



Celebrating 10 years of the International Training Programme

Since 2006, the British Museum's International Training Programme (ITP) has sought to provide opportunities for shared learning, discussion and collaboration between museum and heritage professionals from across the globe. In the last 10 years the British Museum and our partner museums around the UK have welcomed 228 participants from 33 countries to take part in the annual summer programme.

The ITP has grown and developed over the last decade based on evaluations and conversations with our alumni, partners and colleagues around the Museum. This anniversary year has been an ideal opportunity not just to celebrate our successes but to look to the future and plan ahead, which you can read more about on the next page.



Our alumni newsletter allows us to share experiences and news with articles from our past participants and programme partners, and this year's issue focuses on celebrations of all kinds. Whether the anniversary of a museum, the refurbishment of a gallery or the opening of a special exhibition, our alumni have shared their own reasons for celebrating with us.

In *Collections in focus*, our past participants write about an object in their collection that symbolises celebration or marks a special event or rite of passage. In *How the ITP changed my life*, alumni tell their own stories about what being part of our global network has meant to them and their institutions.

As we move forward into the next exciting chapter of the ITP, we'd like to acknowledge the huge part played by our participants in its success and sustainability. Their dedication has grown over the last decade and their enthusiasm for further engagement has resulted in a truly global network of professional colleagues and personal friends.

Looking ahead

The future of the ITP is both a challenge and an opportunity. While the principal of networking on a global level remains core to our aims, we must find ways to stay relevant to museum professionals, ensure our training reaches those who will benefit most, enable past participants to cascade their knowledge at home, and continue to develop our legacy projects.

When the Marie-Louise von Motesiczky Charitable Trust generously pledged a challenge fund to support the continued development and delivery of the ITP in 2015, the Museum was given an ideal opportunity to think about the ITP's future and sustainability. The gift, made in honour of the directorship of Neil MacGregor (2002–2015), recognised the tenth anniversary of this very successful programme. Matched with successful appeals to the British Museum Members and Patrons, and with additional gifts from the American Friends of the British Museum, as well as legacies and renewed grants from trusts and foundations, we now have the opportunity to increase the number of exciting legacy projects. These will reflect the needs of our participants, keep alumni engaged and interacting, and allow us to continue to support past participants' professional and personal development while helping their institutions build their capacity.



Vasundhra Sangwan showcasing her Room 3 exhibition proposal at the ITP 2015 Supporters Reception.

Participants engaging in discussion at an ITP 2015 group session.



ITP+ programmes. These will consist of five-day workshops on selected themes. ITP+ will focus on a specific part of the current summer programme that responds to participants' stated areas of interest and development needs, helping to address current challenges at their home institutions. Currently we are conducting a needs analysis of our alumni to select the most useful themes for these short courses.

Digital engagement. We aim to enhance the ITP's digital engagement by redesigning our alumni databases and creating online resource platforms where colleagues around the globe can share information and advice.

ITP collaborative awards. These will consist of a series of small grants, which will be open to past ITP participants and programme partners who successfully propose a collaborative project taking advantage of ITP networks. We hope these awards will produce outcomes with significant and meaningful impact on one or several institutions. This could include a small display, improvements to visitor experiences and public programmes, or an educational or digital resource.

Further temporary displays in the UK. Exhibitions developed from ITP exhibition proposal projects and building on the model of the successful 2014 Asahi Shimbun Displays Room 3 exhibition *From temple to home: celebrating Ganesha*, which is currently touring the UK. These projects would provide another chance to work collaboratively within the British Museum and our programme partner network.

Research fellowships. These would offer opportunities for past participants to spend time at another institution working on collaborative research projects, expanding their global networks and exchanging knowledge with international colleagues.

We will also be looking for further opportunities to support cascaded training in ITP countries, whether supporting past participants' own training projects or delivering one- and two-day workshops on specific themes to institutions with ITP links and alumni.

Reasons for celebration Nigeria Museums at 70



The National Commission for Museums and Monuments celebrated its 70th Anniversary in 2015. The celebration, across three major museums out of the 45 national museums in Nigeria, drew the attention of notable Nigerians and brought to the fore the importance of our cultural heritage and its significant impact over the past 70 years. It included a major exhibition in the National Museum Lagos entitled *70 iconic objects*. On display were unique collections from the six geopolitical zones in the country. The collections date back several centuries, with great historical and aesthetic value, reflecting the traditions of every part of Nigeria and revealing common traits in our cultural diversity. The exhibition opened on 18 December 2015 and is of great significance as it showcases the rich history, culture, arts and heritage of the Nigerian people.

In attendance were dignitaries from all walks of life, notably the former Chief Secretary General of the Commonwealth of Nations and guest of honour Emeka Anyaoku, Chairman of the House Committee on Culture and Tourism, Director General of the National Institute for Hospitality and Tourism representing the Honourable Minister for Culture & Tourism, Friends of the Museum including Yemisi Shyllon of the Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF), Chief Frank Okonta, and delegates from foreign consulates. The celebration kicked off with an art competition organised by the Commission for Secondary Schools and Cultural Festivities in Esie Museum – the very first museum in Nigeria, located in Kwara State. Other events in April and May 2016 coincided with International Monuments Day and International Museum Day respectively.

Director General Mallam Yusuf Abdallah Usman in his opening speech thanked guests for gracing the occasion, encouraged staff to be diligent and productive in helping to promote the country's priceless treasures, and mentioned the healthy relationship built over time between the Commission and the Nigerian community.

Staff of the National Commission for Museums and Monuments, Nigeria.

The history of the National Commission for Museums and Monuments cannot be told without mentioning the courage and effort of the founding fathers of Nigerian Museums. They are Kenneth Murray, Bernard Fagg, Ekpo Eyo, Ade Obayemi, Sule Bello, Yaro Gella, Eluyemi Omotosho, Joseph Eboireme and Mallam Yusuf Abdallah Usman. Each has contributed immensely to the enduring legacy of museums in Nigeria. Chief Emeka Anyaoku urged the Commission to continue its great work of helping to preserve our cultural heritage, and the federal Government to intervene promptly to the development of museums, as the pride of any country rests on how well its cultural artefacts and heritage are preserved. He acknowledged that heritage preservation not only tells the story of how a country's development is upheld, but also of how far it has come. On this occasion staff of the Lagos Museum came out in colourful traditional outfits showcasing the beauty in our diversity.

