

Welcome to the International Training Programme (ITP) Newsletter for 2023

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 it's guided by the projects and programmes being delivered by our global network.

This is the 10th issue of the International Training Programme annual newsletter and we feel it marks a significant milestone for our global network and a celebration of the voices and views across our network.

For 2023, the ITP team asked our global network to focus on Past and Present – a theme chosen and developed by our ITP Senior Fellow 2022, Roshan Mishra, Director, Taragaon Museum.

Roshan said, *'Across the ITP network, museums, galleries and art institutions are undergoing a variety of transformations with past interpretations being re-narrated in the present context to create engagement with audiences. It has become a growing practice to bring changes across institutions in an effort to reinvent and reimagine museum spaces for the audiences of 21st century.'* He asked, *'Is your organisation doing anything different to address this need and bring about change?' Do you collaborate with living contemporary artists on their artworks, and how do you contextualise existing museum objects with contemporary art forms?'*

In *Global Perspectives* we asked our fellows about the 'past and present' experiences in their institutions, sectors or fields of professional research. Fellows could discuss their own institution as well as other museums, exhibitions, events or programmes that they have recently visited or attended in their home country.

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 provocation for connecting historical objects with contemporary objects and telling new narratives.

Did you know that? gives fellows the opportunity to share something with readers that 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.

In *Spotlight on* we asked fellows for an in-depth view of one of the museums, galleries or institutions or a project or programme in our ITP global network. 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 theme of *Past and Present* in museum sectors around the world.

Claire Messenger

International Training Programme Manager
British Museum



Roshan Mishra,
Nepal (ITP 2019
& Senior Fellow
2022) & Hoda
Abulgheni El
Chayah, Lebanon
(ITP 2019).

Past and present

Exploring past and present for Museum Project Day 2022

Each year, as part of the ITP annual programme, fellows are asked to take part in what we call *Museum Project Day*. 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.

The cohort was divided into small groups and assigned a museum to visit. The theme we chose for 2022 was *Past and Present* and we selected museums which have been experimenting with the idea of combining old with contemporary within their exhibitions.

Groups visited the Wallace Collection, The Museum of the Home, National Maritime Museum, Bank of England Museum, Foundling Museum and The Wellcome Collection. All these museums had permanent displays or temporary exhibitions which explored the blending of ancient and modern objects, old and contemporary artworks, or looked at current issues through a historical lens.

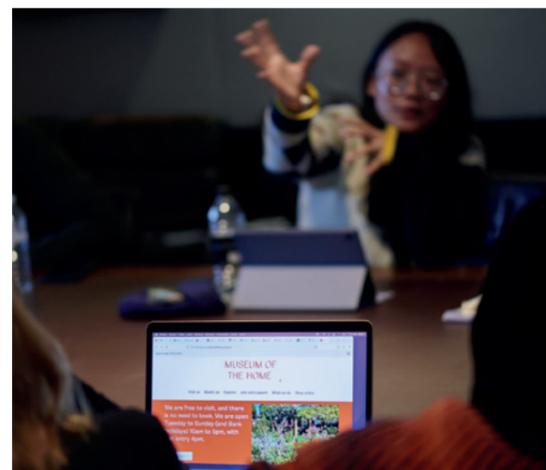
One example was a temporary exhibition at the Wellcome Collection called *In the Air*, which explored the relationship between us and the air we breathe. It took an important modern issue, which is air quality and pollution, and explored the history of air quality and activism against pollution. The group who visited the exhibition found it to be very modern and the interesting design choices created an effective atmosphere. It also created an opportunity for visitors to think deeply about science and its relationship with art and health.

Another group visited the Foundling Museum and considered the theme of *Past and Present* throughout the whole museum. Overall, the museum exceeded the group's expectations and they found the stories of the children who lived in Foundling Hospital to be very moving. Throughout the museum you find contemporary artworks threaded within the displays and exhibits of older objects, helping to connect the past and the present.

Each group managed to find ways in which their chosen museum related to the theme of past and present. *Museum Project Day* continues to be a fun and valuable experience during the annual programme as it gives the fellows different perspectives from museums in London that are not the British Museum. We are looking forward to planning the next *Museum Project Day* with a brand-new theme for the 2023 annual programme.

George Peckham

International Training Programme Coordinator
British Museum



Contemporary artwork on display at the Foundling Museum.

Wallace Collection special exhibition Inspiring Walt Disney.

At the end of Museum Project Day each group gives feedback on their experience and thoughts on the museum they visited.

Past and present

The Past and the Present of the NCMM Loan Programme

The National Commission for Museums and Monuments (NCMM) in Nigeria has a rich collection of cultural artefacts that span the country's diverse history and cultures, from prehistoric times to modern-day Nigeria. The commission has been involved in several initiatives to showcase these artefacts to a wider audience at home and abroad, including loans of objects to interested museums around the world.

The NCMM has a robust loan programme that enables interested museums to borrow objects from its collection for temporary exhibitions. The commission has established guidelines and procedures to ensure that the objects are loaned safely and securely and that they are returned to Nigeria in good condition.

The loan programme offers several benefits to both the NCMM and the borrowing museum. For the NCMM, it provides an opportunity to showcase its collection to a wider audience, increasing awareness and appreciation of Nigeria's cultural heritage. It also provides an opportunity for the commission to forge partnerships with other museums and cultural institutions around the world.

For the borrowing museum, the loan programme provides an opportunity to include rare and unique objects in its exhibitions, enhancing the quality and diversity of its displays. It also provides an opportunity for the borrowing museum to engage with Nigeria's cultural heritage and to promote cross-cultural understanding.

The NCMM has loaned objects to several museums around the world, including the British Museum in London, the Smithsonian National Museum of African Art in Washington D.C., and the National Museum of Ethnology in Osaka, Japan. These loans have included a wide range of objects, from ancient terracotta figurines to contemporary art installations.

Overall, the loan programme offered by the National Commission for Museums and Monuments in Nigeria is a valuable initiative that promotes cultural exchange and appreciation. By loaning its collection to interested museums around the world, the NCMM is helping to showcase Nigeria's rich cultural heritage to a global audience.

Ishaq Mohammad Bello

Assistant Chief Technical Officer, National Museum
Kaduna, Nigeria, ITP Fellow 2012



Ishaq and Mr Tarek Chazli of the Italian Embassy after discussing possible ways of collaboration.

Past and present

Money Gallery echoes 'the past and present'



In 2022, the National Museum of Unity, Ibadan, Nigeria changed its permanent exhibition of about 25 years. The theme of the new permanent exhibition is *Our cultural heritage in retrospect*. My museum collaborates with contemporary artists to ignite the interest of our audiences. Contemporary artworks that reflect the same story as antiquities are exhibited side by side in the same exhibition space to create dialogues and tell the story of the past.

The Means of Exchange Gallery echoes the theme of past and present. This gallery educates our audiences on the trade by barter systems in pre-colonial time. A contemporary work by Gbenga Ojo shows the agricultural practices and typical market square in historical time and how farm products were transported to the marketplace and sold. Gbenga Ojo's painting showed how Nigerian currencies have metamorphosed from the use of manila, cowries and the trade by barter system to the use of notes as a legal tender. It blends the past with the present, arousing the interest of our audiences and telling a story of Nigeria's means of exchange.

This gallery also tells a story of how our Nigerian forbearers stored valuables such as treasured clothes, documents, jewellery and money in treasure boxes, known as *apoti*, before the advent of banks in Nigeria. Adorned with carvings of human figures, *Apoti* are a rectangular wooden box with a lid used by the rich to store valuables. Exhibited close to the treasure boxes is a contemporary work, a ceramic piggy bank (*kolo*), used to save coins and paper currency gifts given to children by visitors. It creates a contrast of the old and the new system of saving valuables in Nigerian homes.



Gbenga Ojo contemporary work.

Treasure box and ceramic piggy bank.

Beatrice Adeola Bamigbade

Principal Conservator, Unity Museum, National Commission for Museums and Monuments (NCMM) Nigeria, ITP fellow 2022

Past and present

Enhancing the museum experience: collaboration with a regional Contemporary Artist at Assam State Museum

The concept of curated walks in museums or heritage sites refer to an activity where visitors traverse the physical space occupied by the object(s) of interest, while being mediated by a guide or a curator. These walks allude to a three-way dialogue between the audience, the mediator and the object. This article investigates how curated walks and the dialogues they engender function in museum spaces, and what it entails for production, comprehension, and consumption of knowledge about artefacts and heritages among visitors and curators alike.

The crux of the exercise is to comprehend how visitors and curators experience museums through curated walks, and how the meanings generated from this interaction are distinct from conventional modes of interactions occurring in museum spaces. By focusing on the issues of spatial mobility in one of the case studies from an exhibition at Assam State Museum, a gradual paradigm shift was experienced from directing people towards objects to allowing people to interact with objects in a free manner.

I was glad to curate a walkthrough for an exhibition *Unceremonial - Notable Prints of Maneswar Brahma* with a group of academicians and students from the Archaeology Department. The walk reflected on the practice of contemporary printmakers of Assam. The exhibition was successful and extended for another month for gaining positive responses from the audiences. The prints of Maneswar Brahma, an unassuming artist from Bodoland, displayed mostly realistic paintings and graphics that reflected his tragic story of local unrest during which he was hit by several bullets. Being able to engage with spaces and objects on their own terms created a rich repository of human experiences for the audience to interact with. This made us realise the importance of collaborations with regional artists to enhance visitor experience.

Namrata Sarmah

Museum Professional (Consultant), India, ITP Fellow 2018



Unceremonial - Notable Prints of Maneswar Brahma.

Maneswar Brahma, an artist from Bodoland, India.

Past and present
Contemporary art in traditional Museum space



The definition of art can vary depending on the context and the cultural, social, and historical background in which it is created. However, art in general can be defined as a creative expression of human skill and imagination that aims to communicate an idea, emotion, or message to an audience. This can include a wide range of mediums including painting, sculpture, music, literature, film, and other forms of artistic expression. A museum is a place where people can come together to learn about and appreciate the objects and artefacts that help to tell the stories of our world's diverse cultures, history, and scientific discoveries. An art exhibition is typically a public display of works of art, which can include paintings, sculptures, installations, photographs, videos, and other forms of artistic expression. What makes an exhibition an art exhibition is the presence of these works of art, which are curated and presented in a particular way to create a cohesive and meaningful viewing experience. Therefore, for me the presence of contemporary art display within the museum spaces will make it experiential, engaging and educational.

