

## Legacy projects and sustainability

Key to the success and sustainability of the International Training Programme (ITP) is fulfilling the principle aim of 'networking' at a global level. Since 2006, 183 participants from 27 countries have experienced the ITP. Keeping that group communicating and working together comes with rewards and challenges. In a recent external evaluation of the Programme, 92% of respondents wanted the British Museum to organise more legacy projects for alumni and 82% said they think their organisation feels it has a special relationship with the British Museum.

The ITP blog and Facebook group are proving increasingly popular, with British Museum staff, UK Partners and past participants keeping in touch on both a professional and social level. This, the second issue of the ITP newsletter, is a great example of collaboration between the ITP partners and participants, where we are able to share ideas and experiences and celebrate successes.

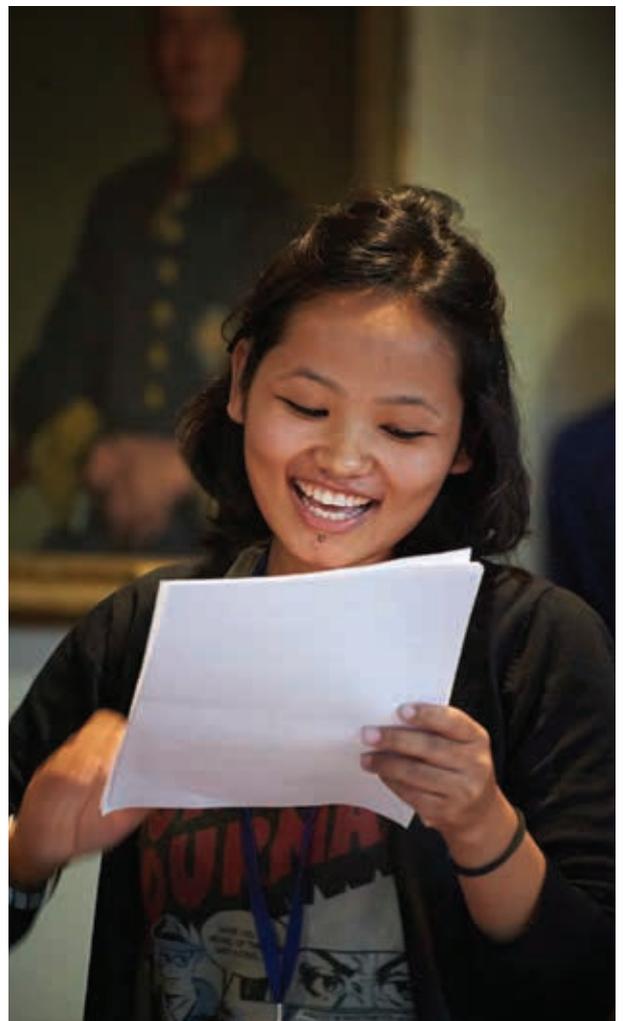
In recent years, we have developed a series of legacy projects and programmes to further unlock the potential of this group of museum and cultural heritage professionals. In summer 2013 we were joined by Eileen Musundi from Kenya (ITP 2008), who brought her invaluable experience of the Programme and knowledge of the British Museum and London to the ITP. In turn, Eileen was provided with a further opportunity to enhance her professional skills and strengthen the potential to cascade further learning back at her home institution. In 2014 we welcomed back Jana Alaraj from Palestine (ITP 2011) to fill that role and support the planning, delivery and evaluation of the Programme.

One of our most recent legacy projects led to the first ITP exhibition! Manisha Nene (ITP 2011), Assistant Director (Gallery) at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, returned to London to curate an Asahi Shimbun Display in Room 3 of the British Museum. During their time on the International Training Programme, participants are asked to prepare an exhibition proposal (and associated programming ideas) based on the Room 3 space. Using their own knowledge, museum experience and the skill-sets developed on the ITP, they work on a proposal for a small, temporary exhibition. Manisha's original concept, *Visions of Ganesha*, was transformed into *From temple to home: celebrating Ganesha*. 62,480 visitors saw the display, and the exhibition will now tour seven venues across the UK.

2014 also saw the first of two Dresden Fellowships. Staatliche Kunstsammlungen Dresden (SKD) in Germany, already generous supporters of the ITP, kindly offered two fully funded research opportunities each year for 2014, 2015 and 2016 for past Programme participants. Successful

applicants will have the opportunity to spend up to three months in Germany working on specially selected projects covering a wide range of topics, which SKD hope will match past participants' research interests. In addition to working on individual projects, the fellows will be able to fully experience the museum environment in Dresden or Leipzig.

Some of our legacy projects are instigated by the alumni themselves. Colleagues from the Ministry of Antiquities in Egypt have been developing and delivering their own training courses to colleagues in museums around Cairo. In addition, two of our alumni from the National Museum of Uganda ran a week-long programme of lectures and workshops to disseminate their training to fellow museum staff only two months after returning home. You'll be able to read more about their successes in the newsletter.



## The Programme 2014

Alongside working with some old friends to select candidates from China, Egypt, India, Iran, Oman, Sudan and Turkey, we were excited to welcome to the ITP, for the first time, participants from Greece and Armenia.

The format of the Programme itself has continued to develop, based on experiences of the 2013 Programme and the comments and suggestions from our 2013 participants at their final evaluation session. As usual, our colleagues valued sessions where they could 'participate' and which allowed time for small group discussions. In 2013 we introduced 'end of the week' evaluations. They provided an excellent opportunity to make sure the Programme was on track and working for all, before we looked at the aims and objectives of the following week. During our weekly workshops, another 2013 innovation, we focused on discussing current issues affecting culture and heritage both nationally and internationally.

The success of last year's reformatted final presentations meant we were able to enjoy another evening of original, creative and imaginative exhibition proposals, lively conversation and the opportunity for our participants to work with objects from the Museum's collection and engage with their audience.

*'The Exhibition Project Proposal was a great chance to present our culture and civilisation to a live audience and gave us the opportunity to increase our confidence and improve our language skills. All of us were very happy that we had objects from our culture in the collection at the British Museum.'*

Amani Nureldaim Mohamed Masoud, Sudan (ITP 2013)

After the success of our past participant facilitator role in 2013, a pilot project spearheaded by Eileen Musundi from Kenya (ITP 2008), we were delighted to welcome back Jana Alaraj from Palestine (ITP 2011) who took on that role in 2014. As well as helping to plan, deliver, evaluate and report on the summer's Programme, Jana worked on a database of our past participants, updating their career and contact details to make them available as a resource for past and future participants, British Museum staff and UK partners on the Programme.

