

## A global network

Afghanistan, Armenia,  
Azerbaijan, Bhutan, Brazil,  
Cambodia, Chile (Rapa Nui),  
China, Colombia, Croatia,  
Egypt, Ethiopia, Georgia, Ghana,  
Greece, Guatemala, Hong Kong,  
India, Indonesia, Iran, Iraq,  
Jordan, Kenya, Kurdistan,  
Lebanon, Lesotho, Libya,  
Malaysia, Mexico, Mozambique,  
Myanmar (Burma), Nepal,  
New Zealand, Nigeria, North  
Macedonia, Oman, Pakistan,  
Palestine, Peru, Philippines,  
Romania, Rwanda, Saudi Arabia,  
Singapore, South Africa,  
Sri Lanka, Sudan, Tajikistan,  
Tanzania, Tunisia, Turkey,  
Uganda, United Arab Emirates,  
United States of America,  
Uzbekistan, Yemen, Zimbabwe.

International  
Training  
Programme  
Annual Report 2022

## Introduction



A paccha, a ritual  
Inca watering  
vessel, from Peru,  
Am1947,10.39.

In 2020 and 2021, in response to the Covid-19 pandemic, the British Museum took the very difficult decision to postpone the International Training Programme (ITP) which meant the ITP Annual Programme 2021 instead took place in March/April 2022. This resulted in the ITP 2022 being scheduled for later in the year and altered to consist of an onsite programme and online e-Learning.

### The annual programme

The annual programme is at the core of the ITP experience. Here, fellows are introduced to a global network of colleagues and exposed to a variety of museum practices. This year, from 19 September to 14 October, the British Museum and nine UK Partner Museums welcomed 15 fellows from 12 countries to the UK. This included fellows from Armenia, Brazil, Egypt, India, Indonesia, Jordan, Nigeria, Peru, Singapore, Sudan, Tunisia and the United Arab Emirates.

### Our network

The 16th annual ITP programme saw the addition of three new countries to our growing global network, which now totals 335 fellows from 57 countries. This year we were joined by fellows from Jordan, Peru and Singapore – new connections that we hope will develop into long-term, sustainable and rewarding partnerships.

### Our fellows

ITP fellows come from countries that have identified themselves as needing support to develop their museum services. Fellows tend to be in the early stages of their careers or in positions of influence to develop others. They are passionate about collaboration, working internationally and pursuing careers in the museum and cultural sectors. See *Appendix 1* for a full list of fellows, UK Partners and supporters from 2022.

### Our mission

Through sharing knowledge, skills and experiences, the ITP is working to create and promote a sustainable global network of museum and heritage professionals. While the scope and range of the ITP has grown and developed over the past 16 years, the aims and motivations for the programme remain the same.

### Our supporters

The British Museum's International Training Programme is entirely externally funded through the generosity of individuals, companies, trusts and foundations. Their support allows the Museum to cover the costs of travel, visas, accommodation and subsistence as well as resources for fellows' personal research and their institutions' libraries. It also provides future opportunities for our fellows to join additional development and sustainability projects that aim to ensure the continued development of both our alumni and their institutions.

# Annual Programme

In 2021, the ITP team reimagined the annual programme into a blended learning experience of online e-Learning delivered through 2021 and an onsite bespoke programme which took place in March/April 2022.

For the ITP 2022, the British Museum was able to redevelop and reuse the e-Learning for 16 fellows from 13 countries and in autumn 2022 the British Museum and eight UK partner museums welcomed 15 fellows from 12 countries between 19 September to 14 October. Fellows took part in sessions, workshops, working groups, behind-the-scenes tours and study visits – all designed to give a broad overview of museums and cultural heritage in the UK.

## ITP Annual programme 2022

### At the British Museum

For four weeks, the 2022 cohort were provided with a detailed overview of all aspects of the Museum's work – both front of house and behind the scenes. Sessions ranged from audiences and community engagement to archaeology and temporary exhibitions.

This year's annual programme focused on subject-specific sessions which enabled fellows to work together with colleagues in the 2022 cohort who had similar projects, programmes and personal interests. Smaller groups increased opportunities to discuss, debate and deal directly with personal and institutional challenges.

Working groups looked at:

- Access and inclusion
- Archaeology and the UK
- Audience engagement
- British Museum Friends and museum membership schemes
- Communities and audience engagement
- Conservation
- Governance
- Information management and strategy
- Internal audit and risk management
- International engagement and touring exhibitions
- Leadership and management in the cultural sector
- Marketing and press
- Permanent galleries and display
- Reimagining the British Museum
- Retail, hospitality, licensing, online sales and trade/external sales
- Special exhibitions
- Sustainability
- Volunteer programmes



ITP Fellows 2022 taking part in a schools session.



This year, fellows were also able to tour galleries and storerooms with specialists, learn more about curators' current projects and programmes and share skills and expertise on the Museum's collection.

Working in smaller groups means that close relationships between museum colleagues are developed. Relationships that begin during the annual programme can lead to future collaborations. This has ranged from fieldwork and excavation support, publications, further collections research projects to loans and exhibitions.

Departments that hosted fellows in 2022 were Africa, Oceania and the Americas; Asia; Conservation; Egypt and Sudan and Middle East.

The 2022 fellows were able to focus on three temporary exhibitions at the Museum, *Feminine power; the divine to the demonic; Hieroglyphs; unlocking ancient Egypt* and *Shattered glass of Beirut* through curatorial tours and discussions with the teams who worked to create and develop these shows.

For the ITP 2022 we scheduled day trips to Oxford and Cambridge to meet specialist colleagues who spoke about different areas of their collections and displays. Day trips give fellows the opportunity to spend more time as a group and with the ITP team, ensuring more chances to exchange ideas, knowledge and motivations. The day trips may not be designed to cover collection or subject areas specific to our fellow's own role or research but they offer an insight into display, storage, visitor experience and exhibitions, all of which allow fellows to think about museums in their countries and how they compare and contrast with what they see in the UK.

The day trips also give fellows the opportunity to meet contacts from other museums to enhance their global networks giving them a wealth of new ideas to help them in the future.



Eneida Braga  
Rocha de Lemos  
and Alaa Hussien  
Mahmoud  
Menshawey taking  
part in a schools  
session.



In Cambridge, fellows visited the Fitzwilliam Museum and the Museum of Archaeology and Anthropology (MMA) and enjoyed tours of the *COLOUR: Art, Science and Power* exhibition and MMA's, Centre for Material Culture (CMC). While in Oxford, fellows were welcomed to the Ashmolean Museum of Art and Archaeology, Oxford and the Bodleian Library for a tour of *Tutankhamun: Excavating the Archive* followed by a discussion about the creation and development of the exhibition.

Fellows also took part in a Museum Project Day with the aim of giving the cohort an opportunity to visit museums around London and as a heritage professional to use their experiences of the ITP and consider its visitor offering. We asked the fellows to visit six museums across the capital to look at how they are using their collections to highlight and reflect current issues facing the world. See **Appendix 2** for the fellows' feedback.

An important part of the programme are the social events for the fellows which give an opportunity to spend more time as a group and with the ITP team. Weekend events provide an informal setting and a memorable experience that the fellows can enjoy together, while promoting friendships and collaboration. In 2022 the fellows enjoyed weekend trips to Stonehenge and Kenwood House where Frances Carey, Chair of the Marie-Louise von Motesiczky Charitable Trust, explained the fascinating history of the house and its wonderful collection. Fellows were able to enjoy a self-guided visit and spoke extensively to the extremely knowledgeable Volunteer Guides situated in each room. Following a walk across Hampstead Heath, Frances then hosted the cohort for tea and cakes at her home.

Dana Khalil being  
filmed in the  
The Albukhary  
Foundation  
Gallery of the  
Islamic world.



## New for 2022

An online distance e-Learning course was developed during the first six months of 2021. This programme was redesigned, developed and delivered for the 2022 cohort over one month throughout August. All sessions were recorded in advance as live group sessions were not possible due to time differences of this year's cohort. However, the benefit of recorded sessions meant that the fellows of 2022 were given the time and space to watch, engage and respond at a time and place that worked best for them.

See **Appendix 3** for an overview of the ITP Annual Programme e-Learning 2022 and **Appendix 4** for a list of the 'in conversations'.

Alongside these modules, the ITP team arranged online 'meet and greets' for the fellows to connect with the ITP team and our BM and UK Partner colleagues who would be working with them throughout the onsite programme.

For the onsite visit, we offered a workshop on strategic foresight for the first time, looking at the need to prepare for uncertainty. This workshop included an introduction to strategic planning and an overview of the four pillars of the process – scanning, implications, backcasting and scenarios. This demonstrated to fellows the importance of planning for the future.

We also introduced two new subject-specific sessions to our programme. Risk management and internal audit looked at how the primary role of an internal audit is to provide the Museum with a professional opinion on its arrangements for risk management, internal control and governance. While sustainability at the British Museum, an essential current issue in the culture and heritage sector, focused on the Museum's approach to sustainability and the considerations when developing a sustainability strategy.

Also new to the programme this year was a day at the V&A Museum. This fascinating and inspiring day introduced our fellows to the V&A's *International Initiatives* programme; their *Culture in Crisis* programme; their provenance research project and tours of the Islamic Middle East and South East Asia galleries. The fellows also enjoyed volunteer-led tours of the museum and a presentation on the *Africa Fashion* exhibition followed by a self-guided tour of the space.

For the last week of the programme we had the pleasure of being joined by two members of our global network. Yu Miao, Head of the Public Communication Centre, Hubei Provincial Museum (China, ITP Fellow 2014) has been in London since January 2022 as an affiliate academic at the UCL Institute of Archaeology. Yu Miao's research, supported by the China Scholarship Council, is focusing on the social history of Chu Art which is a significant part of the ancient Chinese history of art in the bronze age.