I work in a museum that is not historical or archaeological. I work with modern materials, mostly created in the last 50-60 years. These are scholarly research materials, usually in a two-dimensional form and predominantly acquired for archival purposes. Generally, these materials could be a bit boring for the local public as most of the materials on display are black and white images and text. As I come from an art background and having studied art I always look for ways to bring change within the museum by introducing contemporary art. This was an ongoing effort at the start of my museum career – it was critical for me to introduce contemporary art so that it brings social political, personal and global stories.

In 2018 on Museum Day, I formalised the contemporary art gallery space within the Taragaon Museum. In July that year, I was at the British Museum for the International

Training Programme and there I was inspired by the *Object in focus* display. In 2019, I replicated the concept of single object display and started working with a contemporary art object. This was a breakthrough for me and when I started combining traditional museum spaces with contemporary art.

In 2021, I started an exhibition titled *Nepali Art: beyond the border* attempting to exhibit conceptual works. It was also an attempt to introduce a new form of art to the museum space to inspire the audience and evoke emotions – contemporary art fosters connection and it can even promote healing and well-being. It has evolved into a medium for communicating social injustices, political and environmental challenges, and more broadly it can address the needs of the generation. Both *Object in focus* and *Nepali Art: beyond the border* were well received by the Nepali audience.

It is not just about the past, or even the future – it is largely about the present. It is about how we narrate our past and how our current activities will shape our common future. While the past is important for understanding our history and cultural heritage, it is the present that provides us with the opportunity to preserve it for future generations. I believe that museums can start this conversation and turn it into action. At present, it is 'art' which is redefining our experience, re-narrating the past and shaping our future.

Museums are evolving globally; they are no longer viewed as a static space. They are in motion, involved in a conversation about accessibility, inclusivity, diversity, and sustainability. Bringing contemporary voices into the museum space is more vital than ever, and this is driving us to a more inclusive and diverse cultural institution. Diversifying exhibition material, engaging with living artists, using technology for education, collaborating with community groups, and providing a forum for discourse

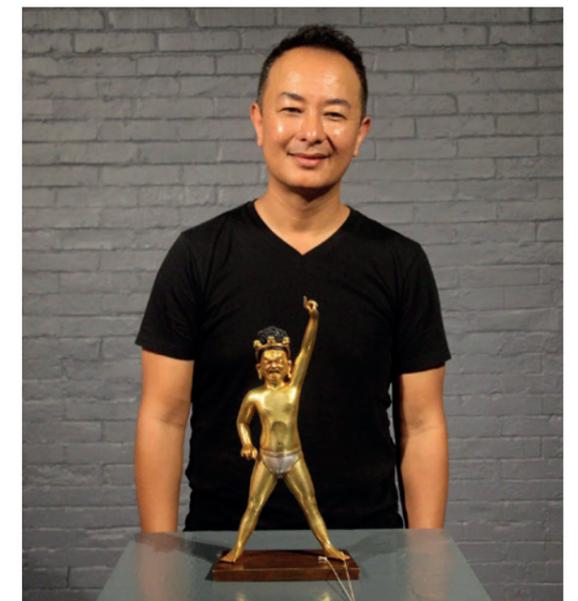
Installation by
 Jupiter Pradhan.



have all become requirements for institutions. This is a good example of how museums are defining the present. As a result, many historical and archaeological museums are developing programmes and exhibitions that connect with contemporary voices, issues and challenges, which can only be accomplished by combining traditional spaces with contemporary conversations and art forms.

I believe this is a process of acknowledging the past and influencing the future. The trend is here to stay and it is constantly changing. This shift in focus towards contemporary art can provide an opportunity for museums to redefine themselves and collections in a way that is more inclusive and representative of diverse perspectives and voices. Working with living artists to incorporate their work into traditional museum collections could help to replace colonial artefacts and remobilize cultural objects. This change has yet to occur.

Roshan Mishra
 Director, Taragaon Museum
 Nepal, ITP Fellow 2018 and Senior Fellow 2022



Installation by
 Pratima Thakali,
 2021, Taragaon
 Museum.

Tibetan
 contemporary
 artist Tsherin
 Sherpa with his
 artwork. 2019,
 Object in focus –
 series 3, Taragaon
 Museum.

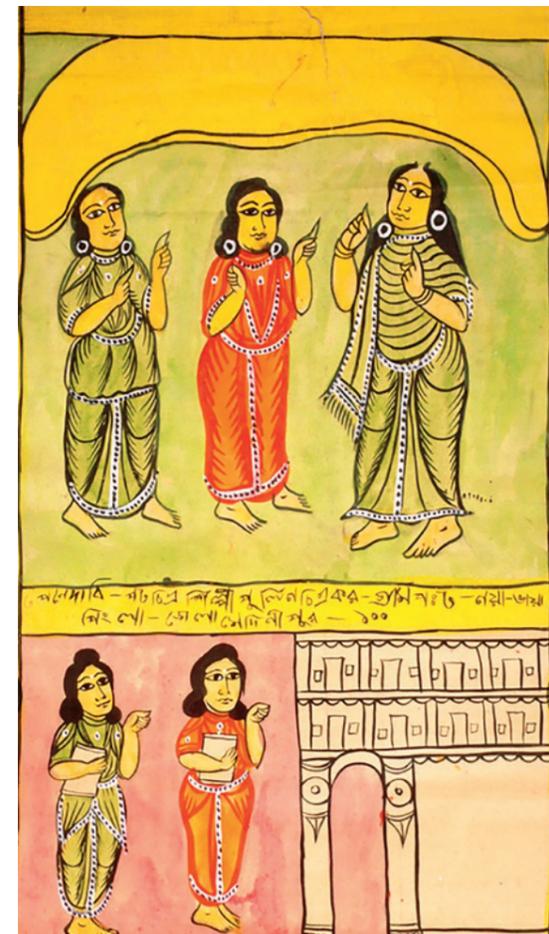
Past and present

A contemporary sustainable art on the dowry system of India: a strong stimulus to engage the audience

Victoria Memorial Hall possesses a *patachitra* – a traditional, cloth-based scroll painting on the dowry system of India (Accession Number- R7501). It is a very sensitive issue for women across India, the piece is a contemporary folk-art form with which the general public of all ages and backgrounds could relate.

The title of the mentioned *patachitra* is *pane dabi*. In Bengali language it means precious gifts demanded by the family of the groom to the parents of bride before marriage. *Pane* means through gift and *dabi* means demand. The dowry system in India refers to the goods, cash, real or movable property that the bride's family gives to the groom, his parents and his relatives as a condition of the marriage. Dowry is referred to as *dahez* in Hindi and as *jahez* in Urdu.

It is not clear when this system of injustice towards women originated in India. According to some scholars traces of it can be found in the Vedic age, where it was common practice for upper caste Hindus. Dowries originally started as minimal gifts to daughters from parents in the upper caste family but during the medieval period, the demands for dowries became almost compulsory for marriage. The dowry system can put a great financial burden on the bride's family. In some cases, the dowry system leads to crime against women, ranging from emotional abuse to injury and even death. The payment of dowry has long been prohibited under specific Indian laws.



The artist of *pane dabi* is Pulin Chitrakar of Naya village, Midnapur district, West Bengal, India. It is 328cm long, 42cm wide and was acquired from the artist in the 1980's by the Trustees of the Victoria Memorial Hall. It is basically a line drawing illuminated by earth colour washes. The line drawings are spontaneous, simple and masterly. The lines are drawn and washes given by the brushes made of goat or squirrel hair. These brushes and the colours are all home made by the artist or his family. The cloth is first treated with a thin paste or semi-liquid wash of fine clay and cow dung, followed by a white-wash with chalk of slacked lime solution.

The medium of the paintings is earth colour. One of the distinct features of the *patachitra* is the use of natural colour made by the *patuas* from local sources such as leaves, vegetables, stones and flowers etc. The knowledge of colour making is passed on from one generation to the other. Colours are made from lamp back for black, vermilion and red lack for red, yellow clay (ochre) for yellow, indigo for blue, and some other burnt stones. Gum Arabic (acacia gum) dissolved in water for binder and gum of bel fruit for varnish are also important materials. After painting, a layer of recycled soft fabric is pasted on the reverse side of the paper to make the scroll stronger and long-lasting. Then it is dried in sunlight.

The mentioned *patachitra* contains a total of 11 frames. These are as follows:-

In the first frame, there are parents of an unmarried girl thinking about her future marriage.

The second frame depicts the arrival of would-be in-laws and family into the house of the bride to select her by examining her in different aspects.

In the third and fourth frames we see the marriage customs taking place.

The bride and groom enter the in-law's house facing post marriage rituals in the fifth frame.

The sixth frame depicts the mental torture of the bride by in-laws and family related to dowry.

The seventh frame shows the death of the bride having hung herself due to the mental torture and the arrival of the police for the necessary investigation.

In the eighth frame the dead body of the bride is in front of the police for investigation.

The ninth frame shows the honourable judge declaring the punishment against the family of groom.

And the tenth and eleventh frames show the destiny of the family of the groom and his neighbours avoiding his house.

Thus this *patachitra* is a conscious depiction against the dowry system of India by a common folk artist.

The painting also combines with two other forms of art – poetry and song. In his book *Folk Arts and Crafts of Bengal*, Shri Gurusaday Dutt mentions *pat song* as 'colour music' which is 'one of those subtle refinements that have moulded Indian character and elevated the national culture of India in the past'. The pat scrolls are held vertically and painted from top to bottom, scene after scene serially. Each pat is like a moving picture gallery containing a series of pictures consecutively as a story is depicted from beginning to end with wonderful force and vividness. The story of each picture is melodiously chanted by the *patuas* in a lyrical composition of their own with the painter and songster often being the same person. These songs were never written but orally composed and taught to others and orally preserved.

Historically the art of the Bengal *patuas* represents the oldest tradition of the national art of India. The tradition represented by these scroll paintings is not only the art vernacular of Bengal but is the direct descendant of the traditional pictorial art of continental India of the Pre-Buddhistic and Pre-Ajanta epoch, which have given birth to other provincial and classical schools of pictorial art in India. From the first half of the 20th century, the long multiple picture is considered a contemporary art form. It is a continuous process of visual storytelling with stories, painted as frames on long scrolls called *patachitra* and the *patuas* who paint *patas*, gradually unfurl them while presenting the story through their songs, known as *Pater Gaan* (song related to story depicted in Pat).

