

Learning, engagement and museums

In October 2016 a team from the British Museum's International Training Programme (ITP) was welcomed to Yerevan, Armenia, for a collaborative event with the Museum Education Centre, Armenia, and Manchester Art Gallery. Working together with colleagues Hayk and Marine Mkrtchyan and Davit Poghosyan (Armenia, ITP 2014, 2015) and Ronan Brindley, Head of Learning at Manchester Art Gallery, *Learning, engagement and museums* focused on the vital role museums play in education, both in Armenia and in other parts of the world, through sharing stories, ideas and challenges.

When we invited Hayk back to the British Museum for three months as the 2017 Senior Fellow, it left us in no doubt that the theme for this year's ITP newsletter should be learning and engagement, and that Hayk should act as Guest Curator.

In this issue, you'll find some fascinating stories from our ITP global network on some of the projects and programmes they have organised for their visitors. You can also read more about our alumni's reflections on the importance of attracting new audiences for the future of their institutions. ITP Fellows have the opportunity to tell us about their favourite object or collection, while our *bulletin board* and *global network news* sections will tell us more about what is happening in institutions around the world and keep you up to date with our alumni's personal and professional news. Hayk will introduce a series of articles on the legacy and outcomes of the Armenia conference and workshop, and in a new spread for 2018, our ITP colleagues will tell readers something they may not already know about their museums and cultures.

Meanwhile, the ITP team is busy working on projects and programmes to engage and support our network further. Following on from the ITP analysis completed in 2017, we have identified some issues that we will continue to research throughout 2018 to help us consider how best to serve potential fellows and our alumni:

- professional identities
- gender balance
- other museum and heritage training programmes and skills-sharing opportunities within ITP institutions, countries and the global network
- our UK and programme partner network, to review and consider the effects of the ITP on our global and UK networks.
- how best to address key areas of importance in advocacy, outreach and community.

Claire Messenger

International Training Programme Manager
British Museum



In 2017 I was selected as ITP Senior Fellow, which also gave an opportunity to speak about the outcomes of the Yerevan workshop and things that have been happening after it. These conversations gave birth to a brilliant idea by Claire Messenger to title the ITP newsletter 2018 *Learning, engagement and museums* and I was asked to act as a Guest Curator.

While thinking about the structure, we thought that it might be a good idea to also give a voice to non-ITP people from the Yerevan workshop who may have something to share with all of us. You will find amazing professional stories and information about our fellow colleagues' activities from Guatemala to Malaysia, from Armenia to Lesotho.

The Armenian museum community will be represented in different sections of the newsletter, including stories about human repression and its reflection in museums and galleries, how a stolen object has been returned to a museum, what innovative activities museums use to engage new audiences, where the oldest gold jewellery was found in Armenia, how an Armenian musical instrument reached the Horniman Museum and Gardens, how summer school becomes an inspiration for one's professional orientation, and what new activities are being planned.

Hayk Mkrtchyan

(Armenia, ITP 2014 and Senior Fellow 2017)
Director, Association of Museum Workers and Friends
Coordinator, Museum Education Center
Secretary, ICOM MPR

Looking back to move forward



Over the last twelve summer programmes the ITP has hosted 253 fellows from 39 countries and in the years since its inception, the programme has increased the range of countries and fellows participating. As the network continues to expand it is incredibly important to understand the work of fellows to better meet their needs. Research and analysis of alumni's views was carried out between October 2016 and May 2017 and has given a clear steer towards ensuring that all fellows, institutions and countries feel a part of an active and dynamic network.

ITP fellows, their institutions, and their engagement with all forms of post-summer programme legacy were observed in the analysis. Post-fellowship contact opportunities included in the report comprised applying for collaborative awards, conferences, ITP+ courses, research fellowships, Senior Fellow roles and workshops, contributing to the annual newsletter and responding to surveys.

Results generally showed that fellows from countries that have a prolonged and regular presence in the summer programme were more engaged post-fellowship. We also found that issues with engagement were often the result of specific communication challenges.

The analysis was carried out up to May 2017 and the ITP team has endeavoured to do the following over the past year to encourage engagement from all fellows in all countries:

- update fellows from all ITP years on the status and mission of the ITP in 2018
- speak with fellows from less-engaged countries to discuss challenges and act to ensure future engagement
- ask fellows what they want through surveys and discussions so that we respond to demand
- ensure that every fellow is aware of new opportunities and that these are accessible
- put more time and resources into successful social media platforms
- sustain old relationships and develop new ones
- continue to monitor fellow participation

Overall, post-fellowship activity thrives, with excitement for more specialised activities and a steady interest in the Senior Fellow role. Over the last year ITP+ courses have been particularly popular as have contributions to the annual newsletter.

As July 2018 approaches, 2017 fellows will have been a part of the ITP network for one year, new communication approaches will have been trialled and new legacy projects run. Data from these activities will be collected and the report revised to see whether the past year's efforts have helped the ITP team on the way to ensuring we have 253 active fellows from 39 active countries. So far the results are looking positive!

What the analysis could not measure was over a decade of conversations, emails (asking for advice, letters of reference, proposing new ideas, personal updates), 'passing by' and social media communication reflecting the vibrancy and buzz of the programme.

Despite the physical and financial barriers, which are so challenging for an international network, what has made the ITP so special for over a decade is the level and variety of engagement across the alumni. Since the first annual newsletter in 2014, fellows have emailed in with personal and professional updates to share with everyone and in 2017 a fellow who came on the 2006 summer programme returned for an ITP+ course. Regular contact from fellows, from updates and ideas to pictures and participation in legacy projects, is not only incredibly inspiring but demonstrates that the ITP continues to be a sustainable global network of inspired museum and heritage professionals.

Rebecca Horton

International Training Programme Coordinator,
British Museum

Learning and engagement

Jerusalem lives

In September 2017 – on the occasion of its inaugural exhibition, *Jerusalem lives* – the Palestinian Museum kick-started its education and public programme. The programme that served as the first comprehensive museum learning experience in Palestine translated into interactive activities for school and university students, families, artists, academics and the general public. All were invited to take part in a journey discovering the political, economic, ideological and cultural components that make up the city of Jerusalem.

Most of the school students who engaged in our activities cannot access Jerusalem due to the political status quo. The interactive tour conducted by our trained staff and the Palestinian Museum's original *Treasure hunt*, an educational game designed around 18 commissioned artworks displayed in the museum's gardens, empowered the students with knowledge about a city they only learn about from school books and the news. It also fostered their imagination, openness and appreciation of art and nature. After her visit to *Jerusalem lives*, In'am, 13 years old, sent the museum an email reflecting on Adrián Villa Rojas' artwork *The Theatre of Disappearance*: 'The unfinished legs, without the body, are like us Palestinians, fragmented while our homeland is still under confiscation. The cats which are attached to the legs, they signify compassion and coherence, our compassion and coherence as Palestinians! Other students resorted to other modes of expression such as drawing, graphic design and more with the help of their teachers, who received training and a manual entitled *The Teachers' Companion* with suggested activities before and following the groups' visit to the museum.

The Palestinian Museum also carved a new space for intergenerational dialogue about art and culture through establishing a series of *Family encounters with artists* that broached the themes explored in *Jerusalem lives*. In one of these encounters the museum, located in the West Bank, reached out to Gazan families via video conference to create with them an alternative map of Jerusalem.

The adult programme included equally interactive artist talks, production-point-of-view tours, curator's tours, political tours in Jerusalem and adult art workshops. In the Silwan neighbourhood in Jerusalem, the artist Oscar Murillo worked with young artists in the area to execute his artwork *The Institute of Reconciliation*, thereby launching the Jerusalem branch of a project he has implemented in several places around the world.

We closed the exhibition on 28 January 2018 having reached out to 16,000 visitors, 50 Palestinian, Arab and international artists and 93 art collections from a range of Palestinian museums and art collectors.

In our upcoming exhibition about Palestinian embroidery, we aim to broaden our target audience to undertake outreach activity with women who embroider in refugee camps.

Obour Hashash (Palestine, ITP 2014)
Public Engagement and Production Manager,
The Palestinian Museum



Learning and engagement
**Learning and engagement
at the National Museum of Tanzania**



At the moment, the Mwalimu J K Nyerere Museum is organising a programme in Tanzanian primary and secondary schools aimed at enabling the pupils, students and teachers to recognise the contribution made by Mwalimu J K Nyerere to various social sectors. The proposal for the programme has been put in place and is waiting for approval by the museum management. Particularly, the museum proposes to engage more with primary schools as these children will be its key users in the future.

Interestingly, the projects that aimed to reach and engage secondary school audiences have been more successful for the schools that are run by private stakeholders than with government schools. The biggest challenge is how to convince the heads of schools that the museum has information linked to the school syllabus as the Tanzanian curriculum does not directly incorporate museum education. I learnt a lesson that there is a need for museum education to be incorporated into the official curriculum to make schools use the museum for learning.

Paul Kado Michael (Tanzania, ITP 2012)
Museum Education Officer, Mwalimu J K Nyerere Museum

I work with the National Museum of Tanzania at the Mwalimu J K Nyerere Museum. The museum is an educational institution serving various audiences including children, pupils, students and adults. The museum has a variety of objects that offer opportunities for learning depending on the audiences' needs of knowledge acquisition.

The primary and secondary school groups find the museum to have information that complements what they learn in their classrooms, with an emphasis on national history. The teachers arrange the museum visits in advance by either coming in person to seek information or writing letters to the museum. Moreover, the museum sends invitation letters to schools explaining what information can be found in the museum with a link to the school syllabus.

On arrival, the pupils and teachers are given an introductory lesson on what the museum has to offer them in connection with the formal learning undertaken before going into the gallery. After the visit, the teachers and pupils are asked to give feedback to the museum on what information has linked well with the syllabus.

School group at the Mwalimu J K Nyerere Museum.

View of the front of the museum.

Learning and engagement

Learning and engagement at Norfolk Museums Service



Norfolk Museums Service's (NMS) ten museums are each unique in size, scale and character and are spread across the county from Time and Tide in the east to Lynn Museum 66 miles (over 100km) away to the west. The service works hard to promote inclusion and participation both on and off its sites and is taking practical action to become a 'museum without walls'. Almost 50,000 visits were made to NMS sites by schoolchildren last year. A key contributor to the overall growth in school visits to our museums has been the spectacular success of the learning programmes at Time and Tide.

Time and Tide Museum of Great Yarmouth Life is housed in a Victorian herring curing works in the seaside town about 18 miles (30km) east of Norwich. The museum was the first port of call on the programme we put together for our visiting ITP fellows in July 2017. The visit had been arranged to coincide with that of a group of more than 90 primary school children and it was a perfect opportunity to showcase the museum's success. School visits at Time and Tide numbered over 9,000 last year, of which over 50% were made by pupils attending schools within the Borough of Great Yarmouth. This demonstrates how Time and Tide is engaging with young people through their local heritage. One contributory factor to this success is the *Stories from the sea* project, part of the government-funded *Museums and schools* literacy programme.

Continuing funding to this programme means that colleagues can develop the programme in the town. Great Yarmouth is an area of high economic deprivation and low educational attainment so close liaison with teachers is vital to ensure that programming is relevant to pupils' needs and that schools are aware of what is on offer. Working in character is an enduringly popular interpretation method and one which was on show for our ITP visit during last

summer's exhibition *Titanic: honour and glory* about the ill-fated ocean-going liner.