Finally, we have seen some changes to the ITP team. We are delighted to announce that Shezza and her husband Hany had a beautiful baby girl, Layla Nuri. While we are all missing Shezza, we hope you will join us in wishing her and her new family well. Meanwhile, we have the pleasure to welcome Emma Croft to the ITP team. Emma joined us in June 2014 as Assistant to the International Training Programme and was thrown straight into organising the logistics for this summer and liaising with the 2014 cohort. Having worked as a Visitor Experience Assistant Emma knows the Museum well and, being a lifelong Londoner, her knowledge of the capital stood her in good stead for making sure our participants made the most of their stay with us.



ITP 2014 participants making mounts at a collections assistant workshop.

Ameena Al-Abri and Rhea Dagher (ITP 2014) during a session with Learning, Volunteers and Audiences.

## Collections in focus

### An anonymous portrait of an official in front of the Beijing imperial palace

The Forbidden City was the political centre of China's Ming Empire, a site for imperial audiences and banquets, and the home of the ruling monarch and his family. After years of planning, work began in earnest on its construction in 1417. The future Yongle emperor built the palace, modelled on the layout of the palace at Nanjing, by expanding and refurbishing the old Yuan dynasty palace, which was abandoned when the Mongols were defeated. Beijing became the main capital from 1421 and the new city was completed in 1445. Because of the bird's eye view, we can see past the grand front halls (indicated by the drum and bell) and right up to the veiled-off buildings of the emperor's private quarters at the back. British Museum and Shanghai Museum conservators have restored the beautiful painting for this year's Ming exhibition at the British Museum, so now you can read the gold names on the blue plaques above the building's entrances.

#### Jessica Harrison-Hall

Curator of Chinese Ceramics, Department of Asia, British Museum



## Collections in focus

### Queen Victoria and the Indian army

Victoria Memorial, Kolkata, India possesses a total of 28,394 artefacts. Most of them are exceptionally rare and significant, and among them my favourite artwork is the 'Last letter written to India by Her late Majesty Queen Victoria, Dated December 14, 1900', presented by Lord Curzon of Kedleston in 1904. Queen Victoria was the monarch of the United Kingdom of Great Britain and Ireland from 20 June 1837 until her death in 1901. From 1 May 1876, she used the additional title of Empress of India. I have chosen this object because it is a rare piece of evidence for the sympathetic relationship between the Queen and her Indian soldiers and their families. The Queen herself was a huge advocate for the Indian Army. She was a mother figure for them, and in this regard this is one of the most interesting and significant documents we hold at the Victoria Memorial Hall.

#### Joyee Roy

Senior Technical Assistant (Assistant Curator)  
Documentation Unit, Victoria Memorial Hall, Kolkata  
(ITP 2011)



Portrait of an official in front of the Beijing imperial palace.

Letter from Queen Victoria to India, dated 14 December 1900.

## Collections in focus

### The cigarette trade spreads up the Nile

A slightly bent, rusty, rectangular iron box with a hinged lid in the British Museum's collection attests to the spread of cigarettes up the Nile. Excavated from a small, late 19th-century house at Kulubnarti, Sudan, a site near the 2nd Nile Cataract, the box was manufactured in Cairo, Egypt, between 1867 and 1914 during the period of the Khedive. The paper label bears a colourful depiction of a bare-breasted woman smoking. She sits surrounded by mounds of cushions and wears a gold necklace and head-veil edged with gold coins. Pharaonic-style columns and a cornice are visible in the background reflecting the marketing appeal of ancient Egypt. The labels on the sides show palm trees while the ones on the end advertise the product (100 cigarettes, format petit), its place of origin (Cairo Egypt), and the manufacturer, Aravanopoulos & Cie.

The objects excavated from Kulubnarti are overwhelmingly utilitarian. There is a notable lack of luxury goods. This is likely due to difficulties in transporting goods through the 2nd Cataract and the Batn el-Hajar ('Belly of Rocks') regions of the Nile, and to harsh taxation imposed by the Ottoman rulers. With the establishment of Turco-Egyptian rule after 1820 (known as in Sudan as the Turkiya), imported goods, such as perfumes and cigarettes, begin appearing in Sudan. Cigarettes were introduced into Egypt from the Ottoman Empire in the mid-19th century and between the 1880s and the First World War, cigarette manufacture was a thriving Egyptian industry and one of Egypt's major global exports. From Egypt, traders carried both the goods and practice upstream to Sudan.

The discovery of this small tin helps document the history of trade up the Nile into Nubia and Sudan and provides some insight into daily life of the inhabitants of Kulubnarti in the late 19th and early 20th centuries.

#### Julie Anderson

Curator, Assistant Keeper of the Department of Ancient Egypt and Sudan, British Museum, ITP Departmental Representative



Cigarette tin excavated in Kulubnarti, Sudan.

Hüseyindeye relief vase, 16th century BC.

## Collections in focus

### Hüseyindeye relief vase from Çorum Museum, Turkey, 16th century BC

Cult vases with relief decoration are the most significant examples of royal and religious art of the Old Hittite period (1700–1500 BC). This cult vase from Hüseyindeye Hill, on the Black Sea coast, is 86cm tall and 50cm wide. In rituals to honour Teshub, the local storm god, liquid was poured onto the rim of the basin and then flowed into the vessel via the channel and the bullheads.

The main theme depicted on the vase is the spring festival to mark the beginning of the agricultural calendar. The first scene shows bulls between the handles, while the second scene depicts the animals taken for sacrifice, and the worship of the king and the head priest, accompanied by music. The third scene depicts the presentation of liturgical objects and the adornment of the deity on a bed next to the altar, again accompanied by music. In the topmost scene we can see the presentation of cult vessel, and other cult items, and the goddess is depicted carried on a cart drawn by cattle, accompanied by dance and music.

It is very rare to find a vase of this age (3,500 years old) in such good condition. Through these reliefs, we gain an insight into Hittite religious ceremonies, clothing and much more.

#### Levent Boz

Director of Publications, Ministry of Culture and Tourism, Ankara (ITP 2011)



## Collections in focus

### Colossal statue of Amenhotep III and his wife Queen Tiye

Amenhotep III was the ninth king of the 18th Dynasty. His name means 'Amun is satisfied'. His borders stretched from northern Syria to the 5th Cataract of the Nile, in Sudan. This colossal statue shows Amenhotep III with his wife Queen Tiye. It was discovered by French archaeologist Auguste Mariette in 1859 at Medinet Habu. This statuary group originally stood in the temple of Amenhotep III in west Thebes but the temple was destroyed by Merenptah in order to build his own. It is currently in the Egyptian Museum in Cairo where it arrived as fragments and underwent significant restoration.

The statue shows a seated Amenhotep and Queen Tiye, with their daughters Henuttaneb, Nebetah, and another whose name has been lost, between their legs. The royal couple had four daughters in all, the two mentioned here plus Satamun and Isis. Queen Tiye was the daughter of Yuya who was a wealthy landowner from the Upper Egyptian town of Akhmin. She was married to Amenhotep III by the second year of his reign, and became the Great royal wife. She is the mother of Amenhotep IV/Akhenaten and grandmother of Tutankhamun. Her mummy was identified as the Elder Lady found in the tomb of Amenhotep II (KV35) in 2010 and is now kept in the Egyptian Museum, Cairo.