Cynthia Iruobe
Assistant Chief Curator, National Museum, Lagos (ITP 2010)



Reasons for celebration

30 years of Hattusha on UNESCO's World Heritage List

This year Turkey celebrates the 30th anniversary of Hattusha, the Hittite capital, being added onto UNESCO's World Heritage List in 1986. Hattusha is located in Boğazkale District of Çorum Province, in a typical landscape of the Northern Central Anatolian Mountain Region. The archaeological site of Hattusha, former capital of the Hittite Empire, is notable for its urban organisation, the types of construction that have been preserved (temples, royal residences, fortifications), the rich ornamentation of the Lions' Gate and the Royal Gate, and the ensemble of rock art at Yazılıkaya. The city enjoyed considerable influence in Anatolia and northern Syria in the 2nd millennium BC.

Meltem Yaşdağ

Culture and Tourism Expert/Art Historian, the Ministry of Culture and Tourism (ITP 2011)



Sanchayan: new acquisitions at CSMVS

Museums are cultural repositories which disseminate knowledge through material evidence of the culture of mankind. Therefore, the collection of such materials becomes the primary responsibility of museums. Collections are usually acquired through purchases, gifts, bequests, loans and exchanges. Each museum has a different collection policy and acquisition strategy based on its institutional philosophy and objectives.

The founders of CSMVS (formerly Prince of Wales Museum of Western India), Mumbai, envisioned it as a centre for the preservation of mankind's cultural heritage and also an institute of learning. CSMVS is perhaps one of the very few museums in the country which still continues to acquire objects from time to time. The museum purchases art objects from private collectors and licensed art dealers every year in consultation with the experts and members of the Art Purchase Committee. Besides this, art objects are generously donated by corporations, individuals and families.

In October 2016 we are planning to present an exhibition entitled *Sanchayan: the collection* highlighting the objects acquired by CSMVS from 2013 to 2015. During this period the museum has acquired 460 objects including textiles, porcelain, metal ware, contemporary paintings, prints and drawings. 96% of acquisitions are gifts to the museum. The exhibition will be organised in the museum's Premchand Roychand Gallery for two months. It is a sign of gratitude to all our donors and patrons for their generosity in enriching the museum's collection.

Manisha Nene

Senior Curator, CSMVS Mumbai (ITP 2011)

202 years of the Indian Museum

The Indian Museum, Kolkata, celebrated its 202nd Foundation Day on 2 February 2016. To commemorate the occasion, an elaborate programme was planned including the inauguration of a landmark exhibition on Indian Buddhist art, which has travelled with resounding success to China, Japan and Singapore. The Nathaniel Wallich Memorial Oration, entitled *The trident of European science in 19th-century India: Wallich, Forbes and O'Shaughnessy*, was given by Padma Bhushan Dr Saroj Ghose, adviser to the Honourable President of India. Also included was a performance of *Antar Yatra: a musical journey through Buddha's self-realisation* by the eminent sitarist Shri Partha Bose.

Sayan Bhattacharya

Education Officer, Indian Museum, Kolkata (ITP 2009)

ANAMED's 10th year

Koç University's Research Centre for Anatolian Civilizations (ANAMED/RCAC) celebrated its tenth year in 2015. Aiming to develop and facilitate research on the art, architecture, archaeology and history of Turkey from Neolithic times through to the Ottoman era, ANAMED has given over 250 scholarships to PhD candidates and postdoctoral scholars focusing on these aspects of Anatolia's past. Additionally, the centre is proud to have prepared and hosted thirteen exhibitions and published nine books since 2012. It is a nice coincidence that both the ITP and ANAMED have their anniversaries in consecutive years. 10-year anniversaries are good landmarks for us to look back and evaluate past accomplishments. Similar to the ITP, in ANAMED's tenth year we published a special newsletter summarising the centre's decade of activities. More recently, we have decided to change our logo to enhance our brand identity. We are very happy to start using our new logo soon and hope both the ITP and ANAMED have further celebrations together!

Ebru Esra Satıcı

Projects and Events Coordinator, Koç University Research Centre for Anatolian Civilizations, Istanbul (ITP 2015)

The Egyptian Museum at Cairo International Airport

Aiming to represent a general view of ancient Egyptian civilisation and arts through the ages, the Egyptian Museum at Cairo International Airport has now opened to visitors. The museum's main focus is to entice visitors to visit other Egyptian museums, to explore more Egyptian antiquities and to understand Egyptian civilisation in depth. The artefacts in the display were carefully selected to cover a number of topics which can outline the historical periods of Egypt and aspects of its cultural heritage. It can be seen as a general view of Egypt from prehistory until the Islamic period.

The museum space is limited as a result of unavailable room inside Cairo International Airport. We are hoping that the space will be extended soon. As a strategy to overcome the current crisis and to encourage more people to visit the country and discover its history, I participated in a proposal regarding this museum as part of my MA studies. By this time, I didn't expect that after few months I would participate in this project as a member of the Scientific Committee. The opening of this museum is considered a good step towards the progress of museums in Egypt. Hopefully more museums in Egypt will be revealed in the near future.

Wesam Mohamed Abd-El-Alim

Registrar, Egypt Documentation Project (ITP 2015)



200 years of the Parthenon sculptures at the British Museum

The excitement that accompanied the arrival of sculptures from the Parthenon in England would eventually subside into a quieter and more contemplative mood. A painting by Archibald Archer dated 1819 captures the relative calm that followed the storm. In it, Benjamin West, President of the Royal Academy, is a prominent presence next to Joseph Planta, the Principal Librarian (Director) of the Museum. Together they represent the social and intellectual establishment of British art. For such men the Parthenon sculptures maintained and increased their reputation as the highest form of classical art. But there was no great renaissance of British history painting, as the Parthenomaniac Benjamin Robert Haydon insisted there would be. Thus we witness the separation of art theory from art practice which would cause commentators later in the century to acknowledge that the study of art history has little to do with the process of painting and sculpture itself. The importance of the Parthenon sculptures was not, therefore, so much that they caused a revolution in art, as that they constituted a major contributory factor in the separation of art from academic theory. Venerated by all they were emulated by few. Haydon's drawing school, where an artist's ability was measured in relation to how well he drew from the Parthenon sculptures, was the exception. Those who attended were a renegade bunch who disregarded the conventions of the Academy Schools. Once their attendance had dwindled, the Elgin Gallery became an island of calm, where, 'in calmness of mind, all passion spent,' art could be seen to have reached an inimitable perfection.

