

A global network

Afghanistan, Armenia, Azerbaijan, Bhutan, Brazil, Bulgaria, Cambodia, Chile (Rapa Nui), China, Colombia, Croatia, Cyprus, Egypt, Ethiopia, Georgia, Ghana, Greece, Guatemala, Hong Kong, India, Indonesia, Iran, Iraq, Jordan, Kenya, Kiribati, Kurdistan, Lebanon, Lesotho, Libya, Malaysia, Mexico, Mozambique, Myanmar (Burma), Nepal, New Zealand, Nigeria, North Macedonia, Oman, Pakistan, Palestine, Peru, Philippines, Romania, Rwanda, Saudi Arabia, Singapore, South Africa, Sri Lanka, Sudan, Tajikistan, Tanzania, Tunisia, Türkiye, Uganda, United Arab Emirates, United States of America, Uzbekistan, Vietnam, Yemen, Zimbabwe.

International
Training
Programme
Annual Report 2024



Introduction

A gold ring set with a cabochon cut chrysoberyl catseye; said to have come from the finger of Tipu Sultan after the Battle of Seringapatam in 1799.
1997,0502.1
Room 33

‘To the brains behind the ITP idea, the team that made it possible by looking after us and guiding us through, to colleagues who braved the busy schedule and long distances from home, to our main host British Museum and the various placement partners. Thank you very much for giving us tonnes of knowledge! We do appreciate.’
Doris Kamuye, Kenya,
ITP 2024

The annual programme

The annual programme is at the core of the International Training Programme (ITP) experience. Here, fellows are introduced to a global network of colleagues and exposed to a variety of museum practices. This year, from 6 July to 18 August, the British Museum welcomed 20 participants to the programme from 13 countries, including Brazil, China, Colombia, Cyprus, Egypt, Ghana, India, Iraq, Kenya, Myanmar, Oman, Türkiye, and the USA.

Our network

The 18th annual ITP programme saw the addition of a new country to our growing global network, which now totals 373 fellows from 61 countries. This year we were joined by a fellow from Cyprus – a new connection that we hope will develop into a long-term, sustainable and rewarding partnership.

Our Fellows

ITP Fellows come from countries that have identified themselves as needing support to develop their museum services. Fellows tend to be in the early stages of their careers or in positions of influence to help develop others. They are passionate about collaboration, working internationally and pursuing careers in the museum and cultural sectors. See ***Appendix 1*** for a full list of fellows, departments, UK Partners and supporters for 2024.

Our mission

Through sharing knowledge, skills and experiences, the ITP is working to create and promote a sustainable global network of museum and heritage professionals. The programme aims to help shape the museums of the future by creating a space for global conversations around world histories. While the scope and range of the ITP has grown and developed over the past 18 years, the aims and motivations for the programme remain the same.

Our supporters

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

ITP Annual Programme 2024

This summer the British Museum and eight UK partner museums welcomed 20 museum professionals from 13 countries between 8 July and 16 August. Fellows took part in sessions, workshops, working groups, behind-the-scenes tours, and study visits, all designed to give a broad overview of museums and cultural heritage in the UK.

ITP Annual Programme 2024

For six weeks over the summer, the 2024 cohort were provided with a detailed overview of many different aspects of the Museum’s work. Both front of house and behind the scenes. Sessions for 2024 included:

- Archives
- Audiences
- Community Engagement
- Equality, Diversity and Inclusion
- International Touring Exhibitions
- Interpretation
- Leadership
- Learning
- Permanent Displays
- National Programmes
- Volunteers

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

- Archaeology in London
- Community Partnerships
- Conservation
- Fundraising
- Health and Wellbeing
- Libraries
- Marketing, Press and Social Media
- Museum Studies
- Photography



ITP Fellows 2024 taking part in an exercise on audience engagement in the British Museum.

‘The British Museum, in particular, took my breath away. It was all so different yet welcoming, making me excited to explore more of this place where the past meets the present’.
Wang Chaoxiang,
China, ITP 2024



Fellows with specific individual specialisms were able to spend time in the departments of Money and Medals and Prints and Drawings, talking to curators and looking at the Museum’s collection.

At the start of the ITP the fellows take part in an expectations session and, at the end of the programme, an evaluation. Every two weeks the programme included time for the fellows to reflect on their ITP experience in sessions called *Walkie-Talkies*. For each session we gave the group a question – which reflected where we were in the course – to consider and discuss with a partner. Questions were designed to give the opportunity to reflect, connect, and to help the fellows learn something new about each other.