Queen Tiye wielded a great deal of power during the reigns of both her husband and son. She became her husband's trusted adviser and confidante. Being wise, intelligent, strong and fierce, she was able to gain the respect of foreign dignitaries, and foreign leaders were willing to deal directly through her. She continued to play an active role in foreign relations and was the first Egyptian queen to have her name recorded on official acts.

Amenhotep III died in Year 38 or Year 39 of his reign (1353/1350 BC) and was buried in the Valley of the Kings in WV22. However, Tiye is known to have outlived him for as many as twelve years. She continued to be mentioned in the Amarna letters and in inscriptions as queen and beloved of the king. 130 years after discovery of the colossal statue, six further fragments have been discovered at the Medinet Habu on Luxor's west bank, by an Egyptian team under the direction of Dr Zahi Hawass, Secretary General of the Supreme Council of Antiquities.

#### Marwa Abdel Razek Mahmoud Bdeldin

Associate Registrar for Movements, Egyptian Museum, Cairo, Egypt (ITP 2012)



Colossal statue of Amenhotep III and his wife Queen Tiye.

Writing palette found in Tutankhamun's tomb.

## Collections in focus

### Writing palette of Tutankhamun

The tools used for writing were contained within a palette (pen holder), which was composed of oval hollows to accommodate ink or paint, and a groove to hold reeds (pens). Fifteen palettes were found in Tutankhamun's tomb. The presence of writing equipment in the tomb suggests that the young king would have been literate.

This rectangular ivory palette has six oval receptacles for pigment arranged in three rows of two: white and green, yellow and blue, and red and black. A groove cut out of the centre held the reeds. The lower part is inscribed with hieroglyphs and bears the names and titles of Meritaten (Tutankhamun's half-sister) as the king's 'daughter of his body' and the cartouche of Nefertiti with her additional title Nefernefruaten.

This palette is as a very important historical document due to Nefertiti's title (nfr-nfrw-itn) which refers to her as Akhenaten's co-regent. Akhenaten had a co-regent appointed in advance of his death to secure continuity for the Atenist revolution. The name of this co-regent was (nfr-nfrw-itn). For long it has been thought that this person was a half-brother of Akhenaten called Smenkhkare, but due to newer evidence, including the text discussed here, it has been suggested that it was Nefertiti herself, whose prenomen on cartouche was also (nfr-nfrw-itn).

#### Nevine Nizar Zakaria Hasan

Egyptologist, Text Writing Team, The Grand Egyptian Museum, Giza (ITP 2012)



Collections in focus  
***Ruins* by Chao Shao-an**



This painting depicts two historical monuments in Rome, the Colosseum and the Arch of Titus, with a high degree of realism. Viewers who are familiar with European culture will recognise them easily. To people living in Hong Kong in the 1950s, however, this is a very unusual work. This artist was known to paint with a soft Chinese brush using ink and colours, and his favourite subjects were flowers and birds, insects and plants. The landscapes he painted usually depicted natural sceneries of mountain peaks or flowing streams. This is a rare example of his works showing such large rectilinear structures.

Chao was inspired to paint this work because he travelled to Europe from 1953 to 1954 to exhibit in London, Paris and Rome, and made use of this opportunity to study the landscapes and the architecture in Europe. The painting

shows that he has a good sense of proportion and excellent control of light and shade to render mass and form. Rather than depicting the buildings accurately however, the artist was more interested in creating a mood. The red tinge used for the sky is interpreted as a sunset, the red leaves symbolizing autumn, both giving a sense of nostalgia. The mist surrounding the ruins adds to the feeling of desolation. All these visual elements work together to express the artist's feeling towards these ruins as symbols of past glory. He also composed a poem and wrote it on the left side of the painting. This is indeed a very special work by Chao, both as a record of his travels and an expression of his feelings.

**Rose Lee**

Assistant Curator (Fine Art), Leisure and Cultural Services Department, Hong Kong (ITP 2008)

## Collections in focus

### Susa Seals in the National Museum of Iran

I have selected these Susa seals as I believe they are very historically significant objects. Susa was an important Iranian civilisation from the fourth to the first millennium BC, and the city was a key centre of trade, politics and local administration. The earliest examples of writing were found at Susa and Chogha Mish, in south-western Iran and Uruk, in southern Mesopotamia. These early texts are accounts of various goods and trading transactions, as well as administrative records and evidence of counters. It was not until about 2500 BC that writing became a medium to record historical events.

#### Khadijeh (Zohreh) Baseri

Keeper, Seals and Coins Department,  
National Museum of Iran, Tehran (ITP 2007)



## Collections in focus

### Wish you were here?

Many people think that museums only contain treasures and do not realise that most collections actually relate to aspects of everyday life. We've recently started a project in the Department of the Middle East at the British Museum to document just that by using postcards to capture moments and document changes in the landscape, architecture and people across the region. Buildings get destroyed or rebuilt, costumes change, and traditional handicrafts are increasingly threatened by the modern global economy. Postcards record all of these. Moreover, if they've been posted, they contain additional snapshots of information on postal and social history, and record language, script and personal messages. They are easy to store, have no serious conservation issues, are quickly registered and scanned for the collection online, and donors are acknowledged. I would like to use this opportunity to therefore ask you to help us develop this exciting new project and send us postcards of your home city, your museum or your favourite sites in your country.

#### St John Simpson

Department of the Middle East, British Museum



Susa seals.

Postcard of the  
National Museum  
of Iraq, Baghdad.

## Legacy projects and cascade training **Fellowships at the Staatliche Kunstsammlungen Dresden**

The new partnership between the Staatliche Kunstsammlungen Dresden (SKD) and the British Museum makes the SKD the first German partner institution of the International Training Programme. Building on the successes of the ITP, the SKD has offered two fully funded fellowships a year to former ITP participants at one of their 14 museums in Dresden and Leipzig. The fellowships will last between six weeks and three months and the fellows will have the chance to become part of the team of one of SKD's international research projects.

The SKD has a great interest in joining the ITP, and shares a common goal in building a global network of colleagues crossing geographical and cultural boundaries through the shared interest for cultural heritage. Since its establishment, the ITP has succeeded in setting up a remarkable and lively network of museum and heritage professionals from all over the world. The SKD looks forward to working together with the ITP and to bringing scholars from different cultural backgrounds together to encourage exchange between them.

Like the British Museum's collection, the collections of the SKD are diverse and their history shows a fascination and appreciation for cultures, art and objects from around the world. Over the past centuries the objects in the collections, based in Dresden and Leipzig, have been studied, examined and recorded mostly from a European perspective. The SKD aims to open up the collection on an international level and seeks scholarly expertise and fresh perspectives from countries where the objects originated.