And Joyee Roy, In charge of the Documentation and Photography Unit, Victoria Memorial Hall, Kolkata. Joyee (India, ITP Fellow 2011) was in London on an ITP Research Grant awarded for her project *A comparative study on styles, techniques and themes between two categories (On spot and stay at home) of depictions on India by the British artists of 18th and 19th centuries*.

Yu Miao (China, ITP Fellow 2014) joining a schools session with the ITP cohort 2022.

*'ITP generously gave us a platform to discuss. To have dialogues. To understand the importance of the work we do in museums.'*

Nilanjana Som, Assistant Curator, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, India







Each year fellows are asked to work on a co-produced project which draws on their existing museum experience and the skills learnt during the programme. This year, *Objects in focus* was re-imagined and we asked fellows to create a museum trail around the Museum's collections.

Working individually but considering how their object sat in the ITP cohort 2022 *Objects in focus* trail theme, fellows created a museum trail of fifteen objects based on a story they wanted to tell about the British Museum's collections. Working on the project proposal provided another excellent opportunity to build strong working relationships. It demonstrated the benefits and challenges of working collaboratively and helped to enhance the ITP global network.

A Supporters' Reception wasn't possible this year, so the decision was made to film the fellows and their projects instead. This created a wonderful opportunity for the participants to share their ideas more widely and provides a lasting tribute to the work and creativity that went into their proposal. The trail film and leaflet can be found on the ITP website.

See **Appendix 5** for full details of *Objects in focus* museum trail.



Left, a magic bowl,  
1921,1025.5.

Above, Head of the  
Fasting Buddha,  
1907,1228.1

Jar from the  
Meroitic period,  
Sudan, EA51524



Senior Fellow  
2022

The Annual Programme 2022's Senior Fellow was Roshan Mishra, (ITP Fellow 2018) Director of the Taragaon Museum, Nepal. Roshan arrived on 03 September and was in London until 30 October.

Having participated in the programme previously, Roshan provided the 2022 cohort with knowledge of the course, of London and our UK partner museums. In return, the role offered Roshan the opportunity to further his knowledge in the delivery and development of skills-sharing programmes, to reconnect with BM and UK partner colleagues and to make new connections across our global network.

Roshan, working with Julie Adams, Curator: Oceania, Africa Oceania and the Americas, British Museum, also created and developed a workshop looking at issues around restitution and repatriation. Roshan and Julie presented case studies on *Reclaiming Nepal's Heritage* and *Curating Complexity – The figure of the God A'a* then asked the fellows 2022 to go into the galleries and look at objects in the Museum's collection and think about how the objects could be displayed to tell the story of their connections to their countries and local communities.

Roshan proved to be an invaluable member of the ITP team, helping with the logistics and development of the annual programme, offering ideas for our legacy and sustainability projects and providing support to the ITP team and fellows during the programme. Following this, Roshan will take on the role of 'guest editor' of the ITP Newsletter 2023 helping develop the theme and content.



Roshan Mishra with Hoda Abulgheni El Chayah (Lebanon, ITP Fellow 2018) during the annual programme 2018).



Roshan Mishra in the Museum's photographic studios during the annual programme 2018.

Roshan Mishra with Lotfi Belhoucette during the annual programme 2022.

While attending the 2018 ITP fellow programme, I had a strong feeling that I should apply for the senior fellow programme one day. In 2022, Nepal was just getting back to normal after COVID, my museum was just getting started and there wasn't much going on. It was just the right time for me to apply for the programme and visit the British Museum to learn more. I was overjoyed when I received an email from Claire confirming that I was selected.

For me, ITP is a one-of-a-kind programme and a leading international programme; there are no other museum-related programmes that provide various different opportunities. It completely allows and enables people like me to apply for programmes that meet their needs, it helped to improve leadership skills, expands my network and shared access to its resources for life.

It's always exciting to return to the British Museum because there's always plenty of things to learn. Returning to the UK and becoming a member of the core ITP team at the British Museum was a completely new experience. Learning was one component, nevertheless it was really about reconnecting with people I had met before, discovering new ideas and discussing common practises. The programme provided me an opportunity for more meaningful dialogue, engagement and exploration of future collaborations.

In comparison to the 2018 programme, my approach and expectations were different this time. I really felt that I came back with enhanced knowledge that I gained before. I was gratified that learnings were materialised. On the presentation day, I was proud to tell our sponsor, partner museums and fellows about the Object in Focus project I began in Nepal. Being a senior fellow, ITP included my presentation as part of the regular ITP programme, allowing me to share one of the most important projects I've been working on in Nepal. The presentation was followed by a workshop and I was extremely pleased that all of the fellows enjoyed being a part of it. As a senior fellow, I was working closely with the ITP core team and also communicating with the fellows at the same time. The bridging role was very effective as I was able to sense and understand my own role and fellow's expectations. Also, being the part of the facilitators team, I was equally aware and involved in the delivery and implementation of the program.

In general, I tend to work a little differently in Nepal – I look for ways to go beyond my museum role to support contemporary art, documentation, cultural preservation and museum-related activities. Therefore, I was meeting with a variety of other people and individuals from other institutions and I was pleased that ITP also provided me with ample time for those meetings. Overall the programme was another milestone for me.

I am truly grateful to Claire, Anna and George for facilitating my programme and I am ecstatic to have an additional 15 fellows in the network and meet them all in person. Finally, I am absolutely grateful to Frances Carey and the Marie-Louise von Motesiczky Charitable Trust; without their generous support, my 2018 and 2022 programme would not have been possible. Thank you for the opportunity.

Roshan Mishra  
Director of the Taragaon Museum  
(Nepal, ITP Fellow 2018 & Senior Fellow 2022)



## UK Partner Institutions



*‘Thanks to the ITP,  
I have been learning  
an incredible amount  
about the work that goes  
on behind what meets  
the eye. I have enjoyed  
museums like the British  
Museum as a visitor  
but to understand the  
mechanics that go behind  
conceptualising,  
executing, interpreting,  
reviewing and evaluating  
all that occurs within  
the museum space has  
been eye-opening.’*

Shahira Banu, MA  
History of Art, SOAS,  
University of London  
(Singapore)

Seven days of the ITP were spent at UK partner institutions this year, allowing fellows to explore regional museums across the UK. Time away from the British Museum and London presents fellows with a very different set of benefits and challenges as museum professionals. Fellows often find regional museums more relevant to their home institutions, holding strong local – as well as international – collections and having to be constantly creative in their approach to developing and engaging with their audiences.

Placements are decided in consultation with our UK partners, ensuring that suitable partnerships are made and that fellows can make the most of their experience. Partners deliver programmes to smaller groups which enables them to tailor their programmes and be reactive to the needs of individual fellows. As demonstrated in the reflections by our UK partner museum colleagues, these placements provide valuable skills and knowledge sharing opportunities for our fellows and partners and ensures that the ground is laid for potential future collaborations.

A polychrome tomb  
painting representing  
Nebamun, EA37982.





## Belfast

National Museums NI was pleased to welcome Dana (UAE), Nilanjana (India) & Tatevik (Armenia) to our museums. We spent a busy but enjoyable week together. We started the week getting to know each other and the local surroundings and completed the week considering our personal histories and identities, alongside global ones. The days in between were rich with content, discussion and cultural exchange. Colleagues from National Museums NI approached a variety of topics with the fellows, including local histories, education and outreach, research, audiences and evaluation, intangible cultural heritage, programming, volunteering and global histories.

As a group we shared challenges, agreed to disagree in some areas and came to a shared understanding in others. We explored ideas personal to us and those that were beyond us, we collaborated, learned and laughed. Core to the programme was openness, transparency and an understanding that it was important to share and encourage others to share (as well as develop) our perspectives as individuals and as museum/cultural heritage professionals.

Delivering this programme wouldn't have been possible without collaboration from colleagues across National Museums NI. Thanks go to the teams who participated in the programme – from Senior Management, Audience Development, Experience & Enterprise, Human Resources & Organisational Development and Curatorial & Collections Services. Thanks also to Queen's University Special Collection Team, Emily Hannam and the ITP Team at the British Museum.

Louise Smyth  
HR Business Partner (L&D)  
National Museums NI



Dana Khalil, Nilanjana Som and Tatevik Saroyan at National Museums NI.



Eneida Braga Rocha de Lemos, Priyanka Kundu and Yanoa Pomalima Carrasco on a visit to Thomas Coats Memorial Baptist Church in Paisley.

## Glasgow Museums

For our second visit of the year, we were delighted to host Eneida Braga Rocha de Lemos (Brazil), Priyanka Kundu (India) and Yanoa Pomalima Carrasco (Peru).

Accompanied by George Peckham from the British Museum, Sunday evening saw the group take a walking tour of Glasgow, taking in the Glasgow Gallery of Modern Art (GoMA), the city centre, Glasgow Cathedral and the adjacent necropolis for panoramic views of the city below. A busy working week started on Monday morning with a visit to Kelvingrove Art Gallery and Museum to meet with the Research and Curatorial Manager, Martin Bellamy. Martin began with a comprehensive history of Glasgow Museums, introducing the city's multiple venues and extensive collections. A tour of the building and the galleries followed before the group travelled to Glasgow's Museum of Transport, the Riverside Museum. Here they were met by curator Heather Robertson who explored aspects of community co-curation and display development. In the evening the group were joined for an evening meal by Patricia Allan (Curator of World Cultures) and Elaine Addington, curator from the Open Museum (Glasgow Museums' outreach team).