An important part of the programme are the social events which give fellows an opportunity to spend more time as a group and with the ITP team. Evening and weekend events provide an informal setting and a memorable experience that the fellows could enjoy together, while promoting friendships and collaboration. In 2024, the fellows took part in a welcome reception and final night BBQ, as well as an evening trip to a West End show. Weekend trips for 2024 were Stonehenge, Waddesdon Manor, and Kenwood House. At Kenwood House, Frances Carey, Chair of the Marie-Louise von Motesiczky Charitable Trust, explained the fascinating history of the house and its collection. Following a walk across Hampstead Heath, Frances hosted the cohort for afternoon tea at her home.

‘Pinky’ Htet
Myo Htut Aung
(Myanmar) and
Doris Kamuye
(Kenya) taking
part in a ‘hands-
on’ session.

New for 2024

Mustafa Barış
Harmankaya
(Türkiye) and
Wang Chaoxiang
(China) with
Cynthia Iruobe
(Nigeria, ITP 2010)
discussing the
future of museums.

‘We learned about their innovative museum display techniques, archiving methods, and explored various educational and community initiatives, visiting the archives. The experience was truly indescribable. I learned a lot about educational programmes and community outreach specifically.’
Heba Hassan Amer,
Egypt, ITP 2024

In 2024 we saw the addition of one new country to our global network – Cyprus – a new relationship we hope will continue and develop in the future.

This year, to include a wider range of voices and experiences to the annual programme, we increased the number of external speakers and session facilitators. Sara Kayser, Museum Consultant at KulturIT, delivered a workshop on collections documentation; Janet Vitmayer, former Chief Executive of the Horniman Museum and Gardens, delivered a session and workshop on leadership; Karen Logan and Agrippa Njanina from National Museums Northern Ireland led an afternoon looking at working across divided communities and with diaspora groups; Pippa Nissen, Director of Nissen Richards Studio, delivered a talk on the redesign of the Museum’s Sir Joseph Hotung Gallery of China and South Asia; Alice Stevenson, University College London, welcomed a participant for a one-to-one meeting to discuss and compare experiences of delivering Museum Studies courses; and Laura Phillips, Head of Interpretation at Derby Museums, delivered a subject specialist session on *Museums, health and wellbeing*.

A new social event for this year was a weekend trip to Waddesdon Manor. The fellows had the chance to view the Waddesdon Bequest at the British Museum and were given a tour by the collection’s curator, Rachel King. This helped to provide some useful context to the collection and explained the property’s connection to the British Museum. We then enjoyed our weekend visit to Waddesdon Manor where fellows explored the manor, its gardens and vast collection.

A new workshop was introduced to this year’s annual programme which we called *The Future of Museums*. This workshop was led by the 2024 ITP Senior Fellow, Yanoa Pomalima Carrasco, who devised a fun exercise which challenged participants to design their museum of the future. Taking place on the final day of the programme, fellows reflected on their experiences of the last six-weeks and, working in groups, discussed how they would address some of the challenges which a museum of the future might face. For this workshop we were delighted to be welcomed by colleagues the fellows have met over their six-weeks in the UK including representatives from our UK partner institutions; ITP alumni currently based in the UK; ICOM UK executive committee members and session facilitators from earlier in the programme.



At the British Museum

One of the key elements of the ITP is allocated departmental time. During this time the fellows can work closely with staff and collections relevant to their professional specialisms. Department time allowed fellows to tour galleries and storerooms with specialists, learn more about curators’ current projects, and share skills and expertise on the Museum’s collections. Fellows are often given the opportunity to see objects from the collection that they expressed a desire to see in their pre-programme paperwork.

Departmental time is spent in smaller groups, enabling closer relationships with museum colleagues. These relationships can lead to future collaborations such as fieldwork and excavation support, publications, collections research projects, co-curation projects, loans and exhibitions.

Department colleagues also participate in the *Object in focus* project. Working with their departmental groups, they mentored fellows to propose a new interpretation for an object currently on display in the Museum. These proposals were presented at a reception on the penultimate night of the annual programme. For a full list of *Object in focus* projects see **Appendix 3**.

Departments for 2024 were Africa, Oceania and the Americas, Asia, Egypt and Sudan, Greece and Rome, Middle East and Money and Medals.



Sudanese
Lyre. Musical
instrument with
carving and
beadwork dating
to 1900.
Af1917,0411.1
Room 43

Mattie Reynolds
(USA) and
Mustafa Barış
Harmankaya
(Türkiye) taking
part in a 'hands
on' session at the
British Museum.



Africa, