller user base. In terms of a comparison to other social media platforms, Weibo features account, page, and posting styles that are similar to Facebook

and Twitter, and even has a 140 character limit. Accounts in Weibo can become ‘verified’ in much the same way as Twitter and Facebook, ensuring that the posts are not impersonations.

Weibo combines the personal and the professional world similar to Facebook and Twitter and I believe is the most similar platform to WordPress within China, outside of hosting a WordPress blog privately. Please see below a few screenshots from Weibo and WeChat.

**Sources:**

<https://chozan.co/2017/02/28/weibo-vs-wechat/>

<https://medium.com/@IconChina/the-battle-weibo-vs-wechat-dba16348a2a3>

<https://www.whatsonweibo.com/sinaweibo/>

<https://blog.hootsuite.com/wechat-marketing/> (video)

<https://www.hongkiat.com/blog/things-twitter-can-learn-from-sina-weibo/>

<http://www.attractchina.com/comparison-of-chinese-social-media-weibo-and-wechat/>

*Blogging platforms in China*

<https://www.elftronix.com/list-of-blogging-platforms-unblocked-in-china-2014/>

*How to test if your blog has been blocked*

<https://en.greatfire.org/en.altervista.org>

## *Appendix G: Alumni directory*

**Name:** [Name goes here]

**Country:**

**Institution:**

**Job title: Independent Researcher**

**ITP year: 2017**

**Contact details:**

### **Professional profiles**

[REDACTED]'s professional interest in museum studies started when she received her BA degree from Bilkent University, Department of Archaeology and History of Art in 2006. She was an intern on the Hacimusalar Archaeological Excavation and in the Rahmi M. Koç Industrial Museum Curatorial Department. She was able to work with objects, material culture, displays, narration and began to consider how objects should be represented in museums.

During her MBA project at the Istanbul Bilgi University [REDACTED] focused on how museums in Turkey can be compatible with marketing tools in today's competitive environment. During her second MA degree with Istanbul Bilgi University her thesis was entitled From the Anthropologized Native to the Exhibited 'Savage': Ethnographic Exhibitions at the Victorian Spectacle During the Second Half of the Nineteenth Century. In this research, [REDACTED] focused on the use of anthropology as a political tool by the British Empire during the production of colonial discourse as well as the history, content and public presentation of 'blackness' in the ethnographic exhibits during the first half of the nineteenth century.

[REDACTED]'s research interests lie in the field of historical museology, European collecting practices, Islamic material culture and the postcolonial theory. Recently, she has been writing an article on the history of ethnographic exhibitions and their relations to the disability studies and is working on PhD applications.

Her career goal is to be part of the academic and museum community in order to train future students, curate exhibitions as well as to conduct academic research to contribute to museum studies and social sciences.

## At the British Museum

During her time on the International Training Programme 2017, [REDACTED] was based in the Department of Greece and Rome and spent her partner placement at Manchester Museum and Manchester Art Gallery

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

<http://manchesterartgallery.org/Manchester>

[REDACTED] worked with fellow [REDACTED] (Curator: Arts Section, Government Museum Chennai, India) on her exhibition proposal project, entitled Being in Time and Space.



***Appendix H: Top 20 Most represented institutions by alumni and survey responses***

<b>Current Institution</b>	<b>Country</b>	<b>Number of Alumni</b>	<b>Number of Survey Responses</b>
National Corporation for Antiquities and Museums (NCAM)	Sudan	10	3
National Museum of China	China	9	0
Sudan National Museum	Sudan	8	2
Birzeit University	Palestine	7	1
The Palace Museum	China	7	0
The Egyptian Museum in Cairo	Egypt	6	2
Ministry of Antiquities	Egypt	5	3
Museum of Islamic Art	Egypt	5	1
National Museums of Kenya	Kenya	5	0
Supreme Council of Antiquities	Egypt	5	0
Art Exhibition China	China	4	1
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS)	India	4	2
Ministry of Culture and Tourism	Turkey	4	0
National Museum of Egyptian Civilization	Egypt	4	0
National Museum of Iran	Iran	4	2
Sarawak Museum Department	Malaysia	3	1
The Palestinian Museum	Palestine	3	1
Turkish General Directorate for Cultural Heritage and Museums	Turkey	3	0
Centre for International Heritage Activities	Turkey	2	0

## *Appendix I: Sample of one of the seven standardized emails*

### **Email category: 1**

Hi **[INSERT NAME]**!