Sarah Gore (ITP UK Partner Representative)
Teaching Museum Manager, Norfolk Museums Service

Learning and engagement

Children's Museum of the Egyptian Museum

Education is one of the key activities of all museums and Egyptian society needs, more than ever before, to be targeted. Community engagement is one of the main priorities today in all the Egyptian museums and many efforts have been made to achieve this.

The Children's Museum of Lego (CML) is one of the educational entities at the Egyptian Ministry of Antiquities (MoA). The exhibition at the Children's Museum was inaugurated in a special ceremony at the Egyptian Museum in 2010 by His Royal Highness Prince Henrik of Denmark, Dr Zahi Hawass, former Head of the Supreme Council of Antiquities and Dr Wafaa Al Saddik, former Director of the Egyptian Museum. The Lego objects were transported from Denmark to be displayed in Egypt, and the museum was then provided with ancient Egyptian replicas made by the Replica Production Unit at the MoA. The mission of the CML is to deliver high-quality and dynamic learning programmes and participation during its various activities with the aim of engaging children, young people and families with both tangible and intangible heritage. The museum is paying increasing attention to the needs of our audiences, which is directly reflected in our educational activities.

The Children's Museum has offered a variety of programmes recently and our team is trying now to reach wider audiences and offer new experiences. Our main target is to combine

heritage with fun, where the participants on our programmes learn more about the museum's mission. We now offer a new programme in cooperation with the Educational Department of the Egyptian Museum that targets older people and their families. The team of the museum visited different groups of older people in nursing homes organised by the Ministry of Social Insurance in Egypt to present special programmes for them about the pyramid age as a way to engage them with Egyptian Museum heritage. Other programmes have been organised in cooperation with the Textile Museum in Cairo explaining the importance of textiles through the ages to primary school students. Such programmes present the concept of cultural intangible heritage and utilise the message of museums.

Promoting our programmes is one of our main targets and we use various approaches to market them. With a good marketing plan, a museum can build an audience as well as sustain the necessary revenue for delivering its mission in its fullest form. For this reason, we are now applying a new marketing plan that focuses on promoting the museum's programmes and identifying the needs and interests of our audiences. Our message is to deliver the right definition of heritage as it is listed in the Venice Charter 1964, where the definition and scope of heritage broadens from physical heritage such as historic monuments and buildings to groups of buildings, historic urban and rural centres, and historic gardens through to non-physical heritage including environments, social factors and intangible values. Our most recent programme is focused on lifelong learning aspects to enhance social inclusion, active citizenship and personal development. We have started by teaching children languages such as English, French and Dutch and we offer these courses for free in our summer programmes. On the basis of this experience, we believe that museums are ideal centres for self-directed learning and that it is a way to engage young people with the museum by meeting their needs and interests. Our aim, therefore, is that the educational programmes of museums today should improve attitudes and cognitive skills through formal and informal education.

Shreen Mohamed Amin (Egypt, ITP 2016)

Director of the Children's Museum of the Egyptian Museum and Head of Main Museums' Educational Departments, Egyptian Ministry of Antiquities



Learning and engagement

Immersion of Islamic Arts 2018:

a learning and engagement programme at the Islamic Arts Museum Malaysia

This year, the Islamic Arts Museum Malaysia (IAMM) once again organised its annual programme *Immersion of Islamic Arts*, taking place at the museum from 22–24 January 2018. The programme, which was initiated by Rashidah Salim, Senior Executive Assistant to the Director (ITP 2016), was attended by the lecturers and the students of arts and education from: the Charles Stuart University (CSU), Australia, the Universiti Teknologi MARA (UiTM), the Centre for Advanced Studies on Islam & Sciences, the Universiti Teknologi Malaysia (CASIS, UTM), and University of Malaya (UM). This three-day programme involved activities such as artefact investigation, visits to the galleries, Islamic calligraphy classes, individual presentations, lectures and dialogues.

For this programme, curators and conservators of IAMM played an active role by sharing their knowledge and experiences regarding artefacts and object preservation with participants. A session called *Understanding artefacts* on the second day of the programme gave an opportunity for students to come closer to the artefacts and historic objects. As a curator, I had the privilege to select four objects for the session which were displayed openly for the participants – an 18th-century ceremonial army helmet from Iran, a 19th-century silver pen case with the tughra (royal signature) of the Ottoman Sultan Abdul Majid I from Turkey, an 18th-century prayer book manuscript from Morocco, and a 19th-century Islamic calligraphic porcelain plate produced in Europe for the Southeast Asian market. In this session, these objects were investigated by a curator and conservator to acquire visible information on the surface of the objects, to understand stories behind their production and to interpret meanings behind their creation. After the session, with the guidance of curators, all students dispersed into the museum's permanent galleries to choose an artefact and then present their own understanding about the object to all of us.

The final day was filled with individual presentations by the participants and an inter-university colloquium. Dr Sam Bowker, a lecturer in Art History and Visual Culture, and the head of the delegation of CSU, gave the first lecture in the evening. This was followed by series of lectures delivered by academics from different universities, IAMM experts and Malaysian artists.

The *Immersion of Islamic Arts* programme will resume again next year in 2019 and we are hoping to receive another batch of delegates from CSU and students from local universities after successfully hosted them for two consecutive years. Throughout last year, we also managed to host and apply the same module of the programme to other educational institutions across the globe such as the alumni of the Institute of Ismaili Studies, London, and international students attending the WISE Summer School at CASIS, UTM in Malaysia.

Zulkifli Ishak (Malaysia, ITP 2017)

Curator (Arms and Armour), Islamic Arts Museum Malaysia (IAMM)



Learning and engagement

Digital tools in exhibitions to learn and engage

Archaeology is rooted in a universal human trait – curiosity. It is a field ensuing from people's endless curiosity about the world, their self and existence, by studying the ancient and recent human past. In 2017, ANAMED experienced an extraordinary time in terms of education and audience engagement with an exhibition about the curious aspects of archaeology.

The UNESCO World Heritage List site of Çatalhöyük is a Neolithic settlement located in Konya, Turkey. Known for its cutting-edge archaeological research methods and laboratory collaborations, the excavations conducted by the Çatalhöyük Research Project were presented through an experiment-based exhibition at ANAMED entitled *The curious case of Çatalhöyük*.

The exhibition narrates the reflexive methods of excavations from the initial phase when the trowel touches the soil to the documentation of the finds; from laboratory analysis to the transfer of information. The interdisciplinary approach was reflected in the exhibition displays with 3D-printed replicas of selected finds, laser-scanned overviews of the mounds, as well as an interactive object-detection section with RFID technology. The recreation of Çatalhöyük in virtual reality was included in the exhibition, aiming to create the feeling of 'being then and there'. The visitors were able to wander

around Çatalhöyük buildings and grab a pot, gathering information by holding it virtually in their hands. Engaging and informative, the exhibition offered great insight into the science of archaeology while encouraging visitors to do some research of their own. By employing digital tools, the exhibition attracted different educational circles: for instance, Archaeology departments of universities across Turkey included the exhibition in their syllabus. Furthermore, Teaching and Learning departments examined the interpretive methods of the exhibition, how it made thinking visible, fostered critical and creative thinking, and visualised information to promote dialogue. It was praised by elementary and secondary school teachers regarding knowledge transfer methods and a large number of schools organised field trips.

Playful in concept and detailed in representation, *The curious case of Çatalhöyük* was a challenging exhibition to surpass in terms of interpretation and exhibition design. However, digital, experimental tools and visual reconstruction methods played an outstanding role expanding the audience demographics of the ANAMED Gallery.

Şeyda Çetin (Turkey, ITP 2014)

Gallery Curator, Koç University's Research Center for Anatolian Civilizations (ANAMED)



View of the ANAMED exhibition *The curious case of Çatalhöyük*.

Learning and engagement

Armenian State Pedagogical University (ASPU) History Museum innovative activities



Since the very first day of its official inauguration, the Armenian State Pedagogical University (ASPU) History Museum has been developing a variety of innovative activities in different research-oriented, instructive and cultural fields. The activities have covered a wide range of topics, issues of impact and target groups welcoming people of different backgrounds, ages, cultures, and general perceptions and visions. The museum is involved in an ongoing methodological search for embracing people of different interests and a wide range of professional scopes. This is in line with the broad cultural mission that the museum has taken on – to hold events for people of different age and vocations, and be ready and eager to cooperate, share ideas and experiences, entertain and educate from both traditional and alternative perspectives.

In compliance with the most recent requirements the museum is continuing to equip itself with a variety of technical devices, gadgets and facilities – a wide touchscreen, 3D animation area, fixed exhibition screens etc. As a joint effort with the international organisation IZI Travel in 2014, ASPU Museum created the first free IZI Travel audio guide service in Armenia. The audio guide is supported by iOS, Android and Windows software devices, providing the guidance in 38 languages in both open-air and indoor areas and online and offline, making use of QR codes or without them. Moreover, on a tour the GPS navigator – through the maps available – helps visitors to find their way to the museum. At the moment the information on our museum is available only in three languages (Armenian, English and Russian).

In 2017, with the support of the Museum Education Center, The Museum of the Armenian State Pedagogical University implemented an interactive programme called *Old by new*, which is interesting both for in-person and virtual visitors of the museum and is intended for all who have information

and ratifications about the university. They can be not only spectators, but also active users replenishing museum funds with information about the university and making it available to the public. The project targets university students, alumni and anyone who is interested in the university's activities, allowing them to get acquainted with the history of the university, and also becoming the creators of this history, by entering their information about the university into a pre-established information system. I was invited to participate in the workshop *Learning, engagement and museums* as one of the active professionals in the field who has been implementing various projects to engage more museum visitors.

Marianna Manucharyan (ITP *Learning, engagement and museums* participant, Yerevan 2016)
ASPU History Museum, Yerevan, Armenia

Learning and engagement

India and the world: a history in nine stories

A landmark international exhibition at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai took place from 11 November 2017 to 18 February 2018 – a collaboration between the British Museum, CSMVS, Mumbai and the National Museum, New Delhi, supported by the Getty Foundation and Tata Trusts.

In order to encompass nearly two million years of our shared human history, the exhibition *India and the world: a history in nine stories* presented small groups of objects from around the world, representing key periods, brought together in conversation with each other. The Indian objects were sourced from the collections of CSMVS and other Indian museums, and the 'world' objects were chosen from the collection of the British Museum. Following a chronological pattern, the exhibition discussed the dominant themes emerging at each of these moments in time. The last section questioned the chronological or linear manner adopted while looking at alternative notions of time.

The idea was that while similarities can lead to an appreciation of the long and shared histories India has with the rest of the world, differences would demonstrate respect for parallel systems of knowledge, as well as present opportunities to learn something new. The exhibition was intended to be a unique and important educational endeavour, the first of its kind, providing our Indian audience with new ways of viewing their own culture as a result of seeing it in relation to other societies and geographies. This was particularly relevant for students and children, and the high percentage of India's young people who might not easily travel and experience the art and culture of other parts of the world.