Much of Tuesday, Wednesday and Thursday was spent at the Glasgow Museums Resource Centre (GMRC), Glasgow Museums' purpose-built, publicly accessible storage facilities, where over 1 million objects are stored from across the diverse collections. On Tuesday morning the group were met by Janice Hamilton and John MacInnes, who introduced the work of the Open Museum and the important role that handling kits and travelling exhibitions play in taking the collections out to communities otherwise unable or unwilling to visit museum venues. Assistant Conservation Manager Katie Webbe also discussed the physical considerations when selecting objects for travelling displays. It was hoped that over the course of the three days the Fellows could help devise a travelling exhibition to a theme of their choosing for installation at a non-museum venue in Glasgow. The group showed a real interest in outreach work and this session generated a lot of discussion and enthusiasm for the project. By the end of the week the group had developed a strong concept for their exhibition, which focused on the notion of travel, as explored through thoughtfully selected objects from the African, Latin American and South Asian collections.

During their time at the GMRC the Fellows were also led on a tour of the stores by Patricia and Ed Johnson (Curator of Medieval and Renaissance Art), focusing on the World Cultures collections and the painting store, where Priyanka's particular passion for the art of Renaissance Europe was a pleasure to see. Meeting with conservator Steph de Roemer, the group were able to examine the Indian antiquities being prepared for transit as part of Glasgow Museums' historic repatriation agreement with India - a topic explored in greater depth with Patricia. Tuesday afternoon ended with a trip to Thomas Coats Memorial Baptist Church, Paisley to partake in the Durga Puja celebrations and speak to the organiser, Sheela Mukherji.

*'These ITP weeks have been intense, full of learning and allowing us to meet professionals from different areas of knowledge essential for improving our work and network.'*

Eneida Braga Rocha de Lemos, Museum Projects Consultant, Brazil





On Wednesday afternoon Patricia travelled with the Fellows into the city where they were met by Chris Jamieson, Manager of the Open Museum, who gave a presentation on the wider work and history of the Open Museum. The group were then taken on a walking tour through the district of Govan, regarded as one of the poorest in the UK, to view an existing Open Museum travelling exhibition at Govan Library, where they also discussed the importance of libraries as ‘Warm Banks’ for the coming winter. A busy afternoon saw the group introduced to several contemporary arts spaces in the city; the Hidden Gardens, Tramway and the CCA (Centre for Contemporary Arts).

After their final day at the GMRC on Thursday, having made their object selections for the proposed travelling exhibitions, John MacInnes, Open Museum technician and Jacek Wiklo, Open Museum Conservator, met with the group to discuss their selection and the practicalities of displaying and securing the objects. That evening Eneida, Priyanka and Yanoa were met again by Pat and Ed, along with Collections Manager, Celine Blair for an evening meal.

On Friday, the group visited the Burrell Collection. Re-opened in March 2022 after a 6-year refurbishment, the Fellows were given a guided tour of new displays by Ed and met with David Scott, Digital Media Manager for the Burrell, who provided insight into the new innovative audio and visual additions to the galleries. An afternoon session with Sarah Wilson of the Learning and Access team, introduced the work of the Burrell’s learning team, who create, organise and deliver a range of events, including activities for children and families and craft workshops and talks for adults. A more relaxed end to the week saw the group take a walk in the inevitable Glasgow rain around park lands surrounding the Burrell Collection and the grounds of neighbouring Pollok House.

Ed Johnson  
Curator of Medieval and Renaissance Art  
Burrell Collection

Pat Allen  
Curator of World Cultures  
Glasgow Life



Eneida Braga  
Rocha de  
Lemos, Priyanka  
Kundu and  
Yanoa Pomalima  
Carrasco outside  
Pollok House.

Eneida Braga  
Rocha de  
Lemos, Priyanka  
Kundu and  
Yanoa Pomalima  
Carrasco  
at Glasgow  
Museums.



Altaieb  
Abdelslam  
Abdalla Ali, Lotfi  
Belhoucette  
and Mohammad  
Al Qaisi in  
Nottingham.

## Lincoln and Nottingham

This year we had the pleasure of hosting three fellows from the 3 to 5 October – Altaieb Abdelslam Abdalla Ali, Mohammad Al Qaisi and Lotfi Belhoucette.

We introduced the group to our Museum and Heritage Service, the work we are currently undertaking and our plans for future programming. This also included a look at the specific areas of interest that the Fellows had spoken about in our meeting with them via Zoom. These elements included looking at our educational programme and our work with the use of new technologies such as virtual immersive environments and GPS. Our discussions also covered collections development, preservation, exhibitions and interpretation. The Fellows met and worked with colleagues both internally and externally to provide a diverse set of activities for them to take part in and allow us to share and exchange knowledge and skills around these topics speaking with the Collection’s curatorial staff and the council’s Historic Environment and Records team. As ever, the sessions prompted interesting discussions on universal approaches to interpretation, display and caring for historic and artistic collections. The group also assisted us and provided their advice and viewpoints on developmental work at the museum.

As with every year it has been of great benefit to the staff in Lincoln to hear about museums in other countries and share both common museum ground as well as learn from different approaches and experiences.

Dawn Heywood  
Senior Collections Officer

Andrea Martin  
Exhibitions and Interpretation Manager

The Fellows join us, at the University of Nottingham Museum, for a couple of days after they have visited the Collection, Lincoln and this year it was wonderful to welcome Altaieb Abdelslam Abdalla Ali, Mohammad Al Qaisi and Lotfi Belhoucette.

As the visit was for a couple of days, we tried to introduce the Museum and related departments and work at the University. Along with an introduction to the Museum we also visited and met with colleagues in Manuscripts and Special Collections, the School of Computer Science and the Department of Classics and Archaeology. We introduced colleagues from Creswell Crags and discussed the new schools collaboration between Creswell Crags and the University of Nottingham Museum. We also visited Ann Inscker, Curator of Human History at Nottingham City Galleries and Museums, for an introduction to their collections work.

Being part of the ITP Programme is an amazing experience. It is wonderful to be introduced to international colleagues and have the time to share, discuss, create and build friendships. It is also a great opportunity to work with and continue to build partnerships with Andrea Martin and Dawn Heywood along with other ITP partners.

Clare Pickersgill  
Keeper  
University of Nottingham Museum



## Manchester

The visit started fresh off the journey from London. Asmahan, Omnia and Roshan dropped into Manchester Art Gallery for an introduction to Manchester and a look round the Manchester Art Gallery. The three fellows were interested in the gallery's approach to programming, especially its consideration of local, social issues and mindfulness.

After taking in Manchester Museum and the Whitworth, Omnia and Asmahan returned to MAG later in the week to take in the final preparations for our exhibition, *Dandy Style*, a show about male identity and fashion since the 18th Century. We took part in the staff briefing, at which Omnia and Asmahan observed how MAG prepares for opening an exhibition with briefings from the curators about interpretation and the technical quirks that come with every new show.

Following this, the fellows dropped into our Museum of Sanctuary project, the sessions set aside for new arrivals to the city, in this case activities for recently arrived Afghan parents and their children. Not only did they meet with Katy McCall, the gallery's family learning manager, they mingled with the families and helped out with activities for the children. After a late lunch, Omnia and Asmahan spent more time in the gallery, following up on research questions that were of particular interest to them.

Ronan Brindley  
Head of Learning and Engagement  
Manchester Art Gallery



Asmahan  
Humada Gabir  
Mohammedin and  
Omnia Zaghlol  
Chehata at  
Manchester Art  
Gallery.

Accompanied initially by Senior Fellow Roshan (Nepal), Omnia (Egypt) and Asmahan (Sudan) spent several busy days in Manchester. At the Museum the group toured the building as we geared up for reopening. They learned about our new co-curated BM Partnership South Asia Gallery from curator Nusrat, before continuing to speak to those responsible for environmental sustainability, visitor team planning and - the heart of the whole operation - how the workshop makes mounts!

In addition to touring Egyptology, Archaeology and Anthropology storerooms with curators, the fellows heard from our Director about our ambitions for the future use and accessibility of those stored collections. A particular highlight was a day spent in Liverpool, comparing the Egyptian and Sudanese displays of World Museum Liverpool with those to be reinstalled in Manchester. Liverpool also included an impromptu tour of the beautiful Central Library and a trip to Tate Liverpool on the Albert Dock, taking in the obligatory mural in honour of Egyptian football star Mohamed Salah!

Campbell Price  
Curator of Egypt and Sudan  
Manchester Museum

The day began with a meeting with myself, Steven Roper, Schools Producer with a digital workshop based on the popular game Minecraft with visiting school Holden Clough Primary. The session gave an opportunity to witness one of the key digital provisions and resources led expertly by artist Gemma Potter. The group explored the 'investigation and research' aspect of the session alongside the pupils sketching and gaining inspiration for their own designs in the *Standardisation and Deviation* exhibition. This show focuses on the Whitworth's history and heritage and provides some incredibly vibrant textile designs that are perfect to re-imagine in pixel art for the Minecraft workshop. This morning provided time to chat about how we use digital across all programming – whether it's a response to online sessions whist in lockdown, to online teacher CPD, connection to popular culture and media like Nintendo's Animal Crossing (we picked our most famous pieces of the collection to redesign in-game for others to enjoy) to the school programme that can link to photography, animation and augmented reality. It was a great exchange and fascinating to hear how digital is implemented at other institutions that the group represented.



Asmahan  
Humada Gabir  
Mohammedin,  
Omnia Zaghlol  
Chehata and  
Roshan Mishra  
at Manchester  
Museum.





