

A global network

Afghanistan, Armenia, Brazil, China, Croatia, Egypt, Ethiopia, Ghana, Greece, Guatemala, Hong Kong, India, Indonesia, Iran, Iraq, Kenya, Kurdistan, Lebanon, Lesotho, Libya, Malaysia, Mexico, Mozambique, Myanmar (Burma), New Zealand, Nigeria, Oman, Pakistan, Palestine, Saudi Arabia, South Africa, Sudan, Tajikistan, Tanzania, Turkey, United Arab Emirates, Uganda, Yemen, Zimbabwe

International
Training
Programme

Annual Report 2017



Introduction

The summer programme

This summer the British Museum and ten UK partner museums welcomed 25 fellows from 18 countries between 1 July and 12 August. Fellows took part in sessions, workshops, working groups, behind-the-scenes tours and study visits, all designed to give as wide as possible overview of museums and cultural heritage in the UK.

Our network

The twelfth annual International Training Programme (ITP) summer programme saw the addition of six new countries to our growing global network which now totals 253 fellows from 39 countries. This year we were joined by fellows from Guatemala, Indonesia, Lesotho, Myanmar (Burma), New Zealand and Zimbabwe – connections which we hope will develop into long-term, sustainable and rewarding partnerships.

Our fellows

ITP fellows come from countries that have identified themselves as needing support to develop their museum services. Fellows tend to be in the early stages of their careers or in positions of influence to develop others. All are passionate about international collaboration and pursuing careers in the museum and cultural sector.

Our mission

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

Our supporters

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

Ala Talebian
(Iran) enjoying
the galleries at
the Ashmolean
Museum, Oxford.

Summer programme

The ITP summer programme makes the British Museum's staff and collection available as a platform for demonstrating current museum practice. Additionally, working with partner museums around the UK allows fellows to experience organisations whose collections, audiences and programmes are both international and local.

Through presentations, workshops and tours, the Museum enables fellows to share knowledge, skills and experiences. Sessions aim to create an atmosphere that allows discussion and debate, and Museum staff remain available to fellows after the programme for help, support and advice.

ITP summer programme 2017

For six weeks in the summer, the 2017 fellows were provided with a detailed overview of all aspects of the Museum's work, both front of house and behind the scenes. Sessions for 2017 included:

- Collections Assistant training
- collections management, storage and documentation
- conservation
- learning and public programmes
- libraries and archives
- management and leadership
- photography
- scientific research
- security and risk management
- staff engagement, skills and training
- temporary exhibitions and permanent galleries
- UK and international loans
- volunteering programmes

The programme also dealt with contemporary issues and challenges in the museum world through workshops. These change year on year to reflect current thinking in the sector. Workshops in 2017 focused on:

- cultural heritage and peacebuilding
- national partnerships
- visitor experience and audience feedback
- exhibition planning and development

Subject-specific working groups enabled fellows to work together with colleagues in the ITP group with similar projects, programmes and personal interests. In smaller groups voices can be better heard and institutional challenges directly addressed. Working groups this summer looked at:

- practical photography
- fundraising at the Museum and beyond
- income generation and retail
- press and marketing
- health and wellbeing through community engagement
- how to use social media and engage digitally
- visitor insights, methods and uses for audience research
- care and display of human remains
- illicit trade and acquisitions policy
- exhibitions planning and development
- sustainable volunteer programmes



Ala Talebian (Iran) and Astghik Marabyan (Armenia) talking part in an ITP session.

New for 2017

2017 saw the addition of six new countries to our global network as we were joined by fellows from Guatemala, Indonesia, Lesotho, Myanmar (Burma), New Zealand and Zimbabwe.

Sadly this year Birmingham Museums Trust wasn't able to work on the ITP, although they remain an essential part of the ITP network. However, we were delighted to welcome Norfolk Museums Service who kindly agreed to partner with us for 2017 (and hopefully beyond). They hosted four fellows this summer, introducing them to their fascinating and diverse portfolio of museums.

Iain Watson, Director, Tyne & Wear Archives & Museums, delivered a session and workshop on leadership, vision and strategy, and we also introduced workshops on national partnerships, visitor experience and audience feedback for the first time. Art historian and curator Miriam Lloyd-Evans led a subject-specialist session on curating temporary exhibitions and displays.

Each year our fellows are asked to plan and propose a temporary exhibition using the Room 3 Asahi Shimbun Displays at the British Museum as their model. This year, for the first time, fellows worked in partnership which provided yet another excellent opportunity to develop strong working relationships, enhance the ITP global network and demonstrate the benefits and challenges of working collaboratively.

This summer we welcomed Hayk Mkrtchyan (Armenia, 2014) back to the British Museum for three months as the 2017 Senior Fellow. As Project Coordinator of the Museum Education Center where he develops and delivers training programmes for museum educators in Armenia, Hayk already has an excellent understanding of the benefits and challenges of running skill-sharing programmes. This, combined with his knowledge and experience of the ITP in 2014, made him an ideal candidate for this role. While here in the UK, as well as gaining further insight into the ITP with meetings on partnerships, funding, networking, reporting and evaluation, Hayk was also able to meet colleagues at the Museums Association and Annabel Jackson, the ITP's external evaluator. He reconnected with staff at Glasgow Museums, Manchester Museum and The Collection in Lincoln, travelled to Norwich to meet our new partner for this summer, and spent time in the departments of the Middle East and Coins and Medals, discussing their Armenian objects and sharing expertise.



Beimote Ngozi Etim (Nigeria) and Guo Xifeng (China) discussing their exhibition project proposal with British Museum Director Hartwig Fischer.

19th-century Indian astrolabe used in Irem Yildiz and Janakiraman Gandhimathi's Room 3 project *Indian astrolabe: beginning in time and space*.



At the British Museum

As well as spending time meeting colleagues through group sessions at the British Museum, fellows had the opportunity to work more closely with staff and objects directly relevant to their professional specialisms during departmental time. Working in smaller groups allows voices to be heard and close relationships between colleagues to develop. Fellows were able to tour galleries and store rooms with specialists, learn more about curators' current projects and programmes, and share skills and expertise on the Museum's collection.

Departmental colleagues also used this time to mentor fellows through their projects to plan and propose a temporary exhibition around a British Museum object to present at the reception for supporters on the penultimate night of the summer programme. The exhibition proposal project always proves to be a highlight and it clearly demonstrates the work, commitment and imagination that goes into all the fellows' proposals.

Departments for 2017 included Africa, Oceania and the Americas, Ancient Egypt and Sudan, Asia, Coins and Medals, Greece and Rome and the Middle East.



Ancient Egypt and Sudan

The Department of Ancient Egypt and Sudan hosted five ITP fellows: Heba Khairy (Grand Egyptian Museum), Mariem Dania Ibrahim (Coptic Museum) and Norhan Hassan Salem (Egyptian Museum Cairo) from Egypt, and Elnzeer Tirab and Haitham Eliman both from the National Corporation for Antiquities and Museums of Sudan.

The departmental time started with a general introduction into the library and study room, followed by several detailed tours through the different store rooms, galleries and the archive room. This led to fruitful discussions about different Museum aspects like interpretation, design, documentation and storage issues.

The fellows attended lectures about different projects linked to the department, this year with a special focus on cultural heritage and excavation undertaken by the Asyut and Amara West projects. Further sessions followed on travelling exhibitions and the Museum's study collection of human remains. As in former years, the staff of the Petrie Museum welcomed the group for a valuable session comparing different approaches to display in the two museums.

This year there was a new and special challenge for the exhibition project proposals. The fellows were partnered with colleagues based in different departments, and had to find a connection between their chosen objects. This turned out to be a wonderful idea as everyone managed to find very interesting stories to connect their material.

Heba and Ala (Iran) chose the winged disc found in both ancient Egypt and Persia, bridging the winged sun disc in pharaonic times with the depiction of Ahura Mazda in Iran (still in use today). Noor and Zulkifli (Malaysia) focused on royal headgear, comparing the blue crown of the pharaoh with a royal helmet from the time of Safavid king of Persia Shah Abbas. The linking of Mariam and Astghik (Armenia) worked really well, combining the traditional poems of the poet Mutanabbi with modern art. Haitham and Lena's (Greece) display explored the Late Bronze Age Mycenaean trade, not only in the eastern Mediterranean but also through indirect trade up to England and Sudan, with a focus on tin objects and Mycenaean stirrup jars. Elnzeer and Qurat (Pakistan) managed to link the clothing of Buddhist monks and Sufi dervishes in Sudan.

The collaboration of the fellows from different departments was a challenging but very useful experience for all, encouraging them to engage with objects and cultures they had not worked with before. All presentations went really well and the feedback was very positive. This year's fellows were again a very enthusiastic, engaging and committed group, and made it a pleasure for our department to work together with them and exchange different experiences.

Manuela Lehmann, Project Curator: Amara West

ITP fellows completing a task on visitor experiences at the British Museum.

Norhan Hassan Salem (Egypt) and Zulkifli Bin Ishalk (Malaysia) discussing their exhibition project proposal.



Africa, Oceania and the Americas

This year, the department of Africa, Oceania and the Americas (AOA) was delighted to host four fellows from countries which had not previously participated in the ITP. We welcomed Andrea Terrón Gómez from Guatemala, Fadzai Muchemwa from Zimbabwe, Matsosane Molibeli from Lesotho, and Tapunga Nepe from New Zealand.

In addition to tours of departmental galleries, fellows gained an in-depth curatorial insight into the exhibition *Where the Thunderbird lives: cultural resilience on the Northwest Coast of North America*. They were introduced to the Anthropology Library and Research Centre, study room and AOA's extensive pictorial collection, focusing specifically on images from their own regions.