Patachitra has drawn the attention and interest of artists, art connoisseurs and art researchers and has been nationally and internationally acclaimed as a very interesting style of painting. The changing times have been deftly captured by the *patuas*. Traditionally, the paintings were about mythological stories of India but nowadays social issues in India and globally are their subject. The drawing on the cloth or sometimes paper did not impose any limitations which meant the painter or songster had freedom.

During the exhibition or display, the pat could be hung from the top of a long vertical rod. That means all the pictures could be presented to the visitors simultaneously and they could easily interpret the idea behind the pictures. The *patachitra* could be used in several ways to highlight their cultural importance. These include workshops for school students on the *patachitra*, documentation by recording of pat songs, and heritage fairs within museum premises promoting *patua* artists or *chitrakars*.

Joyee Roy
Documentation Officer, Victoria Memorial Hall, Kolkata India, ITP Fellow 2011



Tutankhamun Reimagined: ITP co-curation project



King Tutankhamun was a young ancient Egyptian king who ruled Egypt at a very early age. His short reign of about nine years, 1336-1327 BC, bound his presence and memory among the ancient Egyptians. For thousands of years King Tutankhamun was a mysterious and forgotten king until 100 years ago a miracle occurred when his sealed and intact tomb was discovered by the British archaeologist Howard Carter and his Egyptian team. This unique discovery represented a turning point in the world's understanding of ancient Egypt and its civilisation, making this mysterious king one of the most famous kings in modern Egypt.

2022 marked the 100th anniversary of this unprecedented discovery. The British Museum decided to celebrate the centenary of King Tut in a very unusual way by developing a new display that aimed to reveal the many ways this Egyptian king was portrayed, in his own time and in the modern era, and exploring how his treasures became an integral part of the fabric of the Egyptian identity.

Through *Tutankhamun reimagined*, and as an ITP fellow, I was honoured to get the opportunity to work with colleagues in the Department of Egypt and Sudan, in particular curators Marie Vandenbeusch and John Taylor. We collaborated for ten months to develop the exhibition concept and content. Many changes occurred to our initial proposed plan but in the end the BM agreed for the project to include three concepts and to consist of: The Asahi Shimbun Displays (Room 3) exhibition A trail of ancient Egyptian objects relevant to King Tut in the Egyptian Sculpture Gallery (Room 4). The Modern Egypt showcase in the Egyptian Sculpture Gallery (Room 4).

Tutankhamun reimagined, aimed to explore the relationship of this mysterious king with both his ancestors from ancient Egypt (through the Room 4 trail)

and his continuity among the modern Egyptians (through the Room 3 exhibition and Room 4 display). Within the preparation process for the exhibition and data collection, many interviews and surveys were conducted with local people from Egypt to understand the current perception of King Tut among modern Egyptians. Interviews in Cairo and Luxor revealed some interesting modern aspects of the Boy-King Tutankhamun. The local community in Luxor considers Tut a public figure, and a symbol of their national pride and identity. In Cairo, King Tut and his treasures have become an important tool for inspiration that provokes the creativity of young and modern artists. The street art scene in Cairo was one of the most obvious examples of this inspiration. The iconic mural of King Tut, created by the graffiti artist Ahmed Nofal, inspired us to engage with him and include his graffiti in our project. For one intensive week at the British Museum, Ahmed painted the three walls of Room 3 with three different murals. The central graffiti was inspired by his graffiti in Cairo, representing King Tut in his Osiris position sitting on his throne, the second graffiti represented King Tut riding his chariots and the third graffiti was inspired by one of the murals inside the tomb of King Tut in Luxor.

Displaying the granodiorite statue of King Tutankhamun (EA 75) in the centre of Room 3 created a modern dialogue between these colourful representations of King Tut reflecting how contemporary Egyptian artists are inspired by King Tut's figure and his ancient presentation in black traditional artistic position making his offerings to Egyptian gods.

The trail in Room 4 consisted of five artefacts reflecting the history of King Tut's family, starting with the two statues of his powerful grandfather King Amenhotep III (around 1390–1352 BC), then moving to the Kings List explaining how King Tut and his father King Akhenaten were omitted from this list. It shows that Tutankhamun had been discredited soon after his lifetime and had

been struck from this official record, as the list of ancient Egyptian kings jumps straight to King Horemheb whose statue was also included within the trail.

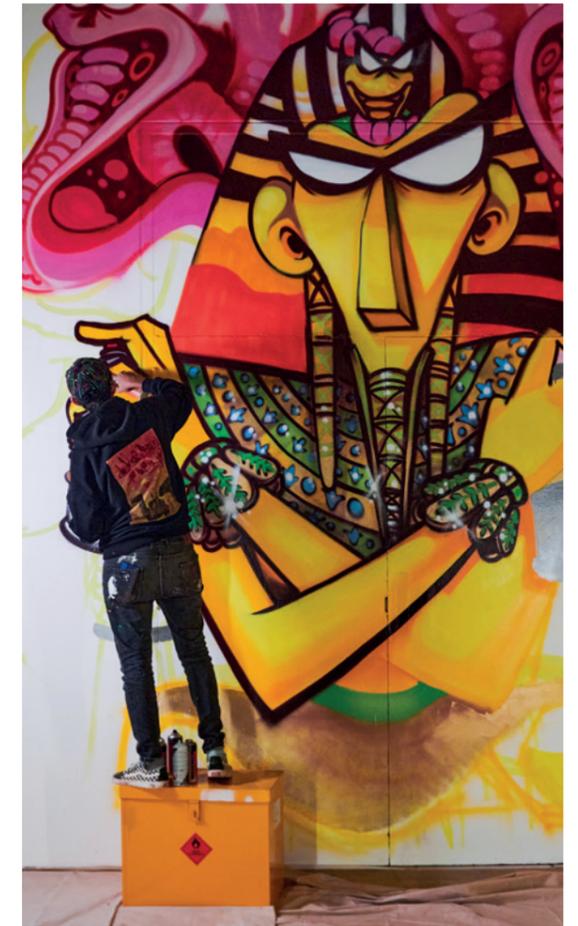
The trail ended with the *Tutankhamun Today* showcase, where 15 objects are displayed reflecting three key themes. Firstly, the presence of King Tut on Egyptian banknotes and coins as a figure for national identity. Secondly, the soft power of King Tut's discovery and how his treasures were used as a tool for the promotion of tourism and heritage of Egypt, and a tool for cultural exchange and appreciation between the Egyptian state and the globe. Thirdly, King Tut figures as decorative elements for everyday items that modern Egyptians use.

Tutankhamun reimagined was an outstanding and meaningful experience for me on many levels. Professionally, it supported me to work directly with professionals from the British Museum. It also enabled me to immerse myself with various cultural approaches and how to search for connections between the past and present. Personally, I had the opportunity to recognise how we, as modern Egyptians, are linked to our heritage and past, and how we have this feeling of pride and honour because of our unique past.

You can see more about this project on the International Training Programme website here - <https://www.bmitpglobalnetwork.org/about-us/itp-legacy-projects/tutankhamun/>

Heba Khairy Metwaly

Project & Exhibition Coordinator, The Grand Egyptian Museum, Egypt, ITP Fellow 2017



Ahmed Nofal 'Nofal O' creating his graffiti.

Tutankhamun Today display at the British Museum.



In this article, I would like to focus on my professional career development following my trip to the UK in 2022. After graduating in 2018, I began my career at the Bukhara Museum and I am currently working as the Head of the Department of History. This section is the base section of the Museum and has more than 1500 exhibits, including several halls for general local history from Paleolithic times to 1920, written monuments, numismatics and epigraphy, and archaeology. Considering the comprehensive nature of the displays' content and the large number of tourist visits over other museums, it requires constant professional and personal development and growth.

When I took part in the International Training Programme for four weeks at the British Museum in 2022, I did not know that the doors of foreign countries would open for me, even though it was my first organised trip abroad. This process made it possible to get acquainted with the British Museum, curatorial training on various topics, about 10 museums in London, Lincoln Museum, the University of Nottingham Museum and various others.

During 2022, the Bukhara Museum prepared to participate in the exhibition on behalf of Uzbekistan at the Louvre and Institut du Monde Arabe museums located in Paris. *Road to Samarkand* at the Institute Arabic World and *Miracles of silk and gold* and *Wonders of the oases of Uzbekistan* in the Louvre. An exhibition called *At the Crossroads of Caravan Roads* attracted many tourists. For these exhibitions, exhibits from the Bukhara Museum were selected, together with foreign experts, nine for the Louvre and 86 for the Institut du Monde Arabe.

I am participating in this exhibition as a representative on behalf of the Bukhara Museum, considering my knowledge of a foreign language, my foreign experience and my initiatives in the preparation of the exhibition.

Wonders of the oases of Uzbekistan, Louvre, Paris.

Uktamali Ravshanov in Paris.



This exhibition includes gold and jewellery belonging to the collection of the Emirate of Bukhara, national horse equipment, suzani, and objects belonging to the Poykent and Varakhsha City Palaces of the ancient and early Middle Ages. My main task for this exhibition was to assess the authenticity of historical objects, to deliver and bring them back on behalf of the museum, and to monitor their placement in the exhibition halls. Within the framework of this exhibition, several works were carried out related to the study of the material culture of Uzbekistan in Europe, interest in it and promotion. During this period, several types of catalogues such as the catalogue of Uzbek national clothes designed especially for children, Eastern music nights and planned visits are being implemented.

The Islamic art of the Louvre Museum and numismatics exhibitions of the Institut du Monde Arabe made a great impression on me. Firstly, the objects in the exhibition are examples of the history of Central Asia, the history of Bukhara and Samarkand where I live, and they were also related to my scientific research. The placement of coins in the display at the numismatics exhibition is especially elaborate, allowing us to see the object in its entirety.

On 3 May 2023, the Prussian Cultural Heritage Foundation and the Art and Culture Development Foundation jointly organised an exhibition at the Pre and Early History, State Museum Berlin. It is planned to open the exhibition *Archaeological Treasures of Uzbekistan. From Alexander the Great to the Kushan Empire*. Exhibits such as Greco-Bactrian coins, parts of a belt made of bone and gogat stones, a Saklar cauldron, and a statue of Anakhita were selected from the Bukhara Museum for this exhibition. During the whole month of April, installation works will take place in Bukhara and Berlin.