We're the WPI students working with the British Museum's ITP. The ITP is currently composing biographies for all of their fellows, and we wanted to give you the chance to review yours. These biographies will be used in an improved WordPress blog, which will showcase participants' accomplishments and professional background. With these updates, having the most accurate and up to date information would be extremely helpful.

Please find your biography in a Word document attached, which you can edit directly and return to us by email. Also attached is a 'perfect example' of a biography (of 2014 ITPer Waed!) to get an idea of how we would like them to look.

Please pay particular attention to the following:

- Is your name written as the name you use professionally?
- Is your job title and institution up to date?
- Are your studies, work responsibilities, current and future projects up to date?
- Have you collaborated with any ITP, British Museum or UK Partner staff since the summer programme? (including ITP legacy projects)
- Are you happy with the image we are using? If you would like to update it, please send a photo that is head and shoulders.

If you could send back any corrections and additions by **[INSERT DATE]** that would be great! If we don't hear back from you by the **[INSERT DATE]**, we will assume that your biography is up to date and you are happy for it to be posted on the new blog.

We have a couple of additional questions that we would like to ask you, relating to the research we are doing. If you wouldn't mind answering these in your reply that would be greatly appreciated!

1. Please list in your e-mail response any international or national museum training programs that you know of similar to the ITP. If you do not know of any others please state: "None".

2. How would you describe the gender ratio in your workplace in general:

- a.) Mostly men?
- b.) Slightly more men than women?
- c.) Equal?
- d.) Slightly more women than men?
- e.) Mostly women?

3. How would you describe the gender ratio in management positions in your workplace:

- a.) Mostly men?
- b.) Slightly more men than women?
- c.) Equal?
- d.) Slightly more women than men?
- e.) Mostly women?

4. How would you describe the ratio in entry-level positions in your workplace:

- a.) Mostly men?
- b.) Slightly more men than women?
- c.) Equal?
- d.) Slightly more women than men?
- e.) Mostly women?

Thank you so much for your time!  
Edward, Jess, Ryan and Sarah

## Appendix J: Document showing the layout of the biography tracking sheet

\*Please note: the names and contact information of ITP fellows have been redacted.

First Name	Family Name	Preferred Name	Preferred email	Class	Bio Made?	Email Sent?	DOCUMENT COLOR KEY
redacted	redacted	redacted	redacted	5	NO	NO	bio unavailable
redacted	redacted	redacted	redacted	3	NO	NO	email sent
redacted	redacted	redacted	redacted	1	YES	NO	in progress
redacted	redacted	redacted	redacted	1	YES	NO	will be sent out after WPI students leave
redacted	redacted	redacted	redacted	2	YES	NO	email bounced OR insufficient encryption level
redacted	redacted	redacted	redacted	1	YES	YES	<b>KEY FOR COLUMN (H) "CLASS"</b>
redacted	redacted	redacted	redacted	8	YES	YES	8 - Cannot standardize email/custom email needed
redacted	redacted	redacted	redacted	7	YES	YES	7 - Interviewed & No SurveyMonkey
redacted	redacted	redacted	redacted	1	YES	YES	6 - Interviewed & Did SurveyMonkey
redacted	redacted	redacted	redacted	6	YES	YES	5 - Survey completed & 2 GQs
redacted	redacted	redacted	redacted	1	YES	YES	4 - Survey completed & 2 GQs & TPQs
redacted	redacted	redacted	redacted	4	YES	YES	3 - Survey completed & 3 GQs
redacted	redacted	redacted	redacted	3	YES	YES	2 - Survey completed & 3 GQs & TPQs
redacted	redacted	redacted	redacted	1	YES	YES	1 - No survey & 3 GQs & TPQs
redacted	redacted	redacted	redacted	n/a	YES	YES	n/a - Emailed before current class system was adopted
redacted	redacted	redacted	redacted	7	YES	YES	GQs - Gender questions
redacted	redacted	redacted	redacted	6	YES	YES	TPQs - Training programme questions
redacted	redacted	redacted	redacted	1	YES	YES	<b>NUMBER OF EMAILS SENT</b>
redacted	redacted	redacted	redacted	1	YES	YES	15