Late morning, Ed Watts, Head of civic engagement and education, took the group to view our new School of Creativity (a room where problem solving, collaboration and play are at the heart of the space) where Bukky Baldwin was working with City of Sanctuary running a textiles based session. Here it will have been communicated the aspirations for this new space, to ‘hand over the keys’ and work alongside local artists who bring their own imagination, flair and audiences to use our collections to tell their stories.

The afternoon was spent with Imogen Holmes-Roe (Curator of the award winning exhibition *Still Parents*) who shared the ethos behind issue based collection shows with constituent groups. This particular exhibition focused on still birth and baby loss. An incredibly emotive and personable showing or artworks that have enabled a network of people who have experienced baby loss to come together to share their grief and hopes through making and doing. This exhibition process started online during the first lockdown and has evolved into a community who now proudly share their process and journey with others through the art.

Lastly, the group met with head of conservation, Ann French, to dive into topics such as storage and protection of art whilst looking into our collections store that was part of the redevelopment of the Whitworth back in 2015. This area is a contemporary storage space using modern methods of conservation and met the request of the group who shared an interest in this area.

We had a great time with the group and wish them well on their development and training. We would of course welcome the opportunity to host again and do please stay in touch with anything else we may be able to help with going forward. Many thanks to both Campbell and Ronan for programming such a week for our guests.

Steven Roper  
Producer (Schools)  
The Whitworth

Asmahan  
Humada Gabir  
Mohammedin,  
Omnia Zaghlol  
Chehata and  
Roshan Mishra in  
Manchester.



Kezia Permata  
and Shahira  
Banu with  
colleagues at  
Norfolk Museums  
Service.

## Norwich

For the second ITP partner placement of 2022 we were lucky to host two fellows whose profile was very similar to our own NMS trainees. It was taken as an opportunity to devise a programme which could be participated in by trainees and fellows, working together for the whole week. Kezia and Shahira had both recently completed an MA at SOAS in History of Art and Archaeology which included a module called *Curating Cultures*. They came with no professional experience of museums and were very keen to learn. Our trainees had 6 months’ experience of museum work under their belts but there were still plenty of areas to be covered in their training. Shahira and Kezia had helpfully declared that they were interested in all aspects of museum activity but named particular areas which we could certainly deliver on.

The week-long programme was focused on Norwich museums but included trips to Cromer on the north coast of Norfolk and Gressenhall, deep in the countryside to the West of Norwich. We wanted ITP fellows to have a chance to see the city so we started with a tour, taking in medieval streets and churches as well as our 1920s City Hall and Norman Cathedral. We took in a short presentation from the Curator of the South Asian Decorative Art Collection housed at Country and Eastern, a Norwich institution selling South Asian furniture and textiles. This linked in perfectly with the temporary exhibition which had recently opened at Norwich Castle *Slaves of Fashion* curated by artists The Singh Twins, so we arranged for Modern and Contemporary Art Curator, Rosy Gray, to give a tour of the show and discussion about some of the themes it explores.

Norwich Castle is currently in the midst of an ambitious redevelopment project on which the British Museum is a partner so we organised a programme of events including a hard hat tour of the site and presentations from project managers, curators and events managers. This gave a full picture of what that project means and what it will look like when it’s completed. Director of Culture and Head of the Museums Service, Steve Miller’s interactive session The Entrepreneurial Museum ties in very well with one of the main objectives of the *Royal Palace Reborn* project in that it encourages participants to think in an entrepreneurial way about working with collections in museums.

We answered the interest in collections management with a presentation from Collections Development Manager, Samantha Johns about documentation as the foundation of any work with collections. This was followed by a session at our Collections Centre where trainees and fellows did some conservation cleaning of some of our larger objects which are stored there. In contrast to the kind of cleaning fellows were able to do at the Collections Centre, our conservation team presented an introduction to conservation and showed fellows some of the objects they are working on currently and the challenges associated with conserving them. The afternoon at Gressenhall was devoted to finding out about their schools learning programme and working with the curator to discuss some of the ethical questions which came up in the re-display of collections and archive material relating to the former use of the building as a workhouse.



On their trip to the coast, fellows and trainees lent their creative skills to the curator of the RNLI museum on the seafront, who tasked them with coming up with some ideas for holiday activities. Later they participated in a creative activity with Artspace while learning about how this community-ran gallery and art space is constituted and how it organises and raises funds to bring more art activity into Cromer.

Another hugely busy and enjoyable week which I think NMS colleagues and trainees enjoyed just as much as the fellows.

Sarah Gore  
Teaching Museum Manager  
Norfolk Museums Service

**Tyne & Wear Archives and Museums**

Tyne & Wear Archives & Museums were pleased to welcome Alaa and Beatrice to the North East of England for a week exploring our organisation and sharing experiences. They were then joined on the Wednesday by Roshan. A packed programme included getting an overview of the organisation and its various areas of work and seeing our work with collections, learning and communities at Discovery Museum. The week included a visit to the Laing Art Gallery to see the Lindisfarne Gospels on loan from the British Library. One of the great treasures surviving from Anglo Saxon England, the book is the centre of a contemporary exhibition about its meaning in the world today and its relationship with themes of personal, regional and national identity. Alaa and Beatrice also spent a full day with the team at the Great North Museum: Hancock discussing the work there and the links with collections and Newcastle University, on whose behalf TWAM runs the Museum.

The group also toured to Segedunum Roman Fort, Baths and Museum where in addition to exploring the site they met with a community group exploring disability and medical treatments in the Roman period in order to create an exhibition to tour parts of the Wall as part of the 1900th Anniversary festival for the World Heritage Site taking place across 2022. The group talked with Beatrice, Alaa and Roshan about their museums and discussed how they might approach their exhibition. The Curators also visited South Shields Museum and Art Gallery, taking in an exhibition on the local shipbuilding industry.

In addition to the general programme, Beatrice was able to spend time discussing her own specialism with the conservation team, while Alaa spent time with HR discussing approaches to staff welfare. All-in-all we had an excellent week with the Curators and hope they enjoyed it as much as we did. We hope that some future collaborations may arise.

Bill Griffiths  
Head of Programmes and Collections  
Tyne & Wear Archives and Museums

Beatrice Adeola  
Bamigbade,  
Alaa Hussien  
Mahmoud  
Menshawy and  
Roshan Mishra  
at Sededunum  
Roman Fort,  
Baths and  
Museum.



Musical  
instrument  
from Iran,  
Eu1972,01.16.





## Our Programme Partners

*‘I got a lot of information from the latest news on museum life, solutions to museum problems, challenges and acquired new skills.’*

Tatevik Saroyan, Head of PR Department, Matenadaran Research Institute of Ancient Manuscripts named after Mesrop Mashtots, Armenia

Vessel from the Meroitic period, Sudan, EA81921.

Key to the success of the ITP is the inclusion of a wide range of voices that share their knowledge and experiences with each year’s cohort.

Programme partner institutions invite fellows to visit other institutions, to meet staff and explore collections or give them an introduction to an area of the cultural sector with particular current relevance. While individuals, specialists in their field, come to the Museum to deliver sessions and workshops that add value to, or cover areas outside of the remit of, the ITP programme.

Working with institutions and individuals outside of the British Museum provides a change in dynamic to the programme, allows fellows to explore as much of the cultural sector in the UK as possible and enhance their global networks.

In 2022, we were invited to the V&A Museum for a day organised by Jacques Schuhmacher, Senior Provenance Research Curator supported by the Polonsky Foundation. While there we had the opportunity to learn more about their wide range of international initiatives with Nick Marchand, Head of International. We discussed the museum’s *Culture in Crisis* project with colleagues Vernon Rapley, Director of Cultural Heritage Protection and Security and Laura Searson, Cultural Heritage Preservation Lead. We experienced the Islamic Middle East and South East Asia galleries with Senior Curators, Tim Stanley and Divia Patel and learned more about museum’s *Africa Fashion* exhibition with Christine Checinska, Senior Curator, Africa and Diaspora: Textiles and Fashion and Elisabeth Murray, Project Curator - Africa Fashion.

For the 2022 programme, we split the fellows in two groups to visit colleagues, collections and spaces in Cambridge and Oxford.

In Cambridge, fellows met with Neal Spencer, Deputy Director for Collections and Research, Cambridge University’s Fitzwilliam Museum (former Keeper of Nile Valley & Mediterranean Cultures at the British Museum). Fellows also toured the *COLOUR: Art, Science and Power* exhibition with Curator Anita Herle and visited the Centre for Material Culture (CMC) with Curator Mark Elliott.

While in Oxford, fellows met with Liam McNamara, Lisa and Bernard Selz Curator for Ancient Egypt and Sudan and Paul Collins, Jaleh Hearn Curator of Ancient Near East, Department of Antiquities for a welcome, introduction and tour of the Ashmolean Museum’s galleries. They then visited the Bodleian Library for a tour of their current exhibition *Tutankhamun: Excavating the Archive* which was followed by discussions with Daniela Rosenow, Project Officer, The Oriental Institute, University of Oxford and Madeline Slaven, Head of Exhibitions, Bodleian Libraries.

Groups of fellows were also welcomed to the Horniman Museum and Gardens, Art Fund’s Museum Of The Year 2022, the Egypt Exploration Society (EES) with Carl Graves Director, EES and Stephanie Boonstra, Manager, Libraries and Archives, EES and visited to the Petrie Museum of Egyptian Archaeology with Anna Garnett, Curator.



# A continuing dialogue

Further engagement projects are essential to the core objectives of the ITP. Finding ways to give our fellows the widest possible opportunities for further training and development is fundamental.

