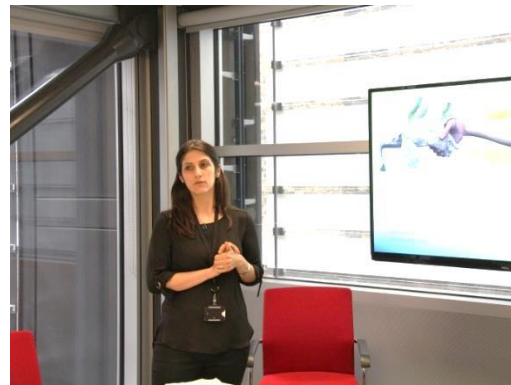


International Training Programme



Temporary exhibitions and permanent displays

ITP+ Course, 15 – 19 May 2017

Summary

Philanthropic support for the International Training Programme (ITP) has enabled the British Museum (BM) to plan with added confidence, as we determine how to best provide for the programme's growing network of culture and heritage professionals. In May 2017, with the generous support of the Marie-Louise von Motesiczky Charitable Trust, the Museum was able to deliver the first ITP+ course on temporary exhibitions and permanent displays.

This report provides a narrative description of both the background research and analysis and the planning and delivery of a week-long workshop held at the British Museum between 15 and 19 May 2017.

Background

The British Museum's International Training Programme seeks to develop a sustainable global network of inspired museum and heritage professionals, through sharing knowledge, skills and experiences. Working with countries and institutions integral to the Museum's international strategy and those particularly in need of support in building capacity, the annual Programme aims to provide a platform for the exchange of ideas through the staff and collections of the BM and our programme partners.

ITP alumni now total 253 fellows from 39 countries spanning the world and the Museum aims to develop and deliver a wide range of projects and programmes to ensure the Programme thrives in the years ahead.

ITP+ Courses are five-day workshops on selected themes which focus on specific parts of the current summer programme, responding to our alumni's stated areas of interest and development needs and helping to address identified challenges at their home institutions. Themes will change to reflect the demands and skills gaps of our alumni, contemporary issues, and challenges in both the museum and wider cultural heritage sector. Courses will be an opportunity for fellows of varying roles and responsibilities to participate.

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 from 15 – 19 May 2017 the first ITP+ focussed on that theme.

"This course came at the time when my institution most needs it. We have planned to enhance and develop the national museum in our country but till now we have not started to fulfil this plan. This course has added more information to my career which is giving me confidence in myself and my skills."

Ikhlas Latief (Sudan, ITP 2006)

Course fellows

The course aimed to provide an opportunity for past ITP fellows to reconnect with fellow alumni, to introduce them to participants from across the 11 annual Programmes (2006-2016), and to provide a forum for museum and heritage professionals to create and support subject specialist networks. Through an open application process – which received over 80 applications - the BM was able to select nine ITP fellows from eight countries to attend the course.

For a full list of fellows and their biographies, see **Appendix 1**.

Course scope

A key aim of the course was to offer further opportunities to help fellows and their institutions develop skills and experiences. Additionally, the course created new networking opportunities with the hope of stimulating potential future collaborations. Within the ITP alumni the course reaffirmed existing relationships made during the summer programme and externally it hoped to increase the profile of the Programme.

The course, structured around a mixture of seminars with colleagues from the Museum and Programme Partners, 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&A sessions allowed cultural and heritage professionals to brainstorm and debate around current and future displays.

See **Appendix 2** for the workshop programme.

“Personally, attending the ITP+ has raised my standing among my colleagues and friends. I have become a reference point.”

Dikko Idris (Nigeria, ITP 2011)



The Course

The Course sought to broaden fellows' understanding of how to develop, manage and deliver temporary exhibitions and permanent displays. Sessions included:

- Accessible museums
- Adult programmes
- Curatorial concept, proposal and development
- Exhibition shops and merchandise
- Family engagement
- Fundraising
- Interpretation and label writing
- Marketing and press
- Photography
- Project management, engaging with stakeholders, and managing expectations and risk
- Sustainability; visitor research

Taking these core learning strands, the course was developed around project-based learning. These key issues in temporary exhibitions and permanent displays were delivered through the context of the Museum's current and recent projects and programmes. Projects the programme focussed on were:-

- The Albukhary Foundation Gallery of the Islamic World
- The Sir Joseph Hotung Gallery of China and South Asia
- American Dream: pop to present*
- Desire, love, identity: exploring LGBTQ histories*
- Rodin and the art of antiquity (title TBC)*

The course provided an opportunity for fellows to re-connect with departmental representatives and meet new BM staff. We were also delighted to welcome Dr. Michael Korey, Senior Curator, Mathematisch-Physikalischer Salon, Staatliche Kunstsammlungen Dresden, who delivered a session on *The Wondrous Course of the Planets; A Heavenly Machine for Elector August of Saxony*. This exhibition used the “planetary clock” made for Elector August of Saxony between 1563 and 1568 as its centre piece, alongside animated films and hands-on models which offered visitors new ways to engage with this technical and artistic masterpiece.