## ***Appendix K: Program used to split up biographies***

Source:

ExtendOffice (2018). "How To Split Document Into Multiple Documents in Word?". Retrieved from <https://www.extendoffice.com/documents/word/966-word-split-documents-into-multiple-documents.html>

```
Sub SplitIntoPages()
Dim docMultiple As Document
Dim docSingle As Document
Dim rngPage As Range
Dim iCurrentPage As Integer
Dim iPageCount As Integer
Dim strNewFileName As String
Application.ScreenUpdating = False 'Makes the code run faster and reduces screen _
flicker a bit.
Set docMultiple = ActiveDocument 'Work on the active document _
(the one currently containing the Selection)
Set rngPage = docMultiple.Range 'instantiate the range object
iCurrentPage = 1
'get the document's page count
iPageCount = docMultiple.Content.ComputeStatistics(wdStatisticPages)
Do Until iCurrentPage > iPageCount
If iCurrentPage = iPageCount Then
rngPage.End = ActiveDocument.Range.End 'last page (there won't be a next page)
Else
'Find the beginning of the next page
'Must use the Selection object. The Range.Goto method will not work on a page
Selection.GoTo wdGoToPage, wdGoToAbsolute, iCurrentPage + 1
'Set the end of the range to the point between the pages
rngPage.End = Selection.Start
End If
rngPage.Copy 'copy the page into the Windows clipboard
Set docSingle = Documents.Add 'create a new document
docSingle.Range.Paste 'paste the clipboard contents to the new document
'remove any manual page break to prevent a second blank
docSingle.Range.Find.Execute Findtext:="^m", ReplaceWith:=""
'build a new sequentially-numbered file name based on the original multi-paged file name and path
strNewFileName = Replace(docMultiple.FullName, ".doc", "_" & Right$("000" & iCurrentPage, 4) & ".doc")
docSingle.SaveAs strNewFileName 'save the new single-paged document
iCurrentPage = iCurrentPage + 1 'move to the next page
docSingle.Close 'close the new document
rngPage.Collapse wdCollapseEnd 'go to the next page
Loop 'go to the top of the do loop
Application.ScreenUpdating = True 'restore the screen updating
'Destroy the objects.
Set docMultiple = Nothing
Set docSingle = Nothing
Set rngPage = Nothing
End Sub
```

## *Authorship*

<b>Chapter and section number</b>	<b>Primary author(s)</b>
Abstract	All
Executive Summary	All
Chapter 1: Introduction	All
Chapter 2: Background	All
2.1: From Collections to Museums	Ryan Cudemus-Brunoli
2.2: Defining the Museum	Ryan Cudemus-Brunoli
2.3: The Three Roles of Museums	Ryan Cudemus-Brunoli
2.4: The Role of Preservation and Conservation	Ryan Cudemus-Brunoli
2.5: The Role of Research	Ryan Cudemus-Brunoli
2.6: Approaches to Education in Museums	Ryan Cudemus-Brunoli
2.7: The Growing Professionalization of Museums	Sarah McKeage
2.8: The Development of Museum Training Programs	Edward Crofts
2.9: International Training Programme	Jessica Hanley
Chapter 3: Methodology	All
3.1: Objective 1	Ryan Cudemus-Brunoli & Sarah McKeage
3.2: Objective 2	Edward Crofts
3.3: Objective 3	Jessica Hanley
Chapter 4: Results	All
4.1: Objective 1	Edward Crofts & Ryan Cudemus-Brunoli & Jessica Hanley
4.2: Objective 2	Jessica Hanley & Sarah McKeage
4.3: Objective 3	All
Chapter 5: Discussion and Recommendations	All
References	All
Appendix	All
Abstract	All
Authorship	Edward Crofts & Sarah McKeage
Acknowledgments	Edward Crofts & Sarah McKeage

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