Colleagues were able to explore off-site object storage with visits to both Orsman Road and Blythe House textile centre. Matsosane and Fadzai were also invited to see the new Africa object storage spaces in the World Conservation and Exhibitions Centre on site at Bloomsbury, which now houses the Zimbabwe and Lesotho collections. Tapunga was able to spend time researching the Maori collections which gave him an insight into the collection overall, but also the opportunity to focus on objects from his own region of New Zealand. Importantly, this benefited the department in terms of improving our understandings of those objects, and also fed into his exhibition proposal project research.

Preparation for the final project dominated the schedule this year. Colleagues had the opportunity to discuss at length past Room 3 Asahi Shimbun Displays with curators, which encouraged many exciting ideas.

Matsosane and her partner Hafnidar (Indonesia) presented a large traditional Sotho blanket, which made an eye-catching centrepiece in the Clore Centre for Education. The blanket has become a mark of national identity for the Basotho people in southern Africa, being worn on important occasions by both men and women in Sotho society. The presentation included a fantastic hands-on educational tool allowing visitors to design their own blankets and dress dolls.

Fadzai, working with Chithra (India), selected a stone sculpture by Sylvester Mubayi, who represented Zimbabwe at the 2017 Venice Biennale, and spoke about its representation of transformation from human to rabbit or rabbit to human. Tsuru the trickster is a common figure in Shona folklore. He often appears in the form of a rabbit in cautionary tales that teach children the tenets of Shona culture and moral behaviour.



Mona Melling discussing her exhibition project proposal with British Museum Director Hartwig Fischer.

Nigerian bronze bowl dated to the 9th or 10th century AD. Featured in Beimote Ngozi Etim and Guo Xifeng's Room 3 project *Casting civilisations: the art of bronze making in China and Nigeria*.



Andrea worked with Raneen (Palestine) to talk about the concept of the 'evil eye' in Guatemala and Palestine, and how to protect against such malicious influences. The Guatemalan ideas were represented by the colour red, as the most common cure are bracelets made from a specific red seed, while Palestine was represented in blue, with a beautiful necklace made of mainly blue glass beads in the form of eyes. Tapunga was paired with Mona (Malaysia). The two worked hard to identify a common theme across both of their cultures and settled on the idea of 'containment'. Tapunga chose a Maori treasure box and Mona a container for holding precious medicinal herbs. Their exhibition text conveyed the cross-cultural importance of keeping highly prized items, as well as focusing on the individual objects chosen and their significance.

The programme was extremely successful this year. Hosting fellows from each region meant that all sections of the department had the opportunity to be fully involved, which proved very positive and rewarding.

Katherine Coleman, Senior Administrator
 Julie Adams, Curator: Oceania
 Chris Spring, Curator: Africa
 Claudia Zehrt, Project Curator: Google Maya Project

ITP fellows creating a 'conflict tree' during a session on cultural heritage and peace building.



Asia

There were eight ITP fellows in the Department of Asia this year. Two were from India – Gandhimathi Janakiraman Mohana from the Government Museum, Chennai, and Chithra Kallur from the Museum of Art and Photography, Bangalore. Qurat ul Ain was from the Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad, Pakistan. Two were from China – Chen Li from the Nanjing Museum and Guo Xifeng from the Shaanxi Museum. Mona Melling came from the Sarawak Museum in Malaysia, Thi Thi Phyo came from the National Museum in Yangon, Myanmar (Burma), and Hafnidar came from Museum Aceh in Sumatra, Indonesia.

They took part in several activities, including a day trip to the Hampton Court Palace, a trip to see the Another India exhibition at the Museum of Archaeology and Anthropology at the University of Cambridge, a trip to Blythe House to see the textile and ethnographic collections, as well as learning about the British Museum/Google Mayan project, sessions on the refurbishment of Room 33, and a presentation by curator Alexandra Green on the 2014 Room 91 exhibition *Pilgrims, healers and wizards: Buddhism and religious practices in Burma and Thailand*. They were also given an introduction to storage by Tabor Research Fellow Daniela de Simone, Curator for Southeast Asia Alexandra Green, and Project Curator for China Wenyuan Xian. There was also a tour of Room 95, the Sir Percival David Gallery of Chinese ceramics, and talks on the new China and South Asia Gallery by Daniela de Simone and the Head of the China Section, Jessica Harrison-Hall.

Having the fellows work on joint exhibition project proposals was a new approach, and produced interesting cross-cultural juxtapositions. We learnt about sacred containers from New Zealand and Borneo, the establishment of rank and status in China and Myanmar/Burma, textiles from Africa and Gandhara, bronze ritual vessels from China and Africa, ancient forms of navigation and cosmological concepts, and the use of masks in India and Africa. The time for work on these projects was scheduled as departmental time, which was supervised and assisted by the departmental representatives. The fellows spent considerable time looking at the Museum's collection database to develop exhibition project proposals of interest to them. In needing to create a joint exhibition, they searched for objects that spoke to each other and wrote labels that explained the connections between the two. An advantage of this system was that it required them to negotiate among themselves and explain to each other cultural features to establish common ground.

This year the ITP was extremely enjoyable and stimulating, and enabled the staff at the British Museum and curators from around the world to get to know each other.

Alexandra Green, Project Curator: Henry Ginsburg Curatorship

Guo Xifeng and
Chen Li (China).

Hafnidar
(Indonesia) in
the stores at the
British Museum.



Coins and Medals

This year the Department of Coins and Medals welcomed Ala Talebian from the Faculty of Art at Tehran University and Beimote Ngozi Etim from the Currency Museum at the Central Bank of Nigeria. During their time in the department Ala and Beimote got to learn about the nature of the collection, as well as how we look after, document, display and interpret one of the largest numismatic collections in the world. Both fellows spoke to a variety of curators and collections managers, learning about education, archives how we organise large scale loans to other institutions, and much else besides.

As Education Officer at the Currency Museum, Beimote was particularly interested in how we use the numismatic collection with schools and community groups, and how best to display objects which can often be very similar in appearance! She met with Mieka Harris, Education Manager of the Citi Money Gallery, and took a trip to the Bank of England Museum to see how a different institution interprets and communicates the role of a central bank in society.

For her exhibition project proposal Beimote and her partner Guo (China) both chose bronze objects from their respective countries, highlighting the importance and artistry of bronze production. Beimote chose a bronze bowl, found in Igbo-Ukwu and used panel text, posters, maps and labels to explain the production, decoration and importance of bronze objects in Nigerian society in the 10th century AD.

Ala was particularly interested in anything related to ancient Iran, including the coinage, and her time in Coins and Medals brought to her attention how coins could be used as a primary source for the understanding of the history, culture and religion of different periods. She was particularly fascinated to see how motifs and symbols travelled from one culture to the other and survived for centuries.

For her exhibition project proposal with Heba (Egypt) she was keen for both of them to highlight objects with symbols that were common in both Egypt and Iran. She selected a coin of Datames, a satrap/governor in the western part of the ancient Persian empire in the fourth century BC, which shows a winged disk above the left arm of a seated archer. This symbol had its origins in Egypt and reached ancient Iran via Assyria. Ala enjoyed preparing the panel text and label and choosing objects which showed the importance of this symbol in ancient and modern Iran.

Both Ala and Beimote were a real joy to work with. It was a wonderful six weeks.

Benjamin Alsop, Project Curator: Citi Money Gallery
Vesta Curtis, Curator: Middle Eastern Coins

Ala Talebian
(Iran) explains
her exhibition
project proposal
at the supporters'
reception.



Greece and Rome

The Department of Greece and Rome hosted three ITP fellows – Lena Lambrinou (Architect and restorer of the Acropolis Monument Restoration Service) from Greece, Emine Nurcan Yalman (of the Cultural Awareness Foundation, Istanbul, and CIE-Center for International Heritage Activities, Leiden) and Irem Yildiz (Bilgi University, Istanbul) from Turkey.

The departmental time started with a welcome and introduction to the department by Keeper Lesley Fitton, and an orientation of the library and study rooms. This was followed by an introduction to the staff to discuss their projects and interests. Curators Peter Higgs, Thomas Kiely, Ross Thomas and Ian Jenkins gave the delegates tours of the collections basements and galleries. This led to a fruitful discussion of research and display strategies and the collection history of the British Museum.

A trip to the William Morris Gallery was arranged to consider the needs of this award-winning, yet small, local museum. A tour offered by the gallery was well received. This led to a discussion of how their approach to interpretation, design and display was guided by their audiences, particularly the resources for families, children and local groups. After these introductions and tours, the fellows enjoyed a flexible programme, which enabled them to attend lectures offered by other departments. This was of particular interest to Irem, with her interest in Islamic collections, and Nurcan, with her interest in the prehistoric Middle East.

After the delegates visited their partner institutions, the remaining time was mostly spent considering what object to select, and then preparing their exhibition project proposals. The special challenge that the delegates faced this year was that they were partnered with fellows from different departments. This comprised negotiating with their partners what objects to select, researching new periods and artefacts classes and the writing of labels and panels. The delegates enjoyed working with their partners and were relieved to have produced, strong presentations that received positive feedback.

Haitham (Sudan) and Lena's display explored Late Bronze Age Mycenaean trade in oil and wine with Sudan (represented by Mycenaean stirrup jars) and in bronze and tin with England (represented by a Mycenaean axe from Topsham dating to around 1200 BC).

Nurcan's exhibition, entitled *The domestication of fear*, discussed the appropriation of the fearsome gorgon image as represented on a pair of greaves (shin armour) from southern Italy dating to about 525 BC. Nurcan wanted to visitors to consider how fear is dealt with in modern and past societies and how symbols of fear are used in different contexts.

Irem and Gandhimathi (India) selected a 17th-century AD astrolabe from Mughal India. This elaborate astronomical and geographical instrument was used to calculate time and space by determining the positions of sun and stars. This intricately decorated device combines creative imagination with scientific calculation, and was used for time-telling, mapping, surveying, spiritual healing and predicting the future.

This year's fellows were very engaged, enthusiastic, and I believe learnt a lot from the experience. It was a pleasure working with the delegates with whom we hope to continue to collaborate.