“The most exciting moment of my learning was to know...that every proposed idea by any curator is backed up by an extensive survey done with the community and museum visitors.”
Asad Hayee (Pakistan, ITP 2012)

Additionally, the ITP+ Course aimed to support fellows in creating a project proposal plan for their institution. As pre-course preparation prior to the programme, we asked attendees to think about an exhibition or gallery project they were working on or that they would like to propose for their institution in the future. We asked them to outline the project – briefly detailing their ideas, their aims and objects, and what they hoped to achieve. These proposals gave the ITP team the basis from which to develop the sessions, over the course of which fellows were able to adapt, revise and develop their proposal into a full project scope document.

On the first morning of the course, we asked all fellows to give a ten -minute PowerPoint presentation introducing themselves and their proposal so that they could ‘set the scene’ for their fellow attendees.

A description of the proposals can be found in **Appendix 3**.

Fellows arrived in the UK on Saturday 13 May and left on Sunday 21 May. This gave two free days, as well as evenings, for fellows to visit current temporary exhibitions and new permanent displays around London. Museums visited included:-

The Cartoon Museum
Brunei Gallery – *Celebrating Art and Music: The SOAS Collections*
Leighton House Museum
The British Library – *Russian Revolution*
Design Museum
Tate Britain – *David Hockney Tate Modern – Giacometti and Wolfgang Tillmans: 2017*
The Sambourne Family Home
V&A – *The Pink Floyd Exhibition*
Imperial War Museum – *Syria: A Conflict Explored*
The National Army Museum

The programme also included an evening event which provided an informal and relaxed setting for BM staff and fellows to re-engage.



Evaluation and outcomes

There has been a full external evaluation of the Course to assess its impact. This will provide the data to assess the value of the ITP+ Course, highlight potential outputs and help shape future courses. ITP fellows have also provided written reports on their experiences. Their ideas and comments will help develop tangible outcomes and future projects.

The evaluation and reports have demonstrated some clear and immediate results in terms of the legacy of the ITP:

- Enhanced relationships across ITP year cohorts, and between curators from different countries.
- Enhanced relationships between the BM, our programme partner museums and the global ITP network.
- Confirmation of the ITP's strategic aims for the next 5 years, particularly the potential impact of short, subject-specific courses, identified as of high importance to the alumni.
- Interest in subject-specific networks which can sit within the ITP community and provide opportunities for growth and support in particular areas of the Summer Programme.
- In the evaluation, all participants said the course had changed their thinking and given them new ideas that they wanted to put into practice.
- All attendees talked about how they had been reinvigorated by the ITP+ Course.
- The size of the group – a maximum of 10 – meant that fellows could discuss issues directly with course facilitators and, perhaps most importantly, with each other.

“Meeting with other ITP fellows from different years was an important part of the ITP+ course. After this course I really felt that I'm a part of a global network of museum professionals. I believe in the importance of such extended ITP experience to build long-term relationships both with ITP fellows and colleagues working at the BM.”

Seyda Cetin (Turkey, ITP 2014)



Conclusion

The first ITP+ course has helped to demonstrate the successful development of the International Training Programme, while taking a forward-looking approach to build on the networking, partnerships and collaborations that the ITP makes possible. The Programme's key aim - to build a global network of museum professionals – has been further supported by the development of these courses, which will build additional links between colleagues and strengthen the global community of museums.

The British Museum is very grateful to the Marie-Louise von Motesiczky Charitable Trust for its involvement and encouragement of the project, and for proving support to enable fellows to attend the course.

Acknowledgements

Supported by

The Marie-Louise von Motesiczky Charitable Trust

And the British Museum remains grateful to the range of trusts, foundations and individuals who support the annual International Training Programme each summer.

Thank you to colleagues at the British Museum for their vital support

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Programme support

Staatliche Kunstsammlungen Dresden
Michael Korey

Appendix 1

Fellow Biographies

Lydia Nafula

	Country	Kenya
	Institution	National Museums of Kenya
	Job title	Research Scientist
	ITP year	2008
	Contact details	lnafula@yahoo.com
	Professional profiles	

Lydia Nafula works at the National Museums of Kenya (NMK) as a research scientist. She has a BA in Anthropology and an MA in Development Studies. Her work involves collection, documentation, conservation, research and presentation of Kenya's cultural heritage. NMK has both cultural and natural science collections. She is therefore periodically involved in multi-disciplinary research and exhibitions and belongs to the institution's Science and Ethics Committee, where they focus on issues that affect researchers and their work.

Lydia's work also entails giving lectures to school and university groups on issues related to culture and collaborating with NMK's education department to carry out public programmes. One of the programmes she has run for students for some time now is the *Inspiration through Cultural Objects Programme*. It is meant to inspire creativity, appreciation and respect for different cultures.

She has carried out background research for a number of exhibitions and provided information on items to be displayed. These have included temporary exhibitions such as *Treasures of Kenya: Costumes and Ornaments*, *Kanga Stories: The cloth that reveals*, *Voting Matters: Citizenship and technologies of African elections* among others. As well as, *Cycle of Life* and the *Yakuu Community Museum*, permanent exhibitions. A number of publications and documentaries have been produced from the research done prior to some of these exhibitions.