Fellows will have the chance to collaborate closely with German colleagues, and this exchange will hopefully provide new insights and promises to be an enriching experience for both sides. Fellows will experience the everyday activity of a museum environment in Dresden or Leipzig and will have the chance to see how the collections are studied, managed and displayed, how they are stored and conserved, how education programmes are set up, and how visitors are attracted.

The SKD wishes to build sustainable relationships with the fellows coming to Dresden or Leipzig. After their stay they will be most welcome to continue to participate in the various projects, programmes and events offered by our museums, such as the symposia on Global Art History in 2014 and 2015.

### **Consuelo von Oppen**

Formerly International Relations, Staatliche Kunstsammlungen Dresden

## Legacy projects and cascade training **ITP legacy project: past participant**

When the past participant opportunity was announced in late 2012, it seemed just what I had been waiting for. It had been four years since my participation in ITP 2008 and I had added to my experiences greatly since then. I was eager to share them with the world.

I saw my role as a sort of middle figure. I had been through the training before so I could understand the participant's needs. At the same time I could anticipate what was expected of them and assist them in gaining the full benefits of the programme.

It gave me a great sense of achievement to see the participants seeking me out and asking for advice or clarification. We enjoyed the typical London experiences like figuring out the right trains and getting to a venue on time, shopping and eating out, the theatre and seeing who could post the most interesting blog entry!

The ITP 2013 provided a chance for me to reconnect with colleagues from the UK and make new connections that are already proving invaluable. I was thrilled recently to discover I will be working with a colleague I met last year, Sheng Xia from Art Exhibitions China, on an exhibition on the China-Africa Maritime Silk Road. Such partnerships, stretching back to the six intense weeks we spent together in London further strengthen our common mission of sharing and forging links across the world.

I brought back home a wide-eyed view of the world, not only in my work but in social interactions. I intend to use my experience as a facilitator of the ITP in sharing experiences and empowering my colleagues towards our common local and global goals.

My work brings me into constant interaction with people, from stakeholders seeking to partner in projects to representing the museum on local community boards discussing matters of mutual interest, from seeking and organising specific audiences to visit the museum to coordinating the launch of new exhibitions and planning for future ones, and from safeguarding our heritage to taking time to answer visitors' questions.

The global experience I brought back is useful to our role of disseminating knowledge to our visitors – local and international, children and adults. My international networks are constantly growing and will have a significant influence in my future work.

I think the ITP past participants will be instrumental to the sustainability and continuation of the programme, and through it, a network of professionals has evolved who can call upon each other for advice and discussions, and offer help and mentorship to incoming participants.

### **Eileen Ondusye Musundi**

Exhibits Department, National Museum of Kenya, Nairobi, ITP 2008 & ITP Past Participant Facilitator 2013

## Legacy projects and cascade training

### Showcasing Pokot culture at the Kapenguria Museum



'Developing community partnership' was one of the many topics covered during ITP 2013, and I ranked it fourth in my ITP 2013 final report as one of the activities to be undertaken in my museum on my return.

My first community activity, focusing on the dancing groups in West Pokot County, was the Pokot cultural showcase which took place on 25 October 2013 at the Kapenguria Museum. This was a collaboration with the NTV Crew from Nairobi, led by Lolani Kalu of Safari 47.

The Safari 47 is a Nation Media Group initiative aiming to promote and showcase our diverse and unique community cultures, traditions and practices, as well as nurturing young talent in Kenya to the outside world.

The event was attended by several community groups, including Sengekwo Traditional Dancers from Makutano, Lomut Traditional Dancers, Cherangany Traditional Dancers, Kishaunet Traditional Dancers, Senetwo Dancers, Cheptyangwa Traditional Dancers and Re-known performing artists led by Tenomuyo.

The event was officially opened by the Governor of West Pokot County, His Excellency Simon Kachapin, with delegates from the County Government led by the CEC in Charge of Tourism, Culture, Sports, Youths and Social Development Hon. Rhoda Rotino.

The event was staged at a time when cultural activities are being earmarked as a way of attracting cultural tourism to the country. The guests were taken to see different activities including archery, wrestling, traditional songs, games and storytelling, and also displays of ornaments, weaponry, tools, traditional food and drink, and Pokot medicines.

A large number of local residents came to the event to take part in the activities, and some of them attributed the rain on the day to God's blessing of the ceremony! Many of the local people were very interested in Pokot culture and asked why an event such as this had not happened before to showcase this unique culture.

Digitisation of museum objects was also covered on the ITP 2013 and, building on this, I am already in the process of constructing a website for the museum. It is still a work in progress, but you can access it at [kapenguriamuseum.com](http://kapenguriamuseum.com) Special thanks go to Harvinder Bahra from the British Museum, who took me through this very important topic of community partnership during the ITP 2013.

#### **Chole Kiziili**

Curator, Kapenguria Museum, Kapenguria, Kenya (ITP 2013)

## Legacy projects and cascade training **Celebrating Ganesh**



The Asahi Shimbun Displays in the British Museum's Room 3 are usually curated by British Museum curators, so working with a former ITP participant, Assistant Director at Mumbai's CSMVS Museum Manisha Nene, on a display was a first for us. Room 3 is a place where we try to put a different spin on objects from the collection, so inviting a curator from an international institution to give her take on a British Museum object was in keeping with the programme rationale. Manisha's ideas and work practices not only manifested in the display itself but also in the accompanying public programme, which saw children making clay Ganesha models and a paper installation inspired by the traditional Indian craft rangoli – both activities that visitors have engaged in at CSMVS.

Under Manisha's guidance, a display was produced that retained the typical Room 3 format while bringing the visitor much closer to her state of Maharashtra, home to one of the most exuberant Ganesh festivals in India, than would have been possible without her knowledge and expertise. With colleagues at CSMVS, Manisha filmed the lead-up to the festival, from the production of clay images in a small village outside Mumbai to their journey to the festival and finally to immersion in water. The film takes the viewer into the home of a Mumbai devotee, enabling a comparison between the quiet contemplation of Ganesha at a typical domestic shrine and the frenetic celebration of the god in the public context of the festival. Manisha's intimate knowledge of her subject brought Mumbai into the gallery, and the sights and sounds of the festival animated the whole display.

The only real challenge working with Manisha brought was a logistical one. When the lead curator is based over 4,000 miles away regular meetings are not really possible, so we had to restructure the work schedule and work intensively with Manisha while she was in London. Manisha spent two weeks at the Museum in autumn 2013, at the very start of the planning process, during which time she worked with the interpretation team, the designers and curatorial colleagues to come up with an initial proposal. This proposal was approved by the Director, the initiator of this partnership, some weeks later. The collaborative working process was then continued remotely when Manisha returned to Mumbai, with the British Museum team maintaining regular contact in order to realise her ideas. The resulting display, *From temple to home: celebrating Ganesh*, was truly celebratory in feel and commemorated not just the elephant-headed god but a very successful international partnership.