A challenge we face in India is the sheer diversity of the populace visiting the museum. India is made up of speakers of as many as 780 formally recognised languages. As a proverb has it, 'Every two miles the water changes, every four miles the language'. The exhibition had to engage with various demographics of visitors: those who spoke different languages, varying age groups, and people visiting with differing purposes. In order to ensure that each of these segments was engaged with, the museum rolled out a comprehensive outreach programme that targeted various audiences and focused on building positive responsive relationships. The set of academic programmes associated with the exhibition *India and the world* was intended to engage with the spectrum of diverse periods, concerns and artefacts that the project brought together through its nine sections. It was designed to emphasise the key processes of meeting and mingling that form the core of historical evolution. *The itinerant institute*, a newly initiated programme, was the first of its kind developed by the museum. A series of panel discussions brought together international and local scholars who discussed their areas of research and scholarship. These panels took place in various cities around the country in an effort to foster local collaborations, involve various lenders in the exhibition and tap into new audience bases. The academic programme in all engaged with as many as 15,000 people.

The *Museum on wheels* is a pioneering outreach initiative by CSMVS for the city of Mumbai, carrying travelling exhibitions of the museum to distant places in a customised air-conditioned bus. The bus is fully equipped with display

cases for objects, interactive demonstration kits, art supplies, audio-visual equipment and digital media such as touch screens and digital tablets to set up exhibitions in semi-urban and rural areas. Given the vast scope of the exhibition India and the world and the presence of such a useful tool as *Museum on wheels*, the exhibition was modified to suit the format of the bus, which would travel to various locations in and around the city for a period of six months. Key messages of each section of the exhibition were chosen and replicas of the most fascinating objects in the exhibition were commissioned. Between November 2017 and February 2018, the bus travelled to about 30 educational institutions in Mumbai and rural Maharashtra and registered a count of more than 130,000 visitors. It continued to travel with the exhibition until May 2018.

Given the scale of the exhibition and the fact that it set precedents in many ways, several new feedback mechanisms were put in place. A set of observers in the galleries kept track of visitor demographics, their reactions to various objects and their interactions, and helped gather very valuable data. A new feedback mechanism we initiated was the Post-it wall. Six prompts were put up on a wall at the end of the exhibition where people wrote down their thoughts on Post-it notes and stuck them on the wall. The prompts were: my favourite object, my favourite gallery, something new I learnt today, something I would like to know more about, a place I would now like to visit, and what 'India and the world' means to me. Through the course of the exhibition, we collected about 1,500 responses. This gave us a good sense of the pulse of the visitors and served as a valuable tool in understanding the recall value of what the visitors had experienced in the exhibition.

The exhibition saw a phenomenal response in the 13 weeks it was open. About 200,000 visitors saw the exhibition and more than 200 schools and colleges visited the exhibition with their students.

What made the entire effort absolutely worth it were the words of encouragement that visitors left us. One of the Post-its read, 'To collect fragments strewn across the world and stitch and fabricate them in time to tell a wondrous story is the beauty of history and a historian. This is what is done in this particular exhibition – looking forward to more.'

Vaidehi Savnal (India, ITP 2016)

Coordinator, International Relations, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai



Your collection in focus

The Enfield rifle

With 28,394 rare and very significant objects, India's most visited museum – the Victoria Memorial Hall, Kolkata – is a treasure trove of paintings, arms and armour, textiles, coins, tokens, medals, stamps, maps and plans, documents, manuscripts, books, decorative objects and more. From this collection I wish to focus on one Enfield rifle, a very meaningful object in Indian history which the Victoria Memorial Hall acquired as a gift in 1929 from the Trustees of the Indian Museum, Kolkata.

The First War of Independence against the rule of the British East India Company, which functioned as a sovereign power on behalf of the British Crown, started in 1857 over the Enfield rifle. Several months of increasing tensions coupled with various incidents preceded the actual rebellion. Sepoys (Indian soldiers serving under British or other European orders) throughout India were issued more powerful and accurate weapons than before but to load this new rifle, soldiers had to bite the cartridge open and pour the gunpowder contained into the rifle's muzzle. Some sepoy believed that the cartridges were greased with lard (pork fat), which was regarded as unclean by Muslims and tallow (cow fat), which angered Hindus as cows were sacred to them.

On 29 March 1857 at the Barrackpore parade-ground, near Calcutta (Kolkata), 29-year-old Mangal Pandey of the 34th Bengal Native Infantry (BNI), angered by the recent actions of the East India Company, declared that he would rebel against his commanders. Due to this reason, he was court-martialled on 6 April 1857 and hanged two days later. Sepoys in other regiments thought this punishment was harsh and the demonstration of disgrace during the formal disbanding helped stimulate the rebellion in the view of some historians. Underlying grievances over British taxation and recent land annexations by the East India Company were ignited by the sepoy mutineers and within weeks, dozens of units of the Indian army joined peasant armies in widespread rebellion. The old aristocracy, both Muslim and Hindu, who were seeing their power steadily eroded by the East India Company, also rebelled against British rule. The war spread gradually through Meerut, Delhi, Cawnpore (Kanpur), Lucknow, Jhansi, Gujarat and Bihar. Though the first war was unsuccessful, the rebellion saw the end of the East India Company's rule in India. In August, through the Government of India Act 1858, the company was formally dissolved and its ruling powers over India were transferred to the British Crown.

The Government of India celebrated the year 2007 as the 150th anniversary of India's First War of Independence. The Victoria Memorial Hall also organised a travelling exhibition entitled *1857: the first spark of Indian independence* curated by the Documentation Unit of Victoria Memorial Hall, which has travelled to many museums in India (including Jhansi, Meerut, Lucknow, Allahabad, Bhopal and Gandhinagar) from 2014 onwards. This exhibition became a catalyst for engaging with new audiences of different ages and backgrounds throughout India (beyond my museum).

Joyee Roy (India, ITP 2011)

In-charge, Documentation & Photography Unit, Nodal Officer of JATAN, Victoria Memorial Hall, Kolkata, India

Enfield Rifle
(Carbine cavalry),
iron, 95 x 8cm,
hilt 12cm.



Your collection in focus
The Duvet of Love



The Duvet of Love is a bold LGBT+ textile artwork depicting a male couple embracing. It was created by illustrator David Shenton and donated to Norfolk Museums Service last year. The duvet is a mosaic made up of thousands of badges, pinned to a double duvet cover. The badges were collected by David and his friends and are a combination of historic badges of local and social historical significance, particularly to Norwich, from the 1970s to the present day.

David worked with Freya Monk-McGowan, a trainee based in the Collections Team, on a project which saw his duvet displayed at the Museum of Norwich to coincide with Norwich Pride weekend, a celebration of LGBT+ life and lives in the city. Alongside the duvet Freya and her fellow trainees redisplayed a case of LGBT+ material at the museum pertinent to the 50th anniversary of the partial decriminalisation of homosexuality in England and Wales, and created an audio history trail of sites and stories across the city.

The intended audience for this project was the LGBTQ+ community in the city and first-time visitors to the Museum of Norwich. The team wanted to show how their history is being recorded, and even brought into the museum front and centre. They wanted to send out the message that communities that have been marginalised and misrepresented are included, that they are given space, and that they are treated with respect.

Sarah Gore (ITP UK Partner Representative)
Teaching Museum Manager, Norfolk Museums Service

Your collection in focus

Ritual hunt of the ibex in South Arabian civilisations

The object I have chosen is one of the most important objects in Seiyun Museum's collection. A pottery bowl of fragments pieced together, it depicts four ibexes with curved horns. Between them there are three letters of an ancient South Arabian script (Musnad). The fragments were found during the excavations of the site of Rayboon, dating back to the 12th century BC. It was part of an exhibition of Yemeni artefacts that was touring museums in Europe from late 1997 to 2007. Unfortunately, when the object returned to Seiyun Museum it went into safe and secure storage following a decision made by the museum board due to the unrest and unstable situation in the country.

The bowl conveys a story and it highlights the importance of the ibex in ancient Yemeni civilisations. Gods were identified in South Arabia with ibexes and many temples depicted the ibex as a celestial or religious symbol. Ibex heads were engraved inside and outside temples and on rock art at ancient sites, making ibexes one of the most sacred animals in South Arabia.

Mainly, in the Hadhramaut Kingdom, the primary god was the moon and the ibex represented it with its long curved horns. The ritual hunt showing scenes of hunting with dogs, which attacked the ibex, chasing, confronting and mounting their backs or surrounding them, was common and unique in ancient South Arabia. The custom has survived uninterrupted up to the present and many villages still practise the ritual hunt. Usually the hunt lasts six days with hunters using nets as well as firearms to catch male ibex. Before people share the meat, the hunters dance and parade the ibex head in a ceremonial procession (*zaff*).

Saeed Bayashoot (Yemen, ITP 2016)
Senior Museum Guide, Seiyun Museum



Pottery fragments pieced together, depicting ibexes walking in line, with three letters of ancient South Arabian script *Musnad*.

Pottery bowl, drawing by Abdulrahman H. Al Saggaf.

Your collection in focus

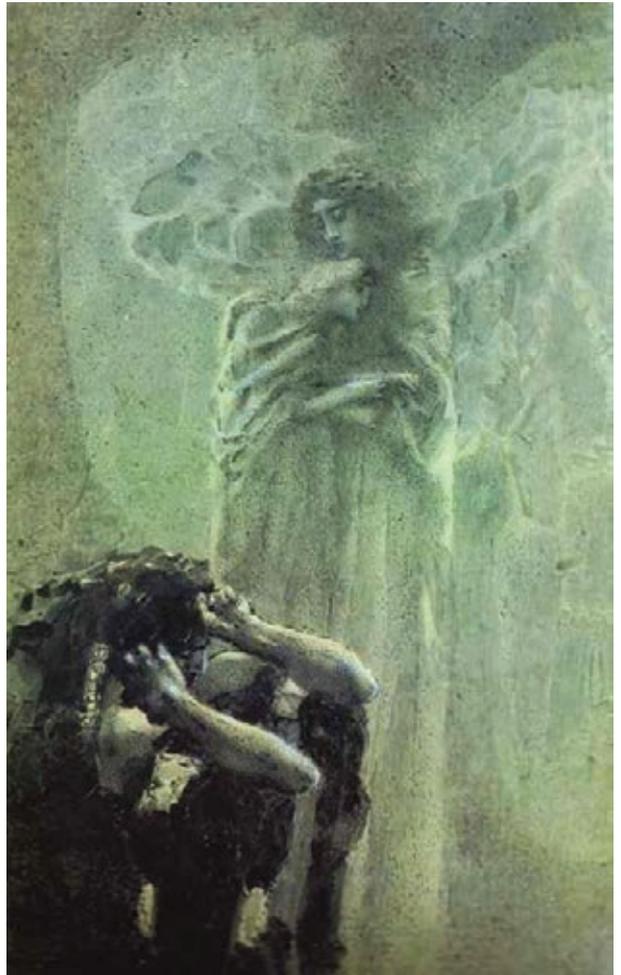
Mikhail Vrubel's *Demon and Angel with Tamara's Soul*

The Museum of Russian Art (the collection of Professor Ara Abrahamian) was founded in 1984. The collection includes works of masters in fine arts, painting, graphics, applied and decorative arts as well as theatrical decoration from the end of the 19th century and the beginning of the 20th century, known also as the Silver Age.

Famous Russian painter Mikhail Vrubel is one of the masters of the aforementioned period and the Museum of Russian Art proudly owns one of his masterpiece drawings, *Demon and Angel with Tamara's Soul*. In 1995, the famous drawing was stolen from the Museum of Russian Art in Yerevan and for almost 22 years the theft was registered on INTERPOL and local police databases. On 16 November 2017, during the official visit of the Armenian President to Russia, the Russian President, Vladimir Putin, officially announced that the drawing was found in Russia. It was under restoration for a long time in Tretyakov Gallery in Moscow and Russia has happily returned it to Armenia and to the Museum of Russian Art in Yerevan accordingly.