<http://www.museums.or.ke/>


At the British Museum

During her time on the International Training Programme in 2008, Lydia was based in the Department of Africa, Oceania and the Americas and her partner placement was spent at the National Museum of Wales.

<https://museum.wales/>

Since the ITP Summer Programme Lydia attended the international conference in Cairo in 2010, celebrating 5 years of the ITP. Lydia also attended the workshop *Creating museums of world stories* held in Mumbai from 20 - 21 November 2015 which marked 10 years of the International Training Programme. In her project group in Mumbai, Lydia worked on an exhibition concept entitled *Reality and Imagination* focussing on the city of Jerusalem in Israel.

Ikhlas Abdllatief Ahmed

	Country	Sudan
	Institution	Sudan National Museum
	Job title	Deputy Director of the Museums Section
	ITP year	2006
	Contact details	ekhlass125@yahoo.com
	Professional profiles	

Ikhlas is the Chief Curator and Deputy Director of the museums sector, in the National Corporation for Antiquities and Museums where she has worked since 1992. Her main responsibilities are the display and curation of the Egyptology section, directing three committees: (1) storage, (2) documentation and archives and (3) permanent and temporary displays and researching the collections.

Ikhlas has a PhD. in Archaeology from the Department of Archaeology, University of Khartoum, 2010. The title of her dissertation was *The Kushite Religion from 780 to 568 BC through the collections in the Sudan National Museum*. She has an MA in Archaeology from the University of Khartoum, 2005 and a BA in Egyptology, Cairo University, Department of Egyptology, 1987. She also has a High Fellowship of Management from October 2011.

In addition to her museum work, Ikhlas works on fieldwork projects. Since 2007 she has been working on a survey in northern Sudan, at Tombus, (Director, Dr Vivian Davies, British Museum), for the revision of Hieroglyphic texts. Previously she worked on an excavation at Kadero with the Polish mission, (Director, Professor Lech Krzyaniak), 1993 – 1997.

Ikhlas's current research projects are

- The environment and its impact on ancient symbolism
- The roots of civilisation in North-East Africa with Dr S-A Ashton, University of Cambridge.
- Recording the archives and developing a special exhibition for the anniversary of the first archaeologist, who worked in Sudan at the beginning of the 20th century.
- Ancient South African Civilization and Kush Civilization in Ancient Sudan.

Ikhlas has published a catalogue of Bronze Age artefacts in the Sudan National Museum, Khartoum (2006) and has attended conferences, workshops and studied abroad in the Czech Republic, Egypt, Jordan, Morocco, Switzerland and the UK.


At the British Museum

During her time on the International Training Programme in 2006, Ikhlas was based in the Department of Ancient Egypt and Sudan. Her partner placement was split between the Bowes Museum in County Durham and Tyne and Wear Archives and Museums.

<https://twmuseums.org.uk/>
<http://thebowesmuseum.org.uk/>

Since 2008 Ikhlas has been working as a field inspector for the British Museum on an epigraphic project directed by Vivian Davies, former Keeper of the Department of Ancient Egypt and Sudan.

Bo Haikun

	Country	China
	Institution	Palace Museum, Beijing
	Job title	Curator/ Associate Research Fellow
	ITP year	2008
	Contact details	bohaikun2013@126.com
	Professional profiles	

Dr. Bo Haikun received his PhD in History from Beijing Normal University in 2007 and started his career at the Capital Museum, Beijing, initially in its public education department. He took part in the ITP summer programme of the British Museum in 2008 and then transferred to the exhibition department of the Capital Museum later that year. Within this role Bo planned and organized dozens of large-scale temporary exhibitions, such as *Matteo Ricci - the Envoy Who Made Cultural, Scientific and Technological Exchange between West and China* (2010), *Art of Jewellery Carving by Wallace Chan* (2010), *John Portman's Art and Architecture* (2011), *Van Gogh and the Amsterdam Impressionists* (2011), *Oil paintings by Hubert Vos - Top Officials and Peers in the Late Qing Dynasty* (2011), *Art of Seal Cutting, Calligraphy and Sketch by Chinese Vice-premier Li Lanqing* (2012), *Historical Cultural Relics of Jiangxi Province* (2014), *Art of the ancient Chu State* (2014), etc.

He moved to the Exhibition Department of the Palace Museum in January 2016 and his current responsibilities include coordinating with external partners and internal departments on planning and organizing temporary exhibitions; writing exhibition proposals, interpretation words, labels, catalogue essays, press releases, and other supporting content; overseeing the design of exhibition layout; installing/uninstalling exhibitions; conducting research based on the exhibitions, etc.

Dr Bo has published academic articles and essays on exhibition, history and culture. In 2012, his book *Under Caesars: If You Were Born in the Roman Empire* was published by Central China Normal University Publishing House.