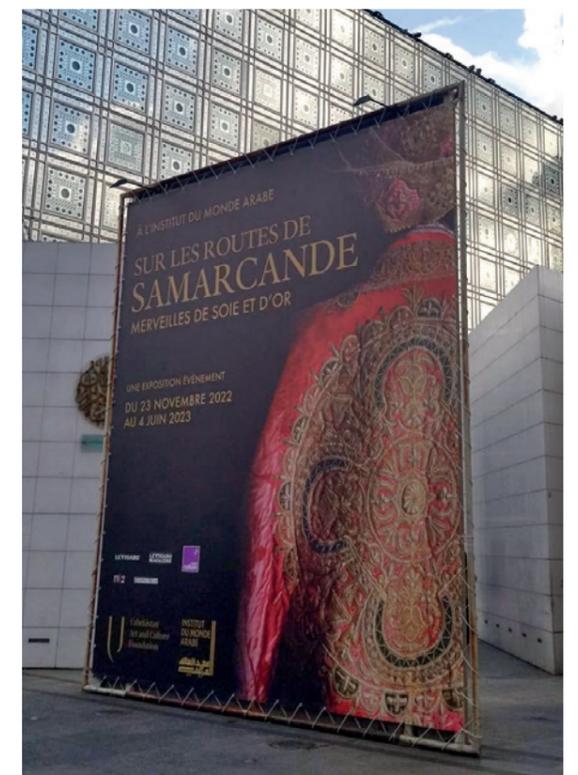
At the end of 2023 and throughout 2024, it is planned to participate in the exhibitions of the Bukhara Museum in Baku, Cairo and the British Museum.

Uktamali Ravshanov

Head of History Department. Bukhara State Museum Reserve, Uzbekistan, ITP Fellow 2021

Wonders of the oases of Uzbekistan, Louvre, Paris.

Institut du Monde Arabe, Paris.



Global Perspectives

Introducing contemporary objects and community voices is the way forward for museums and galleries



Times are changing and so should museum spaces. It is therefore important for the heritage and cultural sector to adapt to the needs of audiences by garnering opinions from different groups of people to create and maintain a sort of partnership with them so that their thoughts, ideas and voices are well represented in the museum space. This gives a sense of belonging and helps the audiences to connect with the museum collections and make the heritage and cultural sector more inclusive.

Introducing a diverse range of voices can give unique opinions on an exhibition. It gives a broader perspective and interpretation, thus helping curators who don't have an in-depth knowledge about some collections avoid mistakes when voices of the host community, from which a collection originates, are sought and consulted. These communities can give more detailed information on the said exhibits. A representation of the community voices can encourage a large turnout from these communities visiting the museum, because they will see it as a part of their heritage. These communities are also likely to publicise the exhibition if they were involved in the planning.

While changing the permanent exhibition at the Unity Museum, we had elders from the host community visit us. Some collections that were wrongly interpreted were spotted and necessary corrections were made. It shows how powerful the community voices are and it checks mistakes within the exhibition spaces.

It can't be denied that contemporary art works in the heritage and cultural sector promote contemporary artists and give artists the opportunity to showcase their works and thoughts. It also helps to attract a larger percentage of young people to the museum space, engaging their minds. Contemporary works of art are thought-provoking and captivating, and it helps to ensure we aren't getting stuck in the past when historical objects alone are exhibited.



Contemporary art works are in tune with present realities, the artists consider current societal issues and pass the same consideration to their audiences creating dialogue and deep thought in the museum space. The presence of contemporary objects in museums and galleries helps museum professionals and contemporary artists learn from each other bringing new perspectives to the museum space.

Beatrice Adeola Bamigbade

Principal Conservator, Unity Museum, National Commission for Museums and Monuments (NCMM) Nigeria, ITP fellow 2022

Beatrice Bamigbade during the ITP 2022.

Beatrice Bamigbade during the ITP 2022.

Global Perspectives

The Museums Advocates Peacebuilding in Nigeria

The National Commission for Museums and Monuments (NCMM) is a government agency in Nigeria responsible for the preservation and promotion of the nation's cultural heritage. The agency has played a significant role in peacebuilding in Nigeria by promoting cultural awareness, fostering intercultural dialogue, and promoting national unity.

One of the ways the NCMM has contributed to peacebuilding in Nigeria is through the promotion of cultural awareness. The agency has established and maintained museums and other cultural institutions across the country, which serve as platforms for showcasing Nigeria's diverse cultures and promoting cultural exchange. By showcasing Nigeria's cultural diversity and promoting cultural awareness, the NCMM has helped to foster mutual understanding and respect among Nigeria's various ethnic and religious groups.

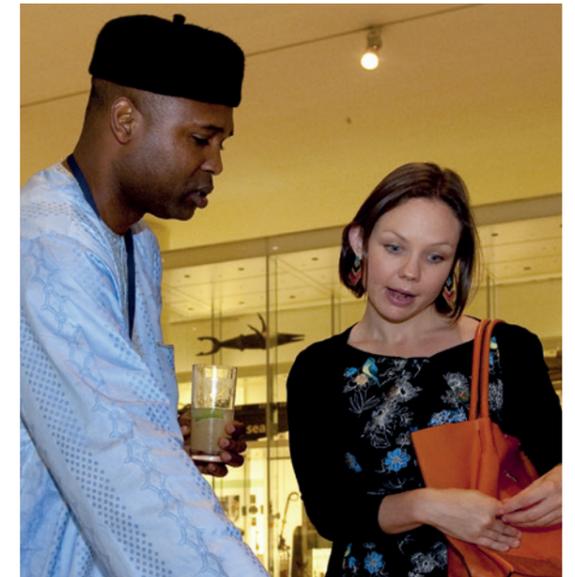
The NCMM has also promoted intercultural dialogue as a means of promoting peace and unity in Nigeria. The agency has organized various cultural festivals and events that bring together people from different ethnic and religious backgrounds to celebrate Nigeria's cultural heritage. Through these events, the NCMM has provided a platform for people to interact and engage in dialogue, promoting a better understanding of the different cultures and traditions in Nigeria.

Furthermore, the NCMM has played a role in promoting national unity in Nigeria by promoting a shared cultural heritage. The agency has worked to preserve and promote Nigeria's common cultural heritage, including its historical monuments and archaeological sites. By promoting a shared cultural heritage, the NCMM has helped to foster a sense of national identity and pride, which is essential for promoting national unity in a country as culturally diverse as Nigeria.

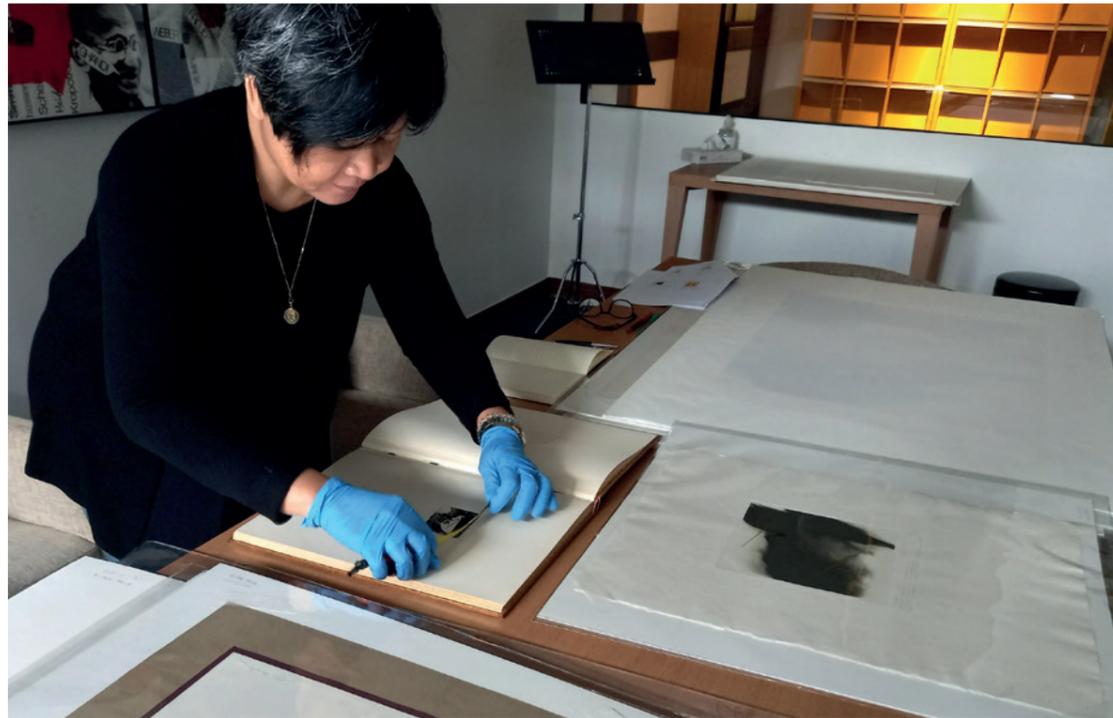
In conclusion, the National Commission for Museums and Monuments has played a vital role in peacebuilding in Nigeria by promoting cultural awareness, fostering intercultural dialogue, and promoting national unity. Through its various cultural institutions, festivals, and events, the NCMM has helped to bring people from different ethnic and religious backgrounds together, promoting a better understanding of Nigeria's diverse cultures and traditions. By promoting a shared cultural heritage, the NCMM has also helped to foster a sense of national identity and pride, which is essential for promoting national unity in Nigeria.

Ishaq Mohammad Bello

Assistant Chief Technical Officer, National Museum Kaduna, Nigeria, ITP Fellow 2012



Ishaq Mohammad Bello at the British Museum 2012.



Studying the prints and drawings of Spanish-Filipino abstract artist, Fernando Zobel (1924-1984) for the last five years led me to archival references in Spain that further shed light on his creative processes. My introduction to his work happened in the reverse. The artworks that I have seen in Philippine exhibitions since the 1990s at the *Zobel Contrapuntos* in the 57th Venice Biennale-Official Collateral Event, and artworks currently in the Ayala Museum collection were appreciated then without a deeper understanding of the underlying processes that led to the final artwork. One of the reasons for this is the limited archival materials in the Philippines as Zobel lived most of his artistic life in Madrid and Cuenca, Spain, since the late 1950s until his death in Rome in 1984.

My appreciation took a turn during my ITP fellowship in 2019, when I was introduced to Zobel's prints and drawings, personally donated by the artist to the British Museum Department of Prints and Drawings, by Frances Carey, Chair of the Marie Louise von Motesizcky Charitable Trust. This inspired me to seek the origin of this donation in 2022 at the Museo de Arte Abstracto Español in Cuenca, Spain, now managed by Fundacion Juan March, with headquarters in Madrid which housed most of the Zobel archives.