## Legacy projects and cascade training **Mummy: the inside story in Mumbai**

From 21 November 2012 to 24 March 2013 the British Museum's touring exhibition *Mummy: the inside story* was displayed at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai. The collaboration was a great success, building on the already strong relationship between the two institutions. CSMVS curators who had attended the ITP worked closely with British Museum staff to deliver this project, bringing an exhibition of mummies to India for the first time.

The exhibition saw more than a hundred objects and figurines related to funerary rituals, all shown alongside a specially prepared 3D film on the forensic analysis of the mummy of Nesperennub, a priest who lived and died in Egypt nearly 3,000 years ago.

The exhibition was displayed at CSMVS for four months, received 325,780 visitors and was received well in the local press. To accompany the exhibition CSMVS offered a comprehensive educational programme, creative activities, lectures and guided tours.

The exhibition was made possible through sponsorship from BP and Reliance Foundation and was inaugurated by Kumari Selja, Honourable Minister of Social Justice and Empowerment, Government of India, Neil MacGregor, Director of British Museum, Jagannatha Kumar of the Reliance Foundation and Peter Mather of BP.

### **Gemma Hollington**

Formerly Project Manager, International Engagement, British Museum



Domestic shrine at the Room 3 exhibition *From temple to home: celebrating Ganesh*.

Visitors at *Mummy: The Inside Story* at CSMVS Mumbai.

The visitor centre at CSMVS Mumbai.

### **Laura Purseglove**

Project Assistant, Room 3, British Museum

## Legacy projects and cascade training

### Staff skills and development at the Uganda National Museum

This in-house training course was a five-day programme to develop the skills of the staff of the Museums and Monuments Department of Uganda. We aimed to achieve best practice in conservation, documentation and exhibition programmes. In addition, our objectives for the training were to share knowledge and ideas learnt during the ITP with colleagues, to provide skills on museum and heritage work to new staff members and to develop team spirit. The areas we identified for development were:

- The national Ugandan collections need be well conserved and made available to the public.
- Research needs to be encouraged that draws the public to think and debate, and to link history and contemporary cultures.
- Rolling exhibition programmes need to be developed, both nationally and internationally, in order to make museum facilities into social spaces for the public, communities, families, children and visitors to enjoy in a safe environment.
- There needs to be a management and leadership vision for museums and heritage to engage staff, stakeholders and the public on cultural heritage, and a drive to develop cultural partnerships in the country and the world.

The topics covered in the training included:

#### **Museum services**

This session was about collections, conservation and education. The Assistant Commissioner, Museums and Monuments, presented a paper highlighting failures of some museum services resulting from inactive research, a failure to reach out to the public or market themselves sufficiently, museum programmes being too theoretical, and a lack of interactive elements in exhibitions. The training touched on issues such as a lack of training opportunities, inadequate materials and information, a lack of trained staff, a lack of continuity in the collection, failure to engage with public audiences, inadequate exhibition space, low budget allocation and lack of autonomy.

#### **The role of museums and heritage sites**

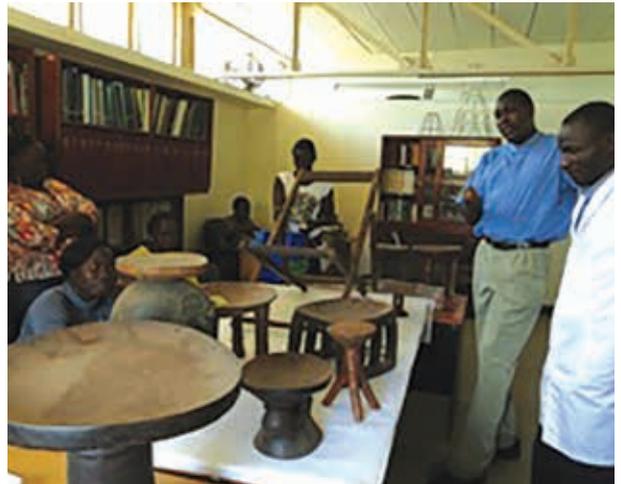
This section was presented by Jackie Nyiracyiza (ITP 2013), who explained the significance of museums and heritage sites. Some broader definitions of museums and heritage sites were explained, and concepts of tangible and intangible heritage were discussed with the participants.

#### **Museum security services**

This session was presented by myself about issues of safety and security for the public and museum assets in museums. The key elements of museum security planning were identified along with potential risks and disasters, and monitoring galleries and visitors.

#### **Customer care**

This session discussed the concept of customer care, the importance of customer care services at museums and heritage sites, and what should be done to attain effective customer services for the public.



#### **Conservation and preservation**

As part of a partnership with Makerere University, Dr Elizabeth Kyazika was invited to present on archaeological documentation and research, and the study of archaeological sites including surveys, recording geographical features, taking GPS readings, photography and excavation. Research and preservation of the materials is important, as well as the need for participants to understand how surveys and interpretation of archaeology is carried out in the field. Most of the participants had not taken part in any archaeology surveys or research, and some had not had the opportunity to visit the CHOGM monument. It was therefore recommended that a tour of the historical and cultural sites be organised for the staff in Kampala city. The training also included practical workshops on the preservation of natural history collections, and developing exhibitions.

In the evaluation of the training, 33% of participants said the training was 'excellent' and 22% said it was 'good', while 61% said that the training achieved its stated goal.

#### **Abiti Nelson**

Conservator: Ethnography, Uganda National Museum, Kampala (ITP 2013)

## Legacy projects and cascade training

### The essence of ITP

Leaving London in July 2012 was not the end of International Training Programme for me, as the essence of programme lies in the cascaded knowledge and sustained networking. Therefore, to communicate what I learnt on the ITP just to colleagues at my institution was never enough. Along with the other Egyptian ITP participants, I was hoping to disseminate a true understanding of this wonderful programme across the museum sectors.

In October 2013, ITP staff Claire Messenger and Shezza Edris Rashwan organised a reception at the British Embassy in Cairo and workshop at the National Museum of Egyptian Civilisation for all the past Egyptian ITP participants. This was an amazing opportunity for us to reconnect, as all the Egyptian alumni of the ITP had the chance to meet each other face to face, together with colleagues from another international programme, The Cultural Heritage Fellowship (CHF). This reception and workshop enabled us to communicate and develop relationships, eventually enabling us to create a network of Egyptian ITP participants to work collaboratively with the team from CHF.