<http://en.dpm.org.cn/>

At the British Museum

During his time on the International Training Programme in 2008, Bo was based in the Department of Asia and his partner placement was at Glasgow Museums.

<http://www.glasgowlife.org.uk/museums/Pages/home.aspx>

Dikko Idris

	Country	Nigeria
	Institution	Ahmadu Bello University, Zaria-Nigeria.
	Job title	Senior Curator (Curator in-charge)
	ITP year	2011
	Contact details	dikkojam@yahoo.com
	Professional profiles	https://ng.linkedin.com/in/dikko-idris-06846861

Dikko was born on 12 May 1972 in Mani Town, Headquarters of the Mani Local Government Area of Katsina state, North-West Nigeria. He started his education in Kankia town in the 1979/80 academic session. After a successful completion of his primary education, he attended junior secondary school Kankia in 1985. In 1987, he proceeded to the Government College Katsina for his senior secondary school education which he completed in 1990. And in 1992, he gained admission into Ahmadu Bello University Zaria where he graduated in 1998 with a Bachelor of Arts Degree in History.

After one year of compulsory National Service in Cross-River State South-South Nigeria, Dikko joined the services of National Commission for Museums and Monuments on 18 May 2000 as Curator II. While in service, he attended the Institute of Archaeology and Museum Studies in Jos Plateau state North Central Nigeria in 2007 where he obtained a Post Graduate Diploma in Museology.

Dikko has attended museum related training programmes both local and international which greatly shaped his professional work and career development. In 2011, he was appointed as Curator in-charge (Head of Station) of a newly established museum in Jigawa state, North-West Nigeria.

In 2015, Dikko transferred to Ahmadu Bello University Zaria, Nigeria where he was appointed as Curator in-charge of the Department of Archaeology Museum. His responsibilities include: documentation, exhibition planning, research, in-house training of Museum staff and students on placement to the museum.

Currently, Dikko is running an M.A Degree programme in History in the Department of History, Ahmadu Bello University Zaria, Nigeria.


At the British Museum

During his time on the International Training Programme in 2011, Dikko was based in the Department of Africa, Oceania and the America's and his partner placement was spent at the National Museum of Wales. <https://museum.wales/>

Dikko's exhibition project proposal was entitled *Tracing roots - the cultural relations between Africa and Brazil* and his place on the ITP was supported by Mr Miles Morland.

Since the ITP Dikko attended the *Creating museums of world stories* workshop in Mumbai from 20 - 21 November 2015 which marked 10 years of the International Training Programme. In his project group, Dikko worked on an exhibition concept entitled *From Blue Dragon Harbour to Sin City* focussing on the city of Shanghai in China.

Mahesh Kalra

	Country	India
	Institution	The Asiatic Society of Mumbai
	Job title	Curator (Numismatics & Other Artefacts)
	ITP year	2013
	Contact details	drkalra1@gmail.com
	Professional profiles	http://coinsoftheworld-mckalra.blogspot.in https://in.linkedin.com/in/mahesh-kalra-26180722

Mahesh is currently the Curator (Numismatics & Other Artefacts) at The Asiatic Society of Mumbai (formerly The Bombay Branch of the Royal Asiatic Society). He has been in this position since September 2015 following on from his post as Assistant Professor/Asst. Curator at Dinesh Mody Institute for Numismatics & Archaeology, University of Mumbai (June 2011- June 2014)
<http://asiaticsociety.org.in/>

Mahesh has an M.A. (Numismatics & Archaeology, April 2010) from the University of Mumbai (UoM) and recently submitted his Ph. D. thesis in History at the UoM. He also has a P. G. Diploma in Museum Studies & Conservation from UoM (2012-13); a Diploma in Persian, Dept. of Persian, UoM (2009-11) and a Diploma in Islamic Studies, University of Mumbai (2015-17).

Over the last 5 years Mahesh has been part of several Academic Research Projects and Fellowship Programmes:

- International Scholarship for Doctoral Research from the Staatliche Museen zu Berlin (SMB) for 3-month residency and travel to Germany (March-May 2015)
- Trainee Curator with the British Museum under the ITP (Aug-Sept 2013)
- N. Lowick Memorial Grant from the Royal Numismatic Society, U.K. for travel to Germany (March-May 2015)
- N. Lowick Memorial Grant from the RNS for 'Study of Mughal Coins in U.K. Museums' (Oct 2010)

At the British Museum


During his time on the International Training Programme in 2013, Mahesh was based in the Department of Coins and Medals and his partner placement was spent at the Birmingham Museums Trust

<http://www.birminghammuseums.org.uk/>

Mahesh's exhibition project proposal was entitled *Gigantic coins of Mughals*.

Since the ITP Mahesh attended *the Creating museums of world stories* workshop in Mumbai from 20 - 21 November 2015 which marked 10 years of the International Training Programme. In his project group, Mahesh worked on an exhibition concept entitled *Tehran: Jaan-E-Man* focussing on the city of Tehran in Iran.