With the support of Fundacion Juan March and in collaboration with Comunidad de Madrid and Ayala Foundation, the Museo Nacional del Prado in Madrid presented an exhibition *Zobel, The Future of the Past* during the second phase of my research in November 2022 on Fernando Zobel as Art Patron and the Spanish Printmakers from the Museo de Arte Abstracto Español. This was supported by the BM-ITP Research Grant with the collaboration of Museo Nacional del Prado, Fundacion Juan March, and Ayala Foundation, Inc.

Featuring works loaned from the Philippines, Spain, and the United States, the exhibition offered an enlightening perspective on Zobel's deconstruction and reconstruction of selected paintings by the masters from the Prado's collection. This included works by Diego Velasquez, Francisco de Goya, Francisco de Zurbaran, and Juan van der Hamen showcasing a deep intellectual analysis of the masters' works, enabling him to create a new ideation from his deconstruction and reconstruction processes.

The Prado posed questions to the viewers to prepare them for how to experience the exhibition: 'How can we appreciate the work of the great masters without being mere passive receptors of their appeal? How do we submerge ourselves in the art of the past without renouncing our commitment to the modern and contemporary avant-gardes?'. And Zobel's answer – 'Study them in order to understand them and then reinvent them'.

This was illustrated in the *Conversations with the Masters* section of the exhibition, distilling the master's work through Zobel's contemporary eye, giving birth to an interpretation rendered in his abstract style, and taking the viewers to the past and present simultaneously. Works by a master and Zobel were exhibited side by side. An example is *Still life with basket and sweetmeats* (1622, oil on canvas) by Juan van der Hamen from the Museo Nacional del Prado collection beside Zobel's *Dialogue with Juan van der Hamen* (1969, oil on canvas) from a private collection. Another significant set of artworks emphasizing this dialogue are three artworks lined on one wall: *The Holy Face* (c.1660, oil on canvas) by Francisco de Zurbaran from the Museo de Bellas Artes de Bilbao Collection; Zobel's *The Holy Face II* (1959, oil and bronze glitter on canvas) from a Philippine Private Collection; and Zobel's *The Holy Face (Veronica)* (1964, etching, aquatint, and dry point on zinc plate, stamped

on Acquabre paper) from the Fundacion Juan March Collection. This encounter with the 1964 print gives more meaning to my study of a version entitled *Variacion sobre mia Veronica de Domenico Feti (Variation on the Veil of Veronica by Domenico Feti)* (1964, etching with aquatint) that Zobel donated to the BM's Prints and Drawings Department in 1984.

Zobel's sketchbooks, documenting his studies and process, were displayed with the final artwork in the exhibition and seen by the public for the first time. 50 out of 150 sketchbooks were part of the exhibit from 15 November 2022 to 5 March 2023. I had only previously read about the sketchbooks but seeing them for the first time gave me an insight to the beginning, middle, and end of his processes.

During my research at the FJM Library and Research Support Center in Madrid and at the Museo de Arte Abstracto Español in Cuenca, I was able to see 20 more of the sketchbooks which gave me a further insight to the transformations from one form to another. These sketchbooks were entrusted to FJM in 1984 by Zobel's heirs, Georgina and Alejandro Padilla y Zobel. They were gateways to 'teaching to see and learning to see', and are highlighted in the curatorial direction of the exhibition.

In 1980, Zobel donated his personal collection of artworks to FJM and those of Spanish abstract artists of his generation including Bonifacio Alfonso, Gonzalo Chillida, Eduardo Chillida, Jose Guerrero, Carmen Laffon, Antonio Lorenzo, Manuel Millares, Gerardo Rueda, and Antoni Tàpies. The same artists whose works he donated to the BM from 1972-1973 and formed part of the core of the Museo de Arte Abstracto Español collection when Zobel established it in 1966.

This exhibit paid homage to Zobel as a key figure in Spanish painting in the second half of the 20th century. He is an artist described by Miguel Iceta Llorens, Spain's Minister of Culture and Sports, as 'a cosmopolitan figure, able to engage naturally with the cultures and traditions of three continents—Asia, America, and Europe—who coupled his talent as a painter with the less common facet of cultural entrepreneur; always willing to exert himself for the benefit of art, artists, and the public'.

The curators, Felipe Pereda (Fernando Zobel de Ayala Professor of Spanish Art at Harvard University) and Manuel Fontan del Junco (Director of Museums and Exhibitions at FJM) aptly introduced the exhibition with the following: 'in order to know how to paint, first you have to know how to look. And looking is something that can be learnt. Fernando Zobel gave practical expression to this credo throughout a fascinating, systematic yet creative exploration of painting that spanned a career lasting forty years'.

They enabled the viewers to experience, appreciate, and interact with the rest of his abstract works from the perspective of Zobel guided by narratives, alongside his sketchbook notes, which served as windows into Zobel's intellect and careful attention to detail. 'No detail is too small to escape Mr. Zobel's perceptive eye; no fugitive



quaintness of form, pattern, or person is ignored. He has noticed them all, simple and sophisticated alike,' writes Philip Hofer, Curator at the Department of Printing and Graphic Arts at Harvard College Library, in 1970.

Aprille Tijam
 Senior Manager, Ayala Museum
 Philippines, ITP Fellow 2019

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Aprille Tijam (Philippines, ITP Fellow 2019) cataloguing the prints of Spanish-Filipino abstract artist, Fernando Zobel (1924-1984) from the collection of the Fundacion Juan March in Madrid, Spain.

Aprille Tijam (Philippines, ITP Fellow 2019) attended the press con and launch of the exhibition *Zobel. The Future of the Past* on November 14, 2022 at the Museo Nacional del Prado in Madrid, Spain.

Your collection in focus
1845: Memento Mori



The Great Famine in Ireland from 1845 to 1852 was caused by repeated failures of the potato crop and saw the population of the island fall by two million, or a quarter. One million died and the other million migrated, many to America. Paula Stokes, an Irish glass artist, based in America, handcrafted 1845 glass potatoes as a reminder of this time. They were designed to be an installation which could change in response to its surroundings.

The installation called 1845: Memento Mori, travelled to a few locations in America and then came to Ireland. It was placed in various historic locations where it resonated with the past. The Single Room Cabin at the Ulster American Folk Park (National Museums NI) represented a poor-quality house type that was almost obliterated by the famine. Over a third of a million of such homes along with their families disappeared from the Irish landscape. The small floor area of the cabin formed an intimate and poignant scene with the ghostly potatoes.

Paula said 'I created a dining scene using the now cold fireplace and the simple furniture of the time. I placed the potatoes across the rough floor, and their sheer volume swept out like a shroud of glass, creating a dramatic effect. Once installed this simple dwelling became a liminal space between the dead and the living.'

The simple potato was near enough the only food source that poorer families had in Ireland. Although monotonous, this diet was highly nutritious. It brought population growth and created an Irish countryside teeming with life, conversation, and music. The sheer number of glass potatoes were a reminder not only of an important date but also their life-giving nature, while their ghostly colour was a reflection of the famine taking away life.

Installations in open-air museums are quite unusual but this one was very well received.

Liam Corry
 Curator of Emigration, Ulster American Folk Park, NMNI



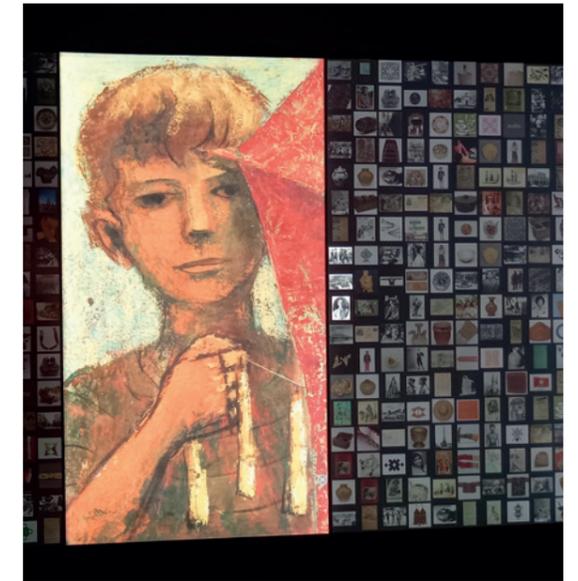
Your collection in focus
Digital Gallery at Ayala Museum

More than 90% of the Ayala Museum collection has been in storage for years. To provide access to the collection in storage, we have worked on a gradual process of digitalization over the years. From the available digital assets, a selection was already reaching our virtual audiences through the Ayala Museum website, ASEMUS VCM (Virtual Collection of Asian Masterpieces), Google Art Project, Google Fashion Project, and various social media platforms.

These same digital assets greatly aided our teams while working from home during the pandemic in creating the *Digital Gallery* – Ayala Museum-Curatorial, Filipinas Heritage Library (FHL), and Ayala Foundation-Information and Communications Technology. The gallery was launched in December 2021, welcoming guests at the lobby of the newly renovated Ayala Museum. Visitors of all ages can now freely access more information and high-resolution images of 1000 objects, artworks, and publications from the Museum and FHL collections.

The first of its kind in the Philippines, the *Digital Gallery* introduces an interactive platform for a digital dialogue with the objects 'up close and personal' on eight screens forming one big screen. Guests have the opportunity to 'digitally touch' when most objects on exhibit are usually hands-off. Images can be enlarged to 2920 pixels maximum height for tall images, while wide images can be viewed at 2080 pixels maximum width, inviting closer scrutiny of the patterns, strokes, or craftsmanship.

Each object is contained in a 'placemat' detailing the basic identification – artist or maker, title, medium, dimension, period made, current location (in storage, on exhibit, on loan), accompanied by a 100-word description and images offering different angles and details. We collaborated with Local Projects (User Experience and Design) and Piction (Programming and Digital Assets Management System).



The contents were carefully organised to feature fine arts, ethnographic, archaeological, numismatics, historical, ecclesiastical, musical scores, and periodicals. These were selected based on significance, rarity, visual impact or if they haven't been previously exhibited or featured in any publication. The descriptions passed through rigorous reviews considering the veracity of the information and its readability. Writers from the Museum and FHL crafted the significance of each object based on the themes - vanity, travel and voyage, worship, daily life, artistic expressions, power and bravery, death and survival, and nation-building. These are stories that illustrate the history, arts, and culture of the Filipino people.