Ross Thomas, Project Curator: Naukratis and Tivoli

Lena Lambrinou (Greece) preparing for her exhibition project proposal.



Middle East

The Department of the Middle East was very pleased this year to welcome back Hayk Mkrtychyan (Armenia, ITP 2014) as Senior Fellow, and also to host three fellows – Astghik Marabyan from the Cafesjian Center for the Arts in Armenia, Raneen Kireesh from the Palestinian Museum, and Zulkifli Bin Ishak from the Islamic Arts Museum Malaysia.

The departmental programme was a great opportunity to provide the fellows with a brief immersion into the kinds of objects and projects currently occupying the Middle East Department's staff. They were given introductions and tours of the collection both at the Museum at Bloomsbury and at Blythe House which gave them an insight into the breadth of the department's holdings. They also had a number of sessions with curators who discussed with them in detail specific objects, exhibitions and projects. These sessions developed into lively and engaging discussions around the topic in question. Particularly popular were the sessions on the Royal Game of Ur and on Middle Eastern contemporary and modern art.

The new format of pairing fellows hosted by different departments for the exhibition project proposals raised new challenges which the participants worked hard to tackle and overcome, leading to extremely interesting final presentations.

Astghik and Mariem (Egypt) decided to work on an artist's book by the Iraqi artist Dia Al-Azzawi entitled *Al-Mutanabbi* which juxtaposed the artist's colourful compositions with the poetry of the 10th-century Iraqi poet. The silkscreen prints forming the artist's book combined the interests of both participants in contemporary art and Arab poetry. Astghik and Mariem had the rare opportunity of meeting the artist personally in his London-based studio and discussing with him his work as well as listening to him read Al-Mutanabbi's poetry. They tackled their project with great professionalism and their enthusiasm was infectious.

Raneen and Andrea (Guatemala) focused on the concept of the 'evil eye' and looked at the different ways it is understood, experienced and dealt with in Palestine and Guatemala. Their chosen object was a late 19th/early 20th-century necklace made of eye-shaped glass beads manufactured in Hebron. Their research uncovered many similarities and some surprising differences in the way the concept of the evil eye is lived with in the two countries.

Zulkifli and Noor (Egypt) decided to look at royal headdresses that may have been used in battle. While Zulkifli chose a steel helmet inlaid with gold associated with the influential Safavid ruler Shah Abbas I (r. AD 1587–1629), Noor focused on a statue of the pharaoh Amenhotep III (r. 1388–1351 BC) wearing the blue crown, which was worn during warfare. Both participants highlighted concepts of protection and kingship and explored further notions of symbolism attached to these royal head coverings.

The fellows had to put aside their preconceptions and concerns and work together to produce coherent, imaginative and appealing projects. They were especially aware of the challenges involved in communicating their ideas in a relevant and meaningful way. Diplomacy and compromise were the order of the day, and when well applied, led to very thoughtful and engaging final presentations.

Zeina Klink-Hoppe, Phyllis Bishop Curator for the Modern Middle East
Gareth Brereton, Curator of Ancient Mesopotamia

Hafnidar (Indonesia), Raneen Kireesh (Palestine) and Chithra Kallur (India) listening to presentations at the British Museum.

UK partner institutions

Ten days of each summer programme is spent at UK partner institutions, allowing fellows to explore regional museums. Time away from a national museum in the capital city presents fellows with a very different set of benefits and challenges as museum professionals. Fellows often find regional museums more relevant to their home institutions, holding strong local – as well as international – collections and having to constantly be creative in their approach to developing and engaging with their audiences.

Placements are chosen in consultation with our UK partners, ensuring that suitable partnerships are made and that fellows can make the most of their experience. As with departmental time at the British Museum, partners deliver programmes to groups of three or four, which enables partners to tailor their programmes and be reactive to the needs of individual fellows.

This year the UK partner network expanded as Norfolk Museums Service took on their first summer programme, welcoming four fellows from 17–26 July. We look forward to continuing our new partnership.



ITP fellows at the Royal Botanic Gardens, Kew.



Heba Khairy (Egypt) and Ala Talebian (Iran).

Ashmolean Museum of Art and Archaeology, Oxford

It was a delight to welcome Ala Talebian (Tehran University), Heba Khairy (The Grand Egyptian Museum, Cairo), and Elnzeer Tirab (Khalifa Museum, Sudan) to the Ashmolean Museum. As in previous years, the visit was hosted by the Department of Antiquities but we wanted to ensure that the fellows gained not only a clear understanding of the workings of a university museum as a whole (with its particular focus on the use of the collections in teaching, as well as being a centre of research and public engagement), but also how the Ashmolean is one of four interconnected university museums in Oxford.

The programme started with Ala, Heba and Elnzeer acquiring their Bodleian Library readers' cards which gave them access to many of the facilities of the university, especially the Sackler Library, and its excellent resources for ancient Egypt, Sudan and the ancient Near East. They were then officially welcomed by the Museum's Director who explained the history of the Ashmolean as well as something of its strategy. The challenges we face in making the collections accessible to both researchers and the public was an important part of the programme and there were opportunities to explore the issues through some of our gallery displays with our colleagues from the Design Department. As the only museum in Oxfordshire with significant antiquities relevant to the National Curriculum, we are also the focus for numerous school visits and our visitors got to discuss approaches with our Head of Education.

As with all museums, the Ashmolean faces challenges with storage and the management of collections. As such, there were visits to the Antiquities stores and discussions with the Collections Manager and our Museum Assistant about problems encountered and solutions proposed. In addition there was a tour of the Museum's Conservation Studio which highlighted the work in supporting permanent displays and temporary exhibitions, as well as some of their own research projects.

Interspersed through the programme were visits to some of the other university museums – the Museum of the History of Science, Natural History Museum, and Pitt Rivers Museum. The final day of the programme included a visit to the magnificent Christ Church College and ended with conversations over a pot of tea reflecting on the outcomes of the previous ten days. We certainly learnt a great deal from Ala, Heba and Elnzeer and enjoyed discussing the practical challenges of curation with them, as well as the role of a modern museum both in the UK and in their home countries.

Paul Collins, Jaleh Hearn Curator of Ancient Near East, Ashmolean Museum of Art and Archaeology



Bristol Museums Galleries and Archives

Bristol welcomed four fellows this year – Norhan Hassan Salem from the Egyptian Museum, Cairo, Guo Xifeng from Shanxi Museum, Taiyuan, Beimote Ngozi Etim from the Currency Museum, Central Bank of Nigeria, and Zulkifli Bin Ishak from the Islamic Arts Museum, Malaysia. We hope we gave them a good insight into how a museum of this scale works. For this the fellows meet staff to discuss the areas of work in which they had expressed an interest, explore the different parts of the museum service and sit in on management meetings – the real minutiae of museum work.

As in previous years, we tried to give our fellows free time to explore the other museums in Bristol and to go to somewhere like Bath with over a dozen museums of vastly differing scales. Fellows are here to learn and absorb, but they also need time to relax after the intensity of their London sessions! We ask them to give their presentations to staff when they arrive and to talk to us when they leave, with their impressions of how we are doing. It's always interesting to have the fellows' fresh views on what they see here.

Sue Giles, Senior Curator – World Cultures



Zulkifli Bin Ishak (Malaysia) and Norhan Hassan Salem (Egypt).

Beimote Ngozi Etim (Nigeria) and Guo Xifeng (China).



Haitham Eliman (Sudan) enjoying the galleries.

The Collection – Art and Archaeology in Lincolnshire & Nottingham University Museum

The Collection in Lincoln, in conjunction with the Nottingham Museum of Archaeology, welcomed to our sites Lena Lambrinou (Architect-Restorer at the Acropolis Monument Restoration Service in Athens), Qurat ul Ain (Technical Assistant at the Taxila Institute of Asian Civilisations, Quaid-I-Azam University, Islamabad), and Haitham Eliman (Curator – National Corporation for Antiquities and Museums, Sudan).

In Lincoln, we have a programme of work that introduces the fellows to our museum and Heritage Service and the work we undertake. This includes collections development, exhibitions and interpretation, and education. We work with internal and external colleagues to provide a diverse set of events to share and exchange knowledge and skills around collections documentation, display, conservation, education and exhibitions. These are led by a variety of The Collection's curatorial staff. They were also able to explore the museum's stores, exhibition galleries and heritage sites, prompting interesting discussions on universal approaches to interpreting and caring for historic and artistic collections.

Of particular interest in relation to the curators' specialisms was our visit to a current excavation out in the east of the county where the remains of an Anglo-Saxon island have been found. The curators also had a walking tour of the Roman city of Lincoln highlighting the remains that can still be seen and telling the story of the growth of the city. We also visited Belton House as a contrast to our service to look at property owned by the National Trust. The visit prompted many discussions not only on museum work but on our countries and outlooks in general giving greater context to our discussions and our understanding of the museology of each country.

While in Nottingham, the fellows were introduced to the Museum and its development including the collections, learning and public programmes along with the volunteer training programme. They also visited the Djanogly Gallery, also part of Nottingham Lakeside Arts, and the university's Manuscripts and Special Collections Department which also prepared collections relating to their own countries. Externally they visited and were given personal tours of the *Dinosaurs of China* exhibition at Wollaton Hall (Adam Smith, Curator of Natural Sciences), the Nottingham Caves (Ann Inscker, Curator of Archaeology, Nottingham City Museums and Galleries), and a community excavation within Nottingham Castle grounds undertaken by Trent and Peak Archaeology (David Knight, Director of Research). On the last evening colleagues from Lincoln joined us in Nottingham for a farewell meal.

This was another wonderful visit as it also gave us the opportunity to find out about and learn from the work of the fellows, make new friends, consider future possible collaborations, and continue to build links with Lincoln. It was also really good fun!

It has once again been a pleasure to host the fellows in Lincoln and Nottingham and we look forward to future involvement in the ITP.