Vrubel's work is one of the seven illustrations of the poem *Demon* by Mikhail Lermontov. The poem inspired Anton Rubinstein to write his opera of the same name. This important 'reacquisition' for our museum will be followed by different initiatives supported by the Ministry of Culture of Armenia, and the Yerevan Brandy Company has agreed to support the museum in organising a new exhibition. Special performances will be developed and played in the opera house and a documentary movie will be made about how the object was stolen and 22 years later returned 'home'. This exciting celebration has inspired the museum management team to change the museum's branding and give a new image and soul to it.

Marine Mkrtychyan (Armenia, ITP 2014)
Director, Museum of Russian Art



Permanent
Exhibition Hall
at The Museum
of Russian Art
(Abrahamyan
Collection).

Mikhail Vrubel,
*Demon and Angel
with Tamara's
Soul*, 1891, black
watercolour and
whitewash on
paper.

Your collection in focus

Tumbuk lada

The object that I intend to highlight is a 19th-century Malay traditional dagger known as the tumbuk lada from the collection of Islamic Arts Museum Malaysia (IAMM). This type of dagger originated from the Malay Peninsula and Riau Archipelago. This particular dagger is a unique weapon as it bears an interesting handle design resembling the head of a chicken with a curving blade. The handle is purposely designed to look sleek and elegant as this is part of the personal ornamentation worn by women. It was delicately made, probably to make it very convincing when the women disguised the dagger as a hairpin. This explains why the creation of the handle was given a feminine touch such as the use of floral and foliate motifs. The Malay word *tumbuk* refers to the action of crushing and pounding and *lada* is peppercorns.

This dagger is part of large collection of blade weapons at the museum. As a curator responsible for the collection of weapons and armour, I am very aware that historic weapons and armour come with stories. Inscriptions on the Ottoman sabre and the Malay *keris* (dagger with a wavy blade) can tell us about the weapon makers and stories of the owners. The richness of the gemstones on the Mughal daggers can illustrate the grandeur of the emperors' courts. Even this small 'chicken head' dagger can teach us how women in past times guarded their safety and dignity as well as protected their loves ones.

It is a job for curators and museum professionals to disseminate information and interesting stories based on research in order to engage with the public in meaningful ways. These stories give fresh insights into how the public see the objects displayed in the museum. In the context of weapons for instance, this category of the collection has a lot to tell rather than narrowing the understanding to an object that merely causes harms to others.

This object was part of the exhibition *Symbols of power and beauty: the collection (weapons and armours) of the Islamic Arts Museum Malaysia*, curated by myself in 2015.

Zulkifli Ishak (Malaysia, ITP 2017)

Curator (Arms and Armour), Islamic Arts Museum Malaysia (IAMM)



Your collection in focus

Rene Magritte: *La Condition humaine* and the mystery of *La Pose enchantée*



In early 2016 conservator Alice Tavares de Silva examined a painting in the NMS collection – Magritte's *La Condition humaine*. This was prior to its being lent to a Magritte retrospective at the Pompidou Centre, Paris, and then going on to the Kunsthalle in Frankfurt. Inspecting the de-framed painting, Alice was puzzled by the edges, which did not match the paint used in the finished picture on the front of the canvas. Intrigued, she did some further research and, as a result, made a surprising discovery: *La Condition humaine* is painted over one quarter of an earlier work by Magritte – *La Pose enchantée*, long since thought lost. Alice had been alerted to the possibility of this by news that curators at the Museum of Modern Art in New York and the Moderna Museet in Stockholm had discovered two quarters of the same missing work beneath their Magritte paintings. X-ray investigation confirmed that this was also the case for NMS's canvas. The painting has now returned from its travels and is back on show in Norwich Castle at the centre of an exhibition-in-focus display documenting this remarkable discovery.

Towards the end of 2017 the fourth and final quarter of *La pose enchantée* was found behind his 1935–6 painting *God is not a Saint* in the Magritte Museum in Brussels. Perhaps an international collaborative exhibition should be arranged to (temporarily) reunite each portion of the missing painting?

Sarah Gore (ITP UK Partner Representative)
Teaching Museum Manager, Norfolk Museums Service

Your collection in focus

Focus on the National Museum, Kaduna, Nigeria



Something was definitely afoot around 1000 BC in Nigeria, in the quadrangle framed by the Niger River to the west, the Benue River to the south, the Jos Plateau to the east, and the Sokoto River to the north, at the edge of what is now the Sahara. What we know about the civilisations that were forming there comes mainly from terracotta sculpture found initially by accident in the context of surface mining for alluvial tin deposits. No written records have come to light, either in any indigenous form or in the vast historical literature of ancient Egypt, Greece or Rome. Islamic scholars from the 10th century focused on the empires of Ghana and Mali. By the 14th century, Arabic visits had been made to Timbuktu, but they revealed no record of these cultures east of the Middle Niger, which presumably had been gone for a thousand years. Today, these cultures are referred to by the present-day names of one small village in the south and two states in the north: Nok, Sokoto, and Katsina, respectively. The state of Nigeria, of course, did not exist until the colonial period: it was established in 1900.

Nok, the name of the village where the first ancient Nigerian terracotta figure was found in 1928, has become the label for thousands of terracotta figures found throughout an area of 100km² in central Nigeria that extends both north and south of the Benue River, through the western edge of the Jos Plateau and almost to the Niger River. The first objects discovered were found in the 1920s, in tin mines under seven or eight metres of sedimentary sand and gravel – only a little surface excavation was carried out there. Nevertheless, many objects were collected under the auspices of the Jos Museum, which was established by Bernard Fagg in 1952. These objects are indisputably original and they have undergone laboratory tests that serve as the main basis for what we currently know about their period.

Over a decade ago, the National Commission for Museums and Monuments and the Goethe University (Department of African Archaeology and Archaeobotany) Frankfurt,

Germany, undertook a joint research project on Nok Archaeology in Nigeria. This research led to the discovery of very important Nok terracotta artefacts which were later exported to Germany where scientific examination was carried out. An exhibition on Nok pieces was held in Germany in the Goethe University Museum in 2013.

Currently, it is with pleasure that these objects are on display in conversation with objects from other Nigerian art traditions at National Museum, Kaduna. The official opening of the exhibition under the theme *Nok within the context of Nigerian art traditions* was on 2 November 2017. The exhibition was commissioned by the Governor of Kaduna State, Nasiru Ahmad El-Rufai represented by his deputy, Bala Bantax.

'I saw them; I finally saw them. They were real and true!' During the occasion, among the school children, Musa Kubau – a 12-year-old of Gummi College, Tudun Wada, Kaduna Kharimatu – was so excited when she visited the grand opening of exhibition. For the youngster, the excitement of seeing the artefacts was beyond her expectations. She said, 'I almost didn't think they still existed. I had only seen photographs of them in books. I am so happy I had the opportunity to see them. Now, I see how real and true Nigerian cultures are and I will encourage other people to come and see the exhibition too. I will come again and again!'

It is hoped that the display of these intrinsic Nok objects will create better awareness of Nok culture and contribute to scholarly research and information in this area, as well as increase partnership with other organisations aimed at retaining our rich cultural heritage.

Ishaq Mohammed Bello (Nigeria, ITP 2012)
Assistant Chief Technical Officer (Edu.), National
Commission for Museums and Monuments, Kaduna

The ITP in Armenia
The power of collaboration



Learning, engagement and museums was a logical outcome of the ITP's 10th anniversary conference, where future projects were discussed in the hot and humid but unforgettable Indian atmosphere. Receiving the opportunity to be among 130 international delegates we returned to Armenia with a certain feeling of achievement. We wanted to cascade ITP knowledge in Armenia by sharing the great experience with museum and heritage specialists. At first we did not know how to do this but we began planning and became hopeful that our ideas would be realised. After much hard work between the Museum Education Center in Armenia, Manchester Art Gallery and the British Museum's ITP team we were able to deliver a Yerevan-based workshop and conference in October 2016.

Learning, engagement and museums was the first collaboration with the British Museum and Manchester Art Gallery in Armenia. The international workshop gathered 31 museum specialists from which 12 delegates were from Turkey, Lebanon, Egypt, India, Germany and the UK, and 19 museum and heritage professionals were from Armenia. Workshop participants shared their knowledge and expertise on family and adult activities in museums, and community and teen engagement challenges. Four intensive working days in the Cafesjian Centre for the Arts and the Armenian Genocide Museum-Institute (who kindly provided their venues and facilities for a smooth and productive workshop) resulted in four toolkits created in mixed-country groups. These aim to support museum specialists both in Armenia and abroad, as a guideline for project implementation.

I would like to suggest to all those who will be reading this issue in different parts of the world to spread and share the information – I think that museum people have a strong obligation to preserve and disseminate cultural values because culture is a powerful tool to oppose surrounding difficulties.

Hayk Mkrтчhyan

(Armenia, ITP 2014 and Senior Fellow 2017)
Director, Association of Museum Workers and Friends
Coordinator, Museum Education Center
Secretary, ICOM MPR

As a key figure in the development and delivery of the *Learning, engagement and museums* global initiative in Armenia, I was extremely proud and happy that after a short presence on the ITP (2014 and 2015) together with Hayk Mkrтчhyan and Davit Poghosyan, we managed to deliver this workshop in Yerevan.

Marine Mkrтчhyan (Armenia, ITP 2014)

Director, Museum of Russian Art

The ITP in Armenia
Museums and learning: Yerevan 2016



It hardly seems like 18 months since the ITP's *Learning, engagement and museums* event took place in Yerevan, Armenia. Seven countries were represented: Armenia, Egypt, Germany, India, Lebanon, Turkey and the UK. The idea behind the event was generated through a collaboration between Manchester Art Gallery and the Museum Education Centre in Yerevan. This itself was on the back of Hayk and Marine Mkrtychyan and Davit Poghosyan's roles as ITP fellows and visits to the ITP UK Partner cities of Manchester and Glasgow. As such, Yerevan 2016 was a true product on the ongoing ambition and scope of the ITP.

The event was an interesting crossover of conference, seminar and workshop, involving delegates from the various countries and 19 established and emerging museum professionals from Armenia. The key principle established in the opening speech was to share knowledge and skills. Emphasis was placed on the *Trading Zone* approach, a concept adapted from the science community to the museum sector by Professor Richard Sandell of the University of Leicester. The *Trading Zone* focuses attention on expertise meeting local knowledge, skills and priorities. Both sides are placed on equal footings and influence each other to produce a new way of working. Under this umbrella, we combined in working groups to examine the four strands of families, teenagers, new audiences and older people in museums. The resulting toolkits are a genuine product of combining and working together.

The final chapter of this initiative is still to be written. Last summer Hayk became an ITP Senior Fellow, returning to the British Museum and travelling to various partners throughout the UK. His trip took in Manchester and we discussed the prospect of a new venture to Armenia. Plans are now being made to visit Armenia in early summer, with a workshop at another Armenian city to connect with and stimulate more learning in museums. In itself, this may not even be the final chapter but the beginning of a new book. But whatever develops, the ITP principle that culture has the power to connect people, make bridges and advance learning is up and running and bearing fruit.