Aprille Tijam
 Senior Manager, Ayala Museum
 Philippines, ITP Fellow 2019



Your collection in focus

A Roman funerary stela re-interpreted



The ancient world was fantastic from many points of view, and we love sharing our part of this story every time we are visited. The history of the building our museum is in goes far back in time to the Roman 2nd century AD of our city, when the first fortification was built here. That means we can proudly say our institution is laid on Roman foundations. The ruins are included in Museikon's permanent tour and they can be seen throughout the galleries.

We also display a small collection of stone artefacts (part of our lapidarium) and their stories are incredible. One of the exhibits is a Roman funerary stela, dated to the 2nd century AD and at first sight represents a lion having his lunch. In fact, according to the complex Roman polytheistic religion and mythology, this group image set in stone is a personification of the deceased

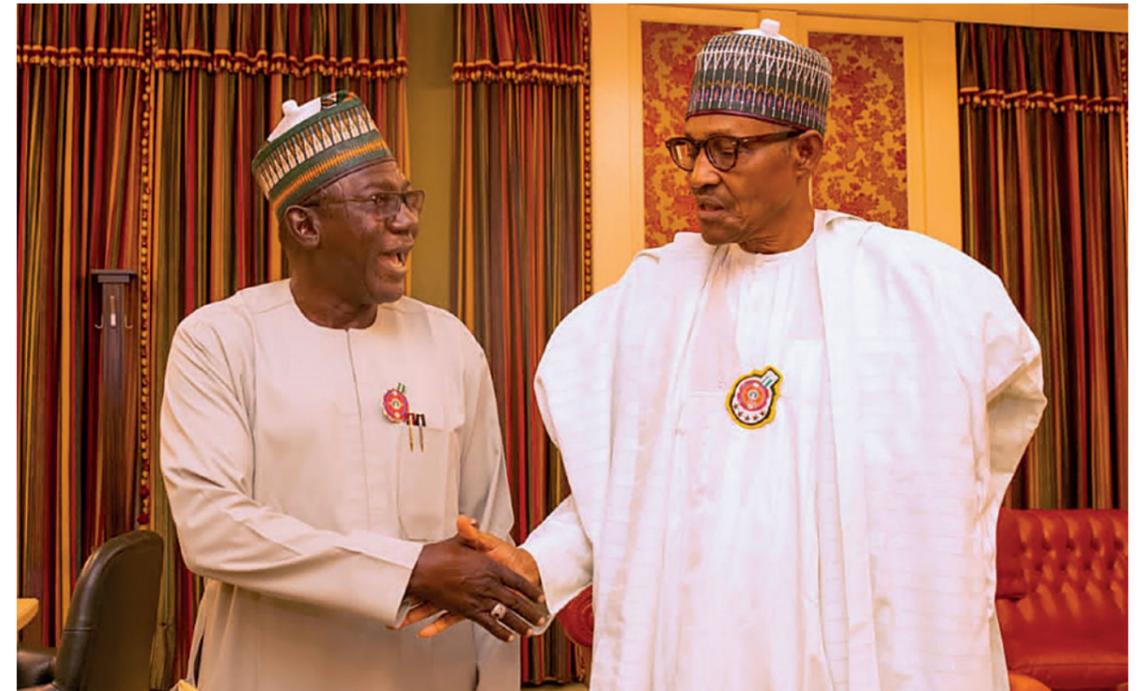
person in the shape of a lamb, calf, or other small herbivore with his or her protector represented by a powerful lion. This is a common physical and spiritual message from the Roman world. In the earthly life, the lion plays the role of a guardian of the grave and of the goods the deceased took to the afterlife, and he is there to scare or frighten any potential robber. Now the beauty of the story goes further, in the afterlife. The 'lunch' is now interpreted as the spiritual form of the deceased, or the soul, and the lion is imagined here as a defender against the evil spirits who would try to harm the soul on its way to heaven or the Elysium fields as the Romans would have call it.

Ioan Oprea

Conservator, National Museum of the Union Alba Iulia Romania, ITP Fellow 2019

Did you know that...?

National Commission for Museums and Monuments, advocacy on land swap programme in Nigeria



The National Commission for Museums and Monuments (NCMM) in Nigeria has been actively advocating for the protection and preservation of cultural heritage sites that are at risk of being affected by the land swap programme in the country. The land swap programme is a government initiative that involves exchanging public lands for private investment in order to promote economic development.

One of the main concerns of the NCMM is that the land swap programme could result in the destruction or degradation of cultural heritage sites, including historic buildings, monuments, and archaeological sites. The commission has been working to raise awareness of the importance of protecting these sites and to advocate for their preservation.

The NCMM has been involved in several initiatives aimed at protecting cultural heritage sites from the impact of the land swap programme. These initiatives include lobbying the government to include provisions for protecting cultural heritage sites in the land swap agreements, conducting surveys and assessments of cultural heritage sites that could be affected by the program, and engaging with local communities to raise awareness about the importance of preserving cultural heritage.

In addition, the NCMM has been working to develop partnerships with private investors and developers to promote sustainable development that takes into account the importance of preserving cultural heritage sites. The commission is advocating for the adoption of best practices in sustainable development that balance economic growth with environmental and cultural preservation.

Overall, the National Commission for Museums and Monuments in Nigeria is playing a crucial role in advocating for the protection and preservation of cultural heritage sites in the face of the land swap program. By raising awareness, conducting assessments, and engaging with stakeholders, the commission is helping to ensure that Nigeria's rich cultural heritage is preserved for future generations.

Ishaq Mohammad Bello

Assistant Chief Technical Officer, National Museum Kaduna, Nigeria, ITP Fellow 2012

Did you know that...?
The Teaching Museum at NMS



Norfolk Museums Service established the Teaching Museum to broaden entry routes into careers in museums and help diversify the sector workforce.

I am the partner representative at Norfolk Museums (NMS) and my job title is Teaching Museum Manager which means I manage NMS's trainee programme. Over the years of working with ITP fellows I have learnt that recruitment and starting a career in museums couldn't be more different depending on where you are in the world.

The existing workforce in UK museums is quite narrow and made up of people with similar social and educational backgrounds. Since 2013, Norfolk Museums has worked with over 80 trainees and has employed a range of methods to attract candidates from 'non-traditional' backgrounds who otherwise would not be able to compete for a museum job.

At application stage we put the emphasis on customer service skills to reinforce the idea that we are here to provide a service for our audiences. We don't ask to see academic qualifications and we hold assessment centres where candidates have the chance to demonstrate their teamworking and communication skills. We also don't have an upper age limit which means that older candidates can apply, moving from another career. We are not looking for museum skills because we train on the job, nor even specialist art, historical, archaeological, or any specialism. It is not only curators we are training



but a range of museum roles and we know our approach works because of the excellent employment outcomes enjoyed by our trainees.

The Teaching Museum grew out of discussions in the UK sector about the many and complex barriers to starting a museum career. Our traineeships cannot address or overcome all of them but there are things that we have done, and others could do that break down barriers, resulting in a more diverse museum workforce that better reflects the make-up of the communities it is aiming to serve.

Sarah Gore
 Teaching Museum Manager
 Norfolk Museums Service

Norfolk Museums Trainee Programme focuses on recruiting people for their potential.

#Teaching Museum tweet

Spotlight on...
National Commission for Museum and Monuments children's park for wellbeing and sustainability

The National Commission for Museums and Monuments (NCMM) in Nigeria has been involved in the development of children's parks as part of its effort to promote wellbeing and sustainability. The commission recognizes the importance of creating safe and accessible spaces for children to play and learn and has partnered with various stakeholders to establish children's parks in several locations across the country.

The NCMM's children's parks are designed to promote physical activity, social interaction, and environmental awareness among children. They are equipped with a range of play facilities, including swings, slides, climbing frames, and other equipment, that provide children with opportunities to engage in physical activity and develop their motor skills.

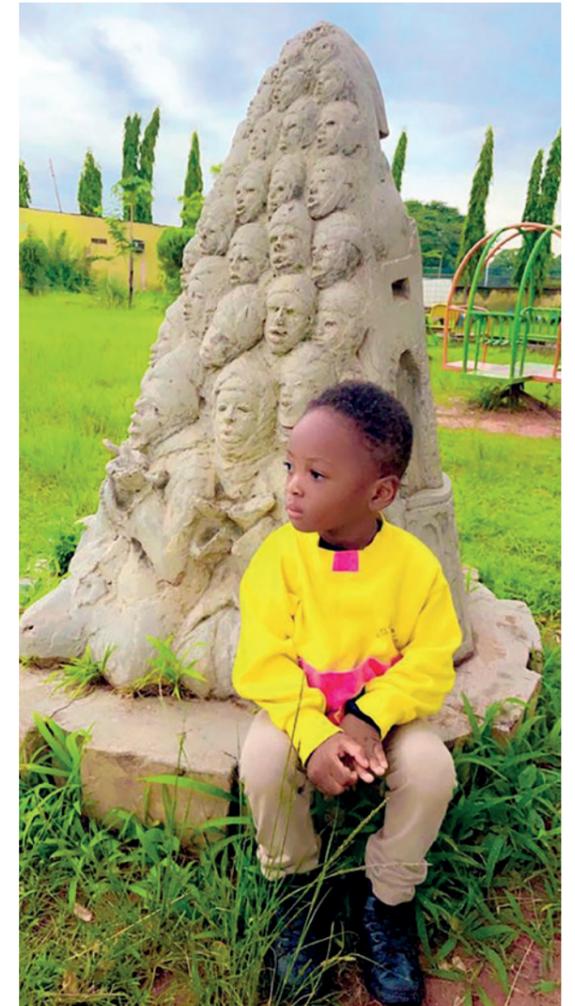
In addition to play facilities, the NCMM's children's parks also feature educational resources and displays that promote environmental sustainability and conservation. These resources are designed to educate children about the importance of protecting the environment, reducing waste, and conserving natural resources.

The NCMM's children's parks are also designed to be sustainable and environmentally friendly. They are constructed using eco-friendly materials and are designed to minimize environmental impact. The parks are also equipped with renewable energy systems, such as solar panels, to reduce the use of non-renewable energy sources.

The NCMM's children's parks have been well-received by communities across Nigeria, and have become important spaces for children to play, learn, and explore. They have also been recognized for their contribution to the promotion of wellbeing and sustainability and have won several awards and accolades for their innovative design and environmental stewardship.

