

## Welcome to the International Training Programme (ITP) Newsletter for 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.

For issue 9 of the International Training Programme annual newsletter the ITP team asked our global network to focus on climate, the environment and sustainability.

There is general agreement in the cultural sector that there is a need to move towards policies to combat climate change and support sustainability. Museums are perfectly positioned to highlight issues around climate change and address and enhance sustainability, working with communities to raise public awareness, supporting research and knowledge creation to contribute to the well-being of the planet and societies for future generations.

Across the ITP network, museums and galleries are facing the impact of climate change and fellows are working on projects and programmes to support sustainable and environmentally friendly practices. So we asked our ITP fellows to tell us what their museums are doing in response.

In *Climate, the environment and sustainability* fellows tell us how they, their museums or their sectors are working to tackle the climate crisis and demonstrate how museums and the wider sector are responding to the climate emergency.

In *Your collection in focus* fellows share stories about objects in their museums that they see as a potential catalyst for engaging with audiences and that could be a focus for a public programme on climate, the environment and sustainability.

*Did you know that?* gives fellows the opportunity to share something with readers they may not already know about their museum or the cultural sector in their country. These stories share something new or unique to an institution, country or region.

And our *Bulletin board and Global network news* sections tell us more about what is happening in institutions around the world and detail alumni's personal and professional updates.

I hope you enjoy learning more about our network's responses to the climate challenge in museum sectors around the world.

### Claire Messenger

International Training Programme Manager  
British Museum



ITP Fellows 2017  
at Kew Gardens.



**Sustaining and supporting the ITP network:  
ITP Conference and Research Support Grants**

One of the most important aims of the International Training Programme is to sustain, support and continue to build a global network of colleagues that crosses geographical and cultural boundaries. In response to fellows seeking financial assistance to attend conferences and carry out research, the ITP offers Conference and Research Support Grants. Applications are made via an open application process. This involves demonstrating how a conference or research project will develop the fellow's professional skills and network and how they will share this with the ITP network. In the past, the ITP has supported fellows from Egypt, India, Uganda and Armenia to attend, speak at or deliver conferences. Last year the offer was extended to include professional research projects.

ITP Research Support Grants were developed during the Covid-19 pandemic whilst travel was severely restricted as a way to support fellows remotely and sustainably. Travel has opened up since then but these grants are often awarded for in-country events and research which can then be shared online, globally. The projects are concluded with a report and short film which is posted to the ITP website and on our social media channels, as well as being shared with ITP partners and supporters. Sharing online has increasingly become an environmentally friendly way of distributing knowledge around the world and circulating research.

**Grants awarded in 2022**

- Strategic Brand Management in Museums with The University of Sheffield - Hayk Mkrtychyan (Armenia, ITP Fellow 2014 & Senior Fellow 2017)
- A Suitcase of Museum: A research on the effectiveness of Aigaleo Athens and Izmir Immigration and Exchange Memorial House in expressing the 1923 Turkish-Greek Population Exchange to the public - Meltem Yasdag (Turkey, ITP Fellow 2011)
- *The Registration, Collections Management and Documentation at the Egyptian Museum, Cairo: The researchers and publication systems*, Speaker at The Current Research in Egyptology conference, Montpellier University, France - Marwa Mahmoud (Egypt, ITP Fellow 2012)
- *The Power of Museums in engaging their Communities Case Study: Egyptian Air Force Museum (Cairo)*, Speaker, 26th ICOM General Conference, ICOM Prague 2022 - Shreen Amin (Egypt, ITP Fellow 2016)
- *What opportunities exist for museums to lead a shift in social norms and overcome prejudice in the light of Egypt's Sustainable Development Strategy?* Speaker, 26th ICOM General Conference, ICOM Prague 2022 - Nevine Nizar Zakaria (Egypt, ITP Fellow 2012)
- 26th ICOM General Conference, ICOM Prague 2022, Delegate - Beimote Etim (Nigeria, ITP Fellow 2017)
- 26th ICOM General Conference, ICOM Prague 2022, Delegate – Wesam Mohamed (Egypt, ITP Fellow 2015)



- 26th ICOM General Conference, ICOM Prague 2022, Delegate - Pankaj Protim Bordoloi (India, ITP Fellow 2018)
- Displaying Archaeology, History, Politics and Identity - Shambwaditya Ghosh (India, ITP Fellow 2012)
- Indo-Pacific Prehistory Association 2022, Thailand – Vishi Upadhyay (India, ITP Fellow 2019)

The network's response to this opportunity has been incredibly positive and we are therefore offering grants throughout 2022 as a continuation of this support. These small grants have a wide reach throughout the network and offer flexibility and more access to the ITP's legacy projects, as the research and planning comes from fellows and can be carried out at home if travel or time is an issue.

We are looking forward to receiving more inspiring applications that address and explore an extensive range of topics relating to the cultural sector, including sustainability and the environment.

**Anna Cottle**  
Coordinator, International Training Programme  
British Museum

**Reflections on the ITP's experience with e-Learning and how  
it can be a sustainable tool for sharing knowledge**



In 2021, the International Training Programme team were forced to adapt and rethink how we connect with the ITP global network. The Covid-19 pandemic restricted the way we travel, interact and support ITP fellows. Our onsite programming was postponed and we were forced to devise new ways of networking and exchanging knowledge.

To overcome these restrictions for the 2021 ITP annual programme, we developed an e-learning programme specifically for the ITP cohort 2021. The e-learning programme was hosted on the existing ITP website, which has also been redeveloped to expand its online offering. The course was released over a series of 8 weeks, covering a range of core museum skills which would normally make up the content of the ITP annual programme at the British Museum. Topics covered in the 2021 e-learning course included Collections Management; Audiences; Temporary Exhibitions; Conservation and Scientific Research and more.

Creating an e-learning programme fulfilled the ITP's needs and helped us to overcome the obstacles created by the Covid-19 pandemic. However, we also realised that online learning has a lot of advantages when considering the environment and sustainability. Online learning reduces the need for travel, reducing emissions harmful to the environment. The 2021 ITP cohort did not need to travel to London to complete their e-Learning and could complete it in their own time from home. Online learning also reduces the need for paper as all the resources from the course were available digitally.

The feedback we received for our e-learning was positive. All of the 2021 cohort were able to successfully complete the course without many technical difficulties. We plan to continue using e-learning as part of the 2022 annual programme and for other projects in the future. It is a resource we plan to continue using to share knowledge and information with the global network and it can be done without having to host a project onsite at the British Museum.

Museums and other heritage institutions should consider online learning as an effective means for disseminating knowledge and new skills. In a post-Covid world e-learning has become more important and allows us to remain connected remotely. Online learning should also be considered for its environmental benefits. All organisations have a responsibility to reduce their waste and be more environmentally conscious and e-learning can become part of an eco-friendly strategy.

**George Peckham**  
Assistant, International Training Programme  
British Museum



Climate, the environment and sustainability  
**Is it ok to continue: recycling applications in Turkish museums**



Museums have been at the forefront of many social issues for a while. Not only as cultural institutions that protect artefacts but also with projects that affect many areas of society. Apart from important areas such as education, these activities can also make a difference to the routines of daily life. This activity has enabled museums to meet with much wider masses, especially during the pandemic. Practices that enable museums to gain leadership and guiding qualities have also been much more effective with the help of mass media. However, every innovation brings with it a serious financial burden. In the last two years we have taken a break from the consumption frenzy and the disadvantages of consuming without producing and the importance of recycling have become clear. At this point, a controversial change has started for museums. The discussion brought up the importance of energy saving and sustainability of ordinary recyclable materials such as paper, cardboard and other materials used in museum exhibitions. Similarly, everything is on the agenda, including glass and plastic bottles, food waste and steel boxes in cafes and restaurants opened to increase museum revenues. Although viable recycling methods exist, it can often be included in the medium-term development plans of museums to reduce the environmental cost.

For Turkey, studies in this field have lost pace in the last two years. Before the pandemic, recycling studies in Turkish museums were progressing in two directions. The first is the recycling museums opened to increase the awareness of recycling. The second is the natural ways to generate energy in open-air museums, such as solar panels. In recycling museums, it is more important to raise awareness of materials that have the capacity to be reused. In these museums, which aim to create sustainable environmental awareness, the visitors are mostly children. For example, Samsun Recycling Museum, Turkey's first recycling museum, is located in a construction site-style location in Samsun province where solid wastes are processed and many activities are organised. It is demonstrated that many things thrown away as garbage in the museum will become a part of our lives again in the future. The exhibition is supported with various interactive applications so that students who observe recycling in all its stages in the museum fully understand this cycle.