Andrea Martin, Collections Access Team Leader,
The Collection – Art and Archaeology in Lincolnshire
Clare Pickersgill, Keeper, University of Nottingham Museum



Glasgow Museums

The group began their visit to Glasgow at Kelvingrove Museums with a presentation about Glasgow Museums in general and a guided tour of the Kelvingrove displays. They then had sessions on working with hearing impaired people and digital interpretation before spending the afternoon joining in with the craft activities on the family summer programme.

They spent day two in Glasgow Museums Resource Centre, where they were given a specialist tour on the Italian Renaissance art in the collections, followed by sessions with the Open Museum and Loans. In the afternoon they participated in the children's tour and shared their experience of fighting dragons.

At St Mungo Museum of Religious Life and Art they were asked to have a look around the displays then come back with questions about how the displays had been created. The resulting conversation focused on text writing with good and bad examples in the museum to draw on. It was a really good session where the group had to think about audiences and the importance of key messages to help focus interpretation.

Their day at Riverside Museums began with a tour that included issues such as themes, story display, flexible display and digital interpretation. In the afternoon the group had a visit to see the Tall Ship Glenlee, and participated in a discussion of heritage partners on Glasgow's post-industrial cultural development. Finally, they met the Learning and Access curator to hear about the schools programme and other activities and events.

On their penultimate day, the group visited the Gallery of Modern Art. Their last day in Glasgow started with a visit to Tramway, the contemporary art space, where they met the organisers of the Glasgow Mela and Glasgow's Merchant City Festival. From there, they went to Scotland Street School Museum for a tour of the recently opened GlaswegAsians exhibition and a discussion on diversity, audiences and representation.

Finally, they returned to the Resource Centre for a practical workshop on interpretation and text writing for the displays on African style and the ancient tea horse route. Each member of the group was asked to pick an object from the display list, and research and prepare outline interpretation suitable for the target audience and the theme of the display.

At Glasgow Museums, we always enjoy hosting ITP fellows and look forward to their annual visit. We feel that the programme went well this year and hope that the participants found it worthwhile.

Patricia Allan, Curator of World Cultures

Chen Li (China)
and Thi Thi
Phyo (Myanmar
(Burma)).

Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery

This year, the Manchester Partnership – Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery – hosted Gandhimathi Janakiraman Mohana (India), Tapunga Nepe (New Zealand), Mona Melling (Malaysia) and Irem Yildiz (Turkey). Their ten days in Manchester were described by the ITP fellows as a welcome change of pace from the very intense British Museum programme, yet they managed to pack in a lot of Manchester's cultural venues and even to make trips to Liverpool and Edinburgh. For the first time, the People's History Museum also hosted two meetings, giving an important perspective on the display of political activism in UK museums and the perfect setting to discuss initial exhibition project proposal ideas.

At Manchester Art Gallery, which became a base for the fellows near to their accommodation, there was a chance to examine and discuss temporary exhibitions in depth, visit off-site conservation studios at Queens Park, and get involved in learning sessions. The gallery provided an intimate environment for opening presentations and a final debrief. At the Whitworth Art Gallery, staff explained new approaches that won them Museum of the Year 2016, including work with contemporary artists, sustainability and accessibility of the building and collections. A particularly popular aspect of the Gallery in the Park was the use of outside space.

At Manchester Museum, participants had sessions in conservation, the Arts and Health agenda, visitor services strategy and commercial relations – including a tour of the museum café kitchens! For the first time, the Museum's natural history curators lead tours of galleries and exhibitions, to reflect the background of several of this year's fellows. Manchester Museum's approach has tried to connect with the major theme climate change – a topic several fellows are actively working on.

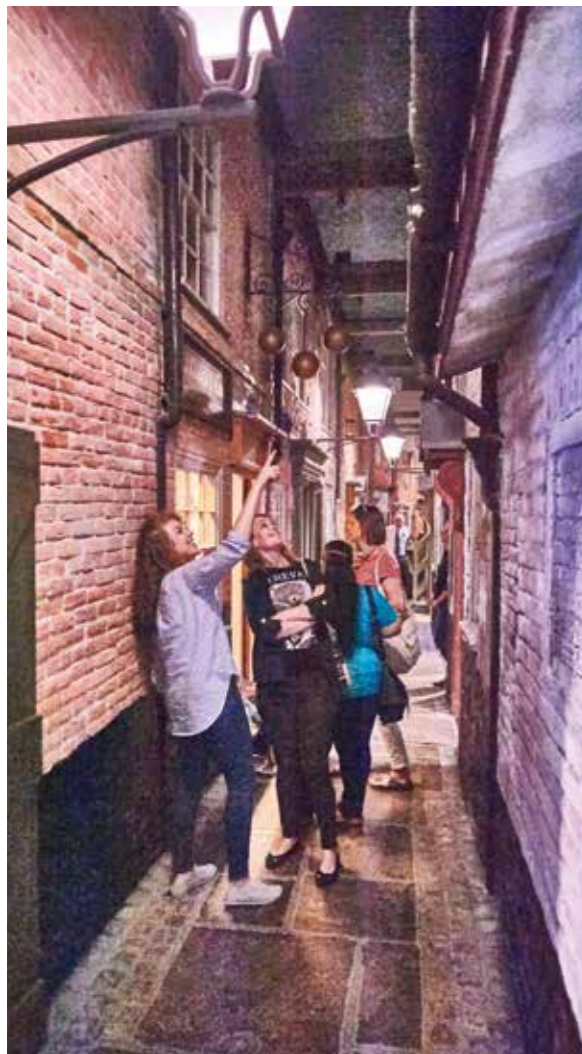
A particularly important element was the chance to spend time in the anthropology stores, making connections between collections and contemporary practice in India, Borneo and New Zealand. Help was sought on a puzzling Arabic inscription and the origin of several weapons.

All involved rated this 2017 visit the most successful of Manchester's decade-long involvement, with a real sense of mutual exchange of ideas and energy sustained throughout. The only complaint was that it wasn't possible to spend more time in Manchester!

Campbell Price, Curator of Egypt and Sudan, Manchester Museum



Mona Melling
(Malaysia) in
a session on
collections
management.



Norfolk Museum Services

The programme we put together for our visiting ITP fellows meant that they should leave Norfolk Museums Service with an idea of the size and scale of our collections, our sites and our delivery. After nine packed days they went away having seen some great collections, having worked with a wide range of colleagues, had exposure to the scope and variety of our work and having made a contribution in their own right.

We were delighted to welcome Andrea, Astghik, Mariem and Raneen (from Guatemala, Armenia, Egypt and Palestine respectively) who were each at different points in their careers, and whose collective professional practice includes caring for collections, exhibitions, learning programmes and specialist research. They had each expressed an interest in the broad range of museum activity, and with over 20 colleagues and six sites on board, we felt in a good position to deliver.

Head of Development Jo Warr and I accompanied the group on their first day at Time and Tide in Great Yarmouth. This visit had been arranged to coincide with the visit of more than 90 primary children from a school in the town. The learning session involved costumed interpretation with lots of audience interaction and was linked to the literacy and numeracy syllabus using the temporary exhibition about *Titanic*. It was followed by an informal talk by Colin Stott, our Learning Manager. We had the impression that the fellows found a real contrast between our approach to learning programmes at Time and Tide and the ones at their home institutions.

Later in the week it was great that our Teaching Museum trainees were able to get together with ITP colleagues for a training session delivered by NMS Director Steve Miller called 'The Entrepreneurial Museum'. It is a session that he runs each year for *Teaching Museum* but including the fellows really brought something extra to it. Fellows' valuable opinions were also sought when they participated in a workshop facilitated by two colleagues who are engaged on our Keep redevelopment project.

The programme took in our art, archaeology, Egyptian and social history collections, as well as discussions about structure and governance and visits to National Trust properties – not to mention generous amounts of coffee and cake! It was a pleasure to participate in the ITP and I hope this, our inaugural year will be the first of many.

Sarah Gore, Teaching Museum Manager



ITP fellows at the Time and Tide Museum, Great Yarmouth.



Tyne & Wear Archives and Museums

Tyne & Wear Archives and Museums (TWAM) had the pleasure of hosting three fellows for 2017 – Matsosane Molibeli from Lesotho, Hafnidar from Indonesia, and Nurcan Yalman from Turkey.

TWAM is made up six museums, three art galleries and one archives service. Discovery Museum in Newcastle upon Tyne tells the history of Newcastle and Tyneside through permanent displays and temporary exhibitions over three floors, focusing on the area's maritime, scientific and technological importance to Britain and the rest of the world. Discovery Museum is the headquarters of TWAM which is where the fellows' visit began. Bill Griffiths, Head of Programmes, started off the programme with an overview of TWAM, explaining the service is managed and delivered, followed by a guided tour of the museum. A hands-on approach was taken in the preventive conservation training day, delivered by TWAM Conservation Officers, which enabled the fellows and other staff and volunteers from the North East region to find out about different ways in which museum objects can deteriorate, and what can be done to slow down deterioration of museum collections. In addition to that the session also covered materials identification and hazardous materials – including radioactive items and taxidermy!

The fellows also had a guided tour around the Great North Museum: Hancock, which is a museum of natural history, archaeology, geology and world cultures. They benefited from the expertise of Andrew (Keeper of Archaeology) explaining the various galleries and exhibits in the Museum.

We had a tour of the Shipley Art Gallery in Gateshead, which was established as a national centre for contemporary craft, and has built up one of the best collections outside London, including ceramics, wood, metal, glass, textiles and furniture.

The group spent a lovely day at Hadrian's Wall, despite some grey skies and light showers over of the beautiful Northumberland countryside. Bill gave a tour of parts of the wall, imparting his expert knowledge of Hadrian's Wall World Heritage Site. We stopped off at Hexham on the way back so Nurcan could take some pictures of a typical north-east market town – a lovely way to end the day.