It was this inimitability that had ensured that the marbles remained unrestored, and the decision not to restore them was crucial in determining their future status. It set them apart from the Greco-Roman sculptures of Rome and Paris, and from the Townley Marbles in the British Museum. Even the Aegina Marbles, the only comparable body of original Greek sculpture, had been made whole again according to Thorvaldsen's neo-classic taste. The Parthenon sculptures in the British Museum, however, were to retain an archaeological purity of form that appealed not so much to the senses as to the intellect.

Ian Jenkins

Curator, British Museum

Reasons for celebration

A new gallery at CSMVS



The curatorial team of the CSMVS decided to dedicate the year 2016 to improving communication skills on all levels in the museum. The CSMVS believes in frequent dialogue with its visitors and endeavours to open all channels of communication with them. Exhibitions are one of the most effective means of communication in the museum and are an essential part of its identity. In the last few years, apart from organising temporary exhibitions on national and international levels, the museum has refurbished some of its permanent galleries according to the requirements and demands of the changing times. The project undertaken by our curatorial team this year was the refurbishment of the Himalayan Art Gallery under the Metro Museum Modernization plan, Phase I, supported by Ministry of Culture Government of India. The gallery, which opened in May 2016, was curated by Manisha Nene and me.

The museum has a remarkable collection of objects from Nepal and Tibet. It includes religious paintings on cloth, metalwork, particularly gilt bronzes representing Buddhist and Hindu deities as well as a large array of ritual objects related to the Vajrayana form of Buddhism. This is now perhaps the most impressive collection of Himalayan art in an Indian museum.

Religion in fact is a major cause of existence and identity for people in Nepal and Tibet. Therefore, the newly reorganised Himalayan Art Gallery aims to present the related collections in their proper context so that the visitors understand their symbolism and purpose.

We decided to create a Buddhist shrine with all its paraphernalia in the gallery to put it in context. These shrines are the centres of Buddhist learning and lineage and most of the collection in one way or another was originally a part of these shrines. A six-foot-tall clay image of Maitreya Buddha was specially commissioned at the museum by inviting a master craftsman, Chhemet Rigzin from Ladakh. Many art students and interested people got the chance to observe and learn the process. We at CSMVS sincerely believe that the aim of the museum is not only to preserve tangible culture but also the intangible culture which is the backbone of any society. The process of making the Maitreya image is properly documented and available in the gallery to enhance and enrich the learning experience.

Celebrating International Museum Day at Sudan National Museum

On 18 May 2016, Sudan National Museum celebrated ICOM International Museum Day in a week of activities organised by the curators and in cooperation with the Cultural Heritage Consciousness Society and Al Faisal Cultural Centre in Khartoum. This programme is one of the ITP curators' events which they deliver every year on this day. The theme this year was museums and cultural landscapes. The celebration included activities for children and adults – more than 500 children participated in this celebration from schools and from the families of National Museum employees. The activities included children's theatre, songs, games and puzzles. There were also workshops where children made clay models and took part in drawing and painting. On the day they were also able to learn about some of our objects through their visit to the museum. Furthermore, we included other activities and sports, so a large number of visitors came to the museum, which was offering free entry for everyone on the day.

Ikhlas Abdullatif and Ayman El-Tayeb El-Tayed Sid Ahmed
Curators, Sudan National Museum (ITP 2006, 2009)

Opening of Anubhav: a tactile experience

The National Museum New Delhi, in collaboration with UNESCO, National Platform for the Rights of the Disabled (NPRD) and Saksham NGO, launched a new permanent gallery on 18 December 2015 for persons with disabilities. Anubhav is a special tactile gallery that aims to expand access for all visitors, particularly visitors with disabilities. The idea is to provide a rich and engaging experience to visitors aesthetically, historically and intellectually. The objects range from archaeological finds, sculptures, tactile impressions of paintings, utilitarian objects, ethnographic objects and decorative arts. Featuring a few original and tactile replicas of 22 outstanding objects from the National Museum collections as well as an audio guide, ramps and descriptive labels in Braille, the gallery encourages visitors to 'touch' and feel the objects on display. The gallery is the first of its kind in the government sector in India.

Rige Shiba and Vasundhra Sangwan
Assistant Curator (Education) and Outreach Officer
National Museum New Delhi (ITP 2013, 2014)

New beginnings for the National Museum of Iran

In 2015, the second floor of the Iran Bastan Museum (Museum of Ancient Iran), which had been closed since 1995, was opened as the Iran Prehistory Museum, with some ancient objects from the Palaeolithic period and from the first period of Iran's habitation being shown to the public. At the same time, in the adjacent building, the Museum of the Islamic Era, which had been closed for around 10 years because of repairs, was finally reopened. We have also added a new collection of valuable coins and seals. There are also plans to open a new museum named the Museum of Elam, in the basement of Iran Bastan Museum, in the coming months.

Nayereh Nazari and Khadijeh 'Zohreh' Baseri
Keepers of Department, National Museum of Iran
(ITP 2008, 2007)



Newly acquired coins at the National Museum of Iran.

Creating museums of world stories

To mark ten years of the ITP, the British Museum, in collaboration with the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) Museum in India, devised and delivered a workshop hosted in Mumbai entitled *Creating museums of world stories*. Its aim was to build on and deepen relationships between past participants, and to broaden the discussions around encyclopaedic museums beyond Europe and North America.

The project was supported by a generous grant from the Getty Foundation, designated to support the costs of former ITP participants' attendance at the workshop and to ensure they had the opportunity to continue their personal development.

The workshop offered past participants the chance to reconnect with colleagues and to introduce them to participants from across the ten annual programmes (2006–2015), while also providing a forum for networking with museum and heritage professionals from around India and the rest of the world. Through an open application process, 45 past participants from 14 countries came to Mumbai.