Ronan Brindley (ITP UK Partner Representative)
Head of Learning, Manchester Art Gallery

The ITP in Armenia
**Museum of Russian Art
(collection of Professor A Abrahamyan)**



The Yerevan workshop *Learning, engagement and museums* organised by the Museum Education Center, Manchester Art Gallery and the British Museum's ITP greatly supported and inspired me to work with families. After the training, we started working with this target group at the Museum of Russian Art (collection of Professor A Abrahamyan). In 2017 we made a *Getting ready for Christmas miracles* educational programme for families. The goal of the project was to help different generations of visitors to come to the museum and participate in the educational programme – to share memories, gain new knowledge and collaborate between family members. The programme was continuous, which gave families the opportunity to prepare symbols of the holiday, learn more about the holiday content and bring back traditions.

Tatev Saroyan (ITP *Learning, engagement and museums* participant, Yerevan 2016)
Head of Exhibition and PR Department,
Museum of Russian Art

Ronan Brindley speaks at Cafesjian Center for the Arts, Yerevan.

Tatev works with a programme participant to make her own Christmas tree toy to take away, The Museum of Russian Art (Abrahamyan Collection), Yerevan, 2017.

The ITP in Armenia

Martiros Sarian House Museum's engagement with its audiences

The Martiros Sarian House Museum engages its audience in different ways. The museum organises different projects for all kinds of groups and it collaborates with schools inside and outside the museum. Lectures or open lessons are organised for teachers, parents or schoolchildren. The museum has different programmes which are interesting for the different age groups. There is a studio (called the Sarian Art Studio) which is a complex project including lectures, painting lessons, and visits to museums and exhibition centres. The studio is the first of its kind in Armenian museums. It is for various age groups from five years up. My participation in the *Learning, engagement and museums* conference and workshop gave me great knowledge, cultivated new skills and improved the museum's programmes. Meanwhile it was a great opportunity to enlarge collaboration between museums worldwide. It was a real investment for my professional career growth.

Zhanna Manukyan (ITP *Learning, engagement and museums* participant, Yerevan 2016)

Head of Education, Martiros Sarian House Museum
Leading Specialist, Department of the Cultural Heritage and Folk Crafts, Ministry of Culture of the RA



The ITP in Armenia

Taking part in *Learning, engagement and museums*



In 2016, I was given a chance to participate in the workshop *Learning, engagement and museums* organised by the Museum Education Center, Manchester Art Gallery and the British Museum's ITP. Such kinds of professional collaborations also provide museums with the opportunity to engage potential visitors, to talk and present their work. The workshop *Learning, engagement and museums* enabled us to communicate with representatives from seven countries which was an exceptional way to present my museum to more global audiences.

Liana Karapetyan (ITP *Learning, engagement and museums* participant, Yerevan 2016)

Marketing Manager and PR Officer, Aram Khachaturian Museum

The ITP in Armenia

If 1937 did not happen

Based on the sad memories of the most famous Armenian poet's family (Hovhannes Toumanian), the *If 1937 did not happen* project was carried out as part of museum education activities. The atrocious reality of the Bolshevik epoch and the sad destiny of the three sons of the poet became the exciting basis on which three new target groups of visitors were motivated for project participation. The first group of beneficiaries were senior citizens who were victims of Stalinist terror and repression. Some of them were born into the families of exiled persons, while the others were exiled with their families when they were just two or three years old and had spent their childhood years in Siberian exile. Later their families were rehabilitated and they returned to Armenia. The second group of beneficiaries were born in the USSR and witnessed the collapse of the political system. The third group of beneficiaries were representatives of the generation of independence.

A discussion was initiated among participants of all three age groups about Stalinist repression, human rights and freedoms. The tragic stories of the sons of the most beloved Armenian poet helped and encouraged the participants of the first target group to talk about their past without fear and unnecessary prudence. The aim for the second group was for them to learn true facts about that period in history, and the third group acted as an unbending arbiter or jury. In this way the museum initiated and carried out an intergenerational dialogue about the historical tragic events of 1937–1953. The museum atmosphere and surroundings, filled with cases of old documents, created a suitable and safe environment for the activity. The museum project enacted something very close to therapy. The 'voiceless'

participants who had preserved their tragic memories in silence were now talking to us and to other beneficiaries, and becoming freer and more confident. The project proved:

- freedom and homeland are values to be upheld
- human rights are a priority
- the policies of the Stalinist period were based on human vice and deficiencies
- the best way to prevent such crimes against humanity is through education and spiritual education

So museums have a great obligation towards the spiritual growth of citizens. And new ideas and projects must be carried out for concrete groups of beneficiaries who have difficult stories. In 2017, the Museum Education Center – with financial support from the DVV International Country office in Armenia – announced the Museum Educational Projects Grant. Hovhannes Toumanian Museum was one of the successful museums to receive a grant for implementation of the above-described project.

I was asked to participate in the workshop *Learning, engagement and museums* and represent museum learning initiatives to the ITP network in October 2016. I presented on one of our successful museum projects, *Tree apples falling from Heaven*, and participated in creation of a toolkit, *The Colour of sound*, together with colleagues from Germany and Turkey.

Narine Khachatourian (ITP *Learning, engagement and museums* participant, Yerevan 2016)
Director, Hovhannes Toumanian Museum



A project participant and young artists from the museum youth theatre troupe *Rotonda* decorate the 'tree of memories', H. Toumanian Museum, Yerevan, 2017.

The ITP in Armenia

School of junior archaeologists



The *School of junior archaeologists* at the Erebuni Historical and Archaeological Museum-Reserve is a unique educational programme in the southern Caucasus. This ongoing programme started in 2012 and its duration is two months each year (May–June). The main aims of the programme are to instil in the teenage mindset the importance of archaeology, to provide training and inspiration on archaeological, historical, and cultural heritage, to involve teenagers in the protection of historical and cultural heritage, and to encourage teenagers to become friends of Erebuni.

The programme consists of two sections – theory and practice. The theory teaching consists of six lessons and each lesson consists of two segments: two 45-minute teaching sessions with a 15-minute break in between sessions. The classroom lessons provide the participants with basic information on archaeology, introductory skills for archaeological excavations, archaeology of Armenia, beginners' knowledge on the Urartian Kingdom and Urartian cuneiform inscriptions, as well as burial rites. The participants also watch short films on archaeology and archaeological research.

After the theoretical course, a special lesson is devoted to conducting archaeological surveys, which takes place on the territory of the Erebuni fortress. Then we organise visits to a number of Urartian sites in Armenia, where we conduct open-air lessons as we guide the participants through these sites introducing the history of the site and the history of archaeological research at each site.

The practical (or hands-on) part consists of 14 lessons and takes place in the imitation trench located near the Erebuni Museum, which was constructed to serve as a didactic tool and is a replica of one of the archaeological trenches. This area consists of three rooms, which are imitations of some of the structures of the Erebuni fortress. Teenagers are involved in all the general processes of archaeological excavations. Some serve as excavating archaeologists, another as architects, others as photographers etc. During the excavations they are guided by an archaeologist as they unearth the sediment layer by layer exposing architectural elements and various artefacts.

The theoretical and practical lessons are followed by a written examination, which tests the knowledge acquired by the teenagers and measures the effectiveness of the programme itself. After the programme they are scored based on a 50-point system: 10 points for the theory section, 20 for the practical section, and 20 for the written examination. At the conclusion of the programme, we hold a ceremony celebrating the achievements of the participants by awarding them badges and certificates. The badge grants all participants of the *School of junior archaeologists* free visits to all the branches of the Erebuni Historical and Archaeological Museum-Reserve with their parents, friends and classmates. The pass encourages future visits and hopes to maintain a long-term relationship between the museum and the participants, their family and friends. Additionally, the participants of the programme have the opportunity to visit the Armenian-French Joint Expedition at Erebuni fortress during active excavations, ask questions of the archaeologists and observe real archaeological research in progress.

In the six years since its inception, the *School of junior archaeologists* at Erebuni Historical and Archaeological Museum-Reserve has already trained 109 participants. Many of them later pursue a career in archaeology or a related field. One of our participants is now a member of the Armenian-French archaeological excavations. Many became involved in the other archaeological projects and programmes of the Erebuni Historical and Archaeological Museum-Reserve. For example, there is special programme which allows junior archaeologists to become guides for teenagers at the museum. Most junior archaeologists return with their family and friends to the museum and continue to support historical and cultural heritage in various ways, which attests to the effectiveness and success of the programme.

In October 2016, I was invited to participate in the workshop *Learning, engagement and museums* to speak about this programme as one of the important non-formal education programmes in Armenia.

Miqayel Badalyan (ITP *Learning, engagement and museums* participant, Yerevan 2016)
Head of the Karmir Blur branch, Erebuni Historical & Archaeological Museum-Reserve

The ITP in Armenia

Engaging teens at the Cafesjian Center for the Arts

Museums are repositories of knowledge inherited with enormous learning perspectives, and one of their major roles is to make this knowledge accessible to visitors through innovative and engaging experiences. Participatory models of engagement and ongoing dialogue with the audience are at the core of the education strategy of my museum, the Cafesjian Center for the Arts, which offers a wide range of learning opportunities to a diverse public.

The year 2017 was marked with a major educational initiative, the Cafesjian Teen Council, which was created with the goal of building a long-lasting connection with one of the most important but at the same time least present museum audience groups – teenagers. The idea of the *Museum Teen Council* traces back to the international workshop on the theme, *Learning, engagement and museums*, a collaborative initiative between the Museum Education Centre, Armenia, Manchester Art Gallery and the ITP, which was hosted by the Cafesjian Center for the Arts from 25–28 October 2016. The *Museum Teen Council* was one of the four group projects proposed as part of the workshop, and as a museum advisory group idea, it was an elaboration of teens' engagement practice from 'programmes for teens' to 'programmes with teens for other fellow teens'. The project aimed at identifying teenagers' needs and interests and empowering their voice in the museum. We wanted to make the Center an attractive place for all teenagers, and at the same time fostering their visual and creative thinking, supporting the development of networking, team work and leadership skills.

The *Cafesjian Teen Council* was formed through an open application process and offered a participatory model of engagement, encouraging teens' active involvement in programme development and implementation, and a direct relationship with museum professionals and the

arts community. Throughout the year the members of the *Cafesjian Teen Council* were involved in different creative-educational projects, the highlights of which became the *Thirty steps to the 3rd floor* exhibition in 2017 and the *Art studio* photo project in 2018.

The *Art studio* project features nine photo stories about ten Armenian contemporary artists and their studios, the authors of which are the *Cafesjian Teen Council* members. The camera of the young photographers documented the unknown studio spaces of renowned artists, inviting viewers to explore the diversity of the artists' creative settings and their genuine relationships with these environments. The project was launched in August 2017 with seminars on documentary photography. As part of this, ten members of the *Cafesjian Teen Council* participated in special workshops by Nazik Armenakyan, organised in 4Plus Documentary Photography Center, getting acquainted with the history of photography, and gaining theoretical knowledge and practical skills on photography. The seminars were followed by studio visits and meetings with the artists. The artists involved in the project were sculptor Sahak Poghosyan, and painters Robert Elibekyan, Khachatur Martirosyan, Nana Aramyan, Marina Dilanyan, Arman Grigoryan, Sargis Hamalbashyan, Mary Moon, Arevik Arevshatyan and Ruben Grigoryan, whose studios are featured in the teens' photostories. Engaging teens and artists in a creative dialogue, the project created a unique platform for intergenerational acquaintance and collaboration. At the same time it provided vast learning and development opportunities to all the members of the *Cafesjian Teen Council*.