The fellows spent the day with Vicki, one of the Learning Officers to find out about all aspects of TWAM's learning programmes, in particular the *Boxes of Delight*, which are artefact loans boxes and are all very different. They contain a combination of real and replica objects and most include some costumes too. We have a range of science, natural history, local history and curriculum-linked history topics, in addition to sets of costumes for the whole class.

The last day was spent in South Shields, at Arbeia Roman Fort, situated along the main sea route to Hadrian's Wall. It was a key garrison and military supply base to other forts along the Wall and is an important part of the history of Roman Britain. Archaeologist Alex gave a wonderful walking tour of the Arbeia outdoor site before we finished the day having a lovely stroll along the beach in the sunshine!

Jackie Bland, Training and Governance Officer

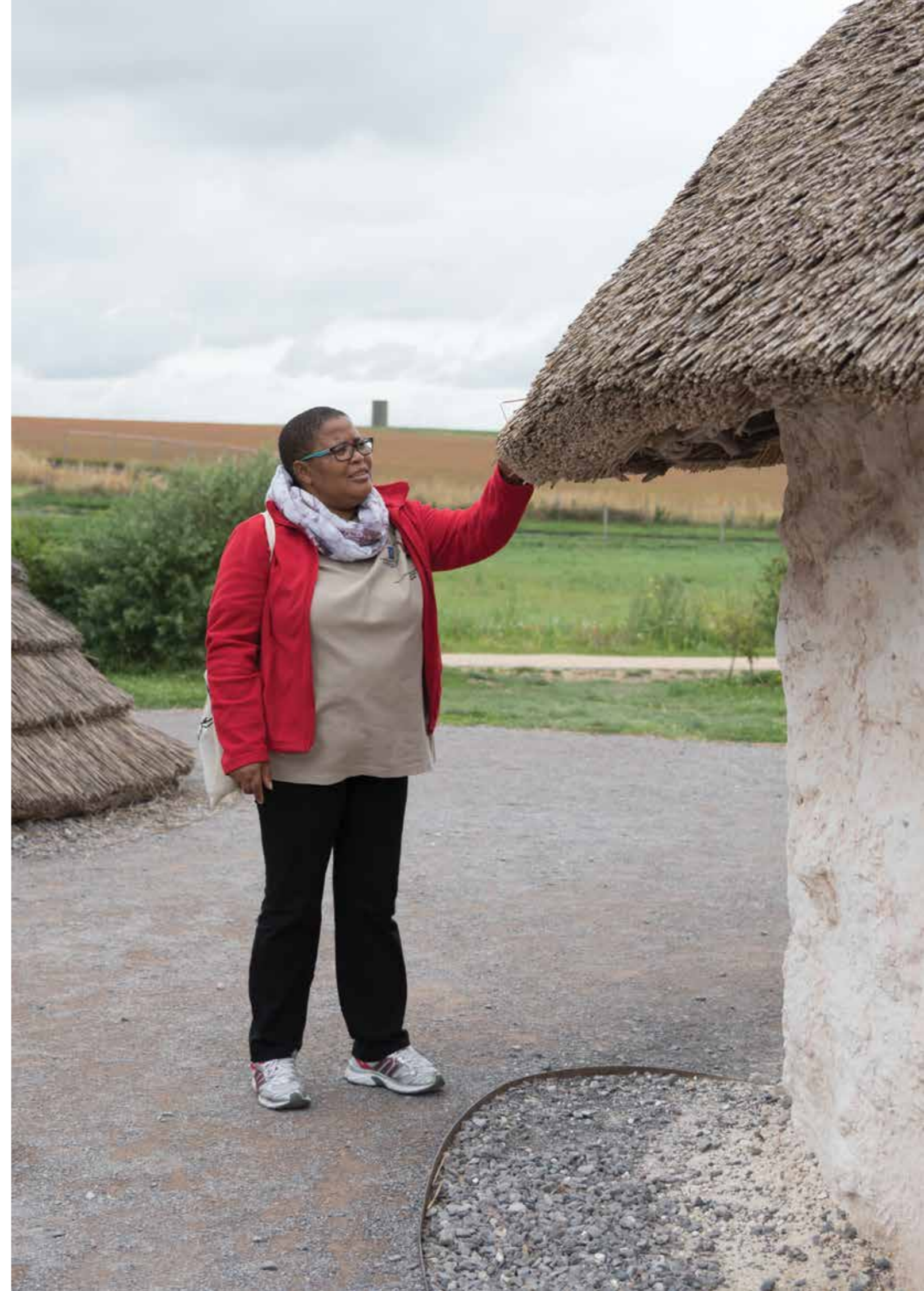
Hafnidar (Indonesia) and Matsosane Molibeli (Lesotho) in a session on national partnerships.

Our programme partners

Programme partners invite fellows to visit other institutions to meet staff and explore collections or give them an introduction to an area of the cultural sector with particular current relevance. Working with institutions outside of the British Museum provides a change in dynamic to the ITP and allows fellows to explore as much of the UK cultural sector as possible. This year, sessions at Brighton Museum and Art Gallery and the Horniman Museum and Gardens explored issues such as new acquisitions, redisplaying galleries, funding in an increasingly uncertain climate and working with local and international communities.

Jasper Chalcraft, Research Fellow at the University of Sussex, delivered an afternoon workshop on cultural heritage and peace-building. This session introduced the concept of conflict sensitivity, a tool widely used in the NGO sector. It used a workshop format and group work to explore the relevance of a conflict-sensitive approach to the specific contexts of the fellows. Drawing on ongoing work on heritage and peace-building as well as the potential of heritage rights, an objective of the session was to investigate the possibilities for regional cooperation and support, as well as to provide some foundational tools for a conflict-sensitive approach to heritage management.

Art historian and curator Miriam Lloyd-Evans ran a subject-specialist session on temporary exhibitions and displays, which focused on curating exhibitions, object display, key messages, audiences and engagement. This session was tailored to reflect the professional interests, role profiles and current projects and programmes of a group of this year's fellows.



Matsosane Molibeli (Lesotho) in the neolithic houses at Stonehenge.

A continuing dialogue

Working to develop a sustainable global network of inspired museum and heritage professionals is a key aim of the ITP. With 253 fellows from 39 countries, post-fellowship opportunities are essential to ensuring those in our network keep talking and working together after the summer programme. These opportunities provide further training and research and open up potential collaborations. They promise a lifelong commitment to our network from the Museum, our partners and from our fellows.



Senior Fellow 2017

The British Museum's ITP is one of the most important professional initiatives to bring together museum and heritage specialists across the world for sharing cultures, skills, experiences and ideas. Since 2006 it has become a truly international network comprising 253 specialists across six continents. Experiencing the best practices of preservation, acquisition, display and heritage management is invaluable to the development of participant countries. The summer programme brings together international experts thus ensuring they continue working together on long-lasting legacy projects.

I think the ITP is not about individual participation but about representation of your country. Since 2014 I have represented Armenia in this significant project which has helped me to reach my goals, both directly and indirectly. Indeed, knowledge acquired through different events, conversations and meetings has affected and shaped my professional career path.

Taking on the Senior Fellow role in 2017 has been a real privilege in many ways. First of all, I felt, saw and participated in the enormous initiative that happens behind the scenes. This new position helped me to make real suggestions and ideas and bring fellows' voices to the attention of the organisational team to make sure that we met their expectations.

As the Senior Fellow, one of the important parts of the summer programme was to have opportunity to travel to UK partner placements both with fellows and without them to ensure that programme partners are happy and want to continue to be a part of this legacy. I had the chance to travel to Manchester, Lincoln, Norwich and Glasgow and to receive personalised tours and introductions, and I made new contacts for potential future collaborations.

With great support from the team I really benefited from various meetings inside and outside of the summer programme. I worked in the departments of Middle East and Coins and Medals – discovering Armenian collections was important research time for me. I tried to support the departments by shedding light on those objects with some Armenian inscriptions. I also had the chance to meet Museums Association staff members in order to talk and discuss future international partnerships between the Museums Association UK and Association of Museum Workers and Friends of Armenia.

Last but not least, I tried to bring my proactive participation in building future initiatives for our global network and I am looking forward to working again with the British Museum and the ITP.

Hayk Mkrtychyan
(Armenia, ITP Fellow 2014 & ITP Senior Fellow 2017)

Hayk Mkrtychyan
(Armenia, ITP
Fellow 2014 &
ITP Senior Fellow
2017).

Armenia workshop

From 2014 Armenian museum and heritage specialists have become an active part of the ITP, participating in both the summer programme and in different legacy projects across the world.

One of those projects took place in Mumbai in 2015 when the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), in collaboration with the British Museum and with support provided by a grant from the Getty Foundation, hosted a workshop in Mumbai to mark ten years of the ITP, entitled *Creating museums of world stories*. ITP fellows from Armenia were able to be a part of this global initiative and opportunities to network proved particularly fruitful. Discussions between the Museum Education Center, Armenia, Manchester Art Gallery and the ITP team resulted in a joint project to bring a focused aspect of the ITP to Armenia.

Cascaded training by ITP fellows in their home countries is key to the British Museum's aim to support the development of museum and heritage infrastructure outside of the UK. As part of this initiative, *Learning, engagement and museums* – a workshop looking at education and audience development – was delivered in Yerevan from 25–28 October 2016. Working with colleagues from Manchester Art Gallery, The Collection – Lincoln, Glasgow Museums and the Staatliche Kunstsammlungen Dresden, the workshop delivered learning-based case studies and workshops to 19 colleagues from selected Armenian museums and cultural institutions.

The ITP was also able to support the attendance of ITP fellows from Egypt, India, Lebanon and Turkey through the generous support of the Marie-Louise von Motesiczky Charitable Trust.

Following on from the workshop, the delegates and facilitators were asked to contribute to the production of four 'toolkits' – resource materials based on the workshop projects. These toolkits aim to support institutions in planning, developing and delivering their own learning and engagement programmes.

Since the workshop took place one of the projects, *Teen council of museums*, has been realised and other groups are currently working on making their ideas a reality.