Yu Miao

	Country	China
	Institution	Hubei Provincial Museum
	Job title	Head of Multi-Media Exhibition Department
	ITP year	2014
	Contact details	wusangym@126.com
	Professional profiles	

Dr. Yu Miao was born in northern China, She has been engaged in audience study and multimedia creation of cultural relics since 2012 at Hubei Provincial Museum. Previously she worked at Guang Zhou University for three years, engaged in Communication Research and Education.

After receiving a PhD degree in 2011 from Wuhan University she started her museum career. Yu Miao devotes herself to integrating history with modern culture and enriching ways of exhibition based on study results among audience evaluation in the museum. In 2014, she participated in the ITP at the British Museum from which she gained valuable experiences. She considers introducing the concept of sponsorship to Hubei Provincial Museum a major achievement of this training.

The first sponsored project *Little Wooden House* launched in 2015 in collaboration with Wuhan University Press; the project provides a Public Culture Space for teenage audiences in particular. *Little Wooden House* incorporates historical knowledge and museum collections into multimedia activities. The *Little Wooden House* project also provides publications and public lectures which continue today.

As the person in charge of the public communication centre, Yu Miao is devoted to turning traditional culture into public education resources with digital technologies, such as apps, e-books and online courses, so as to make museums profitable while serving more people.


At the British Museum

During her time on the International Training Programme in 2014, Yu Miao was based in the Department of Asia and her partner placement was spent at Tyne and Wear Archives and Museums

<https://twmuseums.org.uk/>

Yu Miao's exhibition project proposal was entitled *Ritual and Music in the Bronze Age of China* and her participation was supported by the Sino-British Fellowship Trust.

Seyda Cetin

	Country	Turkey
	Institution	Koç University Research Center for Anatolian Civilizations https://anamed.ku.edu.tr/en/fellowships-0
	Job title	Project and Event Co-ordinator
	ITP year	2014
	Contact details	seydacetin@ku.edu.tr
	Professional profiles	

Şeyda Çetin is a cultural manager, specializing in “Exhibition Management and Interpretation,” “Audience Engagement,” and “Communication in Culture and Arts.” Currently, she is working as the Project and Event Co-ordinator at the Research Center for Anatolian Civilizations (ANAMED), responsible for the management of the exhibitions, organization of parallel events, workshops, and conferences. Since 2013, she has been in charge of the planning and production stages of ANAMED exhibitions from concept development to interpretation, communication to collaboration and liaison.

She holds an MA in Cultural Management from Universitat Internacional de Catalunya (Spain) and BA in Economics from the University of Marmara (Istanbul). During her graduate studies she took lectures in marketing and management at Fachhochschule Münster (Germany.) She has over ten years of experience in the cultural field as a volunteer and professionally in various international cultural projects (including ConnectCP by IFACCA, community art project *Papergirl*, former contemporary performing arts space Garajistanbul). Şeyda worked as a communication consultant for leading institutions in Istanbul, including SALT and Sakıp Sabancı Museum. She served as co-ordinator of the 2012 Annual Conference of CIMAM (International Committee of ICOM for Museums and Collections of Modern Art.) Her special research interests are “Cultural Economics,” “Cultural Policies,” and “Museology.”

Despite her long term professional dedication to archaeology, cultural heritage and history related projects, she keeps her enthusiasm for contemporary art by visiting various exhibitions and biennials around the globe. She is inspired by these events and challenges herself to incorporate the captivating ideas from the inspirational artworks and display methods in her own work.


At the British Museum

During her time on the International Training Programme in 2014, Şeyda was based in the Department of Greece and Rome and her partner placement was spent at Birmingham Museums Trust <http://www.birminghammuseums.org.uk/>

Seyda’s exhibition project proposal was entitled *William Pars: Western Turkey in Watercolor* and she was a Marie-Louise von Motesiczky Charitable Trust Fellow.

Since the ITP Summer Programme, Şeyda was part of the team that conceived, organised and delivered a workshop called *Talking heavy: current practices on site conservation, documentation and presentation of ‘heavy’ heritage in the Mediterranean basin* in Istanbul. On this project she worked with Duygu Camurcuoglu from the British Museum’s Conservation Department, Constantinos Vasiliadis (Greece, ITP 2014), Buket Çoşkuner (Turkey, ITP 2013) and Esra Satıcı (Turkey, ITP 2015) <https://anamed.ku.edu.tr/en/workshop-talking-heavy>

Sharareh Farokhnia

	Country	Iran
	Institution	Iranian Cultural Heritage Handicraft and Tourism Organization
	Job title	Archaeologist, Cultural Properties Expert
	ITP year	2015
	Contact details	sh.farokhnia@gmail.com
	Professional profiles	

After her Bachelor degree, Sharareh joined the Cultural Heritage, Tourism & Handicrafts Organization, and is in charge of Cultural and Historical Properties in the Central Department of Museum Affairs. This department supervises all Iranian museum projects such as exhibitions, international collaboration, documentation, tracking of stolen objects, restitution, etc. Sharareh's duties include: head of documentation of museum objects, expert committee member with the task of purchasing cultural properties and exchanging cultural objects between the museums.