Legacy projects inspire a lifelong commitment to our network from ITP partners and fellows, supported by the British Museum.



Nevine Nizar Zakaria (Egypt, ITP Fellow 2012) at ICOM Prague 2022 catching up with ITP colleagues Wesam Mohamed (Egypt, ITP Fellow 2015), Norhan Hassan Salem (Egypt, ITP Fellow 2017) and Sayed Abuefadel Othman Ahmed (Egypt, ITP Fellow 2016).

Nevine Nizar Zakaria (Egypt, ITP Fellow 2012) at ICOM Prague 2022.

## ITP Research and Conference Grants 2022

ITP fellows have previously sought support to attend conferences and carry out research. The ITP therefore offered financial assistance to attend and participate in conferences and to conduct research which can be demonstrated to develop professional skills and networks in the museum and heritage sector.

In the past, the ITP has supported fellows from Egypt, India, Uganda and Armenia to attend, speak at or deliver conferences and in 2021, the offer was extended to include professional research projects.

Grants awarded for research and conferences in 2022:

- *Strategic Brand Management in Museums, University of Sheffield* - Hayk Mkrtchyan (Armenia, ITP 2014, Senior Fellow 2017)
- *Phase 2: Fernando Zobel as Art Patron and The Spanish Printmakers from The Museo De Arte Abstracto Español, Cuenca* - Aprille Tijam (Philippines, ITP Fellow 2019)
- *A comparative study on styles, techniques and themes between two categories (On the spot and stay at home) of depictions on India by the British artists of 18th and 19th centuries* – Joyee Roy (India, ITP Fellow 2011)
- *Indo-Pacific Prehistory Association 2022, Thailand* - Vishu Upadhyay (India, ITP Fellow 2019)
- *The Current Research in Egyptology Conference (Speaker), Montpellier University* - Marwa Mahmoud (Egypt, ITP Fellow 2012)
- *A Suitcase of Museum: A research on the effectiveness of Aigaleo Athens and İzmir Immigration and Exchange Memorial House in expressing the 1923 Turkish-Greek Population Exchange to the public* - Meltem Yasdag (Turkey, ITP Fellow 2011)
- *Displaying Archaeology, History, Politics and Identity, Paris* - Shambwaditya Ghosh (India, ITP 2012, Senior Fellow 2015)
- *ICOM Prague 2022 Conference* - Wesam Mohamed (Egypt, ITP Fellow 2015), Beimote Etim (Nigeria, ITP Fellow 2017), Nevine Nizar Zakaria (Egypt, ITP Fellow 2012), Shreen Amin (Egypt, ITP Fellow 2016).





## MA Conference 2022

The Museums Association (MA) is a professional membership organisation for museum, gallery and heritage professionals, organisations and companies that work in the sector. The MA aims to share knowledge, develop skills, inspire innovation and provide leadership whilst advocating for museums, setting ethical standards and running training and professional development programmes. The Museums Association Conference and Exhibition is held annually and it is the largest event for museum and heritage professionals in Europe. By attending the MA Conference and Exhibition we aim to offer our ITP Fellows further platforms to network and gain knowledge beyond the annual programme. Our aim is for fellows to attend a new range of sessions, to hear from colleagues globally about current practices and projects, to engage in debates around the future of museums and their audiences and to create networks outside of the ITP's usual remit.

In November, the ITP team attended the Museums Association Conference 2022, Make Change Happen, in Edinburgh. With hope growing that the worst of the global pandemic is over, this year's conference explored how museums can create better places to live and work in a post-Covid world and how museums need to tackle a number of crucial issues, including the climate crisis, inequalities and racism, the legacy of empire and wellbeing.

The ITP Fellows who attended the MA Conference Legacy Project were:

- Nagwa Abdelzaher Mohamed Bakr (Egypt, ITP Fellow 2018), Community Engagement Officer, Ministry of Antiquities
- Chantal Umuhoza (Rwanda, ITP Fellow 2018), Curator, Institute of National Museums of Rwanda (INMR)
- Alsu Akhmetzyanova (Uzbekistan, ITP Fellow 2019), Consultant, The World Bank Project
- Ioan Oprea (Romania, ITP Fellow 2019), Conservator, National Museum of the Union Alba Iulia, Unity Museum
- Marine Mkrtychyan (Armenia, ITP Fellow 2014), CEO, Russian Art Museum



ITP Fellows from Armenia, Egypt, Romania, Rwanda and Uzbekistan at V&A Dundee.



Conference sessions covered:

- How museums can become more sustainable organisations and use their collections, buildings and knowledge to support communities to make positive environmental changes.
- What systemic racism is; what an anti-racist museum looks like and what changes we need to create inclusive organisations.
- How museums can support workforce wellbeing and work with their communities to recover from the pandemic.
- The legacy of empire and slavery, including how we can empower communities to help decolonise our museums in a dynamic, collaborative and inclusive way.

The selected group of ITP fellows attended the ITP MA Conference Edinburgh following associated programming at V&A Dundee, University of Aberdeen Museums and Special Collections, Aberdeen Archives, Gallery and Museums and National Museums of Scotland, which took place from Saturday 29 October to Sunday 6 November 2022 and was entirely based in Scotland. The ITP team and fellows wrote blogs about sessions during and after the conference in order to share as much of this learning with the ITP network as possible.

ITP Fellows from Armenia, Egypt, Romania, Rwanda and Uzbekistan interacting with displays at Aberdeen Art Gallery.



*‘All the sessions were interactive and explorative to define a new definition for leadership, since the meaning of the word ‘leader’ can be perceived in different ways. But the one point in our discussion is that we need an inclusive approach to managing cultural heritage.’*

Shambwaditya Ghosh  
(India, ITP 2012,  
Senior Fellow 2015)

**ITP Leadership programme**

This legacy project opportunity was aimed at new, emerging leaders and those fellows looking to develop their leadership and management skills to enable their career development through a short programme centred around leadership and management.

Three ITP fellows were invited to join us for three days between 29 October - 6 November 2022 at the British Museum focussed on museums and leadership followed by three days at the Museums Association (MA) conference and exhibition, Edinburgh. The fellows included:

- Ma. Yohana Frias, Media Production Specialist, National Museum of the Philippines (Philippines, ITP Fellow 2018)
- Andrea Terrón Gomez, Head of Galleries, Bateman Gallery Foundation, Victoria (Guatemala, ITP 2017, Senior Fellow 2018)
- Shambwaditya Ghosh, PhD Scholar, University of Delhi (India, ITP 2012, Senior Fellow 2015)

Sessions at the British Museum shared experiences and knowledge from across the sector and provided practical tips and hints to support the successful candidate’s leadership skills. Leadership styles were assessed alongside exploring areas such as governance, crisis management, leading change, collaborative leadership, digital transformation, civic leadership, leadership in action and managing resources. There was also the opportunity to spend time at museums and galleries around London.

The MA conference took place at the Edinburgh International Conference Centre (EICC) and the Leadership fellows joined the ITP team alongside the five MA Conference legacy project ITP fellows from Armenia, Egypt, Romania, Rwanda and Uzbekistan.



Ma. Yohana Frias (Philippines, ITP Fellow 2018), Andrea Terrón Gomez (Guatemala, ITP 2017, Senior Fellow 2018) and Shambwaditya Ghosh (India, ITP 2012, Senior Fellow 2015) in Glasgow.



Top: CSMVS: A Green Museum and their Museum on Wheels.

Inside the Bateman Gallery/Victoria, B.C. Canada.

**ITP Newsletter 2022**

The ITP Newsletter takes you on a global journey through different institutions, collections, staff and audiences. It focuses on how culture and heritage can provide a platform for new thinking, inviting challenging conversations and addressing current issues – both local and global. It tells our Fellows’ stories and is guided by the projects and programmes being delivered by our global network.

The ITP Newsletter 2022 – our 9th issue – focused on climate, the environment and sustainability. Across the ITP network, museums and galleries are facing the impact of climate change and fellows and partners are working on projects and programmes to support sustainable, environmentally friendly practices.

- This year’s issue of the newsletter contained articles relating to climate, the environment and sustainability:
- Is it ok to continue: recycling applications in Turkish museums
  - The Museum of Environment
  - Sustainable, environmentally friendly practices and the Victoria Memorial Hall, Kolkata, India
  - CSMVS: A Green Museum
  - Visible storage at Ayala Museum offers access and sustainability programmes
  - How Georgian numismatics responded to the challenge of climate change
  - New Exhibition: Process, Development and Results, Robert Bateman: Heart & Home, Bateman Gallery/Victoria, B.C. Canada

The 9th ITP Annual Newsletter 2022 can be viewed on the ITP website.



Egypt and Sudan/ITP co-curation project

Working with colleagues in the Department of Egypt and Sudan the International Training Programme (ITP) has supported Heba Khairy (Egypt, ITP Fellow 2017) to join us at the British Museum for a project to work on a co-curated display in the British Museum.

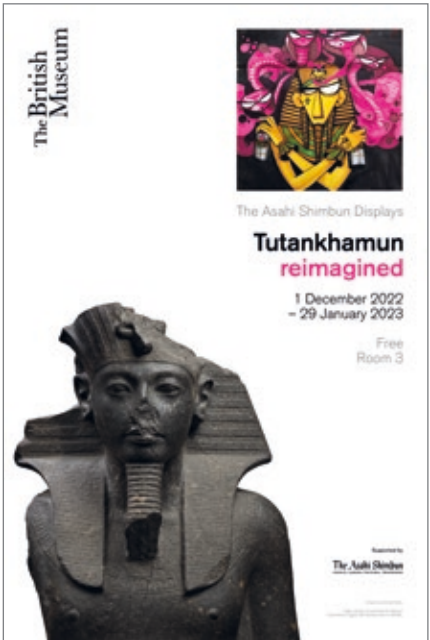
This project, to enable the British Museum to commemorate the centenary of the discovery of the tomb of Tutankhamun which was opened in November 1922, saw Heba co-curate a small display in Room 4, the Egyptian Sculpture Gallery, through objects from the Museum’s collection. The display forms the last stop on a short Tutankhamun trail which focuses on the political and religious background of Tutankhamun’s reign. The theme of the case is the legacy of Tutankhamun and how he is viewed by Egyptians today.