The first fruit of this network was the delivery, by ITP and CHF colleagues, of a comprehensive training course in museology, which was heavily influenced by the ITP. Further, following the announcement of a proposed museum training programme by the Ministry of State for Antiquities, 138 colleagues from all over Egypt, from different governorates – Aswan up to Alexandria – enrolled on the programme. The training lasted for six days, and featured a range of workshops and lectures, and the participants were very actively involved. On the final day, the participants developed exhibition proposals drawing on what they had learnt during the training, which was modelled on the ITP final projects. These projects capture the essence of the ITP. The Egyptian alumni passed on their knowledge to colleagues who returned to their institution with new ideas and projects. In addition, some of them further developed their exhibition proposals in their museums. Others communicated their knowledge still further – to their work colleagues through lectures and workshops.

Two months later we were invited to deliver another training course supported by Bibliotheca Alexandria and ICOM (Egypt). This course lasted for one month with weekly field trips to assess various Egyptian museums. One of the trips was to the Egyptian Railways Museum which features a number of objects on loan from the Stephenson Railway Museum at Newcastle. I had the chance to visit the Stephenson Railway Museum during my time at my partnership museums on the ITP, and this subsequent visit allowed me to collaborate with people from the Stephenson Railway Museum, and to develop ideas around partnering the two museums to keep them connected.

All of these activities demonstrate the impact and legacy of the ITP, which fosters such strong international relationships and knowledge sharing.

**Nevine Nizar Zakaria Hasan**  
Egyptologist, Text Writing Team, The Grand Egyptian Museum, Giza (ITP 2012)



Delegates at the ITP workshop session in Cairo, October 2013.

Museum training programme participants in Egypt.

## Museum profiles

### Islamic Art Museum, Cairo



On 29 December 2013, we celebrated the 110th anniversary of the Islamic Art Museum, and I also developed and installed a small temporary exhibition based on my proposal project during the ITP. The exhibition was called *Ideas and peoples unite: the story of Christ on the cross in Islamic art*. Unfortunately, a major event at the Islamic Art Museum was the bombing of 24 January 2014 which caused damage to both the building and to the collection. I was one of the team working to conserve the damaged areas of the collection and to change the affected displays.

I worked to conserve and to pack and store objects to a high standard, especially after the damage inflicted on 24 January. I also worked with my colleagues in the Restoration Sector of the museum to restore damaged objects, and I gave a lecture, in English and in Arabic, about the museum before and after the bomb damage.



The tragic bomb disaster has made us focus on the impact on staff and the collection and consider new ideas for mitigation strategy, risk management and emergency planning.

On a more positive note, I have also helped prepare the Zizinia exhibition in 6th October City (a satellite town of Cairo), and have delivered a series of lectures on developing exhibitions with my friend and ITP alumni Nevine Nizar Zakaria.

#### **Mohamed Ahmed Mohamed**

Curator responsible for textiles department,  
Islamic Art Museum, Cairo (ITP 2013)

## Museum profiles

### Time, Space, Direction: Diversities in Cognitive Approach



*Time, Space, Direction*, an exhibition on maps and charts relating to the Indian Ocean region was held at India International Centre, New Delhi, India, from 15 to 26 February 2014. It was a collaboration between Bibliothèque Nationale, Paris, Indian Council of Historical Research, New Delhi, Ambedkar University, Delhi and National Museum, New Delhi.

The aim of this exhibition was to illustrate how the world and its oceans were defined and how the transfer of this knowledge took place from antiquity to the 18th century. The exhibition features Christian *mappae mundi*, Islamic maps and texts of antiquity, as well as accounts left by medieval travellers. The exhibition was presented in two main sections accompanied by a series of gallery talks explaining various aspects of cartography and map making practice.



The first section concentrated on the European concept of map making based on the material obtained from Bibliothèque Nationale. The material displayed explored the technical aspect of map making and also the historical and political significance of maps representing the discoveries of the Europeans.

Apart from this there were also the aspects of development and dissemination of knowledge, the shaping of the contours of Indian Ocean starting from the description of Greeks and Romans, moving onto Arab and oriental depictions and ending with European maritime expeditions. The second section of the exhibition concentrated on the Indian tradition of map making. It was based on collections drawn from various Indian museums such as the National Museum, New Delhi, City Palace Museum (MSMS), Jaipur (Rajasthan), CSMVS, Mumbai, and Calico Museum, Ahmedabad. This section also explores indigenous methods of map making and depictions of space and direction. This was shown through a cognitive approach to time, space and direction. The exhibition showed how this kind of information was juxtaposed against the European approach which was a more graphic representation of these elements.

#### Shambwaditya Ghosh

Archivist, EKA Cultural Resources & Research, New Delhi (ITP 2012)

## Museum profiles

### Geordie Journey reaches its destination on Tyneside

Year 9 students from Benfield High School, in the east end of Newcastle, in collaboration with the Mining Institute, the Discovery Museum and author Neil Tonge, have recently finished a long-term heritage project with the installation of a 'Geordie Journey'. Their work will become part of the permanent exhibition in the Destination Tyneside gallery at Newcastle's Discovery Museum.

The students have been looking at the history of migration and immigration to and from Tyneside. Taking a multi-subject approach which incorporated Art, PE, Music, History, Geography and Design Technology, the students have made ceramic tiles which reflect how British sports including cricket, football and rugby have spread around the world. Tiles representing the 31 different Newcastles across the globe are also included as well as a logo the students designed which sums up their own 'Geordie Journey in History'.

Janice Wanley, teacher at Benfield High School, said: *'This has been a great opportunity for our students to look at their own personal history. They are very excited that their research will be displayed in a real museum and they will have the chance to install it themselves.'*

The students chose to follow six real-life historic characters from their decision to leave their homeland to settling on Tyneside. Inspired by these stories, the students went on their own journeys of discovery, exploring their family histories which threw up some surprising results including war heroes, Gold Rush pioneers, industrialists, Iranian body building champions and even a chance encounter with Elvis! Carolyn Ball, Discovery Museum Manager, said: *'The Geordie Journey is a fantastic addition to the Destination Tyneside gallery. I'm sure it will resonate with visitors to the gallery who can share similar experiences in their own journeys to Tyneside. It's wonderful to see the hard work and determination of the Benfield High School pupils in seeing this project through to the end.'*

Iain Watson, Director, Tyne and Wear Archives and Museums added:

*'The opening of the Destination Tyneside gallery at Discovery Museum has for the first time told the really important story of the contribution made by the large numbers of people from all over the world who have chosen to make Tyneside their home over the last 200 years. TWAM have treated this important subject boldly and sensitively and, most importantly, worked with local communities to ensure a real sense of ownership of the work. Destination Tyneside is a resource which I would like every school child in the north east to visit as part of their learning about what it means to live in Britain today.'*

#### Jo Burnham

Press Office, Tyne and Wear Archives and Museums,  
ITP Partner Museum



## Bulletin board

### International

#### Hong Kong Heritage Museum, Hong Kong

The Hong Kong Heritage Museum's six permanent galleries and six thematic galleries help to deliver a varied programme of history, arts and culture to its approximately 700,000 annual visitors, showcasing Hong Kong's diverse heritage.