A working group at the Cafesjian Centre for the Arts, Yerevan.

The most useful insight was meeting my Armenian colleagues – I was very inspired by their work, and seeing the dynamic and young museum culture in Yerevan actually gave me a lot of hope for the future.

Tugba Tanyeri Erdemir
(Turkey, ITP Fellow 2015)

The ITP+ course is really a big plus to my professional development. This is because within one week of the course, I learnt a lot from the sessions that were well and carefully selected by the organisers. With this experience, now I have full confidence that I will move my organisation forward.

Dikko Idris
(Nigeria, ITP Fellow 2011, ITP+ 2017)



ITP+ course – exhibition and permanent displays

ITP+ courses are five-day workshops on selected themes which focus on specific parts of the current summer programme. They respond to our fellows' stated areas of interest and development needs, and help to address identified challenges at their home institutions. Themes change to reflect the demands and skills gaps of our alumni, contemporary issues and challenges in both the museum and wider cultural heritage sector.

In August 2016 the ITP team asked alumni for feedback on potential ITP+ courses enabling the team to create an analysis of needs and develop courses that would best help our fellows' career development and support their institutions. *Temporary exhibitions and permanent displays* topped the list of courses that would most interest fellows so, with the generous support of the Marie-Louise von Motesiczky Charitable Trust, the British Museum was able to deliver the first ITP+ course, focusing on that theme, from 15–19 May 2017.

The course aimed to provide an opportunity for past ITP participants to reconnect with the alumni and to introduce them to participants from across the eleven annual programmes (2006–2016), while also providing a forum for museum and heritage professionals to create and support subject-specialist networks. Through an open application process, the Museum was delighted to receive over 80 applications from which we welcomed back ten ITP fellows from eight countries to the UK for five days.

The course, structured around a mix of seminars with colleagues from the Museum, offered creative workshops, hands-on-sessions and behind-the-scenes tours. There was also the opportunity to visit current exhibitions and new permanent displays at the British Museum and other major London museums. Discussion time and Q&As allowed cultural and heritage professionals to brainstorm and debate around current and future displays. The Museum was delighted to welcome one of our programme partners, Michael Korey, Senior Curator, Mathematisch-Physikalischer Salon, Staatliche Kunstsammlungen Dresden, who delivered a session entitled *The wondrous course of the planets: a heavenly machine for Elector August of Saxony*. The exhibition on which his talk was based showcased the 'planetary clock' made for Elector August of Saxony between 1563 and 1568 and included animated films and hands-on models offering visitors new ways to engage.

Ermine Nurcan Yalman (Turkey) completing a object condition report during a training session.

ITP analysis

Over the last 12 summer programmes the ITP has hosted 253 fellows from 39 countries. As the network continues to expand, with fellows from new countries and institutions taking part each year, it is incredibly important to understand the fellows to better meet their needs. Research and analysis of the alumni was carried out between October 2016 and May 2017, and looked at the following issues:

- Most represented countries on the ITP
- Roles and responsibilities of the fellows
- Gender bias of the ITP alumni and how it has developed since 2006
- Post-summer programme engagement
- Most popular post-fellowship opportunities
- Preferred methods of post-fellowship communication
- How and why alumni network among themselves
- The value of conversations, emails and 'passing by' visits

A final report will be produced by the end of 2017 which will include data collected up until the 2017 summer programme, analysis of the data and suggested outcomes.

Bristol 'Mumbai' project and MA Conference in Glasgow

In November 2015, CSMVS Mumbai and the British Museum co-hosted a workshop entitled *Creating museums of world stories*, with the support of the Getty Foundation, to celebrate the ITP's tenth anniversary. The workshop saw museum and heritage professionals brainstorm and debate new forms of 'encyclopaedic' displays presenting familiar local and national histories in the context of global stories.

As part of their remit, delegates were split into groups of mixed nationality and asked to create exhibition proposals based on the concept of *Your city and the world* – examining how national and international stories are interconnected, through the lens of material culture.

One year on, ITP fellows Rige Shiba (India, ITP 2013), Ishaq Mohamed Bello (Nigeria, ITP 2012), Wendland Chole Kiziili (Kenya, ITP 2013), Manisha Nene (India, ITP 2011) and Jana Alaraj (Palestine, ITP 2011) from the Mumbai exhibition team *Bristol: the bigger picture* were invited back to the UK by the British Museum to attend the annual Museums Association Conference in Glasgow. They would also work with Sue Giles, Senior Curator of World Cultures, Bristol Museums, Galleries and Archives to develop their proposal into a viable online exhibition.

Work on the exhibition is now in full flow with an object list being agreed and labels and panels being written.



Sue Giles (Bristol Museum & Art Gallery) and Wendland Chole Kiziili (ITP 2013, Kenya) working on the Bristol exhibition project in Mumbai.



Rodin spotlight loan

As an ITP 2016 alumna I was given the wonderful opportunity to be part of a spotlight loan project, linked to the British Museum's major 2018 exhibition about Rodin. Under the mentorship of Exhibition Curators Ian Jenkins and Celeste Farge, I was invited to develop a touring exhibition in which a Rodin sculpture will be juxtaposed with a Greek object from the British Museum's collection. The exhibition will be organised with three UK partner museums.

As part of this project I returned to the UK earlier in 2017 to spend a week in London and Glasgow, with colleagues from the British Museum and the Burrell Collection, working on preparations for the loan. I spent a very productive day with Ian and Celeste discussing object choices and the tour's narrative. We are aiming to select objects which will explain the sculptor's intention to introduce the fragment into modern art as a complete form, and the influence of art from antiquity on later artists. I presented the results of our work to Celia Pullen and Eleanor Chant from the Museum's Registrar's Office who will be the team touring the loan around the UK.

The second phase of my stay was a visit to the Burrell Collection, Glasgow, in the company of Eleanor Chant. We were greeted by Pippa Stephenson and Morven Rodger, with whom we discussed our options for borrowing the Rodin sculpture from their collection and other aspects of the partnership. Apart from learning about the complexity of the collection, the ongoing project of museum renovation and seeing the Rodin sculptures, I also enjoyed visiting the Glasgow Museums Resource Centre and talking to conservator Stephanie de Roemer. In our free time, Eleanor and I visited the Kelvingrove Art Gallery and Museum.

It was a very effective, enthusiastic and dynamic exchange, which will enable me to continue the development of the project, and to enrich my museum and scientific skills.

Barbara Vujanovic, Senior Curator, The Ivan Meštrović Museums – the Meštrović Atelier, Zagreb (Croatia, ITP 2016)

Collaborative awards

The ITP collaborative awards are a series of small grants open to past fellows of the ITP, UK partner museums and British Museum staff who successfully propose a group project taking advantage of ITP networks. Through these awards, we hope to encourage ITP fellows to come up with their own creative and sustainable ideas for working together, creating projects with significant, meaningful impact upon one or several institutions across our global network.

The inaugural round of awards was launched at the end of 2016, with our first grant awarded to Nelson Abiti, Uganda National Museum (ITP 2013) for his project on engagement and reconciliation through cultural heritage within refugee communities of Uganda and South Sudan.

The project team – Shadia Rabo (Sudan, ITP 2006), Abiti Nelson and Jackline Nyiraciza (Uganda, ITP 2013), Kizili Wendland Chloe (Kenya, ITP 2013), Hadeer Belal (Egypt, ITP 2013) and John Giblin, Head of the Africa Section at the British Museum – will have their first planning meeting in Kampala in February 2018. We look forward to keeping you up to date on progress.

Barbara Vujanovic with her Room 3 project *Power and the meaning of the fragment* in 2016.

'I am particularly interested in understanding the museum scene outside of India, the new approaches, so I attended sessions like seeking refuge, museums and peace building, the museum activist, connecting people and objects and places. By attending all these sessions I realised that we in India, as museum professionals, have to go a long way to utilise museums in the best possible manner, transforming them from store houses to active community centres.'

Manisha Nene
(India, ITP 2011)

'In this project (Bristol: the bigger picture) we want to create, through the use of different objects and artefacts, a new rich perspective on looking at different communities and cultures in Bristol in particular, as well as other places in our countries or elsewhere.'

Jana Alaraj
(Palestine, ITP 2011)

Looking ahead

As a result of sustained funding for the ITP the British Museum is able to plan ahead and provide more and regular developmental opportunities to fellows who have attended the summer programme. The generous support of the Marie-Louise von Motesiczky Charitable Trust, alongside gifts from the American Friends of the British Museum and the British Museum Patrons and Members, has enabled the Museum to demonstrate to the ITP alumni – and new fellows – that they are part of an active network in which they can participate for years to come.

Communications

As the ITP network continues to grow, it is essential for the ITP team to find ways of engaging all fellows, partners (including British Museum colleagues) and supporters in the network. Currently the ITP communication platforms include Facebook, Twitter, WhatsApp and WordPress (the blog).

As part of our future plan to renew and expand ITP communications, the ITP team invited our global network of fellows to take part in a survey on social media. The purpose of the survey was to gain feedback on the performance of our social media platforms, gather information about what content is most valued, and to receive suggestions for future improvements.

88% of respondents said that the social media platforms the ITP currently use are convenient. 71% said that they checked the ITP Facebook page every day. 65% said that they read the blog weekly. These results demonstrate that there is a demand for the work we do on social media.

It was also considered that our main platforms are unavailable in certain ITP countries. As social media has proven to be a great way of keeping in touch and up to date with fellows, the ITP team aim to experiment with different modes of contact – for example, sending blog posts via email and regularly communicating via WeChat for flagging up important news being shared elsewhere.

Fellows suggested that we experiment with Instagram and LinkedIn pages which we aim to set up in 2017 and have up and running in 2018.

We will continue to keep our various social media platforms up to date and active throughout the year, advertising opportunities and sharing ITP events.



Heba Khairy
(Egypt) in the
stone store at the
British Museum.