Apart from recycling or energy museums (such as Bursa Merinos Energy Museum), which are very limited in number, there are also periodic projects and programmes that encourage children to recycle in archaeology, ethnography or history museums. For example, in the Istanbul Toy Museum, children are asked to bring plastic waste instead of an entrance ticket and they are allowed to visit the museum free of charge for one month.



In addition to recycling museums, the most effective practices that create a sustainable environment and raise awareness are seen in open-air museums. The interior and exterior lighting of the visitor's house in Pedasa Antique City in Bodrum district of Muğla is provided by solar energy. This project aims to inspire other ancient cities and museums in terms of using renewable energy sources. A wind turbine and 20 solar panels provide lighting, which uses solar and wind energy without interfering with nature. A similar application is used in Mardin Dara ruins to illuminate the visitor's path.

In Kaman Archaeology Museum, which adds a different perspective to today's museology understanding, special attention is paid to air conditioning in order to protect archaeological artefacts against environmental conditions to ensure the cultural heritage is transferred to future generations. When choosing air conditioning, the museum favoured an environmental solution. Kaman Archaeology Museum, awarded the 'Best Green Museum', carried out a project called *Green air-conditioning for the green museum*. The museum provides 80 percent of the heat it produces from renewable sources (air) and offers an environmentally friendly solution with low carbon dioxide emissions, also benefiting from solar panels. Thus, the heating, cooling and hot water needs of the museum are met with a heat pump connected to the solar panels. This system can heat without loss of capacity even at low outside temperatures in Kaman, which is quite cold in winter.

The museums of Turkey made significant progress in recycling and sustainable environment before the pandemic but the process has since slowed down. This is mostly down to the material and moral burden of a two-year compulsory closure but this is not the only reason. A large part of Turkey's museums are monumental structures under cultural protection orders. Making monumental buildings sustainable is often a complex task due to all sorts of extra regulations and (quality) requirements. For this reason, even the installation of equipment such as solar panels brings many physical and legal obligations. Not only renewable energy, but also the boards, signs, labels or digital cards in the exhibition, which are used in the museum and have a great waste potential, are also in this cycle. Although there are similar applications among the long-term plans of the museums, it is thought that the projects made in the last ten years will be implemented in museums as the affect of the pandemic passes.

**Meltem Yaşdağ**  
Culture and Tourism Expert, Ministry of Culture and Tourism, Ankara  
(Turkey, ITP Fellow 2011)

Entrance to Istanbul Toy Museum with the world made of plastic bottles.

Solar panels from Dara ruins.

Climate, the environment and sustainability  
**The Museum of Environment**

Launched on 16 July 2015, the Museum of Environment is one of the eight museums managed by the Rwanda Cultural Heritage Academy. It is located in Karongi District, Western province near lake Kivu. This museum is an educational tool and the exhibition content helps visitors understand how their decisions and actions change the environment. It also strengthens knowledge and skills needed to address complex environmental issues and addresses ways we can take action to keep our environment strong and sustainable for the future.

The museum runs different educational programmes in schools and communities. These aim to raise public awareness of keeping good constructive relationships with their natural environment and therefore ensure durable development. It has also embarked on a project of using a solar photovoltaic system as the main source of electricity. Solar energy is considered one option for reducing future greenhouse gas emissions, a task somewhat difficult in developing countries that are trying to increase their use of services provided by conventional energy which release a lot of CO2 into the atmosphere.

Solar energy would be a good alternative because of its availability and the potential to provide significant and growing levels of electricity generation in developing countries. For example, the geographical location of Rwanda endows it with sufficient solar radiation intensity varying between 4.3 and 5.2 kWh/m2/day and peak sun of approximately five hours per day. For this reason, the government has developed measures to encourage the use of solar energy in different sectors like administrative offices, schools and hotels. In order to implement this good initiative, the Museum of Environment has adopted solar photovoltaic system as its main source of electricity and this project is helping to reduce our personal and national carbon footprint, which contributes to the fight against global warming and climate change.

**Chantal Umuhoza**  
Museum Curator, Rwanda Cultural Heritage Academy  
(Rwanda, ITP Fellow 2018)



Planting trees during community work "Umuganda".

Museum of environment solar photovoltaic system.



**Sustainable, environmental friendly practices and the Victoria Memorial Hall, Kolkata, India**



Today, climate change and the environment are areas that the whole world is worried about. The definition of sustainable is something that can be continued or a practice that maintains a condition without harming the environment.

Climate change is the increase in the frequency and intensity of extreme weather events such as heat waves, droughts and floods. On the one hand, the tourism industry may be one of the greatest economic victims of climate change. Yet, on the other hand, the broader tourism sector is also a significant contributor to greenhouse gas emissions. At present it is a big issue as to whether sustainable tourism can survive climate change.

*Sustainable tourism is a concept that covers the complete tourism experience, including concern for economic, social and environmental issues as well as attention to improving tourists' experiences and addressing the needs of host communities (Wikipedia).* Sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability. The aim of sustainable tourism is to increase the benefits and to reduce the negative impacts caused by tourism for destinations. This can be achieved by protecting natural environments, wildlife and natural resources when developing and managing tourism activities.

Located in Kolkata, India, Victoria Memorial Hall (VMH) is one of the most important historical monuments. Its unique structure of marble stone is considered next to the Taj Mahal of Agra, India from a historical and architectural point of view. The various air pollutants have an adverse affect on VMH. On the basis of air pollution tolerance, very old and rare trees around VMH have been categorised as very good, good, moderate, poor etc. On the basis of this categorisation, environmental specialists recommended that a sustainable environmentally friendly green belt was built around VMH. Therefore, VMH has used different sustainable measures to protect the environment in and around VMH. Land is the major constraint in implementation of a green belt around VMH. The total area is 57 acres. However the national monument is not located

at the centre of the land. It is just 125 metres away from the road in the north, 400 metres in the south and 175 metres away from the roads in the east and west. There are four artificial bodies of water within the area. There are roads leading to the monument from three sides. According to Reuters, Kolkata, India on 16 July 2007 - poisonous fumes, dust and smog are staining the white-marbled Queen Victoria Memorial. The monument, built a century ago when Kolkata - then known as Calcutta - was the capital of British-ruled India, is turning yellow according to the National Environmental Engineering Research Institute (NEERI). NEERI sent a report in 2022 to the Kolkata High Court recommending measures, including limiting traffic around the Queen Victoria Memorial, to save it from further destruction. They said 'our findings were crystal clear and crisp and we believe and trust that our observation will help'. This is not the first Indian monument to face problems from growing air contamination.

The measures taken by VMH to reduce the effects of climate change, pollution and global warming are as follows:

Firstly, in addition to a good amount of large and medium sized old trees, there is an initiative of planting saplings by VMH officials, friends and the local community that occurs on 5 June which is world environment day. This measure will reduce the tremendous air pollution caused by nearby road traffic and the large number of visitors every day (2.15 million people per year between 2016-2019).

Secondly, traffic has been limited around the VMH. Food sellers can only sell non-flame food and cooking is not allowed inside and outside the VMH.

Thirdly, to protect and clean four artificial water bodies naturally, species of fish are being introduced. There are also swans that eat moss and insects and thus also help to clean the bodies of water.

Fourthly, the cleanliness of monuments, galleries and the vast gardens are getting special attention on a regular basis by a good number of cleaning staff. Victoria Memorial Hall has been declared as the cleanest monument of India at the Safaigiri Awards by the Government of India on 2 October 2015. The staff also clean the marble of monuments of VMH using natural substances rather than harmful chemicals.

Lastly, there are several workshops, seminars and nature trails to get to know the trees at VMH. There are also drawing competitions, story-telling sessions and gallery walks for communities of different ages and backgrounds. This helps make them aware of the harmful impact of climate change, global warming and the sustainable measures that can be taken to protect our environment.

VMH is continuously introducing creative, useful and sustainable measures to protect the environment and create an eco-friendly environment inside and outside the historical monument, the gardens and surroundings.

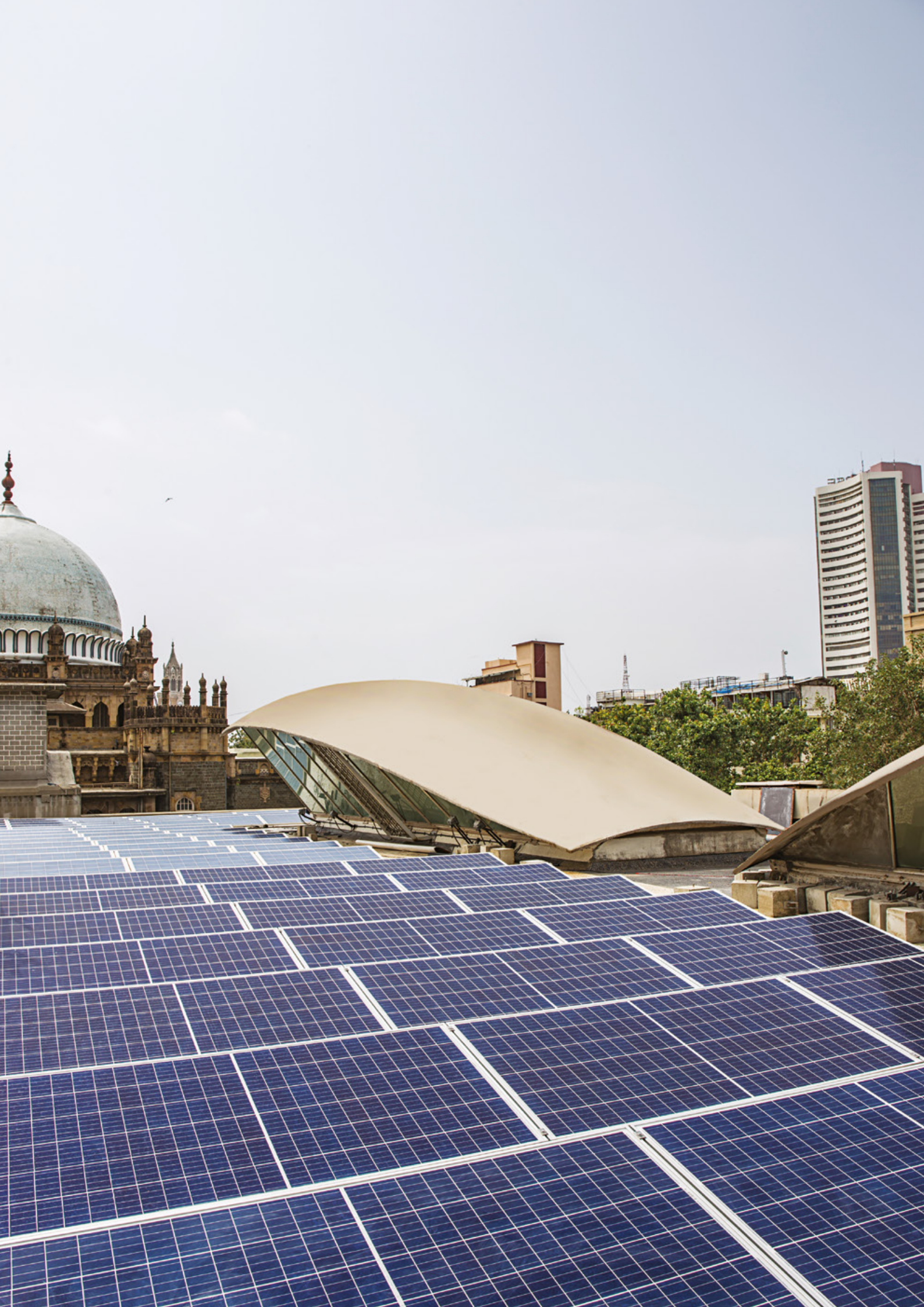
**Joyee Roy (Ghosh)**  
Documentation Officer, Victoria Memorial Hall,  
Kolkata, India  
(India, ITP Fellow 2011)



Tree planting at Victoria Memorial Hall.

Community programmes at Victoria Memorial Hall.





Solar panels  
installed at  
CSMVS Mumbai.

The lawns at  
CSMVS Mumbai.

## Climate, the environment and sustainability

### CSMVS: A Green Museum



CSMVS is conscious of its role as a global institute and is dedicated to its responsibility of preserving the environment. It has a Green Policy that provides a framework for the development of green practices. This seeps into employee habits and is realised in using solar energy, LED lighting, water conservation and harvesting, air-quality monitoring, a no-plastic approach and waste management.

Climate change is a pertinent global issue that impacts all natural and man-made ecosystems, human economies, businesses and society. The role of the museum in preserving and disseminating culture and history through art objects and artefacts implores the preservation of its collections against perpetual climate change. To avoid any further damage or environmental destruction to the CSMVS museum's collections on display and in storage that are extremely responsive to the larger climactic changes, the management had to explore the possibility of adopting a sustainable model of a 'Green Museum' or 'Eco Museum' — an idea that was put in motion in 2016. These terminologies related to the environment and emphasise the interdependence and intimate relationship between all things living and their physical surroundings — that which we often call nature.

CSMVS is one of the premier art and history museums in India. The museum building is a fine example of the Indo-Saracenic style of architecture and is listed as part of the Victorian-Gothic and Art-Deco ensemble of Mumbai declared as a UNESCO World Heritage Site. It is a Grade I Heritage Building and has been awarded the '2010 UNESCO Asia-Pacific Heritage Award' for Cultural Heritage Conservation. While restrictions pertaining to the use and modification of a heritage building can be a challenge, authorities were immediately on board when they realised the impact that such a model might have on efforts

towards sustainable practices and were willing to explore ways to make the idea of a 'Green Museum' possible. The Indian Green Building Council (IGBC), part of the Confederation of Indian Industry (CII), works with stakeholders of the construction industry and several State Governments, Central Government, World Green Building Council, and other agencies in promoting green building concepts in India. The vision of the council is, 'To enable a sustainable built environment for all and facilitate India to be one of the global leaders in the sustainable built environment by 2025'. It was with the support of the IGBC that CSMVS was able to assess its capacity and create a plan to implement green practices. The checklist towards achieving this had some mandatory components and others that were additional 'credits', along with strategies towards achieving each of them.

#### Site and Facility Management

Mandatory: Framing & Adopting a Green Policy, Waste Collection & Disposal.

Additional Credits: Eco-friendly Commuting Practices, Eco-friendly Landscaping Practices, Heat Island Reduction, Outdoor Light Pollution Reduction, Building Operations & Maintenance.

#### Water Efficiency

Mandatory: Water Efficient Fixtures.

Additional Credits: Rainwater Harvesting, Wastewater Treatment, Waste Water Reuse, Water Metering, Turf Area.

#### Energy Efficiency

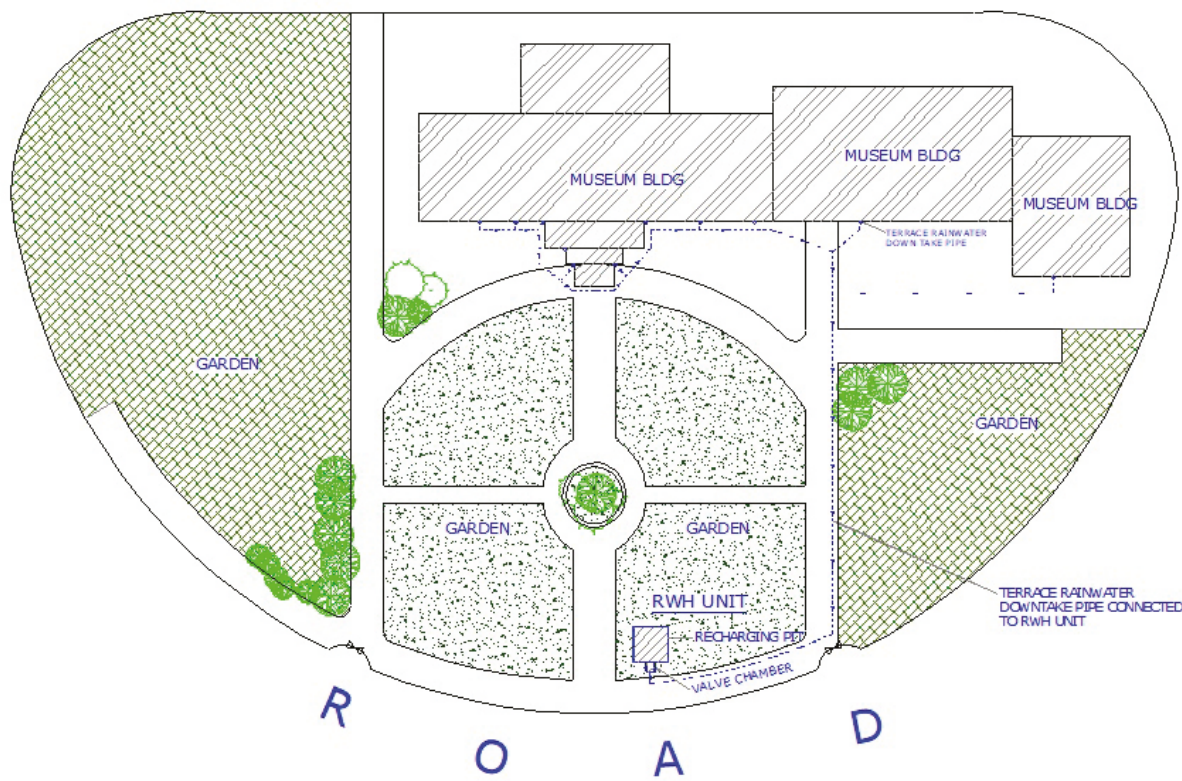
Mandatory: Eco-friendly Refrigerants & Halons, Minimum Energy Performance.