From 14 May to 31 August 2014 the museum presented the exhibition *Studio Ghibli Layout Designs: Understanding the Secrets of Takahata and Miyazaki Animation*. Studio Ghibli was founded in 1985 by renowned animation directors Isao Takahata and Hayao Miyazaki. The studio has produced a number of major works including *Grave of the Fireflies*, *Princess Mononoke* and *Spirited Away*. The exhibition featured over 1,300 items relating to the history of Studio Ghibli layout production.

The Hong Kong Heritage Museum works to reach out to the community and encourage public participation in museum activities to enable visitors to get the most out of their visit to the museum. This includes a quarterly newsletter, teaching materials, seminars, school and theatre programmes on culture, history and art, activities for children and families and guided tours.

#### Rose Lee

Assistant Curator, Fine Art, Leisure and Cultural Services Department, Hong Kong (ITP 2008)

#### Lagos Museum

The exhibition *Dynasty and divinity: Ife Art in Ancient Nigeria* is again on tour; this time it's in Sweden for the opening of the world culture exhibition which opened on the 6 September 2013.

*The Cross River Valley: Eden of Art and Culture* is now open to the public. It opened on 20 March 2014 and exclusively focuses on the traditional art of the ethnic groups dwelling along the cross river basin down to Cameroon. It showcases objects of trade, ancestral worship, terracotta, household items, masks royal paraphernalia etc.

And our "Wednesday" Seminar still continues. It's educative and interactive. It teaches the subject of our collections. It is basically object based; it talks about festivals and rituals associated with every object.

#### Cynthia Iruobe

Documentation and Digitalisation Department, Lagos Museum, Nigeria (ITP 2010)

On 26 March 2014 **Aya Kirresh** (ITP 2011) invited all her colleagues to the launch of a collaborative art book *Flat White Wall Machine*. This was part of her MA module at Kingston University.

#### Aya Kirresh

Student, Architectural Engineering, Birzeit University, Palestine (ITP 2011)

#### Victoria Memorial Hall

The exhibition of digital reproductions entitled *1857: The first Spark of Indian Independence* curated by the Documentation Unit at Victoria Memorial Hall was on display at the museum during 2013/14. The Documentation Unit travelled to several Indian Museums including Jhansi Museum, Bhopal Museum, Meerut Museum, Lucknow Museum, and Allahabad Museum whilst planning and researching the exhibition. The exhibition will then go on to Delhi Red Fort Museum, Patna Museum and Benares Museum throughout 2014–2015.

#### Joyee Roy

Senior Technical Assistant (Assistant Curator)  
Documentation Unit, Victoria Memorial Hall, Kolkata  
(ITP 2011)



### **Sleepover workshops for children at Çorum Museum**

A new initiative at the Çorum Museum means that students can stay overnight at the museum's dormitory and participate in various educational activities. The drama section demonstrates how to write with cuneiform script, and there are pottery making and grain milling demonstrations for children to learn about how the life was in the Hittite Kingdom at 3500 years ago.

### **Levent Boz**

Archaeologist/Culture and Tourism Expert,  
Turkish General Directorate for Cultural Heritage and  
Museums, Ankara (ITP 2011)

### **National Museum of Iran**

We have recently undertaken a number of gallery refurbishments, and I am working on a new display of coins of Elymais and Persis Kings in the exhibition hall. I am also working to select coins and seals for the Islamic museum, including registering and photographing the objects for the museum.

### **Khadijeh (Zohreh) Baseri**

Keeper, Seals and Coins Department,  
National Museum of Iran, Tehran (ITP 2007)

### **Iraq National Museum**

In May 2013 we opened an exhibition consisting of objects recovered from the USA, France, Austria, Germany, Italy, Jordan, Saudi Arabia and Syria. We have also been developing a new museum store, and the museum has been visited by the Minister of Tourism and Antiquities, and various ambassadors. We have also developed new first floor exhibition galleries, and a seated area and café for visitors on the second floor.

### **Halah Mohammed Abbas Albadrawi**

Archaeologist, Iraq National Museum, Baghdad (ITP 2012)





Semi-transparent view of the mummy of Tamut, 'Chantress' of Amun. From Thebes, Egypt, early 22nd Dynasty, c. 900 BC. This scan reveals her skeleton and the numerous amulets covering her body.

The BP exhibition

**Ming: 50 years that changed China**

Thank you to all past ITP participants who have helped with the BP exhibition *Ming: 50 years that changed China* (18 September 2014 – 5 January 2015). Past participants have helped us gather loans, photographs and research materials together and discussed interesting related topics.

**Jessica Harrison-Hall**

Curator of Chinese Ceramics, Department of Asia, British Museum, ITP Departmental Representative

**The body beautiful in ancient Greece**

The International Training Programme is one of many ways in which the British Museum and its partner museums can share the privilege of working with our collections. Another way in which the British Museum reaches out to its audiences is through its many loans to exhibitions abroad and its own international touring exhibitions. *The body beautiful in ancient Greece* began in 2008 as a loan exhibition to China in the year of the Beijing Olympics. It has since travelled to Taiwan, Korea, Japan, Spain, North America, Switzerland and it is soon to be in Australia. In spring 2015, however, a version of it will be seen for the first time in the UK.

The show looks at the Greek idea of the human body as object of beauty and bearer of meaning. It explores the human form of gods and heroes and the part-animal and part-human form of such monsters as the centaur and the sphinx. It looks at human sexuality, at the representation of age, character and ethnicity. The exhibition is above all an exploration of the human condition, physical and moral. It contains some of the British Museum's most visually engaging and thought-provoking objects – not least the white marble sculptures that will feature prominently.

**Ian Jenkins**

Curator, Department of Greece and Rome, British Museum, ITP Departmental Representative

**Ancient lives, new discoveries**

*Ancient lives, new discoveries* is a special exhibition which opened at the British Museum in May 2014 and runs until July 2015. Using the latest interactive technology, it provides a unique opportunity to gain insight into the lives of eight people from ancient Egypt and Sudan and the mysteries of mummification through the study of their mummies.