As a supervisor, Sharareh has conducted different types of projects on archaeological and anthropological collections such as artefact classification, sorting (typology) materials, documentation and registration of museum objects. She has tried to set standards for the documentation of museum objects. Based on her studies and efforts in this regard the ICHHTO published a book entitled *Regulations and Conventions on Cultural and Historical Properties* (published in Farsi).

Recently, Sharareh has conducted some workshops and talks across museums regarding the documentation, carpet waving and the dignity of Iranian carpets, and the sustainability of museums.

Sharareh has submitted her thesis proposal which is about the *Early Iron Age in Eastern and Central Alborz: Continuity or Discontinuity*. She will progress her studies in cultural changes and migration.

Sharareh is currently studying for a PhD in archaeology at University of Tehran.


At the British Museum

During her time on the International Training Programme in 2014, Sharareh was based in the Department of Coins and Medals and her partner placement was spent at Birmingham Museums Trust.

<http://www.birminghammuseums.org.uk/>

Sharareh's exhibition project proposal was entitled *The Iranian Lion and Sun: a symbol of identity and eternity* and her placement was supported by the Altajir Trust.

Asad Hayee

	Country	Pakistan
	Institution	Rohtas 2 Gallery
	Job title	Curator
	ITP year	2012
	Contact details	asad_nca@hotmail.com
	Professional profiles	

Asad Hayee is an artist and art educationist. Currently the Curator, Rohtas 2 Gallery, he taught as senior art teacher and was the syllabus coordinator for seven years at Lahore Grammar School, Lahore. Asad taught art for three years at Aitchison College Lahore and is working as a visiting faculty for Beaconhouse National University, Lahore. He is currently associated with The New School for IB programme.

He curated the exhibition, *Art Capsule – Parallax* for Lahore Literary Festival 2016 at Zahoorul Akhlaq Gallery, National College of Arts, Lahore. He was the coordinator of *Lyrical Lines and Colours*, an exhibition at Lahore Museum about pahari miniature folios in 2016; objects came from the permanent collection of Lahore Museum comprising of almost 300 folios. These exhibitions were acknowledged by the British Museum in the 2016 International Training Programme Newsletter.

He assisted Salima Hashmi with *The Making of Meaning* exhibition, of works by female artists and artisans from the minority groups all over Pakistan (travelling exhibition Lahore, Karachi, Islamabad and Multan). The exhibition was created with the help of the Faiz Foundation Trust in collaboration with HRCP and supported by the European Union. *The Making of Meaning* was co-curated by Shehnaz Ismail, Farida Batool and with Prof. Salima Hashmi as advisor, 2014-15.

Asad co-curated, with Salima Hashmi, *The colour of the Narrative* which displayed contemporary Art from Pakistan, Bangkok Art and Culture Center, Bangkok, 2012; *Hanging Fire* Contemporary Art from Pakistan, Asia Society Museum, New York, 2009; International Art Festival *Separating Myth from Reality*, Kathmandu, Nepal, 2009; *Side B*, a group show at Nairang Galleries, co-curated with Attiq Ahmed, Lahore, 2004.

He lives and works in Lahore.

At the British Museum


During his time on the International Training Programme in 2012, Asad was based in the Department of Asia and his partner placement was spent at the Birmingham Museums Trust

<http://www.birminghammuseums.org.uk/>

Asad's exhibition project proposal was entitled *Continuing Tradition* and his place on the ITP 2012 was supported by the Charles Wallace Pakistan Trust.

Since the ITP, Asad attended the *Creating museums of world stories* workshop in Mumbai from 20 - 21 November 2015 which marked 10 years of the International Training Programme. In his project group, Asad worked on an exhibition concept entitled *A Past From the Blast* focussing on the city of Erbil in Iraq.

Anjan Dey

	Country	India
	Institution	Research Institute of World's Ancient Traditions, Cultures & Heritage in Roing, Arunachal Pradesh, India (RIWATCH)
	Job title	Design and Display Consultant
	ITP year	2010
	Contact details	deyanjan@gmail.com
	Professional profiles	www.coroflot.com/deyanjan

Anjan Dey is currently associated with the Ethnography Museum which is being developed by the Research Institute of World's Ancient Traditions, Cultures and Heritage (RIWATCH) as Design Consultant. He is assisting the team to develop its very first museum which will display the diverse material culture of Arunachal Pradesh, one of the most eastern states of India. He is also assisting the museum to develop a catalogue and helping to create promotional materials for the upcoming museum.

Anjan is actively involved in the museum sector of India through his design engagement. He has in the past organised and designed the exhibition *Astitava–In Search of Our Identity* as part of the exhibition team in 2008 at National Museum Institute. As Assistant Curator of Mehrangarh Fort Museum, Jodhpur, Anjan designed and developed marketing materials, gallery guides and assisted the V&A team in the installation of *Indian Life & Landscape, Paintings & Drawings by Western Artists* in March 2009 held at Mehrangarh Fort, Jodhpur, Rajasthan. This was followed by his engagement in designing for *Durrie - Rural Charm to Regal Grandeur* in November 2009 at Mehrangarh Fort Museum, Jodhpur, Rajasthan.