Astghik Marabyan (Armenia, ITP 2017)
Director of Education, Cafesjian Center for the Arts



Global perspectives

Museums in Nigeria



There is a serious need for Nigerian cultural institutions to engage new audiences with inspiring, exciting and motivational experiences. Looking at this issue from a cultural point of view, Nigeria has a large population with diverse cultures living together. For the custodians of these cultures to live together and tolerate one another, Nigerian cultural institutions must seek to engage new audiences through various forms of programme. The museum is the most important and major cultural institution in Nigeria. Engaging new audiences is the only way for Nigerian cultural institutions to showcase Nigerian cultures. This will attract visitors both local and international to Nigeria, which will lead to an increase in the country's internally generated revenue. Engaging new audiences will assist the cultural institutions to improve in their day-to-day activities through evaluation and analysis. This will have a great impact on the future of our museums because visitors always contribute to their future development and social standing. Museums are an essential tool through which local communities can make statements about their history, identity, values, peace and recognition. The knowledge from museum objects is shared with visitors and audiences. It is this shared knowledge that will attract more visitors to the museum and help us understand differences and similarities of cultures in a culturally diverse country like Nigeria.

Dikko Idris (Nigeria, ITP 2011)
Chief Curator, National Commission for Museums
and Monuments, Head of Department of Museums,
National Museum Kano

Global perspectives

Marketing in Armenian Museums

The search for new forms of services and ways to engage visitors to museums continues in Armenia. Museums' organisational quality and attractiveness for visitors mainly depends on their marketing effectiveness. Some museums have already become more oriented to new audiences and are giving more emphasis to business skills. In order to attract new audiences, museums should go out and find them. Being present on websites, social media platforms and apps provides an opportunity for museums in Armenia to be ubiquitous and exist in a variety of forms that correspond to up-to-date needs, communicate with new visitors and, most of all, stimulate relationships that are far more important than traditional museum visits.

Attracting someone who is already connected to the museum is easier, but now the most important challenge for museums is to attract people who do not know the museum and have never heard about it. Museums need to develop strategies to encourage people with potentially negative preconceived ideas about such institutions to visit with an open mind. Many museums have already created websites that take them outside their physical walls, making them accessible at any place and time. Although websites are useful tools for meeting visitors, for attracting new audiences they are of little help. The visitors who view the museum's official website have already taken the step of finding out about the museum. But the main issue for museums is the other group – how can museums attract people who don't know about their existence or who know about them but have never visited?

For many museums, social networks provide a solution to this issue. With platforms such as Facebook, Instagram, YouTube and Twitter, museums can connect with and attract new audiences who may never have visited the museum but take an interest in what is happening there. Museums should give their followers insights into their everyday life, the latest deals and news, and behind-the-scenes information. Rather than waiting for visitors to come to the museum, the museum comes to the visitors. Most importantly, when users share information on social media, the museum's chances of attracting new visitors increases.

Museums should also use influencer marketing, where focus is placed on influential people rather than the target market as a whole. Museums can identify the people who have influence on visitors and orient their marketing activities around these influencers. According to the news, Facebook is going to provide even greater publicity to ordinary users' posts. One of influencer marketing's most popular platforms is Instagram, which is gaining more popularity in Armenia and will create new opportunities for museum business.

So museums have opened the doors to existing and new visitors. Several museums in Armenia widely use this way of marketing, and others should follow it.

Liana Karapetyan
Marketing Manager and PR Officer,
Aram Khachaturian Museum

Global perspectives

Teaching the next generation of museum workers: perspectives from Ghana

Museum work is not a sector that most Ghanaian students would think of when looking for employment after school. The Department of Archaeology and Heritage Studies at the University of Ghana, for instance, offers an introductory course on museums at undergraduate level to enlighten students on museums and as well prepare them for the museum profession. It also offers postgraduate programmes in Museum and Heritage Studies. The Department also has a teaching museum, the Museum of Archaeology, which serves as a place for students to experiment and experience basic aspects of museum work. Often, it is the introductory Museum Studies course at undergraduate level that exposes most of the students in the Department for the first time to the job opportunities available in museums. These students are the next generation of the museum workforce, so they need to be inspired, educated and motivated to see museums as a place to seek employment after graduation. I am the instructor for this introductory course and in order to achieve this aim, I employ the use of visuals, audio-visuals, practical hands-on activities in the Museum of Archaeology and visits to other museums, in teaching and creating a passion for museums in my students.

These students who will become the next generation of museum workers are shown pictures and videos from various museums in and outside the country, especially pictures I took from the British Museum and its UK partner museums, and other museums I have visited to give them a global idea of museum activities and working environments in museums. This strategy has worked successfully in generating interest in my students as often, on their own,

they visit museums' websites after class, which hitherto was not the case. For example, below are a sample of written expectations I received from my final year undergraduate students at the end of the first day of our Introduction to Museum Studies lecture:

I expect to see more of the pictures from museums because I have gotten an idea of the object to use for my class project. I expect to familiarise myself with what museum studies is all about and get an 'A' in the course.

I expect to get more understanding about how museums operate and the objects they keep there.

I expect to know the management of museums, visit museums, broaden my knowledge on how museums are operated.

It is when students are taken through the practical hands-on session of the lecture that actually takes place in the Museum of Archaeology that they get a desire to work in the museum.

There is no doubt that with such an exciting and inspiring introduction into museum studies, some of these students will become the future workforce in museums.

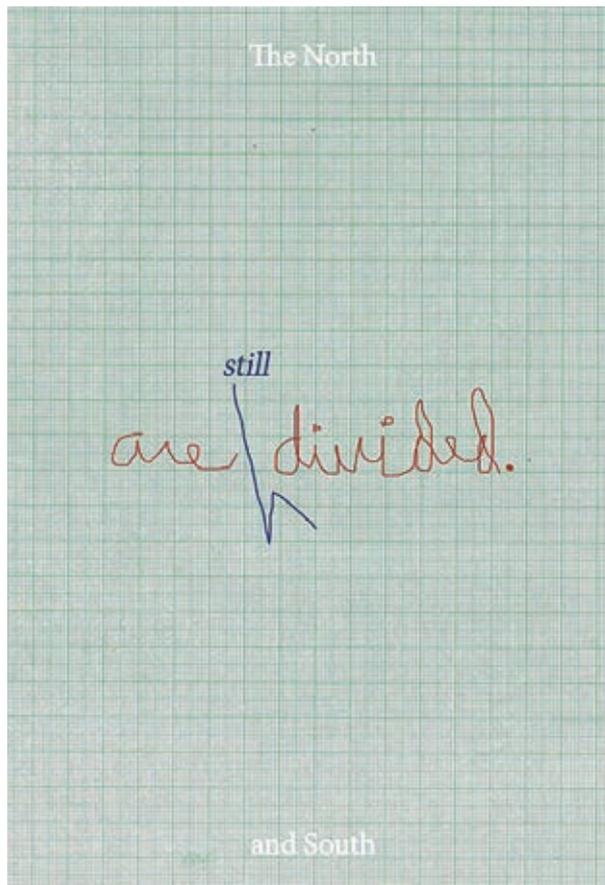
G Aba Mansah Eyifa-Dzidzienyo (Ghana, ITP 2009)
Lecturer, Department of Archaeology and Heritage Studies,
University of Ghana, Legon



A Museum Studies student learning how to roll textiles for storage, Museum of Archaeology, Legon.

Global perspectives

Art as an act of resistance to time



The *New North and South network* is a three-year-long programme of cultural exchange between the North of England and South Asia – a collaboration between museums and institutions in the two regions through commissioned exhibitions and intellectual discourse. The Tentative Collective (Pakistan), invited by Manchester Art Gallery in 2016, was scheduled to run a lecture–performance at the first opening of this initiative in 2017. But the year-long collaboration could not be realised due to visa refusals for the artists.

This setback brought to the fore some of the more pressing problems of limited mobility and access for cultural practitioners especially between the global north and the global south. State policies often contradict the very acts of cultural exchange that are funded by the state (this project is funded by Arts Council England).

2017 also marked 70 years of partition for India and Pakistan and independence from the British Empire, a grave moment of reflection to revisit the past and revise histories in light of the present. The Collective's decision, supported by the museum, was to respond to the situation at hand through intervening in the gallery space by displaying the visa refusal letters, highlighting specific parts that used a certain language and tone, along with a poster to be taken away. It elicited a response among the visitors, who chanced upon it while navigating through different exhibits in the museum. The responses varied according to geographical, political and gender associations, once again making apparent the west and non-west, or rather north-south, divide. The reactions varied from shock and disbelief to a familiarity and frustration at an experienced or feared situation.

The emergence of postcolonial and transcultural approaches by cultural institutions has enabled audiences to ask difficult questions. It may lead into uncomfortable terrain but a discourse, acknowledgement and understanding of contested histories and the present has not only become necessary but urgent. According to Claire Farago, 'There is indeed an urgent need to study the many kinds of entanglements that emerge in local settings, and to study them comparatively. A transcultural framework of analysis is suited to this task—employing an analytical model that, as leading voice Monica Juneja defines it, does not take historical units and boundaries as given but rather constitutes them as a subject of investigation.'

One such experiment is the exhibition *The Past is now: Birmingham and the British Empire* at the Story Lab of Birmingham Museum and Art Gallery, where the museum casts an introspective glance at the typical narratives and historical (mis)representation of events by inviting artists, designers, writers and cultural activists to co-curate and share different perspectives. *Journeys with 'The Waste Land'* at the Turner Contemporary in Margate is another example that questioned institutional agencies in the decision-making process by inviting up to 60 local people led by the curators, over the course of three years. In a similar vein, Sonia Boyce's recent intervention, the act of removing a watercolour to question agencies of the curatorial process at the Manchester Art Gallery, created quite an uproar internationally.

'If the discipline itself – if the very category "art" – is the product of history, then we all share the ethical responsibility as producers of knowledge to understand how our knowledge shapes the institution.'

Hajra Haider (Pakistan, ITP 2014)

Independent curator, Member of The Tentative Collective, Karachi

Did you know?

Rock art in Nigeria

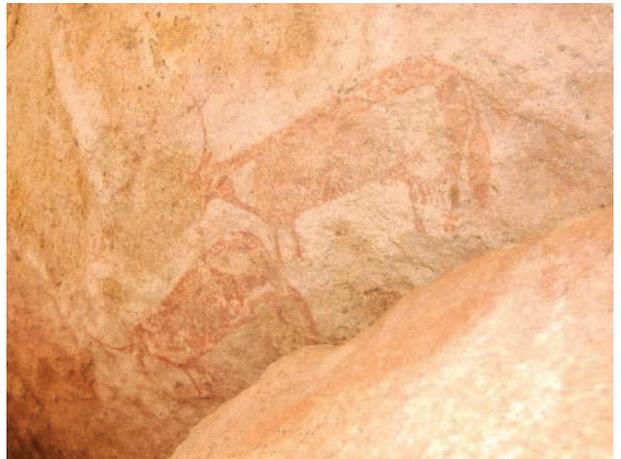
Rock painting is a kind of art made on the surface of rocks that tries to communicate the painter's strong and intimate emotions using the physical form of a figure which then speaks for itself. It is a form of art that pre-literate societies used to express their feelings or reactions to certain environmental factors. Rock paintings have been of great help in the process of cultural reconstruction. This is because most artefacts are organic in nature and are unlikely to survive for a very long time in the soil but rock paintings serve as an alternative source of cultural reference. Some of the rock painting sites in Nigeria include Dutsen Mesa, declared a national monument in 1956, and Dutsen Murufu and Dutsen Habude, declared national monuments in 1964. Dutsen Mesa has paintings that show different styles of domestic cattle, which have tentatively been identified as Hamitic Long-Horned – now extinct in Nigeria. Dutsen Habude consists of two rock shelters and many paintings of cattle and is the most spectacular and best preserved rock painting site in Birnin Kudu. Two of the paintings of cattle on the ceiling at the upper shelter are the best examples yet known in Nigeria. The age of the paintings in all the sites is not known, because they are not carbon-dated but we believe they are many centuries old.