**Julie Anderson**

Curator (Assistant Keeper), Department of Ancient Egypt and Sudan, British Museum, ITP Departmental Representative

### **Admonitions Scroll and Room 91a**

In June 2014 a new gallery devoted to Asian paintings was opened at the British Museum – Room 91a. The case at the centre of the room displays the Admonitions Scroll, which was shown between 5 June and 16 July and will be on display for short periods each year. The Admonitions Scroll is an internationally recognised masterpiece of narrative painting and is the most famous and earliest surviving Chinese handscroll painting, dating to the 5th or 6th century AD. Painted in ink and colour on silk, the scroll illustrates a poem written in AD 292 by the poet-official Zhang Hua (262–300) to reprimand Empress Jia (257–300), whose wanton behaviour was destabilising the dynasty. The Admonitions Scroll was painted in a different, later age of dynastic turmoil in order to admonish and warn members of the court to correct their behaviour. While didactic and morally instructive, the painted scenes also reveal deep insights into some of the figures and offer touching glimpses of court life. The Admonitions Scroll has been traditionally attributed to the ‘founding father’ of Chinese figure painting, Gu Kaizhi (c. 344–c. 406), but is better understood as an original work by an unnamed court artist building on his style. Whoever the artist, the scroll presents some of the most masterful brushwork anywhere to be seen, and brilliantly combines painting, calligraphy and poetry, all distinctive features of Chinese painting, in a single work of art. In July 2013, a workshop, *Early Chinese silk paintings: best practices in storage, conservation treatment and display*, was organised by the British Museum in order to examine issues of stewardship for the Admonitions Scroll in the context of examining the large field of care for ancient Chinese paintings. Former Keeper Jan Stuart published an object in focus book with British Museum Press about this painting exploring the context and meaning of the scroll and providing a fascinating insight into Chinese culture and history.

#### **Sascha Priewe**

Curator of Chinese and Korean Collections, Asia, British Museum, ITP Departmental Representative

### **Gems of Chinese painting: a voyage along the Yangzi River**

This exhibition ran from 3 April to 31 August 2014 at the British Museum. It explored the beauty and culture of south-east China in a selection of paintings and ceramics dating from the 6th to the 19th centuries. The objects in the exhibition reflected the diverse life of the communities of the Yangzi River, such as the elegant literati scholars and wealthy merchants, as well as fishermen and farmers. Landscape paintings from along the Yangzi River show lush, fertile fields and rolling hills and highlight the region's famous gardens. Paintings and ceramics from Jiangnan show a regional style and taste that have shaped in great part our image of traditional China. Jiangnan is also a region where some of the finest examples of the Chinese concept of the three arts – poetry, calligraphy and painting – were produced. It is the home of China's patriarchs of calligraphy and painting, including Gu Kaizhi (c. 344–406).

#### **Sascha Priewe**

Curator of Chinese and Korean Collections, Asia, British Museum, ITP Departmental Representative

### **Ashmolean Museum, Oxford**

#### **Discovering Tutankhamun**

24 July – 2 November 2014

Summer 2014 saw the Ashmolean Museum in Oxford open a major new exhibition entitled *Discovering Tutankhamun*, exploring Howard Carter's greatest discovery, and the most significant archaeological discovery of the 20th century. The exhibition featured Carter's original records, drawings and photographs, as well as masterpieces from the Ashmolean's own Egyptian collection and loans of important pieces from museums around the world, including the British Museum. The exhibition also explored the phenomenon of ‘Tutmania’, which exploded in Victorian Britain after Carter's excavation of Tutankhamun's tomb in 1922.

#### **Liam McNamara**

Assistant Keeper, Ancient Egypt and Sudan, Ashmolean Museum, Oxford, ITP Partner Museum Representative

### **Birmingham Museum and Art Gallery, Birmingham**

Birmingham Museum and Art Gallery opened its doors in November 1885, and has been developing world-class collections of fine and applied art, social history, archaeology and ethnography ever since. In 2012, the museum joined forces with Thinktank, Birmingham Science Museum under the umbrella Birmingham Museums – with a remit to provide educational and entertaining exhibitions, events and activities, ranging from arts and crafts to history and culture from around the world.

In 2014 the museum presented two innovative exhibitions. *Symmetry in Sculpture: Recent Work by Zarah Hussain* (24 May – 2 November 2014) presented the geometric sculpture of Zarah Hussain, inspired by the repeating shapes and patterns used in Islamic art. *True to Life? New Photography from the Middle East* (7 June – 2 November 2014) questioned what is real, staged or imaginary through a series of contemporary photographs by a number of acclaimed Middle Eastern artists.

#### **Adam Jaffer**

Curator of World Cultures, Birmingham Museum and Art Gallery, Birmingham, ITP Partner Museum Representative

**Marwa Abdel Razek Mahmoud Bdeldin** (ITP 2012) at the Registration, Collections Management, and Documentation Department (RCMDD), at The Egyptian Museum in Cairo (EMC) was promoted to Deputy for the Head Registrar and Associate Registrar for Movements last year.

**Joyee Roy** (ITP 2011) has been granted responsibility of Nodal Officer regarding the supervision of the museum's collection (28,394 artefacts) onto the JATAN (CARE) database, which will then be published on the museum's website.

**Levent Boz** (ITP 2011) defended his master's thesis, *Anatolian Carpets in the Mediasch St. Margaret Church, Transylvania*, on June 2013 at Hacettepe University, Ankara, and was awarded the title Master of Arts in Art History.

During the 'Day of Gratitude' event at the Embassy of Romania to the Republic of Turkey, His Excellency Ambassador Radu Onofrei presented the Embassy's Honorary Award to **Levent Boz** (ITP 2011) for his contribution to the development of cultural, economic and civic Romanian-Turkish bilateral relations.

**Nayerah Nazari** (ITP 2008) has been accepted as an MA student in Archaeology at the Islamic Azad University, Central Branch, Tehran, Iran. Nayerah has also been working on a number of joint archaeological research programmes between National Museum of Iran and Azad University.

**Khadijeh (Zohreh) Baseri** (ITP 2007) has delivered a number of lectures in Iran and further afield at events such as the International Scientific Conference at Ashgabat, the International Congress of young archaeologists and the Symposium on Science and Technology Museums.

**Layla M Salih** (ITP 2009) was awarded an MA in Islamic Archaeology from Baghdad University, and also became responsible for the Heritage Department at Mosul in northern Iraq.

**Abdelrehim Hanafi** (ITP 2012) was selected, from a large number of applicants from over 50 countries, to attend the American Alliance of Museums conference in Seattle, Washington. He has also begun a PhD on Islamic religious architecture in Oualata City in Mauritania.

**Mohammed Ahmed Mohammed** (ITP 2013) completed his PhD and celebrated his marriage.

**Shezza Edris Rashwan** (ITP Coordinator) gave birth to a baby girl, Leyla, on 10 May 2014. She has also taken up the position of Training and Development Coordinator of the ZNM Project.

Without the support of individuals, companies, trusts and foundations the ITP would not be possible. This support enables the Museum to cover the costs of travel, visas, accommodation, subsistence, resources for the participant's research and our legacy programme.

The Museum would like to thank all our supporters for making the International Training Programme possible and a full list of those who have sponsored the ITP since its inception in 2006 is available on the British Museum's website.

If you would like more information on the International Training Programme, visit [britishmuseum.org](http://britishmuseum.org) or email [itp@britishmuseum.org](mailto:itp@britishmuseum.org)

If you would like to support the International Training Programme, please contact [development@britishmuseum.org](mailto:development@britishmuseum.org)

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