Heba was also able to support the British Museum’s Asahi Shimbun display in Room 3. The exhibition, *Tutankhamun: reimagined*, sought to explore both ancient and modern Egyptian relationships with the image of Tutankhamun, by placing both ancient and contemporary objects alongside each other.



Right – A 1960s sweet tin decorated with images from ancient Egypt, one of them showing a scene from Tutankhamun's golden throne, EA 87803.

Tutankhamun today (Room 4).



Top - Art on the street in Cairo by Egyptian graffiti artist Nofal O. Image taken by Ahmed Amin.

Above - Poster for *The Asahi Shimbun Display: Tutankhamun reimagined*, at the British Museum.

One hundred years after the discovery of his tomb, Tutankhamun is, for many, a powerful symbol of Egyptian identity and a source of artistic inspiration. The British Museum therefore commissioned work by Egyptian graffiti artist Nofal O, a connection made possible by Heba, to mark this centenary.

This model of co-curation has previously been used for a Room 3 exhibition and UK tours, *Celebrating Ganesha* and *Rodin: rethinking the fragment* and has proved popular with our audiences and with our ITP fellows from India and Croatia.

‘The ITP is always keen to sustainably develop the competencies of the ITP fellows and to involve them permanently with the British Museum projects. I was very keen to join this project for many reasons, as the project represents for me an out-of-the-box idea, as the project aims strongly to shed light on the relationship of this mysterious king with both his ancestors from ancient Egyptians and his continuity among the modern Egyptians.’

Heba Khairy  
(Egypt, ITP Fellow 2017)





Eileen Musundi (Kenya, ITP 2008, Senior Fellow 2013) and Mohamed Mokhtar (Egypt, ITP 2015, Senior Fellow 2019) at the British Museum for ITP Futures 2022.

### ITP Futures 2022

ITP Futures is a co-design project which aims to capture the creativity of the programme's nine ITP Senior Fellows. The Futures team worked on ideas throughout 2021 online with the aim of shaping the future of the ITP through a series of online discussions and networking events.

June 2022 saw five of the International Training Programme Senior Fellows welcomed back to the British Museum to attend the legacy project, ITP Futures 2022, marking the Museum's commitment to the programme until at least 2025.

The ITP looked ahead to the future, beginning with this five-day discussion, collaboration and networking event, developing the best ways in which the ITP's Senior Fellows can help shape the future of both the Annual Programme and legacy projects. During the project, departmental colleagues and programme partners from around the British Museum and the UK joined us for a wider discussion enabling our network to help decide the future of the ITP and think about how it sits within the global heritage and cultural sector.

Participants for ITP Futures:

- Eileen Musundi, Head of Exhibitions, National Museums of Kenya (Kenya, ITP 2008, Senior Fellow 2013)
- Rebecca Njeri Gachihi, Research Scientist, National Museums of Kenya (Kenya, ITP 2010, Senior Fellow 2016)
- Hayk Mkrtchyan, Chair, ICOM Armenia (Armenia, ITP 2014, Senior Fellow 2017)
- Mohamed Mokhtar, Curator, Abdeen Palace Museums (Egypt, ITP 2015, Senior Fellow 2019)
- Bilwa Kulkarni, Head – Programming, Museum of Solutions (India, ITP 2015, Senior Fellow, e-Learning, ITP 2021)

Objectives

- To provide an opportunity for fellows to raise questions and input into plans for the future of the ITP.
- To share plans for the future of the British Museum.
- Sessions and workshops focusing on Leadership and Strategic Planning.
- Network and reconnect with UK partners and British Museum colleagues.
- To support fellows to think about the future of the global museum sector and their role in it.
- To think about the challenges museums and galleries will face in an uncertain future.

'Walking through these matters with Fellows from diverse backgrounds but similar interests brought home to me the relevance and impact the ITP has had on my life and how unique this chance of making an impact in the museum sector is. The ITP is my go-to for trends, information and inspiration.'

Eileen Musundi (Kenya, ITP 2008, Senior Fellow 2013).

'ITP Futures emphasised one of the important aims of the ITP which is to keep connections within the global network and create new opportunities for collaboration and seek increased and new forms of engagement.'

Mohamed Mokhtar (Egypt, ITP 2015, Senior Fellow 2019)

### The ITP and Reimagining the British Museum

The Reimagining the British Museum (RBM) team are embarking on an exciting project to develop new curatorial approaches to interpreting the collection and developing the narratives that will underpin a comprehensive redisplay of the galleries.

In September, we launched the RBM International Working Group (IWG) and invited international museum and cultural heritage experts to collaborate with us and support the development of outline briefs for new suites of permanent galleries at the British Museum through online monthly meetings and workshops in London. We hope this will be an exciting opportunity for global knowledge exchange, collaboration and co-curation.

There are eleven members of the IWG:

- Zulkifli Ishak, Curator, Islamic Arts Museum Malaysia (ITP Fellow 2017)
- Aprille Tijam, Senior Manager Exhibitions and Collections, Ayala Museum (ITP Fellow 2019)
- Pankaj Protim Bordoloi, Deputy Director, Rashtrapati Bhavan Museum (ITP Fellow 2018)
- Bo Haikun, Curator/Associate Research Fellow, The Palace Museum Beijing (ITP Fellow 2008)
- William Nsuiban Gmayi, Head of Communications/Public Relations, Ghana Museums and Monuments Board (GMMB) (ITP Fellow 2021)
- Heba Khairy, Curator, Grand Egyptian Museum (ITP Fellow 2017)
- Rana Zuhair Naati, Excavator, Nineveh State Board of Antiquities and Heritage; Nelson Abiti Adebo, Curator and Senior Conservator, Uganda National Museum (ITP Fellow 2013)
- Catalina Cavalier Adarve, Independent Heritage and Museums Consultant, Colombia (ITP Fellow 2019)
- Matt Poll, Manager Indigenous Programs, Maritime Museum Australia and Mario Tuki, Collections Manager, Rapa Nui Museum (ITP Fellow 2021)

Five members of the IWG were able to join us in London in September for a week of workshops and discussions about the RBM project. Hartwig welcomed the group on their first morning and introduced everyone to the Masterplan. The IWG then took part in several discussions about what the British Museum might look like in the future and met with BM staff to hear about new research, exhibitions and collaborative work. During the week, we took a trip to the National Maritime Museum and the Imperial War Museum to look at new displays and discuss how other national museums are tackling marginalised histories, community collaboration and colonial legacies. The week ended with a fascinating workshop led by playwright Fin Kennedy, who helped us to think creatively about how we include multiple voices in our interpretation, especially related to objects which have transregional histories.

We will be hosting IWG members who were unable to join us in September in a second workshop in February 2023 and will continue our monthly online meetings to discuss RBM research and outputs until Summer 2023.

*'The programme has given me an enriching experience as well as the opportunity to meet and interact with amazing colleagues from different corners of the world'*

**Priyanka Kundu,**  
**Museum Keeper,**  
**Lalbhair Dalpatbhai**  
**Museum, India**

Looking ahead  
to 2023

Generous philanthropic support – combined with an active analysis of the International Training Programme alumni – has enabled the British Museum to plan ahead with added confidence, as we develop and deliver new and engaging opportunities for the programme’s growing network of culture and heritage professionals.

The Annual Programme

For 2023, the Museum plans to return to a six week summer programme, welcoming participants to the UK from 1 July to 13 August. While the e-Learning created for the 2021 and 2022 annual programmes won’t be essential to the plans for next summer, the ITP team aims to re-design and adapt the platform and content to enable participants to learn more about the Museum, our UK Partners, the programme and each other in advance of their time in the UK.

Museums Association Conference and Exhibition, Gateshead

In previous years, ITP fellows have joined us at the Museums Association (MA) conferences in Glasgow (2016), Manchester (2017), Belfast (2018), Brighton (2019), online in 2020 and 2021 and Edinburgh (2022). Feedback amongst the alumni to these opportunities has been overwhelmingly positive.

For 2023, the ITP will again invite up to five ITP Fellows to join us in the UK for a week long programme of visits, tours and networking with our UK and programme partners which will sit alongside the MA conference. The fellows will be selected through an open application process based on the themes of the conference.

ITP Futures

ITP Futures, a co-design project which aims to capture the creativity of the programme’s nine ITP Senior Fellows, was completed in 2022. Looking ahead the Futures team plans to share its thoughts on the future of the ITP with the wider network for their feedback.

Following on from the ITP Futures project, the idea of an ITP Advisory Group was a major outcome. ITP Fellows, as members of the group, would bring their skills, knowledge and lived experience of culture and heritage sectors around the world, to help shape the Programme. The group could also support the selection and attendance of candidates for the ITP Annual Programmes. Throughout 2023 the ITP Futures team will create and develop the necessary terms of reference for this new project.

Communications

As the ITP global network continues to expand both in numbers and its geographical spread and learning from digital experiences throughout the Covid-19 pandemic, it is essential to keep our fellows connected with the British Museum, our UK and programme partners and each other.

