
INTERNATIONAL TRAINING PROGRAMME

2022 ANNUAL PROGRAMME



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ITP Annual Programme e-Learning

Session guidelines

Permanent displays at the British Museum

The British
Museum

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Session guidelines

In the UK, museums and galleries are extremely popular. Eight of the top ten visitor attractions in the UK are museums, and the UK has five of the top 20 most-visited art museums in the world (more than any other country).

There is no up-to-date figure for total museum visits, but it is likely to exceed 100 million a year. However, when there is increasing competition for the public's attention - and their money - what can museums do to ensure that they continue to thrive?

This question puts museums' permanent galleries at the centre of the visitor experience.

Creating a new permanent gallery is an amazing opportunity for museum staff to remember the lessons learnt from previous projects and to implement change. Museum staff must consider that the new gallery will indefinitely remain and should therefore ensure that what they create is relevant today but will also stand the test of time.



With these issues at the forefront of the minds of many culture and heritage professionals, Rooms 42 and 43: the *Albukhary Foundation Gallery of the Islamic world* will act as a platform to discuss the planning and delivering of a new or refurbished permanent display.

In this session, curator, Zeina Klink-Hoppe; conservator, Duygu Camurcuoglu; head of interpretation, Stuart Frost and assistant collections manager, Ben Filmer-Sankey will focus on the refurbishment of the *Albukhary Foundation Gallery of the Islamic world*. They will look at the permanent gallery processes; the scope of the project; the narrative and visitor impact and the design and display process and realisation.

Objectives

- To share an overview of the gallery.
- Look at the role of the curator in a gallery redisplay? Where did the inspiration for the gallery come from and what is the process for moving forward with a gallery redisplay at the British Museum?
- What story does the gallery tell and why?
- What was the process for selecting objects for the space – what was chosen to display and why?
- What are the opportunities and challenges of working on a new gallery or re-display?
- What is the role of the conservation team in a permanent gallery display?
- What was the interpretive planning and formative evaluation process?
- What are gateway objects and why are they used?
- Who are the team that install the objects and monitor the gallery spaces?
- What are the key objects in the gallery – from a handling/move/display perspective?
- This gallery has a light sensitive works such as paintings, calligraphies and textiles which rotate regularly, how is this managed and delivered?

Course facilitators

Zeina Klink-Hoppe, Phyllis Bishop Curator for the Modern Middle East

As the curator responsible for the collections pertaining to living cultures from the Middle East and Central Asia, my responsibilities include primarily caring for the collections, carrying out research on various aspects of Middle Eastern and Central Asian ethnography and presenting this material through displays and publications in ways that are informative and appealing to audiences.



Along with other colleagues in the Middle East department, I was responsible for the development of the *Albukhary Foundation Gallery of the Islamic World* which opened to the public in October 2018. Work on the Gallery continues with rotations of light sensitive objects planned every two years.

I am currently working on the case rotations and developing a small exhibition on coffee culture in the Islamic world, with particular reference to the Middle East which will travel to several UK regional museums after being shown at the British Museum in 2021-2022. I am also one of the curators responsible for the *Beirut Glass project*, a collaborative project between the British Museum and The Archaeology Museum at the University of Beirut, and funded by The European Fine Art Fund (TEFAF) which involves the restoration and display of ancient glass artefacts that were destroyed during the devastating explosion that took place on August 4, 2020.

Holding degrees from the American University of Beirut and the University of Oxford, my main area of interest is material culture from Greater Syria (Bilād al-Shām) during the late Ottoman period, particularly textiles and clothing traditions, basketry and shadow theatre. Recently however, my focus has shifted to include research into different aspects of material culture from Central Asia, particularly Tajikistan and Uzbekistan.

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Stuart Frost, Head of Interpretation and Volunteers

The Interpretation and Volunteers Teams both sit within the Department of Learning and National Partnerships (LNP). The Interpretation Team's remit is to help the Museum deliver new special exhibitions, permanent gallery projects and to help improve visitor experience. The Team also leads on visitor research and evaluation to help the Museum develop more effective and engaging displays.