Mr. Dey has had the opportunity of designing the museum gallery signage for Jai Vilas Palace Museum, followed by conceptualisations and designing of the new Arms gallery at Jai Vilas Palace Museum, Gwalior in 2015. He has recently designed a teachers' resource pack / children's workbook for the newly opened Jewellery Gallery of at the National Museum, New Delhi, and has also designed the catalogue for *The Everlasting Flame: Zoroastrianism in history and imagination* exhibition organised by SOAS at the National Museum, New Delhi.

Besides his association with the ethnography museum, RIWATCH, he is also working as Creative Head in a publishing house.

At the British Museum

During his time on the International Training Programme in 2010, Anjan was based in the Department of Asia and his partner placement was spent at the National Museum of Wales <https://museum.wales/>

Anjan's exhibition project proposal was entitled *Ramayan: Battle of Good Over Evil*.

Appendix 2

ITP+ Course

Temporary Exhibitions and Permanent Displays, 15 – 19 May 2017

Programme

Monday 15th May	Tuesday 16th May	Wednesday 17th May	Thursday 18th May	Friday 19th May
Morning	Morning	Morning	Morning	Morning
<p>9.00, meet at the Information Desk, Great Court</p> <p>Collect passes</p> <p>Welcome breakfast</p> <p>With ITP team for:- Orientation Expectations Participants project presentations</p>	<p>9.00, meet at the Information Desk, Great Court</p> <p>9.00 – 10.00, opportunities to look around BM temporary exhibitions or permanent galleries</p> <p>10.00 – 1.00, <i>The Joseph E Hotung Gallery of China and South Asia</i> with:-</p> <p>Richard Blurton, Head of South and Southeast Asia</p> <p>Jessica Harrison-Hall, Head of China</p> <p>Daniela De Simone, Research Assistant, South Asian Archaeological Collections</p> <p>Imma Ramos, Curator, South Asia</p> <p>Stuart Frost, Head of Interpretation</p> <p>Tess Sanders, Project Manager, Gallery Digital</p> <p>Juno Rae, Education Manager, Samsung Digital Learning Programme</p> <p>Q&A</p> <p>Visit to Asia storerooms</p>	<p>8.45, meet at the Information Desk, Great Court</p> <p>9.00, Photography in permanent galleries - <i>Sutton Hoo</i> to <i>Nebamun</i>, John Williams, Chief Photographer, Photography and Imaging</p> <p>10.00, Fundraising, Michelle Stein, Head of Major Gifts</p> <p>12.00, Marketing, press & social media, Hannah Boulton, Head of Marketing and Press</p>	<p>8.45, meet at the Information Desk, Great Court</p> <p>8.45 – 9.30, BM staff talk, Henry Flynn, Assistant Collections Manager: Care and Access, <i>The Members Room Display</i></p> <p>10.00 – 11.30, Interpretation, Rebecca Penrose, the life of an exhibition <i>American Dream: pop to present</i> from the perspective of interpretation</p> <p>Jane Batty, focus groups and how we respond to the findings</p> <p>Selene Burn, museum access</p> <p>11.30, Retail opportunities, Tom Costello, Head of Retail, BCo.</p>	<p>8.45, meet at the Information Desk, Great Court</p> <p>9.00 – 10.00, Gallery talk, <i>Desire, love, identity: exploring LGBTQ histories</i>, Stuart Frost, Head of Interpretation and Volunteers</p> <p>10.15 – 11.30, Sustainability and future proofing, Casey Scott-Songin, User Experience Researcher, Visitor Insights.</p> <p>11.45 – 1.00, Public programmes, Freddie Matthews, Head of Adult Programmes, Learning and National Partnerships and Hilary Williams, Education Officer; Art History.</p>