ITP+ course: documentation and photography

In August 2016 the ITP team asked alumni for feedback on potential ITP+ courses. This enabled the team to create an analysis of needs and develop courses that would best help our fellows' career development and support their institutions. *Photography and documentation* appeared consistently in the list of courses that fellows would find most beneficial, so from 4–8 December 2017 our second ITP+ course will focus on that theme.

The course will offer a series of seminars, creative workshops, hand-on sessions and practical working groups with colleagues from the British Museum. Participants will broaden their understanding of how to develop, manage and deliver a documentation system to help manage their collections. The course will also support and advise fellows on how to get the best from their photography whatever equipment and space they have available.

Sessions will include:

- The benefits and challenges of effective documentation
- Planning your project and writing a documentation policy
- Choosing a database system that works for you and your institution
- How to write an object entry
- Studio and site photography
- Object lighting: best practice
- Understanding exposure, aperture, white balance and noise
- Creative photography and how it can improve the images you produce

There will be a maximum of ten places on the course to enable productive discussions, breakout groups and project work in specific subject areas, with places awarded through an open and competitive application process.

Museums Association conference in Manchester

ITP fellows in previous years have attended Museum Studies and Museums Association (MA) conferences in Leicester and Glasgow respectively, and this year is no different. Manchester will host the MA conference from 16–18 November and the ITP team looks forward to welcoming fellows Joyee Roy (India, 2011), Rika Nortjé (South Africa, 2007), Saadu Hashim Rashid (Kenya, 2012) and Waed Awesat (Palestine, 2014) back to the UK to attend the conference. This year the group will also be joined by Jackie Bland, Training & Governance Officer and UK partner representative at Tyne & Wear Archives & Museums (TWAM).

While they are in Manchester the group will also be meeting with Manchester-based UK partner representatives for visits and sessions focusing on display, audiences and engagement from 14–16 November.

The conference will be shaped by the three themes of audiences, collections and workforce. Talks will cover topics such as the role museums can play in healing some of society's divisions, how collections can be used to inspire and engage communities and make a difference to people's lives, and what the museum professional of the future will look like (and what knowledge and experience they will need).

The week will provide fellows, the ITP team and UK partners with the opportunity for networking, starting new relationships both within and outside the ITP alumni and to immerse themselves in the latest discussions within the museum world.

Ermine Nurcan Yalman (Turkey) in a group workshop at the British Museum.



Worcester Polytechnic Institute partnership

2017 marked a new partnership between the ITP and the Worcester Polytechnic Institute (WPI) in Massachusetts, USA. WPI students Miguel Aranda, Patrick Bresnahan, Juan Chávez Guerrero and Amanda Sullivan spent seven weeks with the ITP team developing ideas for an ITP mentors scheme. This would allow ITP fellows to become programme advocates, support incoming or potential ITP candidates and to cascade training and networking within their own regions and specialisms.

The WPI team met with UK partner museums and British Museum staff to gather lessons learnt and suggestions for the scheme. They also interviewed ITP fellows to ensure the scheme is responsive and adaptive to the needs of our network. They developed a training course for new mentors, mentoring guidelines, a handbook and ITP advocacy tools.

We hope to develop the ITP mentors scheme which will create a new, sustainable way for fellows to engage with the ITP network.



ITP fellows with colleagues in the British Museum's Conservation Department.

Support

For six weeks every summer, the International Training Programme brings together museum and heritage professionals from around the world to undertake placements at the British Museum and at partner organisations across the UK. The full scope of the programme is privately funded and, without the generosity of individuals, companies, trusts and foundations, the ITP would not be possible. The generous support of ITP donors enables the Museum to fully cover costs for travel, visas, accommodation, subsistence, resources for the fellows' research and a new programme of legacy activity which further builds the ITP network and its skill set.

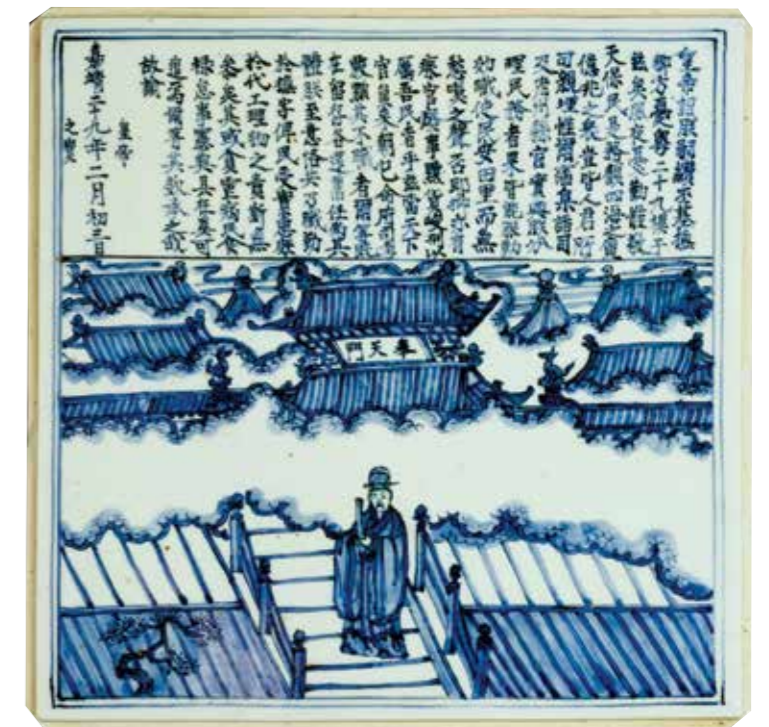
Our supporters

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- The Aall Foundation
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The Museum would also like to thank all the donors who wish to remain anonymous.

Chinese tile dated 1551 inscribed with an imperial edict. Used by fellows Chen Li and Thi Thi Phyo in their Room 3 project *How to behave at court: Burma and China*.



Acknowledgements

UK partnership institutions

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Manchester Art Gallery
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Tyne and Wear Archives and Museums
Whitworth Art Gallery

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Other British Museum staff

Wendy Adamson, David Agar, Ladan Akbarnia, Rebecca Allsopp, Julie Anderson, Daniel Antoine, Philip Attwood, Harvinder Bahra, Mark Bates, David Bilson, Karen Birkhoelzer, Richard Blurton, Lissant Bolton, Maria Bojanowska, Anna Buelow, Duygu Camurcuoglu, Kate Carter, Caroline Cartwright, Sarah Choy, Timothy Clark, Thomas Costello, Adrian Doyle, Nicola Elvin, Joanna Fernandes, Irving Finkel, Lesley Fitton, Henry Flynn, Amy Foulds, Stuart Frost, Francesca Goff, Micka Harris, Nathan Harrison, Carl Heron, Peter Higgs, Francesca Hillier, Katharine Hoare, Thomas Hockenhull, Maria Howell, Dudley Hubbard, Julie Hudson, Elaine Hunter, Imran Javed, Vikki Jessop, Tadas Khazanavicius, Eirini Koutsouroupa, Christopher Lazenby, Benedict Leigh, Ella Lewis-Collins, Amber Lincoln, Vera Lopez-Roca, Antony Loveland, Ann Lumley, Marcel Maree, Freddie Matthews, Stephanie Maxwell, Amandine Merat, Robert Owen, Saul Peckham, Laura Phillips, Jane Portal, Venetia Porter, Simon Prentice, Iona Regulski, Ian Richardson, Sophie Rowe, Casey Scott-Songin, Gaye Sculthorpe, Shelley Seston, Euan Shearer, Andrew Shore, Sovati Smith, Christopher Spring, Jonathan Taylor, Jonathan Tubb, Marie Vandenbeusch, Tania Watkins, Quanyu Wang, Emma Webb, Derek Welsby, Fiona West, John Williams, Hilary Williams, Helen Wolfe, Susanne Woodhouse, Holly Wright, Wenyu Xian, Evan York



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ITP fellows at the Horniman Museum and Gardens with Margaret Birley, Keeper of Musical Instruments.

UK partners

Ashmolean Museum of Art and Archaeology, Oxford

Diane Bergman, Daniel Bone, Claire Burton, Paul Collins, Elizabeth Fleming, Clare Flynn, Helen Hovey, Liam McNamara, Ilaria Perzia, Jo Rice, Paul Roberts, Katherine Rose, Xa Sturgis, Cat Warsi

Bristol Museums, Galleries & Archives

Ray Barnett, Gail Boyle, Simon Fenn, Sue Giles, Jane Hack, Alex Hardy, Val Harland, Helen Lewis, Karen MacDonald, Lauren McGuffog, Kate Newnham, Mark Pajak, Becky Peters, Laura Pye, Darren Roberts, Claire Simmons, Lacey Trotman, Finn White

The Collection – Art and Archaeology in Lincolnshire

Andrea Martin, Dawn Heywood

Glasgow Museums

Patricia Allan

Manchester Museum

Campbell Price, Stephen Welsh

Manchester Art Gallery

Ronan Brindley, Bev Hogg

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Jackie Bland

Whitworth Art Gallery

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Programme partners

Brighton Museum and Art Gallery

Jody East, Helen Mears, Sarah Posey

Royal Pavilion, Brighton

Lucy Cheffy

Petrie Museum

Anna Garnett, Maria Ragan

Horniman Museum and Gardens

Julie Baxter, Margaret Birley, Sarah Byrne, Julia Cort, Tim Corum, Julia Gresson, Joanne Hatton, Chris Moomcarme, Paula Thomas, Kirsten Walker



Appendices

The International Training Programme relies on a network of colleagues within the British Museum, around the UK and across the globe. Attending UK partner placements and collaborating on museum and exhibition projects encourages fellows to learn from each other, and from their UK colleagues, and results in lasting relationships, both professional and personal.