In conclusion, the National Commission for Museums and Monuments in Nigeria has played an important role in the development of children's parks as part of its effort to promote wellbeing and sustainability. The commission's children's parks provide safe and accessible spaces for children to play and learn, while also promoting environmental awareness and conservation. The parks are designed to be sustainable and environmentally friendly and have become important spaces for communities across Nigeria.

Ishaq Mohammad Bello
 Assistant Chief Technical Officer, National Museum Kaduna, Nigeria, ITP Fellow 2012



Abdul Nasir Mohammed Bello in the Museum Children's park.

Spotlight on...
The Beta Curators

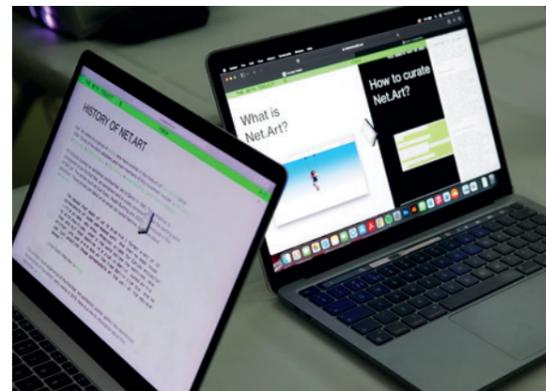


The Beta Curators are a curatorial collective founded in 2022 by MA Culture, Criticism and Curation students from Central Saint Martins. Our first project, *The Beta Toolkit*, launched in December 2022 and functions as a platform for curators, by curators, to explore and advise on the practicalities of curating new media art, with an emphasis on net.art.

The platform questions and challenges the nature of curating in the digital sphere and seeks to build and grow a digital network of creative practitioners – a support system to accompany each other through the processes and challenges of digital curation. The toolkit provides practical and theoretical context for the history, representation, and contemporary relevance of net.art, as well as suggesting the necessary tools for the process of realising the complexities, possibilities, and challenges of curating online.

Taking its name from the term 'beta', meaning a trial version of an eventually finished product, the toolkit embraces the fluid process of online curation and the possibilities of its eventual 'final' form – if there even is one.

The project is ongoing, and at present we are collaborating with one of the British Art Network's newest research groups, the British Digital Art Network, to develop The Beta Forum. The aim of the forum is to build a platform to host and facilitate discussion between creative practitioners, particularly those with web-based



practices, at any stage of their professional career. From students with questions about theories and research, to established artists or curators in need of technical assistance from industry professionals with different areas of expertise. The idea is that by creating a space where people can interact; knowledge can be shared, connections can be established, and collaboration can happen. Not too dissimilar to the ITP!

You can see more about this project here - <https://thebetatoolkit.net/>

Amelia Kedge
 International Training Programme Assistant
 British Museum

Bulletin Board

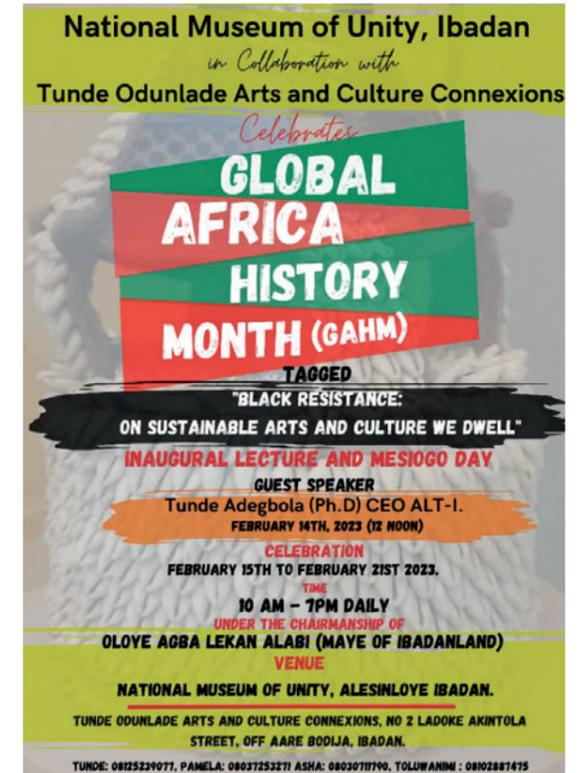


Special Event at the Nubia Museum

On 11 March 2023, the Nubia Museum hosted the conclusion of the activities of the Partnership Week between Egypt and the United Nations, which included an inspection of the programmes, in Aswan Governorate, in the presence of Dr Rania Al-Mashat, Egyptian Minister of International Cooperation, Ms Elena Panova, UN Coordinator in Egypt, General Ashraf Attia, Governor of Aswan and Ms Nuria Sanz, Regional Director of UNESCO, Egypt, and representatives of the Ministries of Tourism and Antiquities, Higher Education and Scientific Research and the National Commission for UNESCO.

Alongside the meeting was a photographic exhibition documenting the international campaign to salvage the Nubian monuments, the prominent role of UNESCO in that project, and a press conference for representatives of international and local authorities. In addition, there was a folk-art show and an exhibition produced by participants in the educational department of the Nubia Museum, as well as some products for disabled people, and a tour of the Nubia Museum's documentation centre.

Yasser Abdelrady
 Conservator, Nubia Museum, Aswan
 Egypt, ITP Fellow 2019



Global Africa History Month

From 15-21 February 2023, the National Museum of Unity, Ibadan, Nigeria, in collaboration with a contemporary artist, Tunde Odunlade Art and Culture Connexions, celebrated Global Africa History Month. The Global African History Month is an adaptation of Black History Month and was a moment to reflect on our achievement as a people of colour, our historical landmarks, science, culture, and philosophy. It was a time for the young and old to connect with the museum in different ways.

Black History Month is an annual event initiated by Dr Carter. G. Woodson in 1929.

Beatrice Adeola Bamigbade
 Principal Conservator, Unity Museum, National
 Commission for Museums and Monuments (NCMM)
 Nigeria, ITP Fellow 2022



Fernando Zobel, Catalogue Raisonné of Paintings
Ayala Foundation, Inc., through Ayala Museum, collaborated with Fundacion Azcona and Fundacion Juan March in publishing the *Fernando Zobel, Catalogue Raisonné of Paintings 1946-1984*. Released in February 2023, this raisonné documented 2084 artworks by Spanish-Filipino abstract artist, Fernando Zobel (1924-1984). This was authored by Alfonso de la Torre (responsible for the raisonnés of Pablo Palazuelo, Manolo Millares, and Manuel Rivera), in collaboration with Rafael Perez-Madero, Zobel's personal secretary who annotated his works, and with the support of the heirs of Zobel, Georgina Padilla Zobel and Alejandro Padilla Zobel. Selected prints of Palazuelo, Millares, and Rivera were donated by Zobel to the British Museum-Prints and Drawings Department in the 1970s.

Aprille Tijam
Senior Manager, Ayala Museum
Philippines, ITP Fellow 2019



The first-anniversary of the reopening of The Burrell Collection

In Glasgow, The Burrell Collection recently celebrated the first anniversary of its reopening to the public following a £69 million revamp. Situated in the tranquil surrounds of Pollok Country Park, the museum has welcomed more than 600,000 visitors through its doors within the first 12 months.

Amassed by the Glasgow shipping magnate Sir William Burrell, and his wife Constance, Lady Burrell, this unique collection of approximately 9000 objects and works of art is internationally renowned for its fine and diverse holdings. Highlights include one of the world's leading collections of medieval and Renaissance stained-glass and tapestries, some of the most significant holdings of Chinese bronzes and ceramics in the UK, and an important collection of French Impressionist artworks, including numerous masterpieces by Manet, Cézanne and Degas.

The purpose-built museum was officially opened to the public by Her Majesty Queen Elizabeth II in 1983. Almost 40 years later, in October 2022, the museum and its staff were delighted to welcome His Majesty King Charles III, to officially re-open the museum after its six-year-long refurbishment. The event, which marked his first official engagement as monarch, saw The King tour the Collection, where he spoke with curators and staff, and met with volunteers, trustees, and stakeholders involved with the project. The King later unveiled a commemorative plaque to mark the occasion, his first official plaque unveiling as king.

Ed Johnson
Curator of Medieval and Renaissance Art
Burrell Collection

Fernando Zobel, Catalogue Raisonné of Paintings 1946-1984.

His Majesty King Charles III tours The Burrell Collection.



ITP Senior Fellow 2023

It is an honour for me to be appointed Senior Fellow for the 2023 ITP session and I can say that this news made my year. I am filled with joy and excitement to go back to the British Museum where I had an amazing time in 2019, both professionally and personally. And, by going back as the Senior Fellow, I am taking on huge responsibility in being one of the people to offer support to this year's cohort. I happily accept the challenge that will help me and others improve by sharing what we know and what we have accumulated so far. I will do my best to offer myself as a person and as a professional for the use of the 2023 fellows and of the entire ITP network, when needed, and I am sure that I will learn new things that will help me in my work to a greater degree.

Being part of the 2019 cohort changed my life because not only am I part of a worldwide specialists network but I made new friends who were there for me in my hardest times even more than the friends I have at home. Due to them, their advice and experience and to what I learned myself during the 2019 session, I was able to bring significant changes in the Principia Museum, my workplace, but also to being a Senior Fellow this year. Therefore, my goal for this session will be to do everything in my power to help the fellows identify the solutions they need, as the people of the British Museum and my 2019 fellows helped me.

Ciprian Dobra
Alba Iulia Municipality Counselor and cultural objective curator, Principia Museum, Romania, ITP Fellow 2019 and Senior Fellow 2023

Ciprian Dobra during the ITP 2019.

ITP Advisory Board member Eileen Musundi, Kenya (ITP Fellow 2008 & Senior Fellow 2013)



ITP News 2023 ITP Advisory Board

Throughout 2023 our Senior Fellows from Armenia, Egypt, Guatemala, India, Kenya and Nepal are working on a new ITP initiative, the ITP Advisory Board. The aims of the Advisory Board will be to enable Fellows to bring their skills, knowledge and lived experience of culture and heritage sectors around the world, to help shape the Programme. Throughout 2023 the team will create and develop the necessary terms of reference for this new project.

ICOM UK Conference 2023

On 17 and 18 April, the ITP were delighted to travel to Glasgow with Cynthia Iruobe, Chief Curator at the National Commission for Museums and Monuments (Nigeria, ITP Fellow 2010). Cynthia is currently in the UK for an MA in curating and joined the ITP team for the ICOM UK Conference 2023: *Addressing the legacies of colonialism nationally and internationally*.