Meanwhile at new sites, Dutsen Nassarawa, Dutsen Gaya and Dutsen Yawazo, further paintings have been discovered. In the cave at Dutsen Yawazo the paintings, in red, include images of animals and synthetic signs and there is also the name 'God' in Arabic.

These depictions are useful tools to help us reconstruct the lives of previous societies and our history. By studying these paintings, we could contribute greatly to studies in and understanding of Nigerian history, African history and world history in general. Having seen the significance of rock art in world history, UNESCO enlisted some rock art sites around the world onto the World Heritage list.

Dikko Idris (Nigeria, ITP 2011)

Chief Curator, National Commission for Museums and Monuments, Head of Department of Museums, National Museum Kano



Did you know that?

Seiyun Palace



Seiyun Palace – the Kathiri Sultan's palace – is the most imposing structure in the town of Seiyun. It is a majestic white building and probably the largest mud-brick structure in existence. The actual date of building is unknown but it was the site of a Kathiri Sultanate government building as early as 1411. The building is one of most famous landmarks and as a surviving example of the distinctive style of Hadhrami mud architecture, along with the walled mud city of Shibam Hadhramaut, it was given World Heritage Site status by UNESCO in 1985.

Constructed almost entirely from dried mud bricks, it was built on a high flat-topped hill using traditional materials, including mud, straw, ash, nora (fired gypsum) and wood. A wall surrounded the palace and enclosed a small mosque, the garrison, stables and the palace well. In 1873 the second Sultan of the modern Kathiri dynasty, Al Mansour Bin Ghalib, rebuilt the mud-brick palace in its present structure – five storeys and 25 metres high. The thick walls of the huge mud-brick structure sloped inward as they rose between the round corner watchtowers. Inside, the palace consisted of 96 rooms, labyrinthine passages and four multiple stairways. Whoever wants to reach to the rooftops must climb more than 183 steps! The Sultan's family and members of the Hashiya families, who worked as servants, all lived there. In 1926, Sultan Ali Bin Mansour renovated the palace. He had the exterior coated with nora, built a reception room with 16 columns supporting the ceiling, created the main gate and cleared the buildings outside the wall, creating a public square. This alteration gave the palace a grander and more monumental appearance.

Since 1984 the palace has housed Seiyun Museum which is ranked third in the museum classification in Yemen. The palace itself is seen as one of the most important elements of the museum.

Saeed Bayashoot (Yemen, ITP 2016)
Senior Museum Guide, Seiyun Museum

Did you know that?

Museum of arts, house of knowledge: Islamic Arts Museum Malaysia

Back in December 1998, the Islamic Arts Museum Malaysia (IAMM) was officially opened to the public. This huge, stunning building, which is located at the heart of Kuala Lumpur, houses thousands of objects, from artefacts as early as the 8th century to modern and contemporary artworks. This collection of Islamic objects from around the globe is the largest collection gathered under one roof in Southeast Asia. To illustrate the richness of the museum's collection, the permanent galleries that occupy two levels of the building are divided into different categories of object. This includes a collection of Qur'ans and manuscripts, jewellery, weapons and armour, textiles, coins and seals, ceramics, woodwork, metalwork, a collection from the Mughal Empire, Chinese dynasties and the Malay world as well as the Islamic architecture gallery. This vast collection also reflects the museum's vision, which is to create a collection that is truly representative of the Islamic world.

The museum has twelve spacious permanent galleries that showcase Islamic artefacts, two temporary galleries for special or travelling exhibitions and an Open Space gallery predominantly for photography exhibitions. Complementing the growing number of collection artefacts, the Conservation & Research Centre was established and equipped with facilities in order to take care of, to preserve and to become the custodian of Islamic artefacts. 20 years on, the IAMM continues to prosper, expanding its professional networking and strengthening its national and international collaborations. The museum is open to engage with the public regardless of their background, race, religion or nationality through its collections, exhibitions, learning and educational programmes. Above all, the IAMM is for all people to get to know more about Islam, its history, arts and heritage.

Zulkifli Ishak (Malaysia, ITP 2017)

Curator (Arms and Armour), Islamic Arts Museum Malaysia (IAMM)



Inverted dome,
Islamic Arts
Museum Malaysia.

Did you know that?

Metsamor Historical-Archaeological Museum-Reserve, Armenia

In Metsamor Historical-Archaeological Museum-Reserve in Armenia one can see unique archaeological objects such as a sardonyx frog-shaped pendant-weight and a cylinder seal made of red agate with Middle Assyrian cuneiform inscription and Old Egyptian hieroglyphs on it. Metsamor Historical-Archaeological Museum-Reserve was founded in 1967. The collection consists of 28,000 items, of which about 8,000 are presented in the main exhibition. It includes the epoch of the Eneolithic (Chalcolithic) era from the 5th–4th millennium BC to the Late Middle Ages (17th–18th centuries). The exhibition tells us about the military, political, economic, commercial and socio-cultural history of the ancient settlement, which was one of the most important cities of the Near East and especially the Armenian Highland. In the museum's special showroom are exhibited unique objects of luxury made of gold, tin, silver, amber, cornelian and paste. The most ancient golden jewellery of the Republic of Armenia is exhibited here, which was found in the ancient settlement of Metsamor. In the museum's main exhibition one can see the first reconstruction of the tomb and burial site. The museum is also a non-formal educational centre where visitors can participate in research and discovery tours, special educational programmes as well as watch scientific-educational films. The museum works under the auspices of the Ministry of Culture of Armenia's Service for the Protection of the Historical Environment and Cultural Museum Reservations.

Artavazd Zaqyan (ITP *Learning, engagement and museums* participant, Yerevan 2016)

Head of Museum, Metsamor Historical-Archaeological Museum-Reserve



Did you know that? The British Museum

Museums, with their turbulent histories and ambitious day-to-day operations, are hubs for fascinating facts and unexpected anecdotes. This new section of the ITP newsletter highlights and celebrates stories from our museums around the world. Here are a few tales from the British Museum...

1. In 2005, Banksy added his own artefact and panel to the display in the Roman Britain gallery. The rock depicting a caveman pushing a shopping trolley was on the wall for a couple of days before staff noticed it!
2. The British Museum could have ended up at Buckingham House – now Buckingham Palace! It was one of the sites considered for the museum, and it only became a royal residence in 1761. Goodbye corgis, hello mummies!
3. The Natural History Museum collection was moved off the Bloomsbury site in 1881 but the Natural History Museum in South Kensington was officially still called British Museum (Natural History) until 1992.
4. As well as bequeathing his collection to the nation, founder Sir Hans Sloane was also one of the first people to invent drinking chocolate!
5. During the Second World War, some of the Museum's collection was evacuated to a purpose-built bombproof tunnel in Wales. The heavy sculptures that couldn't be moved so far were kept in the tunnels of Aldwych tube station.
6. The British Museum collection sustained two attacks in 1914 by suffragettes, fighting for women's right to vote. Clara Lambert broke three Chinese cups and a saucer in the Asia galleries. Nellie Hay and Annie Wheeler smashed a glass case containing a mummy.
7. The Great Court is the largest covered square in Europe and its roof takes two weeks to clean.
8. The Museum used to have a Cabinet of Obscene Objects ('Secretum') that only gentlemen with a special permit could visit. It was opened in 1865 to house erotic objects, in order to conform to the obscenity laws of the day. The objects are now mostly on display in various galleries.
9. The British Museum was one of the first public buildings in London to get electric lighting, in 1879. Candles and lamps were a fire risk so prior to this the Museum had always had to close when the light was poor.
10. In 1850, a dead snail that had been on display in the Natural History section of the Museum for four years was found to be producing a strange mucus. It was removed from the tablet it was glued to and after being put in warm water, it was revived! It lived for another two years.

Jessica Jukes

International Training Programme Assistant, British Museum



Bulletin board

I am currently working on the archaeological collection belonging to the Qeytariyeh Cemetery which is preserved by the National Museum of Iran, for my PhD dissertation. The site is located in Tehran and it was excavated by Seifollah Kambakhshfard in 1969. The most important thing is that the cemetery dates back to the early Iron Age in the Iranian central plateau. Since there are some ambiguous issues between the Late Bronze and Early Iron Age in the area, the research may shed some light on these ambiguities. For this, I have a plan to do some comparative studies and some ceramic analysis to get reliable results. The Qeytariyeh Collection includes ceramic ware, metal objects and ornaments and totals around 2,500 objects. Since I am involved with documentation of museum objects in my job, detailed documentation, photography and drawing are the priority for my field project. I also have a plan to publish a catalogue of the Qeytariyeh Collection with the museum's support and under the supervision of Dr John Curtis (former Keeper of the Middle East Department at the British Museum, where there are also a few Qeytariyeh ceramics!).

Sharareh Farokhnia (Iran, ITP 2015)

Cultural and Historical Properties Expert, Iranian Cultural Heritage, Handicraft and Tourism Organization



Ceramic grey ware, Qeytariyeh, Tehran, Iran, c.1200-1000 BC.

The Naira: Our National Pride temporary exhibition.

A lot has happened to us at the Central Bank of Nigeria Currency Museum since I left London in August 2017. Prior to my attending the ITP, the museum received approval from its management to plan a temporary exhibition titled *The Naira: our national pride*. This would be the second temporary exhibition to be conducted by the Currency Museum since its inception in 2009. It is aimed at reinforcing the pride that the average Nigerian should feel whenever he/she spends our currency. We are also highlighting the history behind the nation and the reasons why the portraits on each banknote were chosen. An exhibition planning committee was selected and has been working assiduously to achieve this feat. Objects have been selected and miniatures are being constructed to depict the lifecycle of the currency. The exhibition will be concluded with a campaign against the incorrect handling of the Naira (Nigerian currency) and the good habits we can all imbibe to prolong its life span.

Beimote Ngozi Etim (Nigeria, ITP 2017)

Education Officer/Assistant Curator, Currency Museum, Central Bank of Nigeria



I am very excited to be part of the team who received the ITP collaborative award in 2016. I am happy to reunite with ITP fellows Hadeer Belal (ITP 2013, Egypt) and Wendland Chole Kiziili (ITP 2013, Kenya), to meet with a new fellow, Shadia Abdu Rabo (ITP 2006, Sudan), and work with colleagues from the British Museum in my home country of Uganda. It is our dream to implement an ITP legacy project that will benefit the wider community, and our project *Road to reconciliation* will focus on social healing in south Sudanese refugee camps in northern Uganda, through museum work. In February 2018 a preparatory planning meeting and community workshop took place at Uganda National Museum with ITP alumni, British Museum staff and colleagues from across Uganda. The goal of the meeting was to explore issues of community representation from all project partners, including representatives from schools in Uganda and refugee camp committees. Based on our findings and community engagement we will create a touring community exhibition and schools resources, and develop permanent displays at Uganda National Museum. We also aim to achieve an online exhibition catalogue (audio, photos and videos) that will be used by the ITP team at the British Museum, Barlonyo Memorial Community Centre, Ugandan schools and refugee settlements. We look forward to sharing the results of the project with the ITP network.