Appendix 1 International Training Programme Fellows, UK partners and sponsors

Armenia

**Astghik Marabyan, Director of Education,
Cafesjian Centre for the Arts**
Norfolk Museums Service
Marie-Louise von Motesiczky Charitable Trust Fellow

Burma (Myanmar)

**Thi Thi Phyo, Assistant Curator,
National Art Museum National Museum, Yangon**
Glasgow Museums
*Supported by the Charles Wallace Burma Trust and the B.D.G. Leviton
Foundation*

China

**Chen Li, International Loans Coordinator,
Nanjing Museum, Nanjing**
Glasgow Museums
Supported by the Sino-British Fellowship Trust

Guo Xifeng, Exhibitions Planner, Shanxi Museum, Taiyuan

Bristol Museums, Galleries & Archives
Supported by the Sino-British Fellowship Trust

Egypt

Heba Khairy, Curator, Grand Egyptian Museum
Ashmolean Museum of Art and Archaeology, Oxford
Supported by the de Laszlo Foundation

Norhan Hassan Salem, Assistant Registrar/Educator, Egyptian Museum

Bristol Museums, Galleries & Archives

Mariem Danial Ibrahim, Curator, Coptic Museum

Norfolk Museums Service
Marie-Louise von Motesiczky Charitable Trust Fellow

Greece

Lena Lambrinou, Archaeologist – Restorer, The Acropolis Monuments Restoration Service (YSMA), Hellenic Ministry of Culture & Sports

The Collection: Art and Archaeology, Lincoln
Marie-Louise von Motesiczky Charitable Trust Fellow

Guatemala

Andrea Terrón Gómez, Curator (care, access and exhibitions for pre-Hispanic collection), Popol Vuh Museum, Francisco Marroquín University – UFM, Guatemala City

Norfolk Museums Service
Marie-Louise von Motesiczky Charitable Trust Fellow

India

Gandhimathi Janakiraman Mohana, Curator – Arts Section, Chennai Museum

Manchester Museums, Manchester Art Gallery and Whitworth
Art Gallery
Supported by the British Museum Trust

Chithra Kallur, Head Archivist, Museum of Art and Photography/Janapada Loka Folklore Museum, Bangalore
Glasgow Museums
Supported by the Charles Wallace India Trust, the RA Association and the Inlaks Shivdasani Foundation

Indonesia
Hafnidar, Curator and Head of the Education and Collections, Museum Aceh
Tyne & Wear Archives and Museums
Supported by the Indonesian Embassy in London

Iran
Ala Talebian, Architecture student in College of Fine Arts, University of Tehran
Ashmolean Museum of Art and Archaeology, Oxford
Supported by the Altajir Trust

Lesotho
Matsosane Molibeli, Principal Museum Curator, Ministry of Tourism, Environment and Culture
Tyne & Wear Archives and Museums
Supported by the Aall Foundation

Malaysia
Mona Melling, Documentation and Content Development Officer (National History and University Collections), Sarawak Museum
Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery
Supported by Sarawak Museum

Zulkifli Bin Ishak, Curator (Islamic arms and armour), Islamic Arts Museum
Bristol Museums, Galleries & Archives

New Zealand
Tapunga Nepe, Kaitieki Māori (Care and access, taonga Māori Collection), Tairāwhiti Museum
Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery

Nigeria
Beimote Ngozi Etim, Education Officer / Curatorial Assistant, Currency Museum, Central Bank of Nigeria
Bristol Museums, Galleries & Archives
Supported by the Aall Foundation

Pakistan
Qurat ul Ain, Technical Assistant (Archaeologist), Taxila Institute of Asian Civilizations, Quaid-i-Azam University, Islamabad
The Collection: Art and Archaeology, Lincoln
Supported by the Thriplov Charitable Trust and the Rangoomwala Foundation

Palestine
Raneen Kiresh, Public Programmes and Exhibitions Coordinator, The Palestinian Museum
Norfolk Museums Service
Supported by the Barakat Trust

Sudan
Einzeer Tirab, Curator, National Corporation of Antiquities and Museums
Ashmolean Museum of Art and Archaeology, Oxford
Supported by the Salomon Oppenheimer Philanthropic Foundation

Haitham Eliman, Curator, National Corporation of Antiquities and Museums
The Collection: Art and Archaeology, Lincoln
Supported by the Aall Foundation

Turkey
Nurcan Yalman, Independent Researcher (prehistorian/archaeologist), Cultural Awareness Foundation
Tyne & Wear Archives and Museums

Irem Yildiz, Department of Cultural Studies (Ethnographic collections), Bilgi University
Manchester Museums, Manchester Art Gallery and Whitworth Art Gallery

Zimbabwe
Fadzai Muchemwa, Assistant Curator (Exhibitions), National Gallery of Zimbabwe
Glasgow Museums
Marie-Louise von Motesiczky Charitable Trust Fellow



Chithra Kallur (India) & Chen Li (China) at a 'getting to know you' session at the British Museum.



Appendix 2 Project weekend: evaluating London museums

The aim of the museum project day was for fellows to visit another London-based museum and use their experiences from the ITP and as heritage professionals to consider its visitor offering. Fellows travelled in groups of four with their ITP colleagues to see one of seven selected museums for a self-guided visit. We asked each group to feed back after their visit and listed below are some of their thoughts.

National Army Museum

- Overall experience: Very user friendly and applicable to all audiences, something for everyone in this museum.
- Highlight: The ability of the Museum to talk plainly about the history of the British army – without being biased or political. This was a real lesson to be learnt.

Museum of London

- Overall experience: It inspires a passion for London and living in London.
- Highlight: A heart-warming quote at the end of the visit which said 'If London feels like home, you are a Londoner'. We feel like Londoners!

London Transport Museum

- Overall experience: The way the museum connects the past, present and future was very clever and made the information presented to the visitor clear and logical.
- Highlight: Very interactive for children and lots of information for adults, everything was great!

Design Museum

- Overall experience: The interpretation throughout is great because it does not assume knowledge from the visitor. The museum has a clear mission and achieves what it sets out to do.
- Highlight: The exhibition *Designer, Maker, User*. It is a highlight because, firstly you learn something. Secondly, all the graphics and labels are written in simple but vivid language. Thirdly, all the video clips and graphics blend with, instead of over-shadowing, the content.

Tate Modern

- Overall experience: An impressive international space with a great floor plan that is logical and makes sense to the visitor.
- Highlight: The text in the corridors and in the guides explaining how to look at art and how to think about what you see in the space.

Wellcome Collection

- Overall experience: The collection was so interesting and the way it is displayed shows great invention and imagination. The free audio guide which includes explanations of objects in all the show cases was excellent.
- Highlight: It was fascinating. Create more galleries!

Imperial War Museum

- Overall experience: The Museum did not feel like it was political or bias – this museum is relevant to everyone. We would have liked to see more airplanes!!
- Highlight: The Holocaust Exhibition, if that can be a 'highlight' and the use of personal accounts to tell the story.

Heba Khairy (Egypt) in the galleries at the Ashmolean Museum, Oxford.

Appendix 3 Exhibition proposal

The remit

Fellows were asked to work with their departmental mentors to develop a proposal for an Asahi Shimbun Display – a temporary exhibition in Room 3 at the British Museum, based around a 'spotlight' object. This project is a long standing feature of the ITP, drawing together all that the fellows have learnt across the six-week programme, concluding with a reception on the penultimate night.

For the first time, this year's fellows were asked to work in pairs and present their exhibition proposal as partners. This brought a new dynamic to the project as cross-cultural conversations were created and exhibition proposals were based on themes that were not limited by geographical boundaries, but instead contemplated the similarities and differences between cultures. Working in pairs also brought together different expertise, allowing projects to be informed from two perspectives and professional backgrounds.

Barbara Vujanovic (Croatia, ITP 2016) presented her project *Power and the meaning of the fragment* last year. As a result of the project Barbara returned to the British Museum this year to work on a spotlight tour which will coincide with the major exhibition on Rodin in 2018.

Although the evening symbolises the end of the summer programme, it provides opportunities for future collaborations.



Qurat ul Ain (Pakistan) presenting during a group workshop at the British Museum.

Exhibition titles 2017

Armenia & Egypt

Bridging Voice:
Dia Al-Azzawi
Astghik Marabyan &
Mariem Danial Ibrahim

**Burma (Myanmar)
& China**

How to behave at court:
Burma and China
Thi Thi Phyo & Chen Li

China & Nigeria

Casting civilisations:
the art of bronze making
in China and Nigeria
Guo Xifeng & Beimote
Ngozi Etim

Egypt & Iran

The legend of the
winged disc: from Egypt
to Iran
Heba Khairy & Ala
Talebian

Egypt & Malaysia

Royal headgear:
symbolism, protection
and kingship
Norhan Hassan Salem &
Zulkifli Bin Ishak

Greece & Sudan

Trade in action: from
Mycenae to Britain and
Sudan
Lena Lambrinou &
Haitham Mohammed
Abdurhaman Eliman

**Guatemala &
Palestine**

Red and blue: the evil
eye across borders
Andrea Terrón Gómez &
Raneen Kiresh

India & Turkey

Indian astrolabe:
beginning in time
and space
Gandhimathi
Janakiraman Mohana
& Irem Yildiz

India & Zimbabwe

Spirits of the wild:
exploring the world of
animal worship
Chithra Kallur & Fadzai
Veronica Muchemwa

Indonesia & Lesotho

The royal touch: Basetho
blankets and identity
Hafnidar & Matsosane
Emely Molibeli

**Malaysia & New
Zealand**

Transporting identities
Mona Octavia Sulai
Anak Albans Melling
& Tapunga Nepe

Pakistan & Sudan

Path of renunciation:
clothing as a symbol of
ascetic life
Qurat ul Ain & Elnzeer
Tirab Abaker Haroun

Turkey

The domestication
of fear
Emine Nurcan Yalman



Figure of
Amenhotep III
wearing a crown.
Egypt, 18th
Dynasty. Used by
Norhan Hassan
Salem and Zulkifli
Bin Ishak in their
Room 3 project
*Royal headgear:
symbolism,
protection and
kingship.*

Norhan Hassan
Salem (Egypt) at
Stonehenge.



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