Delegates also included British Museum staff and Trustees, representatives from UK partner museums and a select group of participants from the Museum's Leadership Training Programme (LTP), a collaborative project with the Ministry of Culture in India and the National Culture Fund, delivered in 2012–2014. Invitations were also extended to a group of museum directors from the Middle East, Asia and Africa.

While the full outcomes of the workshop are still being researched and developed, there are some clear and immediate results in terms of the legacy of the ITP. The enhanced relationships across the global network were demonstrable, as was the appetite for innovative themes and narratives moving beyond historical events and chronologies.

Claire Messenger
Manager, International Training Programme

The newly refurbished Himalayan Art Gallery at CSMVS Mumbai.



This funerary mask is from the pre-Columbian collection of the National Museum, New Delhi. It forms part of a magnificent collection of ancient American art objects presented to the museum by Alice and Nasli Heeramanek in 1967. This marks a great milestone for the museum as it is the first donation of its kind and magnitude for a museum in India, and is probably the richest collection of pre-Columbian material in Asia. These objects came from environments resembling those in which great art flourished in India. The historic periods of Indian archaeology and art correspond roughly in time to the classic periods of the American civilisations. This collection is itself a celebration, as it creates cultural bridges between two continents and adds an international dimension to India's National Museum.

This strikingly beautiful gold mask with penetrating eyes symbolises the celebration of death. Such masks were used to cover the face of the deceased as part of the funeral ceremony. Death in ancient Andean cultures was celebrated because it marked awaiting the rebirth and the beginning of a new journey. The funerary celebration for a departed noble or societal elite was an elaborate affair. His subjects engaged in a ritual that created life through the celebration of death. This mask was made of hammered gold, painted with bright red cinnabar and embellished with nose and ear ornaments. The mask's red pigment was perhaps meant to protect the deceased in the afterlife.

Shubha Banerji

Consultant Curator, Pre-Columbian and Western Art, National Museum, New Delhi (ITP 2014)

This ostrakon (a shard of pottery) depicts a female musician playing the lute. The beautiful young lady is leaning on her left arm in contentment as if she is listening to the music she plays. The sense of enjoyment is represented in the ostrakon in a poignant way.

Music and celebrations were regular topics in ancient Egyptian art. Music formed an important part of Egyptian life as well as religious worship. Music was essential in rituals and festivals, so it was usual for gods to be associated with music, such as Hathor, mistress of music, who was depicted playing tambourine, *sistra*, and *menat* necklace. From religious festivities to entertainment, the types of music and musicians varied widely. When it came to Egyptian music, there were no exclusive practices. Male, female, children, youth, elderly, dwarves and the blind were associated with music and occupied a variety of positions in Egyptian society.

Depictions of music and musicians cover the entirety of ancient Egyptian history, from the Predynastic Period to the Roman Period. Those depictions shed light on some facts about the musical instruments, titles of musicians, the vocabulary of musical actions as well as some techniques for playing. They used a wide range of instruments, including *sistra*, flutes, trumpets, harps, lutes, lyres, hand-held drums, rattles, castanets and bells.

The lute was represented in Egypt at the beginning of the New Kingdom and it became very popular. It was an instrument with a long neck connected to a sound-box, which was played with a plectrum.

Wesam Mohamed Abd-El-Alim

Registrar, Egypt Documentation Project (ITP 2015)



Yazılıkaya is a sanctuary of Hattusha, the capital city of the Hittite Empire, today in the Çorum Province, Turkey. This was a holy site for the Hittites, located within walking distance of the gates of the city of Hattusha. In this site, 63 god figures are depicted as a relief on the surface of the surrounding rock walls. On the right side of the entrance gate, gods of underworld are arranged in series. In the house of weather god, these underworld gods are depicted celebrating New Year and the arrival of the spring.

Meltem Yaşdağ

Culture and Tourism Expert/Art Historian, the Ministry of Culture and Tourism (ITP 2011)

A ceramic vessel: in memory of Dr Albert Glock

This is a ceramic vessel from the collections of the Institute of Archaeology at Birzeit University, Palestine, where I worked as Assistant Director from 2014 to 2015. Part of my work was to record all archaeological finds in the store rooms on a central database. This is a *lekythos*, a type of Greek pottery vessel used for storing oil (usually olive oil). It has a narrow body and one handle attached to the neck of the vessel. It was found in 1963 at Tell Ta'anek, an important ancient archaeological site in Palestine. For me this object marks the memory of the late Dr Albert Glock, an American archaeologist who excavated the site for several years, also known for establishing the Institute of Archaeology at Birzeit University. Sadly, he was murdered by unknown assailant in 1992. I dedicate this object to the memory of Dr Glock who many regard as the founder of modern Palestinian archaeology.

Waad Awisat

Student, Panthéon-Sorbonne University (ITP 2014)

Rock relief from the sanctuary of Yazılıkaya in Hattusha, the ancient capital of the Hittite Empire

Lekythos found at Tell Ta'anek.

Brass 'siwa' ceremonial horn. Pate Island, Coastal Kenya, 1688.

House of the *ba* from the Middle Kingdom, found at Deir Rifeh.



The siwa, a ceremonial side-blown horn made of ivory, is one of the major objects exhibited at the Nairobi National Museum. This particular one was made in 1688 on Pate Island in Coastal Kenya. It has an outstanding intricately designed part towards one end and it is blown from the side. It stands out as one of the most distinctive items of regalia in sub-Saharan Africa. Among the Swahili people, the siwa is perceived as a symbol of unity and the Swahili rulers served as its sole custodians. It was also believed to have supernatural powers. There are only two documented horns such as this – this one is made of ivory, and the other is made of brass.

Rebecca Njeri Gachihi

Senior Curator, National Museums of Kenya (ITP 2010)

The models known as houses of the soul (or *ba*) were placed in private tombs from the late Old Kingdom to the 13th Dynasty to serve the soul of the deceased. They were connected with rituals which could grant eternal life.

A famous house of the *ba* was discovered at Deir Rifeh in Assiut. It dates to the Middle Kingdom. It has two levels, each with two columns in front of three rooms. In the middle one is a chair that the *Ba* could sit on. The chair was an important feature of these models, and was sometimes carved on the back. The soul has access to the first floor by a stair carved on one side of the model. The court contains bread, meat and other goods as part of the sacrificial offerings. The ground floor rooms are dark, perhaps suggesting the secret of Osiris' resurrection. There is an oval basin in the middle of the court for the ritual purification of the dead. The pieces of meat and the differently shaped loaves were considered an essential meal for the deceased in the afterlife.