For 2023, we will continue to develop our new ITP website with the aim of connecting the fellows and promoting the programme. The website has become a key tool for the Museum to share ITP network news and the voices of our fellows are essential to its success.

Roshan Mishra (Nepal, ITP 2018, Senior Fellow 2022) will take on the role of ‘guest editor’ of the ITP Newsletter 2023 helping develop the theme and content. The 2023 issue of the ITP Newsletter will be the 10th and therefore the perfect opportunity to celebrate the continuing connectivity and engagement of the programme’s global network.



ITP Senior Fellows are joined by BM and UK Partner colleagues for an ITP Futures 2022 networking session.

*‘The ITP changed my career plans and showed me how much I can and want to contribute to working inside a museum. With the knowledge and network that ITP gave me, it will be possible to climb the next step of my professional life’*  
Eneida Braga Rocha de Lemos, Museum Projects Consultant, Brazil



# Support

Each year, the International Training Programme’s annual programme brings together museum and heritage professionals from around the world to undertake placements at the British Museum and at partner organisations across the UK. The full scope of the programme is privately funded and without the generosity of individuals, companies, trusts and foundations the ITP would not be possible. The generous support of ITP donors enables the Museum to fully cover costs of travel, visas, accommodation, subsistence, resources for the participants’ research and a programme of legacy activity that further builds the ITP network and its capabilities.

## Our supporters

The Museum wishes to thank the following supporters for making the International Training Programme 2022 possible:

- The Aall Foundation
- Altajir Trust
- American Friends of the British Museum
- The Barakat Trust
- British Museum Trust
- British Museum Friends
- British Museum Patrons
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The Museum would also like to thank all the donors who wish to remain anonymous.

Tatevik Saroyan in an ITP Annual Programme 2022 session.





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UK partnership institutions

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Manchester Museum  
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Elisabeth Murray

Thank you to colleagues at the British Museum for their vital support

Kelly Accetta Crowe; Julia Adams; Ashley Almeida; Helen Anderson; Julie Anderson; Daniel Antoine; Mark Bates; Maxwell Blowfield; Louise Burden; Duygu Camurcuoglu; Sarah Choy; Mark Coady; Belinda Crerar; Thomas Costello; Jill Cook; Stephen Dodd; Louise Ellis-Barrett; Julia Farley; Irving Finkel; Ben Filmer-Sankey; James Fraser; Stuart Frost; Alexandra Green; Francesca Goff; Georgia Goldsmith; Emily Hannam; Vikki Hawkins; Carl Heron; Francesca Hillier; Katharine Hoare; Sarah Hockey; Tom Hockenhull; Sian Hoggett; Julie Hudson; Sushma Jansari; Imran Javed; Katherine Kelland; Ashley Kelleher; Tadas Khazanavicius; Loretta Kilroe; Zeina Klink-Hoppe; Elizabeth Knight; Ed Lawless; Laura Lewis; Michael Lewis; Georgia Mallin; Marcel Maree; Tatiana Marasco; Isabel Marshall; Kayte McSweeney; Sean McParland; Elizabeth Morrison; Elisabeth O’Connell; Jonathan Ould; Thorsten Oppen; Laura Osorio Sunnucks; Cecilia Pardo Grau; Venetia Porter; Fabiana Portoni; Ben Powell; Nadja Race; Imma Ramos; Iona Regulski; Sebastien Rey; Stephanie Richardson-Jones; Megan Ryder; Naomi Salinas-Burton; Euan Shearer; Krisztian Simko; St John Simpson; Christopher Stuart; Diego Tamburini; Jonathan Taylor; Jennifer Turner; Myriam Upton; Patricia Usick; Marie Vandenbeusch; Fiona West; William Westwood; John Williams; Rebecca Whiting; Danny Zborover



Katherine Kelland delivering a schools session for the annual programme 2022.



#### UK and programme partners

##### **UK Partner representatives: Dawn Heywood; Andrea Martin**

Chrissy Bird; Laura Garner; Jenny Gleadell; Nicola Grayson;  
Anita Fox; Michelle Johns; Richard Watts

##### **University of Nottingham Museum**

UK Partner representative: Clare Pickersgill  
Ann Inscker; Mark Laurie; Borianna Koleva; Kathryn Steenson

##### **Glasgow Museums**

UK Partner representative: Patricia Allan; Ed Johnson  
Elaine Addington; Martin Bellamy; Janice Hamilton; John  
MacInnes; Heather Robertson; David Scott; Sarah Wilson

##### **Manchester Art Gallery & Manchester Museum**

UK Partner representatives: Ronan Brindley; Campbell Price;  
Steven Roper  
Bukky Baldwin; Ann French; Bev Hogg; Imogen Homes-Roe;  
Katy McCall; Rebecca Milner; John Peel; Amanda Wallace;  
Ed Watt; Esme Ward

Dana Khalil taking  
part in a session  
during the annual  
programme 2022.

##### **National Museums Northern Ireland**

UK Partner representative: Louise Smyth

##### **Norfolk Museums Service**

UK Partner representative: Sarah Gore  
Lucy Bestwick; Ruth Brumby; Jonathan Clark; Andrew Ferrara;  
Rosy Gray; Debbie Harris; Hannah Jackson; Samantha Johns;  
Wayne Kett; Rachel Kidd; Anna McCarthy; Steve Miller;  
Jim Mills; Jacqui Palmer; Tim Pestell; Deborah Phipps;  
Jan Pitman; Mansi Rao.

##### **Tyne & Wear Archives and Museums**

UK Partner representative: Bill Griffiths; Karen Johnston  
Anne Fountain; Nicola Maxwell; Keith Merrin; Andrew Parkin;  
Claire Smith; Helen Vasey

Nilanjana Som  
taking part in a  
session during  
the annual  
programme  
2022.





Throughout the four weeks of the ITP, fellows undertake projects and programmes that enable them to work and spend time together. Enduring professional and personal relationships are forged while experiences and skills are shared that we hope will support our fellows into the future.

*‘My time at the ITP has availed me the ample opportunity of learning best practices in conservation processes from the British Museum professionals, partner museums and collaborating with my ITP colleagues to know how things are done in their respective museums.’*

Beatrice Adeola Bamigbade, Principal Conservator, National Museum of Unity, National Commission for Museums and Monuments, Nigeria

Appendix 1  
International Training Programme fellows and sponsors

**Armenia**  
**Tatevik Saroyan, Head of PR Department, Matenadaran Research Institute of Ancient Manuscripts named after Mesrop Mashtots**  
*Supported by the Lambert Fellowship*

**Brazil**  
**Eneida Braga Rocha de Lemos, Museum Projects Consultant**  
*Supported by the Marie-Louise von Motesiczky Charitable Trust*

**Egypt**  
**Alaa Hussein Mahmoud Menshawy, Director, Luxor Museum**  
*Supported by the de Laszlo Foundation and the Thriplow Charitable Trust.*

**Omnia Zaghlol Chehata Abdelgwad, Supervisor of Education Departmentand Administration, Akhenaten Museum**  
*Supported by the Marie-Louise von Motesiczky Charitable Trust*

**India**  
**Nilanjana Som, Assistant Curator, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya**  
*Supported by the Marie-Louise von Motesiczky Charitable Trust*

**Priyanka Kundu, Museum Keeper, Lalbhai Dalpatbhai Museum**  
*Supported by the Charles Wallace India Trust and Inlaks Shivdasani Foundation.*

**Indonesia**  
**Kezia Permata, Student, MA History of Art, SOAS, University of London**  
*Supported by the Marie-Louise von Motesiczky Charitable Trust*

**Jordan**  
**Mohammad Al Qaisi, Education Manager, The Jordan Museum**  
*Supported by the Altajir Trust.*

**Nigeria**  
**Beatrice Adeola Bamigbade, Principal Conservator, National Museum of Unity, National Commission for Museums and Monuments**  
*Supported by the Edith Murphy Foundation.*

**Peru**  
**Yanoa Pomalima Carrasco, Museologist, the General Directorate of Museums, Ministry of Culture of Peru**  
*Supported by the Aall Foundation.*

**Singapore**  
**Shahira Banu, Student, MA History of Art, SOAS, University of London**  
*Supported by the Marie-Louise von Motesiczky Charitable Trust*



#### Sudan

**Altaieb Abdelislam Abdalla Ali, Curator, Sudan National Museum, National Corporation for Antiquities and Museums (NCAM)**

*Supported by the Barakat Trust and the Aall Foundation.*

**Asmahan Humada Gabir Mohmmedin, Curator, Sudan National Museum, National Corporation for Antiquities and Museums (NCAM)**

*Supported by the Marie-Louise von Motesiczky Charitable Trust*

#### Tunisia

**Lotfi Belhoucette, Director of Museographic Development Division, The Institute of Heritage**

*Supported by the Barakat Trust and the Aall Foundation.*

#### United Arab Emirates

**Dana Khalil, Museum Curator**

*Supported by the John S Cohen Foundation.*

#### Appendix 2

##### Project day: visiting London museums

The aim of museum project day is for fellows to visit other museums around London and use their experiences as heritage professionals and from the ITP to consider their displays and exhibitions. The project brings the fellows together to engage with a new museum and then to deliver a short presentation on their experiences. Fellows were divided into small groups or pairs and assigned a museum to visit. The theme of Museum Project Day 2022 was Past and Present which focused on how more museums are experimenting with the idea of combining old with contemporary within their exhibitions.

In the afternoon, the groups returned to the British Museum and presented their findings to colleagues. Below is a list of the institutions visited with a brief overview of what our fellows had to say.