Prior to re-joining the British Museum in 2009, I spent eight years at the Victoria and Albert Museum as part of the Concept Team charged with redeveloping the Medieval and Renaissance galleries. I have also worked at the National Maritime Museum, Greenwich, and taught in secondary schools.

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Duygu Camurcuoglu, Conservator, Ceramics, Glass and Metals

I am an archaeological conservator, specialising on the conservation of inorganic artefacts at the British Museum.

I completed my BA in Classical Archaeology at Istanbul University, Turkey, and pursued my education at the Institute of Archaeology, UCL, London, where I finished my MA and MSc in the Conservation for the Archaeology and Museums programme. Since then, I have worked on various BM projects as a ceramics/glass and metals conservator.

I have participated in excavations in Turkey, the UK and other countries as an archaeologist and conservator and completed my PhD at the Institute of Archaeology, UCL, in archaeology and material science.

My main interests are conservation and technical/scientific investigation of archaeological materials, preservation of archaeological sites and site presentation, interpretation and display of archaeological materials in the museum and the site context. I also take part in delivering various training programmes at the British Museum, i.e. Iraq Training Programme, International Training Programme.

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Ben Filmer-Sankey, Assistant Collection Manager: Care and Access, Middle East

I joined the British Museum in 2019, in the department of Coins and Medals as an Assistant Collection Manager. I am now based in the department of the Middle East.

Day to day I am responsible for maintaining the museum's permanent galleries, looking after the collections in the museum stores and packing/couriering objects for loan to other institutions. I also work on exhibitions within the department, and just finished work on *Reflections: Contemporary Art from the Middle East*.



I have a background in Ethnographic Collections having studied and had my first museum work experience at the Pitt Rivers Museum in Oxford. I was working in Fundraising and Collections Management at the very small Musical Museum in West London before joining the British Museum.

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Course resources

The links below will provide you with more information on the theme of the session. Additional resources are provided with this session which aim to give you reading material that you may find useful – both now or in the future.

The Albukhary Foundation Gallery of the Islamic world represents an exciting new vision, displayed across two magnificent refurbished galleries at the heart of the British Museum. The British Museum's Islamic collection comprises a broad and diverse spectrum of the material culture produced from the seventh century to the present day in the Islamic world, a series of regions stretching from West Africa to Southeast Asia. From archaeological material to contemporary art, from the paintings and vessels made for royal patrons to the evocative objects of daily life, this new Gallery brings together the stories of interconnected worlds across time and geography.

<https://islamicworld.britishmuseum.org/>

Selection of materials for the storage or display of museum objects (Oddy test)

http://www.britishmuseum.org/research/publications/research_publications_series/2004/selection_of_materials.aspx

Museums + Heritage Advisor, Temporary and touring exhibitions: reaching out to new audiences

<http://advisor.museumsandheritage.com/features/temporary-and-touring-exhibitions-reaching-out-to-audiences/>

The Museum's governance policies and principles regulate the proceedings of the Board, and facilitate the exercise of its functions in pursuit of the Museum's planned objectives. A full range of policies covering every area of Museum activity has been adopted by its Board of Trustees. These policies are constantly updated in line with new legislation and developments in best practice.

<https://www.britishmuseum.org/about-us/governance#governance>

Toolkit for temporary exhibitions and permanent display.

A toolkit inspired by the ITP+ Course temporary exhibitions and permanent display.

https://bmtrainingprog.files.wordpress.com/2017/11/handy-guide_temporary-exhibitions-and-permanent-displays.pdf

The National Gallery's Display Policy (Permanent Collection).

<https://www.nationalgallery.org.uk/about-us/organisation/policies/display-policy-permanent-collection>

Q&A

At the end of a session, if you have any questions or need any further clarification on an issue or topic discussed, please e-mail the ITP team at itp@britishmuseum.org and we will do our best to provide you with the additional information you need.