Marwa Abdel Razek Mahmoud Bdeldin

Registrar, Egyptian Museum, Cairo (ITP 2012)



Peruvian funerary mask from the Sicán (Lambayeque) culture, 10th–11th century BC.

Ostrakon of a lute player. Deir El-Medina, Luxor, New Kingdom, c. 1550–1070 BC.

How the ITP changed my life
Gilda Jorge, Mozambique, ITP 2009

The ITP is an important programme for learning and gaining experience of work in museums. It is a British Museum initiative that makes the world come together in one place. From 2006 onwards many professionals have taken part and learnt many things, visited many places and got to know many different people from different countries around the world. Furthermore, they shared experiences with each other.

Being part of the ITP changed my life and my view of museums a lot. Before the ITP I thought a museum was a small place where you just found objects at an exhibition and where some sit in small storage areas, visited only by foreign people and with little technology.

From the start I learnt that a museum isn't just a place to contemplate the objects in silence and walk alone, but a place where you can contemplate an exhibition, either alone or in a group of local or foreign people, where you can study, drink a coffee, eat something in a restaurant, and where you can buy books, t-shirts and other things. For these reasons it is our plan now to teach the community people and help rural schools to come to the museum. An important thing we are now doing is trying to buy transport like a minibus to bring students to the museum.

The experience I gained from storage and documentation sessions I use in my day-to-day work, handling objects for exhibitions and taking information and images to the digitisation project at the museum. Before the ITP I used to just write information in Microsoft Word. But after the ITP I started to look for a specific programme which allows space for all the information and a picture of the object. Object care and conservation is another important thing I learnt, and research is a new area for me after the ITP. We work with artists to bring more information about the objects and about the artists' work. The National Museum of Art is now campaigning to build a new and modern museum with enough space for the storage.

Our UK partner museums gave us a great insight into their working experience. So that's also why I am grateful to be part of the big family of the British Museum, as an ITP past participant. I haven't just learnt from the UK, I also took part in a conference in 2010 at Cairo Museum and a workshop in 2015 in Mumbai. So, this exchange experience between world museums is important for their development. This shows us that museums must not be closed places, but have to be open to the world.



Gilda Jorge

Yu Miao, China, ITP 2014



I was lucky to have participated in the ITP for six weeks in 2014. Looking back, I would like to express my gratitude to those who offered me help and initiated me into a brand new phase of museum work.

Inspired by my time on my UK partner placement during the ITP, I introduced the concept of 'the house' to the Hubei Provincial Museum. It was first adopted by the Great North Museum: Hancock in Newcastle as a partially open space for exhibitions and programmes. With the support of Wuhan University, we successfully built a wooden structure with a floor area of 18 square metres. The structure is a multi-functional showcase and interaction space for recreational and educational activities and the circulation of primary publications.

Since February 2015, as part of the programme, we published three primary books for children, five pieces of interactive multimedia software and delivered three open house activities. The house has had over 26,000 visits. This is also the first time ever we have been supported by an external organisation. It's an approach derived from my experience on the ITP. When I participated in the programme, I learned the importance of social support and how public participation helps to improve museum services. I am also determined to carry forward the lessons I learned on the ITP and apply them to my work in the future.



Wooden house at the Great North Museum: Hancock.

Yu Miao (ITP 2014) and colleagues inside 'the house' at the Hubei Provincial Museum.

How the ITP changed my life

Khadijeh 'Zohreh' Baseri, Iran, ITP 2007

Through the ITP, I can look at how friendship has changed the world – friendship and peace, with participants forging relationships regardless of race, religion, gender and nationality. The ITP has helped me to understand and approach different cultures and different civilisations. During the programme I obtained important information which has helped me in the development of scientific, technical, educational and cultural knowledge. It was also useful for me to gain experience in the continued delivery of the different activities in the galleries, and the learning activities, display methods and storage solutions of any museum department, to educate children with the latest techniques used to convey information. Finally, the ITP has allowed me to identify my own strengths and limitations, and to overcome them.



Dikko Idris, Nigeria, ITP 2011



Before I attended the ITP, I was an ordinary museum employee with little knowledge about the museum profession due to a lack of training. But the ITP gave me an opportunity to learn more about museum practice through the six-week programme at the British Museum and around the UK, and that increased my status at work. As a result of the training, I became a resource for my colleagues – I delivered in-house seminars and organised training programmes for staff in my institution to share my experience, knowledge and ideas from the ITP in various aspects of museum work. Furthermore, the ITP gave me a chance to travel out of my country for the first time to the UK – one of the great and advanced countries in the world. As a result, I met many people, made connections and established friendships both social and professional.

Moreover, taking part in the ITP qualified me to pass an interview and secure a new job in one of the famous Nigerian universities, Ahmadu Bello University, Zaria, as Senior Curator/ Curator in-charge of the Department of Archaeology Museum. This is a position I could not have applied for if I hadn't attended the ITP, because I did not have the required training to manage a museum in an academic environment like a university. Being an ITP alumnus is a great honour for me. In fact, the ITP is a gateway to the museum profession. Thanks to the British Museum!

Khadijeh Baseri

Dikko Idris at the
*Creating museums
of world stories*
workshop, Mumbai.

Waad Awisat, Palestine, ITP 2014



Participating in the ITP I gained amazing experience in all aspects of museum work and activities. But above all I believe that it has changed my life deeply, both professionally and personally. Taking part in the programme at the British Museum was like visiting and living in twelve different countries. I have visited Egypt for the first time through my lovely Egyptian co-participants Asmaa, Alaa and Marwa. I learnt so much about Sudan from Balsam who has a great sense of humour and made me laugh all the time.

From Hayk and Marine, the 'archaeologist couple' from Armenia I learnt the words of wisdom: 'When we love what we do, we do what we love'. Qi Yue and Yu Miao were the first Chinese people I met in my life not on TV screens. I will always remember their kind smiles and remarkable intelligence. I got to know so much about Greece through Constantinos whom we nicknamed a Greek god! Shimray and Shubha from India have special peaceful souls. Shubha introduced me to Indian religious rituals in London – she gave a photo to me and Jana with the words: 'Janmashtami [the annual celebration of the birth of the Hindu deity Krishna] was made special with my exotic Palestinian princesses'.