The Annual Programme

For 2023, the Museum will return to a six-week summer programme, welcoming participants to the UK from 1 July to 13 August. The Annual Programme will see us welcome 20 participants from 16 countries.

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) and online in 2020 and 2021. 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.

Claire Messenger
International Training Programme Manager
British Museum



Welcome to baby Hauwau

On 6 February 2023, my family and friends welcomed the one and only baby girl among six boys in the house. The angel took three beautiful names. Her first name is Hauwau (Eve), my Mom's name. Her second name comes from someone so special that I met during the International Training Programme 2012, in London and again in 2015, in Mumbai, India - Navine. Dr Nevine Nizar Zakaria Hasan (Egypt, ITP Fellow 2021) is a wonderful person and this fulfilled my London promise to her. Our babies third name is Ameera given to her by her Mom.

Ishaq Mohammad Bello,

Assistant Chief Technical Officer, National Museum Kaduna, Nigeria, ITP Fellow 2012

Fulbright Scholarship

I spent an amazing three months as Fulbright PhD scholar working inside the Egypt Art department, at the Metropolitan Museum of Art (MET) in New York. I worked under the supervision of Dr Diana Patch and Dr Janice Kamrin and my project revolved around the collection management procedures and policies that the MET maintain for the best governance and management of its collection. This was in addition to working closely with the collection management system and the Digital Assets system of the MET. I also spent time dealing with other MET departments which are involved in the collection management process and policy makers.

Heba Khairy Metwaly

Project & Exhibition Coordinator, The Grand Egyptian Museum, Egypt, ITP Fellow 2017



Network Moves

From 8-10 March 2023, a workshop on Museum Education and Outreach hosted by **Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai**, saw ITP Fellows across India meet to share skills and experiences with fellow museum educators.

Norhan Hassan Salem (Egypt, ITP Fellow 2017)

was in the USA from 30 April to 8 May attending a workshop entitled *From Local to Global* organised by ICOM US and Smithsonian African American History and Culture Museum.

Mohamed Mokhtar (Egypt, ITP Fellow 2015 &

Senior Fellow 2019) has returned to the National Museum of Egyptian Civilisation (NMEC) from the Abdeen Palace Museum.

Nagwa Bakr (Egypt, ITP Fellow 2019) will be taking

part in TheMuseumLab 2023 and is looking forward to spending time in Germany and Africa through 2023.

Online talk for Lakeside Arts

On Thursday 25 May, **Heba Khairy Metwaly**, Project & Exhibition Coordinator, The Grand Egyptian Museum (Egypt, ITP Fellow 2017) gave an online talk titled *The Grand Egyptian Museum: A New Edifice for Egyptian Heritage* for Lakeside Arts (in partnership with the University of Nottingham Museum and Museum Keeper, Clare Pickersgill).

Heba's talk focused on '*The Grand Egyptian Museum, which is considered the largest archaeological museum dedicated to one civilization 'Ancient Egypt'. The new Museum is also considered the most important cultural project that Egypt is implementing currently. This talk will address the history, importance and features of this giant museum and its impact on Egyptian Heritage.*



Aprille Tijam in Europe

Aprille Tijam (Philippines, ITP Fellow 2019) organized the loans of Fernando Zobel (1924-1984) artworks from Philippine collections: Ateneo Art Gallery, Ayala Corporation, Ayala Museum, Lopez Museum, and private collections for Museo Nacional del Prado's Zobel. *The Future of the Past* exhibition (15 November 2022 to 5 March 2023) and was one of the Philippine couriers. During the same period, Aprille conducted phase two of her research—Fernando Zobel as Art Patron and the Spanish Printmakers from the Museo de Arte Abstracto Español in Cuenca, Spain, supported by the BM ITP Research Grant, Museo Nacional del Prado, Fundacion Juan March, Ayala Foundation, Inc./Ayala Museum, and the heirs of Fernando Zobel.

She also donated a copy of her report – Research on Fernando Zobel Collection and Donation to the British Museum to Luis Martinez Uribe, Director of the Biblioteca, Fundacion Juan March, Madrid, Spain.

And during a quick visit to the Stedelijk Museum in Amsterdam, Aprille had the chance to see three artworks by Marie Louise von-Motesizcky (1906-1996) entitled *Woman with Blue Parrot* (1948), *Orchid* (1958), and *The Old Song* (1959), recent gifts of the Marie Louise von-Motesizcky Charitable Trust in 2021.

Aprille Tijam with a painting by Marie Louise von Motesizcky.

Sayed Abuelfadl Othman Ahmed defending his PhD.



Congratulations to...

Sayed Abuelfadl Othman Ahmed (Egypt, ITP Fellow 2016) who has been awarded his PhD in Heritage and Museum Studies.

Levent Boz (Turkey, ITP Fellow 2011) who has been

awarded his PhD titled *Ottoman and Safavid Carpets in Europe in the 16th and 17th Centuries: Interaction and Competition*.

Shreen Amin (Egypt, ITP Fellow 2016) recently accepted

an invitation to be an ICOMOS member, supporting an international organisation dedicated to the conservation of the world's monuments and sites and a regular member of CIPA-HD, a dynamic international organisation that has twin responsibilities: keeping up with technology and ensuring its usefulness for cultural heritage conservation, education and dissemination.

To **Ioan Oprea** (Romania, ITP Fellow 2019) on the birth

of his lovely baby daughter, Evelyn, who was born in June 2023.

And to our lovely colleague, ITP Co-ordinator **Anna**

Cottle, who welcomed a beautiful little girl, Ottoline Ira, to her family in February 2023.



In Memory of Ross Thomas

On 14 November 2022 we were deeply saddened to learn that **Ross Thomas**, curator in the department of Greece and Rome and long-time ITP departmental representative and Object in focus mentor, passed away unexpectedly. Many of our ITP fellows will have worked with Ross over the years – either in the department of Greece and Rome or on their *Object in focus* projects. He was a passionate supporter of the ITP and always wanted to give colleagues coming to the Museum as enriching and fulfilling experience of the Museum and its collections as possible. Ross gave great thought and consideration to the departmental programmes he put together – ensuring they were a platform for discussion and potential future collaboration. Following this sad news, messages came from across the world demonstrating the wide impact that Ross had on our ITP family and the esteem in which he was held.



Nubia Museum's silver jubilee

On 23 November 2022, the Nubia Museum, Egypt celebrated the silver jubilee of its opening. On this occasion, a special celebration was organized that included several cultural and artistic activities, amid an intense presence of visitors, students, university professors, the local community, and artists. The day coincided with Egypt's celebration of the 100th anniversary of the discovery of Tutankhamun's tomb, which gave the public the opportunity to visit the museum for free on that date.

Luxor University Archaeology Conference

I am also very pleased to share with you that I participated at the First Conference of the Faculty of Archaeology, Luxor University, Egypt, from 14-16 February 2023. This was the first time for me participating in a conference and presenting a scientific paper. I am very proud as this paper supervised and co-operated with Prof Maha Ali, Assistant Prof, Conservation Dept, Faculty of Archaeology, Cairo University.

Yasser Abdelrady

Conservator, Nubia Museum, Aswan, Egypt, ITP Fellow 2019

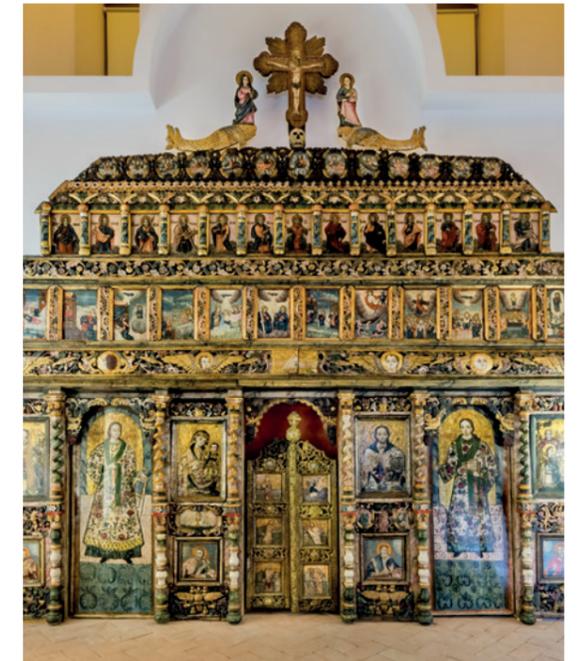


New York Residency

In 2023 I took part in a four-month residency at the Metropolitan Museum of Art (MET) in New York. It was a busy time, learning how the MET organises and runs its programmes, and being involved in the AOA department's re-imagining of their new Africa galleries. I also did a talk on Kenyan Textiles and Identity focusing on the history of kanga textiles in East Africa and spent time going through the MET's collections to select what could be developed into a loan exhibition to African Museums.

Eileen Musundi

Head of Exhibitions, Directorate of Antiquities, Sites, and Monuments, National Museums of Kenya Kenya, ITP Fellow 2010 & Senior Fellow 2013



Museikon as a cultural hub

Recently, in March 2023, we celebrated the successful ending of a 5-year period of sustainability of our ecclesiastical art museum here at Museikon (National Museum of The Union, Alba Iulia, Romania). What started as an international project and created with the help of The EEA and Norway Grants – generous funds from Iceland, Liechtenstein and Norway – Museikon is now a leading art museum and the only one of its kind in the country. It has been a long time since discussions were first carried out around about the rich ecclesiastical heritage from Romania and finally many hopes were fulfilled on 1 November 2017, when we officially opened our doors with a combined display of ecclesiastical paintings, books, sculptures and various artefacts of the same type. The project saw the beginning of conservation and restoration laboratories, modern deposits for paintings and books and a wide space for museal workshops dedicated to our diverse audience.

With many years of experience in the bank, we are now a bridge between the past and future and continue working to preserve this type of heritage. We are happy to have established a cultural hub, a living meeting point with artists who work on similar themes and have a deep connection with the ecclesiastical heritage we have.

Ioan Oprea

Conservator, National Museum of the Union Alba Iulia Romania, ITP Fellow 2019

Ross Thomas, former Curator of Roman Collections at the British Museum.

Nubia Museum, Egypt celebrating its silver jubilee.

Eileen Musundi at the British Museum in 2022

Permanent exhibition room, nr. 8.

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The British Museum

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