Additional Credits: Improved Energy Performance, On-site Renewable Energy, Off-site Renewable Energy, Energy Metering.



Climate, the environment and sustainability

**The Hindu Palace and the Exhibition of Heliopolis, City of the Sun**



**Health & Comfort**

Mandatory: Tobacco Smoke Control, Fresh Air Ventilation.  
Additional Credits: Carbon dioxide Monitoring & Control, Isolation of Polluting Equipment & Systems, Eco-friendly Housekeeping Chemicals, Thermal Comfort, Indoor Temperature & Relative Humidity, Facilities for Differently Abled People, Occupant Well-being Facilities.

**Innovation & Design**

Additional Credits: encourage innovation in performance of existing buildings so as to reduce environmental impacts, involve green building accredited professionals in the project so as to facilitate design and implementation of environment friendly measures

Following the implementation of this strategy, in 2019, the museum received the highest Platinum Rating under the Existing Building category from the Indian Green Building Council for global leadership in environment management. CSMVS is probably the first museum in the world located in a heritage building, in a heritage precinct to achieve such a distinction.

**Key Features of the green practices implemented successfully at the CSMVS**

**Solar Panels**

Over three phases, the museum has installed solar panels that can generate 67000 units of electricity annually saving INR 7 lakh per year, equivalent to about £7000.

**Waste management plan**

The museum's waste management plan has been enhanced with the installation of a composite machine that recycles biodegradable waste which is used as manure for the museum gardens and lawns. Segregation of dustbins and a plastic bottle recycler has been installed which helps to prevent plastics being thrown in with general garbage.

**Rainwater harvesting**

An older rainwater harvesting system dating back to 2008 has been upgraded with the installation of larger water tanks leading to over 80,000 litres of rainwater being harvested every day and 29 million litres each year. This water is used to irrigate the green areas of the museum. It is measured carefully with specially installed water-meters. Water is also saved through specially designed aerators which reduce water flow.

**Energy efficiency**

The museum has invested in a chiller plant for its air conditioning requirements which uses a non-CFC gas-based system which is environment friendly.

**Good quality of air**

Air monitoring devices have been installed at various points in the museum which actively record the carbon footprint being left by the museum.

**Bio-friendly choices**

The general cleaning of floors and surfaces has been made green by the use of bio-friendly cleaning agents.

**Access**

The museum campus is made accessible for visitors with ramps and elevators. Other facilities such as signage, wheelchairs and accessible toilets make for a comfortable visit to the museum.

**Vaidehi Savnal**

Assistant Curator (International Relations) and Lead, Education (India, ITP Fellow 2016)



The Hindu palace is a masterpiece of the 20th-century heritage of Egypt that's located northeast of Cairo. It is not only a palace with a distinguished Hindu architectural style but further, it is a significant landmark that witnessed the creation of a unique urban city by the Belgian industrialist Édouard Empain (1853-1929) at the beginning of the 20th century - the city of Heliopolis. Baron Empain entrusted the architecture of the palace to the French architect Alexandre Marcel who developed his vision of the Hindu-villa style from the 1900s Universal Exposition of Paris; influenced by the architecture of the famous Cambodian temple. The whole building is a masterpiece illustrating an exceptionally innovative design with a combination of Hindu, Islamic, and European architecture.

The Baron Empain Palace, built from 1907-1911, was one of the very first in the country to include an elevator, considered an innovative technology at this time. Further, it is the second building in Egypt that was constructed using reinforced concrete after the Egyptian Museum in Tahrir Square. Many elements of the palace were cast in France by the Hennebique Company, then transported to Cairo and assembled on the site like a construction game. By the 1950s, all the palace's contents were sold at public auction, before the palace itself was sold. Since then, the palace had been abandoned until it was registered as a monument in 1993. Coinciding with the 100th anniversary of Heliopolis in 2005, the Urban Communities Authority of the Ministry of Housing purchased the palace and entrusted it to the Supreme Council of Antiquities in 2007.

The palace was in very bad condition until 2017 when the Ministry of Antiquities (MoA) initiated a major restoration project with Egyptian experts in the fields of restoration, archaeology, architecture, and construction. In an approach to support the sustainable development of the palace, the adoptive-reuse approach was the perfect solution to ensure the palace's survival and its long-term preservation. Thus, a long-term exhibition has been installed within the palace to tell the story of Heliopolis; the city of the sun, and its history from the ancient Egyptian city of Lunu to the present day. By mid-2020 the exhibition was open. The aim was to revive the collective memory of Heliopolis and maintain the cultural identity of the palace's past.

The exhibition highlights how a new city sprang from the desert with a distinctive urban structure and exceptional architectural planning, rivaling the cities of Paris and Brussels. I had the honor of managing and curating this exhibition. Fruitful cooperation with many stakeholders and



Belgian scientists has been done to ensure the successful application of the exhibition. The visitor can experience the history of Heliopolis starting from the external display of the tramcar in the palace outdoor which was used to connect the city of Heliopolis with the rest of Cairo, followed by the interior displays inside the palace itself. An interpretation strategy was developed based on the contextual thematic structure of the exhibition and the spatial layout of the palace. A wide range of explanatory elements was used to interpret the scope of narratives such as graphic materials, archival documents, drawings, maps, films, silent presentations, Culturama, and other interpretive techniques.

Having been abandoned for years, Baron Empain Palace is now restored and once again has its doors open welcoming everyone.

**Nevine Nizar Zakaria**

Alexander Von Humboldt Fellow, University of Würzburg, Museology Section (Egypt, ITP Fellow 2012)

The Baron Empain Palace, Heliopolis.

Baron Empain Palace's exhibition.

Detail of the Baron Empain Palace's Hindu decorative elements.



Your collection in focus

**Visible storage at Ayala Museum offers access and sustainability programmes**

Supplementary to the permanent exhibitions of Ayala Museum's collection is the newly installed visible storage. Located on the fourth floor adjacent to the exhibitions of Philippine indigenous textiles, pre-colonial gold and Chinese tradeware ceramics, the visible storage offers another window to appreciate and engage with the museum's collection. Incorporated in the 2019 renovations, it is a response to the limited storage facilities for the growing collection and will introduce dynamic opportunities for interpretation and interaction with around 300 artefacts by the museum staff and audience.

The visible storage will host rotating, themed exhibitions on one side that share the value of the objects and artworks in the museum collection development. The other side will feature a visual display of ethnographic materials such as salakot (hat), swords and blades, brass wares including a variety of lotoan (betel nut container) and scale models of boats representing select Philippine ethnolinguistic groups. These are representations of our heritage serving as a knowledge base to give rise to sustainable development.



Programmes such as Co-Curated Project: Stories from the Collection (themed exhibitions initially conceptualised as a platform for collaboration with student interns who are the future museum practitioners) and Collections Corner: Object of the Month (short notes highlighting an object to commemorate significant Philippine events—Indigenous Month, National Arts Month, Museums and Galleries Month) will be organised to allow students, teachers, specialists and creatives to access collections that were kept in storage for a long time. Focus on designs, materials, function, traditions associated with these objects may inspire the research of designers for fashion, theatre, film, small cottage industries, or small-to-medium enterprises and support outputs that may in turn contribute to the creative economy. Simultaneously, the visible storage and associated programmes support the sustainable transfer of knowledge of art and traditions from our generation to the next.

**Aprille Tijam**

Senior Manager for Exhibitions and Collections, Ayala Museum (Philippines, ITP Fellow 2019)

Visible storage at Ayala Museum.

Your collection in focus

**Process, Development and Results  
Robert Bateman: Heart & Home**



In March 2022, I was interviewed for a curatorial position at the Bateman Foundation. One of the key elements of the process was to draw a short script of an exhibit that would present Robert Bateman's gifts to his family and close friends. Challenge accepted! First thought went to a personal facet of the artist, which we usually don't get to see or even read about. I thought, what are the connections of the artist with his family? What are the other connections between the artist and the public? How can these relate to his legacy?

First step would be to get stories behind each present, anecdotes that would connect the public with the man, father, brother-in-law and grandpop. Moments in which they remember how they received it, how it was created and special moments as a family. All these examples can be connected to heirlooms and legacy, and how his legacy 'to build relationships with nature through art' has left a footprint in everything he has done and given.

At the end, we opened for the public on June 18 and the comments and reviews in different media shows how relevant this exhibition is in post-pandemic times and how engagement is important through exhibitions; I think we are connecting with people by asking questions throughout the panels and labels. By doing so we are creating ties with others and showing a basic need we all have making the other feel loved and cherished. How can we make the people we love feel special? We invite the public from the beginning to consider their own memories, their legacy and how important it is to sustain those human connections.

Robert Bateman, Canadian artist, is best known for capturing nature through realist art and he has been sharing his world with us for over seven decades. Heart & Home draws back the curtain to unveil a private artist truly present in his environment and life – equally adept at observing nature and nurturing close connections with friends and family.

Robert Bateman Heart & Home exhibition.



The Foundation grew from Robert's philosophy that by helping people reconnect with nature, they will be inspired to conserve and protect it. The Bateman Gallery hosts the largest collection of original and rare artworks from the artist, along with a rotation of exhibits and a full schedule of educational and public programs.

*'I can't conceive of anything being more varied and richer and handsome than the planet earth. Its crowning beauty is the natural world. I want to observe it and to understand it as well as I can. And then I'd like to put it together and express it in my painting. This is the way I want to dedicate my life.'* - Robert Bateman

He is a spokesperson for many environmental, preservation and political issues and uses his artwork and limited edition prints to raise millions of dollars for diverse causes. Robert's artwork reflects the connection with the artist's purpose – showing the beauty and particularity of nature. The deep knowledge embedded in his pieces encourages us to look at nature for its wonder and complexity. With Robert Bateman's vision as a beacon of inspiration, we invite you to consider the magical gift that is nature and its value in your own life.

**Andrea Terrón Gomez**

Head of Galleries at the Bateman Gallery Foundation, Victoria, Canada (Guatemala, ITP Fellow 2017 & Senior Fellow 2018)



Your collection in focus

**How Georgian numismatics responded to the challenge of climate change**



People change the world in their favour, which has its own issues. Development and population growth are accompanied by climate change - a threat to the future that we must do something about. Climate change has a negative impact on all areas. It causes geological disasters such as floods and droughts. This in itself complicates economic planning and hurts the tourism sector.

Developed countries are ready and able to adapt to the demands of the challenge, while for developing countries, this is more difficult.

Against the backdrop of the development of large countries, small countries suffer. There are quite serious manifestations in Georgia as well, especially in infrastructure, the Black Sea coastal zone and agriculture. This is because the knowledge needed to adapt does not quickly reach farmers in developing countries.

Climate change in the environment is directly reflected in the intake of food provided by Mother Nature.

Georgia is one of the first country of farmers. Georgians are a nation with an ancient independent farming culture and traditions. Our past and future are conditioned and rooted in earthly, religious, rational or emotional origins. From ancient times the people have been looking at the land and asking the gods for its fertility and productivity.

Current events in nature have always been important for Georgians and this is the topic of the permanent exhibition of the National Bank of Georgia Money Museum, which logically responds to this global challenge.

Since I specialise in the history of money, coins and banknotes, I decided to show you how Georgian numismatics responded to this challenge.

On the Colchian Tetri - the first Georgian coins, which begins the history of Georgian money, we find images of a bull and a kneeling female figure with a bull's head. Scholars believe that the image of a kneeling female figure

with a bull's head engraved on a coin depicts the patron deity of farmers, the chief deity of Colchis. In ancient civilisations, the bull was always associated with the goddess of protection from geological disasters, as well as a good harvest.

Unfortunately, if we used to see nature as our main hope, now our main place of worship is technology. Comfort has outweighed human values.

Today, everyone agrees that the solution lies in technology. This way we will not have to give up our comforts and the environment will not be damaged any more. The solution is also in balanced approaches, forestry and green policies. Environmental measures have long been a top priority for mankind, a good example of which is Earth Day, which has been celebrated every April 22 since 1970.

The following information that will be provided to you on the topic of environmental protection is the Earth Day coin issued by the National Bank of Georgia in 2021 which is among my favourite coins.

In connection with Earth Day and to emphasise current environmental issues, the National Bank issued a 5 Lari collector coin. The coin was designed by ONUKI Naohiko on behalf of Japan Mint. Coins with 1500 mintage were struck at the Mint Kremnica (Slovakian Mint).

In the central part of the obverse of the coin is an olive branch with the image of the Earth on the left and the right side depicts the effects of climate change such as drought, fire, tornado and flood. The inscriptions დედამიწის დღე, 5ლ, Thank and Think are inscribed. The combination of images and inscriptions on the obverse of the coin clearly shows that we should be grateful for all that our planet gives us and think about what we can do to prevent climate change caused by global warming.

The main composition on the reverse is a set of images located in the central part, which includes Georgian ornaments in the outline of the Earth, a sprout with green

leaves, a silhouette of humans and animals and the inscription 'Earth Day'. The inscriptions 5 ლარი and 2021 are also marked. Georgian ornaments and inscriptions Georgia and საქართველო are depicted on the circle.

It should be noted that in 2021, the National Bank of Georgia publicly announced the approval of a new series of coins Flora and Fauna.

Another important sector I deal with is Georgia's agriculture. Georgian farmers play a crucial role in the country's economy. They ensure the delivery of food to the public and the creation of safe and accessible stocks of food. The negative effects of climate change in recent decades have dramatically reduced agricultural productivity. Agriculture without water is unimaginable and in 2021 there was such a drought that we had no harvest at all.

Georgia is responding with research and development plans, introducing innovative methods of irrigation management and water use. Environmental and Climate Change Cooperation between Georgia and the European Union is in the form of three projects. These aim to upgrade water supply and sanitation, construct modern landfills, fight against industrial pollution, protect forests and other important issues. Of course, the process of adaptation in developing countries has begun, but the fact is that agriculture is in a bad state due to climate change right now. And it will probably take a few more years to adapt to it.

Finally, nature and observing it, enjoying its beauty is my main pleasure. Even without climate change, it always grabs my attention, which is reflected in my artwork. I present one of my works on this topic.

As a museum specialist and nature lover, I consider the need for nature conservation, which will contribute to sustainable development. If we do not look at this crucial issue now, then we will lose control of many natural phenomena, which will lead to disastrous consequences.

**Ketevan Chitashvili**  
Specialist of Cash Circulation and Currency Production, Money Museum of the National Bank of Georgia (Georgia, ITP Fellow 2019)



Colchian Tetri.

Kneeling female figure with a bull's head against the background of Georgian church ornaments.

5 Lari collector coin.



Did you know that...?  
**Tracing the Que-rator exhibition**



On Friday 25 March 2022, there was a feeling of nostalgia, excitement, enjoyment and intrigue in the Team8 group: *Tracing the Que-rator*. *Tracing the Que-rator* was derived from the word queue to mean a line-up of eight curators also known as Team8, who came together and collected different artworks and objects to form an art exhibition. The journey was shaped by the Uganda National Cultural Centre (UNCC) through the Nommo Gallery in Kampala. The major purpose of the exhibition was to increase public exposure to manuscript, archival, film and visual collections through identification, interpretation and display. The exhibition revealed the relationship chain from an artist to the curator, institutions and then to the target audience. This clearly illustrated the queue of success in the cultural and creative industry.

The eight curators intended to inspire, educate and inform the public about the old forgotten Ugandan narratives which inform the present and the future creative industry. The exhibition included documentaries, short movie clips, museum objects, poems, paintings, sculptures and photography.

The exhalation of relief started from the eye-catching renovation of the gallery and was carried through to the objects on display. The interior of the national gallery was purposely preserved against the newly installed modern infrastructure with wood to create a fresh and standard environment to view art. The presentation offered an opportunity to appreciate past and present in one space that made the gallery space acquire a new identity as a permanent exhibition.

The objects and artworks on display on the freshly painted walls were both archival and contemporary. *Tracing the Que-rator* set out to challenge the nation in recognising, recording, archiving and displaying our own history across generations. Through the theme, curators interrogated the sensitisation of people on the importance of wearing masks through sculptures of Dr Lilian Nabulime. The restored artworks like the original Uganda Coat of Arms, hand painted by Prof. Cecil Todd in 1962 and retouched by Jacob Odama in the early 2000s. Banga's remaking of the independence monument gave blind people the chance to interpret the artwork with a sense of touch.

Three films were displayed on a screen. One was the academy award nominated War Dance from 2007. The film



interrogated the life of three children living in a refugee camp in Northern Uganda as they prepared to participate in the National Music and Dance competition. The second was a classic documentary film of Bwana Jogoo from 2019 that explored the love triangle of the 1970s between Cranes Band's Jessy Gitta Kasirivu, President Idi Amin Dada and Sarah Kyolaba, a 17-year-old go-go dancer. The final one was the journey of the Uganda Revenue Authority (URA), a department that taxes everyone in Uganda.

In memory and honour, through the prints of paintings and posters from Nibert Kaggwa's (1938–2022) first one man show at Nommo gallery and Jacob Odama's series of past Ugandan Presidents 2013, the exhibition traced the journeys and remarkable contributions of those two renowned artists in Uganda, Africa and beyond.

*The monster light-train of the 21st Century* poem that highlighted the plight of the pandemic and the remnant objects and artefacts from Uganda Revenue Authority Museum and Uganda National Museum both conjured up the rich heritage of different Ugandan communities and institutions. The striking difference between the past and present technologies is at once observed. The viewer is able to appreciate the journey from the prehistoric to the contemporary setting and more heartfelt collective memories of our own history that were retrieved by Team8 through the new language of collaborations of institutions.

By virtue of the great history of the exhibition's physical location, Nommo Gallery, we passed on the spirit of cultural restoration and preservation, patriotism and craftsmanship in order to tell Uganda's incredible stories to a global audience. We think this will continue to provide a platform to rethink and reconstruct curatorial processes in a creative encounter that shares forgotten experiences of creative realities.

The Team8 were Martin Senkubuge, Fiona Joan Acheng, Harrison Davis Watsala, Majorine Nabulime, Kajebe Jacob Joshua, Emily Akullu, Moses Serugo and myself Solomy Nabukalu Nansubuga. With our relentless efforts and close attention to detail we yielded a showcase of art in the most creative manner.

**Nabukalu Solomy Nansubuga**  
 Conservator, Kabale Museum  
 (Uganda, ITP Fellow 2018)

Exhibition  
 preparation.

Nommo Gallery in  
 Kampala.

Did you know that...?  
**CSMVS Centenary: 100 Years of Making History, 100 Years of Looking Ahead**



On 10 January 2022 Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai completed 100 years of its glorious journey — a landmark not only in the history of the museum but for the cultural movement of the country. The occasion is also significant to analyse the past and to look towards the future — creating a road map for the bicentenary.

The museum was formally opened to the public on 10 January 1922. During the inauguration ceremony of the museum, the Chairman of the Board of Trustees Mr. J.T. Brander mentioned, '(the) museum should be largely an institution of foundation for promoting research in all branches of science and knowledge and not only a museum of curiosities for the sightseer.' Today when we are celebrating the completion of 100 years, we believe that we responded to this concern by becoming a museum of ideas, research and knowledge dissemination.

An autonomous institution, the museum is truly 'by the people, for the people' and has been built and sustained through grants and donations from the citizens of Bombay since its inception. Today, it is one of the most dynamic cultural spaces known for best museum practices, international collaborations and innovative projects. Over a million visitors every year experience a sense of joy and pride and gain an understanding of human history as they stroll through the museum's galleries and beautiful

heritage garden. Since the pandemic, CSMVS has provided many joyful and enriching experiences to its audiences online as the museum played its role in healing society.

Over the years things have changed — the city of Bombay was renamed Mumbai and the Prince of Wales Museum has been renamed as the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. The museum too has evolved and in these 100 years, the Museum has always striven to fulfil its original aim to create awareness and sensitivity towards heritage through its acquisitions, research and creation of visitor-friendly experiences for the purposes of education, study and enjoyment. The museum has been transformed into a world-class visitor space in recent times. It is widely visited by the diverse Indian demographic, local and across states, as well as visitors from all over the world.

Over the past century, the museum's wide-ranging collections have grown to about 70,000 objects, telling the human story, especially of the Indian subcontinent, from pre-historic time to the present. CSMVS continues to collect objects and its curators are actively engaged in researching the collections. The findings of these research are shared with the visitors through the gallery displays, temporary exhibitions, high-quality publications, public lectures, events and through social media.

Chhatrapati Shivaji  
 Maharaj Vastu  
 Sangrahalaya  
 (CSMVS) museum  
 building exterior  
 view. ©CSMVS.

Children's Museum  
 Bookworm Project.  
 Museum Art  
 Conservation  
 Centre.







Visitors at the CSMVS.

India and the World international exhibition with British Museum.



From the very beginning, the museum has played a very crucial role in sharing knowledge and education to the public through various initiatives. Art historians from all over the world have consulted and visited the museum for research work. The museum also publishes exhibition catalogues, collection-based catalogues, research publications and children's books.

In 2019, the museum opened Mumbai's first Children's Museum. Nestled amidst a grove of trees on the same campus, the Children's Museum is a contemporary structure offering a wide range of activities and programmes for children including exhibitions, workshops and activities. It aims at helping children think critically about the world around them. The museum's flagship outreach initiative, Museum on Wheels, works on the principle of 'if you cannot come to the Museum, the Museum will come to you'. It takes exhibitions displayed in state-of-the-art buses to schools and educational institutions in the nearby districts and neighbouring states, especially in rural areas.

The museum's role as the custodian of the country's heritage has been carried out sincerely and wholeheartedly for all these years. There has been an exchange of objects, exchange of ideas and exchange of knowledge with museums from all over India and also with museums abroad including countries such as the UK, Germany, Netherlands, Italy, USA, Mexico, China, Kuwait, Oman and

Thailand to name a few. CSMVS is conscious of its role as a global institute and is dedicated to its responsibility towards preserving the environment. It has a green policy that provides a framework for the development of green practices. In 2019, the museum received the highest platinum rating under existing building category from the Indian Green Building Council (IGBC) for global leadership in environmental management.

The museum opened its doors to the public 100 years ago. Standing on the foundation of this strong legacy, the museum looks to the future with greater resolve. The 100 year history of the museum is not only the history of its collection, the artefacts that record human development and that of the natural world. It is also a history of the exchange of ideas, knowledge and cultures that have persisted through time. The definition of a museum is not just confined to the collection and preservation of art objects, it goes beyond that. Over the years CSMVS has sought to propagate ideas of respecting all cultures, bringing significant issues to the global stage by raising questions and discussing relevant issues, thus fulfilling its civic role in the world today.

**Vaidehi Savnal**

Assistant Curator (International Relations)  
and Lead, Education  
(India, ITP Fellow 2016)



Did you know that...?

### To protect the environment, Rwanda banned the use of plastic bags in 2008?

In 2008, the law No. 57/2008 of 10 September 2008 relating to the prohibition of manufacturing, importing, use and sale of polythene bags in Rwanda was adopted. By that year, Kigali Rwanda's capital city was declared by UN-Habitat as one of Africa's cleanest city.

Since then, Rwanda has been known as the cleanest country in East Africa. It is written in our constitution that everyone has a right to a clean and healthy environment. That means the country strives to protect, safeguard and promote the environment.

Rwanda is also renowned in Africa for its cleanliness due to Umuganda: Coming together in common purpose, a monthly community work that takes place on the last Saturday of every month. It was reintroduced in 1998 and implemented nationwide in 2007 as a means of socially and economically reconstructing the country.

Traditionally, the Umuganda was and still is one of the most precious tools of mutual help in Rwandan culture. Members of the community can call upon their friends, families and neighbours to help them complete a difficult task such as building a new house, rehabilitation or cultivation. Umuganda is the vertical wooden pole used in construction of traditional Rwandan houses and if invited one would bring the wood as their contribution.

The Umuganda represents the idea of mutual assistance, mutual social responsibility, social obligation, self-help and traditional strategies for development. Umuganda contributes to environmental protection through erosion control, tree planting and cleaning. But it also helps in developing, building and maintaining different infrastructures such as roads, houses for vulnerable people, public offices, health centres and schools.

#### Chantal Umuhoza

Museum Curator, Rwanda Cultural Heritage Academy (Rwanda, ITP Fellow 2018)



Did you know that...?

### The story of the palanquin



The palanquin is a symbol of royalty and luxury of ancient Assam. It was a means of land transport used in Eastern Asia and especially in Assam. It carries one person and consists of an enclosed box-like litter borne on the shoulders of men by means of poles. It was a passenger conveyance vehicle and during the Ahom rule, the palanquin also known as a dula, served as military ambulances for carrying the wounded from the battlefield during war. This was the most prevalent mode of transportation by the affluent during this period. But modern use of the palanquin is limited to ceremonial occasions. The palanquin features in many ceremonial songs for Assamese weddings. It carries the bride in a traditional wedding and it is also used in carrying religious images during Hindu processions. Royal palanquins were painted with traditional colours called Hengul-haital and they reflect the finest carpentry skills.

#### Namrata Sarmah

Project Curator, Directorate of Museums, Government of Assam (India, ITP Fellow 2018)





**Spotlight on.....Bihar Museum**

Bihar Museum is located in Patna, India and is the largest museum in South Asia. It is popular for its unique features such as visual storage. Ordinarily in museums, reserve collections are hidden and never exposed to normal visitors but Bihar Museum has given an opportunity for visitors to access the reserve collection. The storage will look like a gallery with basic information on objects. This storage will soon be accessible to visitors and they will see our hidden treasures along with displayed objects in the rest of galleries.

Bihar Museum will celebrate its foundation day on 7 August 2022. To make this occasion special, we are organising an exhibition entitled Women and Deities. This exhibition has been conceptualized by Mr Anjani Kumar Singh, Director General, Bihar Museum and curated by Dr Alka Pande. This unique exhibition will be accompanied by a detailed catalogue which will give deeper insights into the exhibits which are primarily from the reserve collection of the museum and have not been exhibited before. The exhibition will be open from 7 August—7 October 2022.

Art Fair 2022 is also a part of the foundation day celebrations. The core idea of organising the art fair is to promote young contemporary and folk artists of Bihar region. For two days from 8–9 August 2022, we have planned to accommodate 50 artists at Bihar Museum who can sell their artworks to our visitors. Live demonstrations on making artworks, evening cultural activities, selfie points and interactions with professional artists will also be part of Art Fair 2022.

Two special events were organised by Bihar Museum on 18 April 2022 around the children's publication Know your history and live demonstrations on identifying the objects with kids between the ages of 10 and 15 inside the museum's galleries. 25 female students from Government Girls School and Bal Bhawan Kilkari participated in the event. The purpose of this event was to simplify the complex history of archaeological objects for our younger



generation so they will grow up with the basic information and realise the value of particular objects in the museum. A few hands-on activities such as yoga and drawing broken objects were also included in this event.

Another special event was conducted on the occasion of Buddha Purnima on 16 May 2022. This event was specially dedicated to visually impaired female children. All 25 girls from the Antarjyoti school participated in the event. After a touch tour of different tactile objects displayed in the workshop hall with the help of curators, participants crafted the same objects with the help of artists. It was a new and amazing experience for everyone that took part.

Finally, this year Bihar Museum has started two new certificated courses named Art Appreciation and Introduction to Archaeology for 3 months, May—July 2022. Both courses received an outstanding amount of interest for participation and they have been successfully conducted with the help of 40 external speakers from different specialisations.

**Vishi Upadhyay**  
Curatorial Assistant, Bihar Museum  
(India, ITP Fellow 2019)

Gallery tour with children's publication.

Visual storage at Bihar Museum, India.

Working with colleagues in the Department of Egypt and Sudan **Heba Khairy** (Egypt, ITP Fellow 2017) has joined the ITP team online and in person at the British Museum for a project to work on a co-curated display in the British Museum.

This project will see the British Museum commemorate the centenary of the discovery of the tomb of Tutankhamun (opened in November 1922) through objects from the Museum's collection and we have asked Heba to co-curate a small display. on the 'legacy' of Tutankhamun and how he is viewed by Egyptians today and will open in October 2022.



The ITP Futures team – **Eileen Musundi** (Kenya, ITP Fellow 2008 & Senior Fellow 2013); **Rebecca Njeri Gachihi** (Kenya, ITP Fellow 2010 & Senior Fellow 2016); **Hayk Mkrtchyan** (Armenia, ITP Fellow 2014 & Senior Fellow 2017); **Mohamed Mokhtar** (Egypt, ITP Fellow 2015 & Senior Fellow 2019) and **Bilwa Kulkarni** (India, ITP Fellow 2015 & Senior Fellow, e-Learn ing, 2021) - joined the ITP team, BM colleagues and UK Partners for a five day discussion, collaboration and networking event. The results of this collaboration – to discuss the future of the ITP, sector trends and challenges around the world — will be rolled out to the rest of the global network for their thoughts and feedback. The project will have a wide-reaching and long-term impact on the aims, objectives and delivery of the ITP.



Heba Khairy during the ITP 2017.

The ITP Futures team at the British Museum.

Roshan Mishra at the British Museum in 2018.

The ITP team and **Alsu Akhmetzyanova** (Uzbekistan, ITP Fellow 2019); **Nagwa Bakr** (Egypt, ITP Fellow 2019); **Marine Mkrtchyan** (Armenia, ITP Fellow 2014); **Ioan Oprea** (Romania, ITP Fellow 2019) and **Chantal Umuhoza** (Rwanda, ITP Fellow 2018) will be attending the MA Conference 2022 in Edinburgh. This year's conference will explore how museums can create better places to live and work and will focus on the need to tackle crucial issues. These include the climate crisis, inequalities and racism, the legacy of empire and wellbeing through museums and their staff and collections.

Between 29 October–6 November 2022 the *ITP Leadership* week will take place at the British Museum for three days focusing on management and leadership followed by three days at the Museums Association (MA) conference and exhibition, Edinburgh. Joining the ITP team will be Ma. Yohana Frias (Philippines, ITP Fellow 2018); **Andrea Terrón Gómez** (Guatemala, ITP Fellow 2017 & Senior Fellow 2018) and **Shambwaditya Ghosh** (India, ITP Fellow 2012 & Senior Fellow 2015) who are all looking to develop their leadership and management skills to enable their career development.

**Roshan Mishra**, Director, Taragaon Museum (Nepal, ITP Fellow 2018) will take on the role of Senior Fellow 2022.

Roshan joined the ITP team on the International Training Programme in 2018. He studied Art & Animation in the UK and worked as an Interior Designer before joining Taragaon Museum in 2014, as the Director of the museum and head of the archives and library of The Saraf Foundation for Himalayan Traditions and Culture, the patron organisation of the Museum. Roshan is involved in a number of projects which aim to open other museums in Nepal. He also teaches at the Kathmandu University.



In 2022 the ITP team launching a new look **ITP website**. The website has had a complete redesign to make it sleeker and more in line with how the British Museum's website looks in its structure, colour and format. The new design makes better use of a large catalogue of photographs, with banner images at the top of each website page and images used to illustrate the links on our new homepage.

The site has a completely new section dedicated entirely to our legacy projects and one of the new features are ITP Films that showcase our global network projects, programmes and collaborations. Our course resources page has also been refreshed to provide a catalogue of useful resources for the network.



In November 2021 we learnt that we had lost a valued and loved member of our International Training Programme (ITP) team, the wonderful **Maria Fernanda Esteban Palma**. Maria, former Project Curator, Santo Domingo Centre of Excellence for Latin American Research, joined us as part of the ITP summer programme in 2019 as the representative of the Department of Africa, Oceania and the Americas. She also acted as mentor for 2019 cohort *Object in focus* projects where she guided fellows through their exhibition proposal project.

From 5–9 June 2022, **Yasser Abdelrady** (Egypt, ITP Fellow 2019) took part in an Egyptian archival skills school created and delivered by the Egypt Exploration Society.

**Nathalie Alam** (Lebanon, ITP Fellow 2012) has moved to Sydney and has recently started working with the Maronite Chancery collecting data for the Maronite Archives in Australia. She is also managing the collection and planning for a new display at the Heritage Center.

**Mouza Sulaiman Mohamed Al-Wardi** (Oman, ITP Fellow 2013) has been named one of the 100 most influential and successful women in Oman in Kathleen Nejad's book *100 successful Omani women*, a collection of stories, anecdotes and life lessons of successful women from various professions.

From 23–26 May 2022 **Rema Zeynalova** (Azerbaijan, ITP Fellow 2018) attended this year's Annual Conference of CIDOC, one of the oldest International Committees of ICOM, at the Estonian Film Museum in Tallinn.

In November 2021, **Yasser Abdelrady** (Egypt, ITP Fellow 2019) met with Manuela Lehman (former Project Curator: Amara West Artefacts & Documentation at the British Museum) for the opening of *A Decade of Excavation at Qubbet El-Hawa*.

**Rebecca Njeri Gachihi** (Kenya, ITP Fellow 2010 & Senior Fellow 2016) and **Ahmed Mohamed Hemida** (Egypt, ITP Fellow 2016) met again in Berlin, Germany to take part in the DAAD MuseumLab 2021 training. This project aimed to establish closer and lasting networks between future shapers of museum concepts.



**Norhan Hassan Salem** (Egypt, ITP Fellow 2017) received a grant from ICOM ICMAH to attend the 26th ICOM General Conference 2022 in Prague.

In January 2022, **Yu Miao** (China, ITP Fellow 2014) arrived in London to start as an affiliate academic at the UCL Institute of Archaeology, just 5 minutes walking distance from the British Museum! 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.

**Nevine Nizar Zakaria** (Egypt, ITP Fellow 2012) is currently Alexander von Humboldt Post-Doctoral Research Fellow at Würzburg University, Museology section, Germany. Nevine is the first woman in Egypt to gain this fellowship in the field of Museology and her fellowship will be focusing on cultural accessibility and social inclusion.

**Heba Khairy Metwaly** (Egypt, ITP Fellow 2017) is currently working on her PhD. Her thesis is looking at collection management and documentation policies and practices inside Egyptian Museums.

**Dikko Idris** (Nigeria, ITP Fellow 2011) is now the Assistant Director (Museums) at National Museum, Nigeria. He has also been transferred from National Museum Gidan Makama, Kano, to Rock Art Interpretation Center, National Museum Birnin Kudu as Curator-in-charge.

**Costas Kirykos Vasiliadis** (Greece, ITP Fellow 2014) has been promoted to head of the Conservation Department at the Acropolis Museum.

**Hesham Mohammed Hussein Hamed** (Egypt, ITP Fellow 2009) is now Director-general of North and South Sinai Antiquities for the Ministry of Tourism and Antiquities, Egypt.

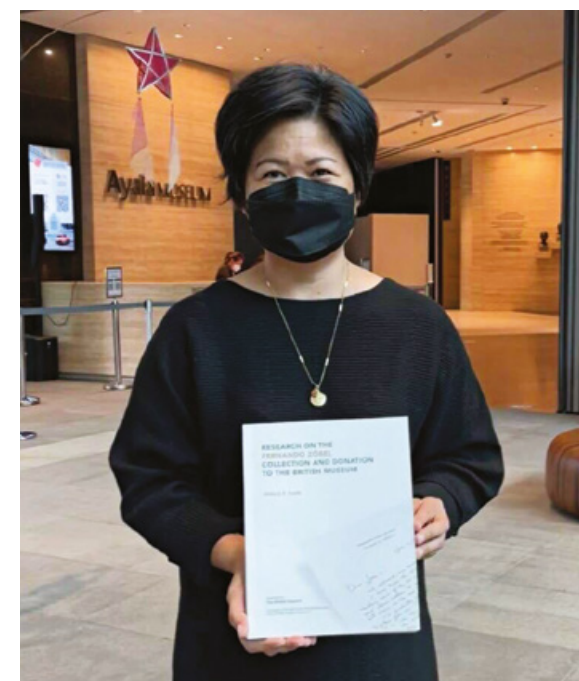
**Yohana Frias** (Philippines, ITP Fellow 2018) is now Media Production Specialist II, National Museum of the Philippines.

**Andrea Terrón Gomez** (Guatemala, ITP Fellow 2017 & Senior Fellow 2018) is now Head of Galleries at the Bateman Gallery Foundation, Victoria, Canada.

**Hayk Mkrtchyan** (Armenia, ITP Fellow 2015 and Senior Fellow 2017) is now working as Project Administrator within the DIS Properties Charity Foundation, alongside his new role as Chair, ICOM Armenia.

**Khadijeh Zohreh Baseri** (Iran, ITP Fellow 2007) has changed roles and is now working as a Specialist at the Ministry of Cultural Heritage, Iran.

**Aprille Tijam's** (Philippines, ITP Fellow 2019) report on her research on Fernando Zobel Collection and Donation to the British Museum was published as internal reference in 2021 by Ayala Knowledge Management, as part of continued enhancement of Ayala's knowledge base on the Spanish-Filipino abstract artist, Fernando Zobel (1924-1984). The research was made possible with a full grant from the British Council - Connections Through Culture Programme.



**Shambwaditya Ghosh** (India, ITP Fellow 2012 & Senior Fellow 2015) is currently working on a PhD at the University of Delhi, Department of History with the research topic: Displaying Archaeology; politics and identity in Bengal (1860-1940) which falls in the areas of visual anthropology and politics of display and identity construction.

**Rebecca Njeri Gachihi** (Kenya, ITP Fellow 2010 & Senior Fellow 2016) is now a Research Scientist based at the National Museum of Kenya serving one of Kenya's Vision 2030 flagship projects, Natural Product Industry Initiative, from March 2020 to date.

Since 2019, **Hayk Mkrtchyan** (Armenia, ITP Fellow 2015 and Senior Fellow 2017) has been completing an Executive MBA at Sheffield University's International Faculty and in 2022 he visited Sheffield, the last stage of his educational journey as a MBA student. For Hayk, the University of Sheffield Executive MBA course is going to add more value to his professional expertise and will help to look at culture from a different angle.

**Bilwa Kulkarni** (India, ITP Fellow 2015 & Senior Fellow, e-Learning, 2021) is now Head of Programming at the Museum of Solutions, Mumbai. The Museum of Solutions, a JSW initiative, is a unique space where children are encouraged to find solutions to problems of the world and through exhibits, workshops and interactions with industry partners be inspired, enabled and empowered to make meaningful change in the world together.

Between 13–15 October 2022, **Vishi Upadhyay** (India, ITP Fellow 2019) will travel to Naples, Italy to deliver a lecture in a workshop on Śaiva-Buddhist Encounters in Early Medieval East India (ca. 600-1200 CE) organised by the Śivadharmā and the Making of Regional Religious Traditions in Premodern South Asia led by Prof. Florinda De Simini and funded by the European Research Council. The topic of her lecture is *A reappraisal of Buddhist sculptures and manuscripts of the Pala period: A transactional phase of Buddhism and Shivaism*.

Vishi will also travel to Chiang Mai, Thailand between 6–12 November 2022 to attend the 22nd congress of the Indo-Pacific Prehistory Association. She is chairing a conference session on *Implication of Global Pandemic Covid-19 on Asian Museums: Redefining Access to Cultural Heritage as well as presenting a paper on Covid-19 and Digitization in Indian Museums*.

And many congratulations to **Jessica Juckes**, former International Training Programme, Assistant, who welcomed a beautiful baby boy to her family in 2022.



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