Nelson Abiti (Uganda, ITP 2013)

Curator and Senior Conservator, Uganda National Museum

Bulletin board



The National Museum Kaduna in Nigeria is no longer viewed as merely a space that stocks artefacts for the specialised few. With accelerated human development, museums have become more focused on people and learning processes than on just materials for display. As such, the environment where museum users work has become a basic concern more than ever before. NMK have added a new facility to upgrade the standard of the museum and to encourage new audiences into the museum complex. Now we have an archive for the first time, a big e-library attached and newly refurbished museum shops and kitchen. It all opened to the public on 2 November 2017.

Ishaq Mohammed Bello (Nigeria, ITP 2012)
Assistant Chief Technical Officer (Edu.), National Commission for Museums and Monuments, Kaduna

As an ITP 2016 alumna I was given the wonderful opportunity to contribute to the spotlight tour *Rodin: rethinking the fragment*. The tour has been created to complement the blockbuster exhibition *Rodin and the art of ancient Greece*, at the British Museum from 26 April – 29 July 2018. Under the mentorship of Ian Jenkins and Celeste Farge (curators of the exhibition) I have been developing a tour in which a sculpture of Auguste Rodin shall be put into context with an object from the Department of Greece and Rome at the British Museum. I returned to the UK on numerous occasions in 2017 for meetings with colleagues at the British Museum, the Burrell Collection (Glasgow) and with venue partners, and to carry out research. It is hoped the spotlight loan will encourage UK-wide interest in the art of Rodin by touring to three venues outside of London – Abbot Hall Art Gallery (Kendal), the Holburne Museum (Bath) and the New Art Gallery (Walsall). The spotlight tour opens at the three listed venues over 2018 and 2019 and I am looking forward to visiting each site to give opening curator's talks about the exhibition.

Barbara Vujanović (Croatia, ITP 2016)
Senior Curator, The Ivan Meštrović Museums – the Meštrović Atelier, Zagreb

Tyne & Wear Archives & Museums (TWAM) has been successful in achieving National Portfolio Organisation (NPO) status from Arts Council England (ACE) for 2018–2022. In addition TWAM is unique in delivering two Sector Support Organisations (SSOs), also funded by ACE. *Museum Development North East* is the SSO that supports museums across the region, while *Culture Bridge North East* is the regional programme designed to bring together the cultural and education sectors to ensure every child in the region has access to excellent culture. Both programmes have significant development programmes for staff and organisations.

Jackie Bland (ITP UK Partner Representative)
Training and Governance Officer, Tyne & Wear Archives & Museums (TWAM)



While visiting the musical instruments gallery at the Horniman Museum and Gardens I noticed the lack of an Armenian musical instrument – the *duduk*. Working together with Tatev Muradyan from Folk Arts Hub Foundation in Armenia, we asked one of the well-known masters of making and playing the *duduk* – Mikhail Sadoev, who is Assyrian-Armenian – to donate one of his instruments. We also recorded him playing the instrument to put it fully into context. Late in 2017 the *duduk* arrived at the Horniman into the safe hands of Margaret Birley, Keeper of Musical Instruments. Currently, it is proposed that the *duduk* should be housed at the Horniman's Study Collections Centre where anyone who wishes to examine it will be able to do so and an image and information about it will be made available online after its formal acquisition.

Hayk Mkrтчyan
(Armenia, ITP 2014 and Senior Fellow 2017)
Director, Association of Museum Workers and Friends
Coordinator, Museum Education Center
Secretary, ICOM MPR

Ishaq in front of new permanent exhibition *Nok within the context of Nigerian art traditions*.

Armenian *duduk*, apricot wood.

Global network news

Fadzai Muchemwa (Zimbabwe, ITP 2017) is now Curator for Education and Public Programming at the National Gallery of Zimbabwe. She tells us, 'My new job is a challenge but I am enjoying it! I am working on a programme for kids, planning a facelift for the schools and running programmes for the public all at once'.

Mahesh Kalra (India, ITP 2013) was awarded his Doctorate in History by the University of Mumbai on 8 December 2017.

Irem Yildiz (Turkey, ITP 2017) is currently living in the USA. She is an affiliated visiting scholar at Rutgers University, History Department and a non-affiliated visiting scholar at the University of Pennsylvania, Department of History of Art.

Zulkifli Ishak (Malaysia, ITP 2017) is currently working on an exhibition project collaboration with MAAS (Museum of Applied Arts & Sciences), Sydney. He is also working on the scope for future exhibition collaborations with museums in the UK and France for 2019–2020.

Rige Shiba (India, ITP 2013) is currently working with the National Museum, New Delhi. She has recently been promoted to the post of Museum Education Officer and she was awarded Employee of the Year 2017 by her museum on its Foundation Day. On a personal note, at the end of last year she married a fellow ITPer, **Anjan Dey** (India, ITP 2010). Anjan is associated with the RIWATCH Museum in Arunachal Pradesh as a Design Consultant and also works for Elets publishing house as Creative Head.

Sayan Bhattacharya (India, ITP 2009) has been awarded a Doctoral Degree (Archaeology) from Deccan College, Pune.

Berkay Küçükbaşlar (Turkey, ITP 2014) is now working at RCAC, Koç University in Istanbul.

Shreen Mohamed Amin (Egypt, ITP 2016) was nominated as one of the Ministry of Antiquities' representatives working to set up a platform for developing training programmes for Egyptian museum and heritage professionals, connecting sites and museums. This project is being run in cooperation with the team of Reinwardt Academy, Amsterdam University of the Arts.

Joyee Roy (India, ITP 2011) of Victoria Memorial Hall (VMH) curated the exhibition *A new lease of life: restoration of rare oil paintings in the Victoria Memorial Hall*, which opened on 30 December 2017. The aim of the exhibition is to give audiences a basic idea of the kind of work VMH Restorers do and the kind of challenges they face to restore oil paintings. Joyee also received training in textile conservation at Victoria & Albert Museum, London from 3 October – 25 November 2017. On her return she conducted workshops on the subject at three reputed Indian museums: the VMH, Kolkata, the Indian Museum, Kolkata, and the Allahabad Museum.

Elnzeer Tirab (Sudan, ITP 2017) welcomed a new addition to his family – a baby boy, Mohamed, born 1 December 2017.

Wesam Abd-El-Alim (Egypt, ITP 2015), **Levent Boz** (Turkey, ITP 2011) and **Sayed Abuelfadl Othman Ahmed** (Egypt, ITP 2016) all attended the CIDOC conference looking at past, present and future issues in documentation in Tbilisi, Georgia in 2017.

Davit Poghosyan (Armenia, ITP 2015 and ITP Research Fellow 2016) spoke at the ICOM-MPR conference *Museums and the city: marketing and beyond* in Amsterdam in October 2017.

Qurat ul Ain (Pakistan, ITP 2017) is now in Italy studying for her PhD in the Department of Asian and African Studies at Ca' Foscari University of Venice.

Njeri Gachihi (Kenya, ITP 2010 and Senior Fellow 2016) is back in Nairobi as Public Programme Officer at the National Museums of Kenya. Njeri's post focuses on audience development and she is looking forward to working with both communities as well as stakeholders in her new role.

Dai Penglun (China, ITP 2012) is now working for BroadMesse International Shanghai as Director of the International Touring Exhibition Department.

Zhao Jing (China, ITP 2009) spent six months at Brooklyn Museum, New York in 2017 as the JSL Fellow. She is now Vice Director and Associate Research Fellow of the Social Education and Promotion Department at National Museum of China.

Dikko Idris (Nigeria, ITP 2011) is back working at the National Commission for Museums and Monuments after two years at the Department of Archaeology Museum, Ahmadu Bello University, Zaria. He has been promoted to Chief Curator and is currently at the National Museum Kano as Head of Department of Museums.

Matsosane Molibeli (Lesotho, ITP 2017) has been promoted to the position of Director Culture for the Ministry of Tourism, Environment and Culture in Lesotho and is looking forward to the incredible opportunities this new position will bring. Also, in November 2017 she attended the UNESCO general conference in Paris.

G. Aba Mansah Eyifa-Dzidzienyo (Ghana, ITP 2009) has been made Interim Acting Executive Director for the Ghana Museums and Monuments Board (GMMB). GMMB is the national institution responsible for all regional museums and monuments in Ghana. Her mandate is to restructure the institution and make it visible and viable.

We are very excited to welcome National Museums Northern Ireland (NMNI) to the ITP network as our newest UK Partner. NMNI's three sites reflect the creativity, innovation, history, culture and people of Northern Ireland and beyond.

Ulster Museum: tells the unique human story of this part of Ireland and is home to a vast array of art, historical artefacts and specimens from the natural world.

Ulster Folk & Transport Museum: a museum of two distinct parts. The first, an experience of life over 100 years ago. The second, one of the most comprehensive transport collections in Europe.

Ulster American Folk Park: an exploration of the human drama behind emigration from the thatched cottages of Ulster to the new world homesteads of the American frontier.

Three fantastic and unique venues and collections to add to the roster of museums that the ITP network can access, share and collaborate with!

Meet-ups around the world

Wesam Abd-El-Alim (Egypt, ITP 2015) met with Neal Spencer, Keeper, Ancient Egypt and Sudan, in Shanghai at the Shanghai Archaeology Forum 2017.

Manuela Lehmann, Project Curator: Amara West Artefacts and Documents, Ancient Egypt and Sudan met with **Haitham Eliman** (Sudan, ITP 2017) and **Einzeer Tirab** (Sudan, ITP 2017) in Khartoum in January and March 2018.

Njeri Gachihi (Kenya, ITP 2010 and Senior Fellow 2016) had the opportunity to catch up with ITP fellows **Xu Jing** (China, ITP 2010) and **Sun Miao** (China, ITP 2007) at the ICOMITC workshop, Palace Museum, Beijing in November 2017.

Fadzai Muchemwa (Zimbabwe, ITP 2017) met with John Giblin, Head of Africa in the Department of Africa, Oceania and the Americas, at the International Conference on African Cultures at the National Gallery of Zimbabwe in September 2017.

Raneen Kiresh (Palestine, ITP 2017) travelled to Cairo in 2018 and enjoyed an unforgettable visit to the Egyptian Museum, hosted by **Norhan (Noor) Hassan Salem**, (ITP 2017), **Heba Khairy** (ITP 2017) who works at the Grand Egyptian Museum, and **Asmaa El-Rabat** (ITP 2014).

Yolanda Theodoropoulou (Greece, ITP 2016) was welcomed to Downtown Cairo and the Egyptian Museum by **Shreen Amin** (Egypt, ITP 2016).

In 2017 we received the sad news that the ITP network had lost **Eunice Barminas** (Nigeria, ITP 2012). We had the pleasure of meeting Eunice in 2012 when she came on the summer programme and although she was only with us for six weeks, she was a colleague and a friend we will never forget. She was a wonderful person whose passion, dedication, energy and enthusiasm – for the museum world and for life in general – shone through. She will be greatly missed and our condolences go out to her family, friends and colleagues at National Museum Jos.

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