Afternoon	Afternoon	Afternoon	Afternoon	Afternoon
<p>1.00 – 2.00, Anjan, Asad and Mahesh meeting Daniela De Simone, Tabor Foundation Curatorial and Research Fellow: South Asian Archaeological Collections Department of Asia at the Information Desk</p> <p>2.00, meet at the Information Desk, Great Court</p> <p>2.15, Zeina Klink-Hoppe, Project Curator: Modern Middle East – an introduction to the Albukhary Foundation Gallery of the Islamic World</p> <p>4.00, opportunities to look around BM temporary exhibitions or permanent galleries</p>	<p>1.00 – 2.00, Yu Miao and Bo meeting Jessica Harrison-Hall, Curator: Chinese Ceramics, Percival David, Vietnam and Wenyuan Xin, Project Curator: China and South Asia at the Information Desk</p> <p>1.00 – 2.00, Sharareh meeting Philippa Ryan, archaeobotanist and ethnobotanist working in northern Sudan</p> <p>2.00, meet at the Information Desk, Great Court</p> <p>2.15, Ian Jenkins, Curator of Greece and Rome – a introduction to the <i>Rodin</i> Exhibition</p> <p>4.00, opportunities to look around BM temporary exhibitions or permanent galleries</p> <p>4.00pm, Getrude, Lydia and Dikko meeting John Giblin, Curator, Africa Section and Julie Hudson, Curator & Africa Programme Coordinator at the Information Desk for tea.</p>	<p>1.15 – 2.15, Ikhlas meeting Neal Spencer, Keeper, Department of Ancient Egypt and Sudan at the Information Desk</p> <p>2.30, meet at the Information Desk, Great Court</p> <p>Sessions with the ITP team looking at:-</p> <ul style="list-style-type: none"> • Project management • Engaging with stakeholders • Managing expectations and risk 	<p>1.15, meet at Information Desk, Great Court</p> <p>1330 – 1415, Exhibition Curator Stephen Coppel, curators introduction to the <i>American Dream: pop to present</i></p> <p>2.30, Dr. Michael Korey, Senior Curator, Mathematisch-Physikalischer Salon, Staatliche Kunstsammlungen Dresden, <i>The Wondrous Course of the Planets; A Heavenly Machine for Elector August of Saxony</i></p>	<p>2.00, meet at the Information Desk, Great Court</p> <ul style="list-style-type: none"> ▪ Participants project updates ▪ Evaluation <p>6.00, Farewell dinner</p>

Appendix 3

Fellows, their project titles and a brief description of their project plans.

Anjan Dey

Riwatch Museum

A project to further enhance and improve the museum displays and explore the possibilities for developing local community dialogue particularly with the younger generation.

Asad Hayee

Partition – The Great Divide

A project to look at how to retain the value of history for the present generation. In this recent time when technology is so advanced and challenging, the present generation appear to have little interest in exploring history. The project would look at how the idea of partition - which is not tangible for the third generation of South Asians – is perceived.

Bo Haikun

Giuseppe Castiglione and the paintings of his times

An exhibition proposed for the Meridian Gate Gallery of the Palace Museum on April 2018. The exhibition would display about 100 pieces of paintings collected by the Palace Museum to demonstrate the art and cultural exchange between the West and China that took place at the Chinese imperial palace during the 18th century.

Dikko Idris

Nigeria: Its history and challenges

The project will cover three key areas. It will highlight (1) the history of Ahmadu Bello University showing its growth and development through ages, (2) the Nigerian political history from pre-colonial period to present, through texts and available photographs associated with Nigeria's political development and (3) the different Nigerian societies showing cultural diversity of the country.

Yu Miao

The 700-year-old State of Zeng - the Artistic Life of Nobles in the Zhou Dynasty

The exhibition, "the Story of Zeng", will depict the concrete and authentic lifestyle of the nobles. Three core values will be highlighted in this exhibition (1) Zeng's 700 years of history, (2) the life of the nobility and (3) multiple types of media technology will be used in order to provide a time-travel experience for viewers.

Ikhlas Latief

The origin of ancient philosophy of the religion in Kush

The plan for this exhibition will be through the concept of nature and the motherhood system, which is considered the basic of the African religion ideology and which can be found even now in some African countries.

Lydia Nafula

The Kenyan Coast & the World of the Indian Ocean

The exhibition will show the historical connections between the people of the Kenyan Coast and travellers along the Indian Ocean. These included traders, explorers and missionaries. The initial contacts were people from places such as India, China, Oman and Persia and later groups were the Portuguese, Turks, Germans and Italians. This led to exchange of various goods and cultural traits. The cultural influences included food, clothing, architecture and language. There was also intermarriage between the peoples and foreigners particularly the Arabs, leading to the development of the Swahili people and Kiswahili language. There will be a special focus on major towns along the Kenyan coast such as Mombasa, Lamu and Malindi and various sites around.

Mahesh Kalra

Re-creating a Museum Gallery in a two-hundred-year-old institution: The Asiatic Society of Mumbai

The Asiatic Society of Mumbai (ASM formerly the Bombay Branch of the Royal Asiatic Society estd. 1804) is a 212-year old institution which was initially 'The Museum of Bombay' and has a large holding of coins, archaeological artefacts and valuable manuscripts. The ASM today needs to

engage with scholars and the public through temporary and permanent exhibits of some of its most important artefacts.

Seyda Cetin

Imagining the Past - Making New Worlds

This will be an exhibition that focuses on the relationship between art and archaeology. These two notions question the influences of human creativity. The exhibition will examine the life of ancient civilizations and archaeological methodology with an artistic aspect. It will be focused on the artistic interventions inspired from Anatolian civilization. The selected artworks will lead to explore new possibilities to interpret ancient societies.

Sharahreh Farokhnia

Subsistence Patterns, Daily Practices: Sustainable Society

This project will look at the effect of subsistence patterns on sustainability from the ancient time and how changing the daily practices has created an unsustainable society. The main aim would be reminding society that traditional and local subsistence patterns such as architectural patterns would be a more effective way to preserve natural and cultural heritage. Education and training of the public, especially school groups, in the importance of sustainability will be key.