Through Mostafa's photos from Iran, I visited magical places in his country. I spent hours with Rhéa from Lebanon laughing while trying to teach each other different colloquial expressions. I love Lebanon. I learnt so much about Oman from Ameena who told me never to stop smiling in my life. I will never forget her words. Throughout the programme Hajra from Pakistan was my idol during discussions. I was exposed to Turkish culture with Şeyda, Berkay and Fatih. All in all, the ITP provided me with an international family through which I have different windows to the world.

Thanks to the experience I gained on the ITP, especially with regards to handling objects, I got a job at my university working at the Institute of Archaeology. It was such a great feeling to know that I would be making a contribution to archaeology in my country. I got the chance to record thousands of objects and create a database for them.

I applied the things I learnt at the ITP in our institution – managing, planning, handling, cleaning and packaging (something I have learnt in a unique way through the ITP, having been given packaging samples from the materials they use in the Museum). I also worked with archiving, shelves, storage and databases. I can happily say now that I am able to create a database easily after taking a training course back home.

Waad Awisat and
Balsam Shakal,
ITP 2014.

Waad Awisat at
the Bible Lands
Museum.



One experience which had a great impact on me happened on the first day of the ITP. Following my presentation on my background and my institution, I felt sad since it didn't go well and I left the session quickly. Claire, Manager of the ITP, followed me and hugged me warmly. She told me a story about giving a talk to her boss while being nervous, and how we must be strong after such an experience. She told me I shouldn't worry, and that I'd get better at public speaking every time I do it. I will never forget this in my life, how her words changed me deeply. So when I went back home to my country I got a job as a museum guide in the Bible Lands Museum in Jerusalem. I gave gallery talks to schoolchildren of different ages, and I succeeded in keeping their attention the whole time. My boss complemented me by saying that all the children were fighting to be with me. That made me very happy. The ITP not only provided training for me, but it was a life-changing experience.

How the ITP changed my life
**Assistant Project Curator,
ITP Department Representative**

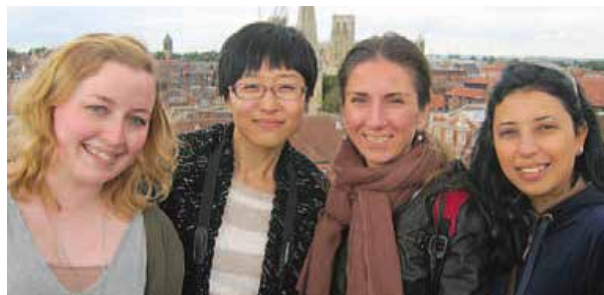
Since 2012 I have been involved with the ITP, assisting as part of my time on the British Museum's Future Curators programme, and most recently as a Departmental Representative for Ancient Egypt and Sudan. During this time, I have had the pleasure of getting to know our Egyptian and Sudanese Departmental participants both in the Museum and when accompanying them to their partner museums.

Working for the Amara West Project in London and Sudan has encouraged me to build strong relationships with our Sudanese colleagues through our fieldwork. As part of our archaeological season, we work closely with our Sudanese inspectors from the National Corporation for Antiquities and Museums at Amara West, while also meeting Sudanese colleagues working at sites nearby. However, I am also fortunate to get to know our Sudanese ITP participants on a more personal level in London when introducing them to the Department, helping with their Room 3 presentations and research projects, and socialising.

My own research interests include Nubian and Egyptian ceramics, a subject I was delighted to find also greatly interested our 2015 Sudanese participants, Amal Attia Alla Gaber Abdalla and Omima Abd el-Rahman Mohammed. Our shared love for handmade Nubian pottery in particular led to the creation of Amal and Omima's Room 3 presentation entitled *The potter's craft: handmade ceramics from ancient Sudan*. During their time on the ITP, we exchanged knowledge of our ceramic collections at the British Museum and the Sudan National Museum, which led to fascinating object comparisons and discussions on best practice for storing and exhibiting archaeological material in a museum context. As a result of our close relationship formed during the ITP, I was delighted to have a private tour of the Sudan National Museum stores by Amal in February, focusing especially on their extensive ceramic collection, which greatly assisted my own research.

I have also had the privilege of working with several of our Sudanese past participants on developing their research and career plans, and facilitating their research visits to the British Museum. Shadia Abdu Rabo, our Sudanese inspector from Amara West and Senior Curator at the Sudan National Museum, visited the Museum in 2015 to work on the documentation and illustration of a group of recently acquired objects excavated from Amara West in the 1930s and 40s. Working so closely together for a month meant that we learnt a great deal from each other about our own research, personal interests and museum experiences, many of which we could both relate directly to the ITP.

My varied experiences with the ITP over the past five years have not only helped me to create a broad international contact base but, more importantly, have given me a unique opportunity to foster real friendships with colleagues in Sudan and Egypt beyond the Museum.



Anna Garnet with participants of the 2013 ITP.

Asmaa Hassan Ahmed El-Rabat and colleague at the Egyptian Museum archives.

**Asmaa Hassan Ahmed El-Rabat, Egypt,
ITP 2014**



The ITP has changed my life in many ways. Seeing archival sections in different places in England like the British Museum and the Petrie Museum, and in Oxford institutions like the Griffith Institute was an eye opener. The Pitt Rivers Museum was also inspiring. The very important things I learnt during my participation were the steps for creating a new archival section in the Egyptian Museum in the heart of Cairo.

The museum houses the largest collection of ancient Egyptian antiquities in the world. It also houses a vast collection of glass plate negatives (a sheet of glass), sheet films, roll films and printed paper pictures, each of which holds an archival picture. After returning from my training in 2014, I wondered why we didn't have an archival section for these valuable items. At the end of 2015, Elham Salah, Head of the Museums Sector, Ministry of Antiquities, approved the establishment of new archival sections in all museums in Egypt, including the Egyptian Museum in Cairo. The work faced a number of hurdles, including financial limitations.

I am now the deputy head of the Egyptian Museum Archive. The head of the section is Sayed Masood and there are 14 other people involved. While I work mainly on film of various sorts the others work on books, papers and other documents. I have inventoried many items. We hope that by the end of 2016, the archive will be open to scholars. I am also participating in committees to inventory archival objects in all museums in Egypt to help them to open the new departments sooner.

Joyee Roy, India, ITP 2011

Professionally, after the ITP, I am proud to have become part of a vast global network with friendly, intelligent museum colleagues with wonderful, innovative ideas. Now within a second, without hesitation, we can share our knowledge, experience, ideas and queries. The ITP also gave me an immense reputation at my institution and beyond. Personally, on the other hand, I can share each and every sorrow, joy, frustration and trouble of my life through ITP social media with my global friends, who are always loveable, supportive and encouraging. In short, the ITP is my 'home sweet home'.



Joyee Roy
(ITP 2011).

Njeri Gachihi
(ITP 2010).

Rebecca Njeri Gachihi, Kenya, ITP 2010



The ITP has changed my life positively over the last five years. I joined the National Museum in Kenya in 2006 as a fresh graduate. At the time, most of the anthropologists who graduated got jobs as researchers. Since this was the trend, I applied for a job in the museum as an assistant researcher at the Sites and Monuments Department which had earlier given me an internship. The response I received presented a brand new challenge, one of curatorship – something that my school had not taught me. I learnt through my fellow colleagues but I always felt that I was insufficient. There was nothing special that gave me an authority in the field I had ventured in. It meant that no matter how well I performed, deep within me I always thought that I could do better. The opportunity to join the ITP presented itself when I was in the middle of my postgraduate studies. I grabbed it and life has never been the same again. I left full of ideas and the vigour to implement them. My confidence as a museum professional grew significantly. I established committees for developing exhibitions and finally contributed to meetings with confidence. Exhibitions that came up in my space always had my input. I was no longer an amateur but a groomed professional, ready and proud to serve the heritage sector. My versatility within the institution was visible and when an opportunity came up for a Trainer to be seconded to the Getty East African Programme (GEAP), I applied and was shortlisted. After a challenging interview, I was appointed a Training Manager.

Assisting learners is one role that is very fulfilling. Every day presented a new challenge since the causes were hands-on in nature. Some of my participants were better at handling objects than I was since this is what their daily work entailed. Everything I am as a museum professional has its basis in what ITP has made me. I am certain that my future is brighter and as my star continues to shine, I will forever remember that I am a product of the British Museum's ITP. Long live the ITP!



Internship programme at the National Museum, New Delhi

To engage with young and enthusiastic audiences, the National Museum has offered a research-oriented internship with various departments at the museum, creating a platform for interns to have dialogue with experts from the art and culture sector. The internship programme is offered to students at graduate and undergraduate level who wish to learn about museum practices and acquire professional skills. There will be a summer and winter programme from May to July and December to February.

Rige Shiba and Vasundhra Sangwan

Assistant Curator (Education) and Outreach Officer
National Museum New Delhi (ITP 2013, 2014)

Preparations for the reopening of the Museum of Islamic Art, Cairo

The Museum of Islamic Art is preparing new exhibitions and displays as part of redevelopment plans after the bombing of January 2014. Staff have changed some objects as part of the redisplay, introducing new objects such as swords, jewels and manuscripts. The museum is aiming to reopen later this year.

Abdelrehim Hanafy Abdel Rehim Mousa

Curator, Museum of Islamic Art (ITP 2012)

Treasures of Romania and Botero in China at the National Museum

Treasures of Romania, shown from January to May 2016 at the National Museum of China, highlighted the rich cultural heritage of Romania and showcased the country's history from prehistory to the end of the 18th century. The exhibition featured 445 objects including stoneware, ceramics, gold and silverware, glassware, woodwork, mural paintings, manuscripts and textiles. The exhibits, of diverse types and categories, embodied a long history and broad geography.

Between November 2015 and January 2016, a large-scale retrospective exhibition of Colombian artist Fernando Botero, *Botero in China*, was shown at the museum. As one of the most important living artists in the world, this is the first exhibition of Botero in mainland China. Featuring 96 artworks spanning the key themes of Botero's artistic career, the exhibition not only honoured his artistic achievements but also symbolised an exchange and partnership between Chinese and Colombian culture.

'Olivia' Zheng Xuan

Assistant Research Fellow, National Museum of China (ITP 2015)



Objects at the *Botero in China* exhibition, National Museum of China.

Visitors to the *Who I am, who we are* exhibition at Nairobi National Museum.

A coin hoard at the Egyptian Museum in various stages of conservation.



Who I am, who we are at Nairobi National Museum

The Nairobi National Museum hosted an exhibition from January to March 2016 called *Who I am, who we are*, a mosaic of voices and impressions of individuals who have used art and self-expression to develop a platform for personal reflections on nationalism. The exhibition proved very popular with students and young people who were able to have conversations about their identities. These conversations are crucial since as Kenya draws closer to the elections and as issues of ethnicity and identity are becoming increasingly important.

Rebecca Njeri Gachihi

Senior Curator, National Museums of Kenya (ITP 2010)

Object of the month at the Egyptian Museum

The fossilisation of coins is an important phenomenon which mainly affects coins as a result of their burial conditions. It is used by archaeologists as a principal method of dating ancient coins. The conservation department at the Egyptian Museum has recently restored parts of a mass of fossilised coins, leaving the rest to retain the form in which they were excavated. It was displayed along with some of the extracted coins as an object of the month. Some coins from the fossilised mass date back to the Roman emperor Claudius II (r. AD 268–270), who is depicted on the obverse wearing a laurel wreath. There are many subjects on the reverse, such as Nike, the winged goddess of victory, an eagle, the symbol of the god Zeus, standing on a thunderbolt, Dikaiosyne holding scales and representing justice, the cornucopia (horn of plenty), and Tyche with a rudder in her hand, representing luck.

Fatma Ali Abbas Mohammed

Curator, Egyptian Museum (ITP 2015)



Bulletin board

Krishna: iconographic representation in Kolkata

As a Vivekananda Memorial Fellow in Museum Excellence, 2014–15, I conceived this thematic exhibition, which ran from April to May 2015. It undertook a comparative illustration of visuals through artworks in different media and genres, created by different artists in different periods. The selection included an illustrated manuscript of the Vaishnava text *Geeta Govinda*, two illustrated Oriya manuscripts, late medieval miniature paintings, *patachitras*, early Bengal oil paintings, oleographs, lithographs, prints, coins, metal sculptures, paintings from the Bengal school of art and modern paintings of the first half of the 20th century.

Joyee Roy

Curatorial Official, Victoria Memorial Hall, Kolkata (ITP 2011)



Gallery redisplay at the National Museum of Iraq

The National Museum of Iraq has undertaken a redisplay and reinterpretation of some key galleries, with collections rearranged and replaced along with the introduction of some new objects for display.

Halah Mohammed Abbas Albadrawi

Curator, National Museum of Iraq (ITP 2012)



Objects on at the *Krishna: iconographic representation* exhibition at Victoria Memorial Hall, Kolkata.

Hala Mohammed Abbas Albadrawi during the redisplay of a gallery at the National Museum of Iraq.

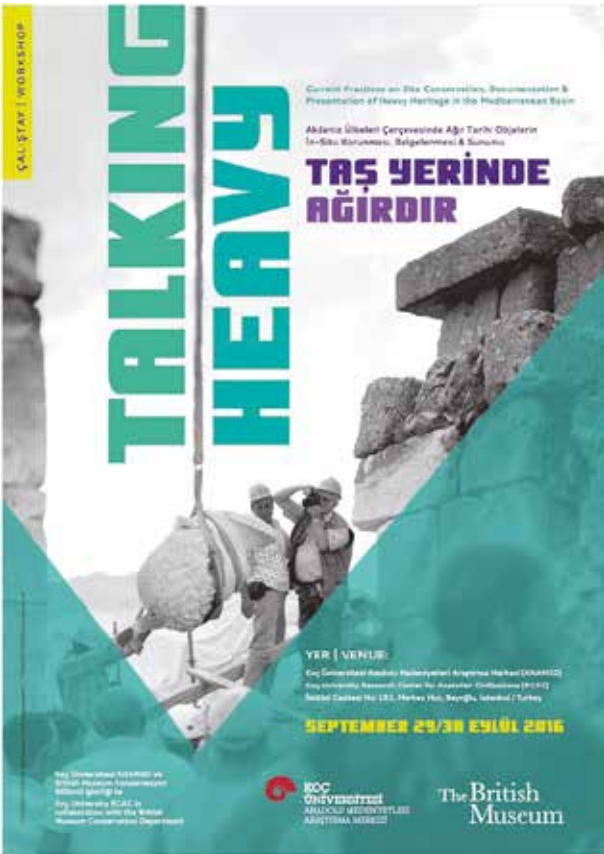
A flyer for the *Talking heavy* workshop at ANAMED/RCAC, Istanbul.

Collaboration between ANAMED/RCAC and the British Museum

Koç University's Research Centre for Anatolian Civilizations (ANAMED/RCAC) is organising an international workshop on the conservation of 'heavy heritage' in collaboration with the British Museum's Department of Conservation. Thanks to the joint efforts and support of the department and the ITP, the workshop entitled *Talking heavy: current practices on site conservation, documentation, and presentation of heavy heritage in the Mediterranean basin* will take place at ANAMED, Istanbul on 29–30 September 2016.

Ebru Esra Satici

Projects and Events Coordinator, Koç University Research Centre for Anatolian Civilizations, Istanbul (ITP 2015)



Moves and news

Khadijeh 'Zohreh' Baseri (ITP 2007) has been participating in international conferences including the Iranian Studies conference in St Petersburg, the 15th Numismatic Congress in Taormina, Sicily, as well as strategic sessions on the new Ancient Elam galleries at the National Museum of Iran. She is currently getting ready for her final exams and preparing her thesis.

Abdelrehim Hanafy Abdel Rehim Mousa (ITP 2012)

recently travelled to Mauritania to search databases and obtain further information for his PhD research on Islamic Architecture in Mauritania.

Nilanjan Banerjee (ITP 2009) recently celebrated his

marriage.

Waad Awisat (ITP 2014) was awarded a scholarship to

study for her master's degree in Archaeology at Paris-Sorbonne University. She has just completed her first year.

Hadeer Ahmed Mohamed Belal (ITP 2013) celebrated

her marriage in May.

Bo Haikun (ITP 2008) is now working at the Palace

Museum, Beijing, in its exhibitions department.

Mahesh Kalra (ITP 2013) has been appointed as Curator of

Numismatics at the Asiatic Society of Mumbai.

Marwa Abdel Razek Mahmoud Bdeldin (ITP 2012)

completed her master's with an 'excellent' grade and a publication recommendation for her thesis. She also recently became head of the Registration, Collection Management and Documentation Department (RCMDD) at the Egyptian Museum.

Joyee Roy (ITP 2011) received the Vivekananda Memorial

Museum Excellence Fellowship 2014–2015 on Exhibition Planning and Management, and has welcomed the arrival of a beautiful baby girl.

Dikko Idris (ITP 2011) has secured a new position with the

Ahmadu Bello University Zaria, Nigeria, as a Senior Curator/ Curator in-charge at the University Museum.

Shubha Banerji (ITP 2014) was offered the position of

Consultant Curator at the National Museum New Delhi's Pre-Columbian and Western Art Department, and has been teaching Museology in the prestigious School of Planning and Architecture at Delhi University since 2015.

Miral Taha Ismail Abdelrahman (ITP 2013) and her

husband are expecting a baby!

Halah Mohammed Abbas Albadrawi (ITP 2012)

participated in a training programme with Arizona University in Erbil, Iraq, which provided sessions for National Museum staff in storage, photography, documentation, registration, conservation and excavation methods.

Asad Hayee (ITP 2012) recently curated *Art capsule-*

Parallax at the Lahore Literary Festival and has been asked to curate for the festival again next year. Asad was also coordinator for the important Lahore Museum exhibition *Lyrical lines and colours* on Pahari miniature folios in the permanent collection.

Wesam Mohamed Abd-El-Alim (ITP 2015) joined the

British Museum's Egypt Documentation Project in October 2015 as registrar, and is about to complete her master's degree in Museum Management at Helwan University.

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