#### Wallace Collection: special exhibition, *Inspiring Walt Disney: The Animation of French Decorative Arts*

Overall experience: Enjoyed the sense of nostalgia in the exhibition, having grown up watching Disney films. The display is simple and toned down, with simple labels with not too much text. Despite the title, the target audience seemed to be young adults rather than children and families.

Past and present: Enjoyed seeing how Walt Disney was inspired by older French art styles. It shows how objects in the Wallace Collection inspired 20th century animation.

#### Museum of the Home

Overall experience: The group enjoyed the clear involvement from local communities in the displays. The displays are interactive, with an aim to appeal to families. The museum is good on accessibility, with video presented alongside sign language interpreters.

Past and present: Combines old and new together. Not chronological, but one side displays old and the other side displays new. Museum uses modern technology; contemporary artists are included in a special exhibition.

*‘Museums are living spaces in which life stories converge. Each object tells us the story of who created it, when, why, or how. With the correct use of interpretation, label writing, and co-creation displays, visitors can engage and connect with the objects, resulting in a new museum experience where the galleries transform into spaces for dialogue..’*

Yanoa Pomalima Carrasco, Museologist, the General Directorate of Museums, Ministry of Culture of Peru



Kezia Permata in an ITP session during the annual programme 2022.





#### National Maritime Museum: gallery, Polar Worlds

Overall experience: Displays are very well done. Labels and text were well written and explained, including sensitive subjects and objects relating to indigenous communities. Lots of things to do for children and families.

Past and present: Display uses new technology and contemporary art to explain the evolution of maritime transport.

#### Bank of England Museum: special exhibition, *Slavery and the Bank*

Overall experience: Not entirely clear what the aims of the exhibition are. There is a lot of information presented and the group enjoyed being educated on an unfamiliar subject, despite its harrowing contents.

Past and present: Presents the bank's relationship to slavery. Tries to show that the emotions caused by slavery are still felt in the modern day. An interactive section where visitors can write and display what they thought of the exhibitions highlights how people feel about this subject today.

#### Foundling Museum

Overall experience: the museum exceeded the group's expectations and found the stories of the children who lived in Foundling Hospital very moving. The group particularly liked how the museum used the real voices and experiences of previous residents in their displays.

Past and present: Museum used modern technology to make the displays more accessible. The museum also displayed contemporary artwork to connect the stories of past with the modern day.

#### Wellcome Collection: special exhibition, *In the Air*

Overall experience: Found the exhibition to be very modern, which focused on a very important subject. There was an interesting design to the exhibition which created an effective atmosphere. It created an opportunity for visitors to think deeply about science, health and art.

Past and present: The exhibition attempts to present historical objects in a contemporary way. Tries to show how this story of air pollution has evolved over time.

Altaieb Abdelslam  
Abdalla Ali and  
George Peckham,  
ITP Assistant, in  
the galleries at the  
British Museum.

*'Being part of the International Training Programme was a phenomenal experience that allowed me to extend my vision of the museum world, and I am sure it will also impact my institution's future projects. The exchange of knowledge, perceptions, methodologies, discussions, and experiences during the programme will definitely mark a path for future collaborations between me and my new ITP family. The programme inspired me to keep exploring new experimental ways to transform the impact of my institution on current society'*

Yanoa Pomalima  
Carrasco, Museologist,  
Ministry of Culture  
Peru, National Museum  
(MUNA)

Asmahan  
Humada Gabir  
Mohammedin  
and Altaieb  
Abdelslam  
Abdalla Ali  
during the annual  
programme  
2022.

### Appendix 3 ITP Annual Programme e-Learning

Contextual modules included:

Culture and heritage in the UK – Mark Bates, Governance and Planning Manager, British Museum  
Introduction and welcome to the ITP – Claire Messenger, Manager, International Training Programme  
ITP legacy projects – Anna Cottle, Coordinator, International Training Programme  
ITP communications – George Peckham, Assistant, International Training Programme  
Introductions to our ITP cohort 2021  
Introductions to our UK Partner representatives

Core museum skills included:

#### Collections management

Documentation  
Storage  
Libraries  
Archives

#### Audiences

Museum audiences  
Children & schools  
Community engagement  
Families & the Samsung Digital Programme  
Engaging with young adults  
Volunteering in museums

#### Conservation, Preventative Conservation & Scientific Research

Scientific Research  
Conservation  
Preventative Conservation  
Conservation case study: *Conservation for Exhibitions; Refurbishing the Money Gallery at the British Museum*  
Scientific Research case study: *Dyes along the Silk Roads – a focus on Dunhuang textiles*





**Permanent Displays** - *The Albukhary Foundation Gallery of the Islamic world*  
Curation and research  
Conservation  
Objects and display  
Interpretation

**National and International Loans**  
BM loans, in theory and in practice  
Loans and couriering

**Temporary Exhibitions** - *Tantra: enlightenment to revolution*  
Curation and research  
Design  
Objects and display  
Marketing

**Museum Management**  
Management and staff engagement  
Governance at the British Museum  
Staff training and development  
Fundraising for cultural institutions  
Project management in the cultural sector

**Going Digital**  
Online learning  
Online events  
Online exhibitions  
Getting the most from social media

Appendix 4  
**ITP Annual Programme – e-Learning**

**‘In conversations’**

‘In conversations’ focused on a particular theme or current issue in the culture and heritage sector. They worked alongside e-Learning modules and added an extra dimension to the core skills sessions. They were informal discussions with colleagues across the sector and while we couldn’t deliver live sessions the ITP team aimed to ask the questions our fellows would be asking if they were in the room.

**Condition/record photography**

In this ‘in conversation’ Claire Messenger talked to John Williams, Head of Photography and Imaging at the British Museum and learned more about the Museum’s photography department and the importance of condition and record photography for documenting and managing collections.

**CSMVS Mumbai, Children’s Museum; a creative culture lab**

In this ‘in conversation’ Claire Messenger talked to Vaidehi Savnal, Assistant Curator; International Relations and In-charge; Education at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS Mumbai) and ITP Fellow 2016 about their Children’s Museum.

**Subject Specialist Networks; helping you care and share**  
In this ‘in conversation’ George Peckham talked to Jessica Juckes, Coordinator of the British Art Network at Tate Gallery about subject specialist networks and how they can help you care for and share your collections.

**Revealing the Characters behind the Petrie Museum Collection**

In this ‘in conversation’ Anna Cottle talked to Anna Garnett, Curator at the Petrie Museum of Egyptian Archaeology about their project *Revealing the Characters behind the Petrie Museum Collection*.

**Cultural heritage and conflict**

In this ‘in conversation’ Anna Cottle talked to Jasper Chalcraft, Jean Monnet Fellow at European University Institute about his work around cultural heritage and conflict.

**Curating temporary exhibitions**

In this ‘in conversation’ Claire Messenger talked to Miriam Lloyd-Evans, former British Museum colleague and now independent curator, about the role of the curator and how she develops her exhibition concept, theme and the story or stories that can be told.

**Museum management and leadership**

In this ‘in conversation’ Claire Messenger talked to Maria Ragan, Director of St Barbe Museum and Art Gallery about museum management and leadership.

**Getting started with social media**

In this ‘in conversation’ Anna Cottle talked to George Peckham, ITP Administrator and in-charge of our ITP social media platforms and digital engagement aiming to provide some general hints and tips to getting started on social media, from a non-expert perspective, while giving some examples of recent ITP social media projects.

*‘Even more with the opportunity of joining the British Museum International Training Programme, my horizons have been broadened to the extent I have never thought possible. Museums have always been interesting for me, but to learn how things are happening behind the displays is truly fascinating.’*

Kezia Permata, Student, MA History of Art, SOAS, University of London (Indonesia)

Kezia Permata in an ITP session during the annual programme 2022.





## Appendix 5

### Objects in focus

As part of the programme, using their skills and experience and the knowledge gained throughout the Annual Programme, both online and on-site, fellows were asked to create an object trail in the galleries of the British Museum. Working individually but considering how their object sat within the ITP 2022 cohort's chosen theme, they developed a 15-object trail based on a story they wanted to share based around the British Museum collection. The theme of the trail was Food and Drink. A leaflet and film were made to capture their creativity and collaboration.

### Trail objects

#### Meroitic Jar

Asmahan Gabir, Sudan

#### Head of the Fasting Buddha

Priyanka Kundu, India

#### Fish and Chips sculpture, Food Heaven, Hosono Hitomi

Nilanjana Som, India

#### Cooking bowl

Beatrice Bamigbade, Nigeria

#### Paccha (fertility vessel)

Yanoa Pomalima Carrasco, Peru

#### Set of twelve porcelain wine-cups, China

Shahira Banu, Singapore

#### Kerma Moyen Bottle

Altaieb Abdalla Ali, Sudan

#### Nebamun tomb painting

Omnia Zaghlol Chehata, Egypt

#### Flint sickle blade

Mohammad Al Qaisi, Jordan

#### Magic bowl

Dana Khalil, UAE

#### Shell ladle

Kezia Permata, Indonesia

#### Pomegranates

Eneida de Lemos, Brazil

#### Musical instrument (Iranian tar); lute

Tatevik Saroyan, Armenia

#### Conical jar

Alaa Menshawy, Egypt

#### Stone saddle quern

Lotfi Belhouchet

*‘Museums are living spaces in which life stories converge. Each object tells us the story of who created it, when, why, or how. With the correct use of interpretation, label writing, and co-creation displays, visitors can engage and connect with the objects, resulting in a new museum experience where the galleries transform into spaces for dialogue.’*

Yanoa Pomalima Carrasco, Museologist, the General Directorate of Museums, Ministry of Culture of Peru

Tatevik Saroyan  
filming in the  
Museum galleries  
during the annual  
programme  
2022.





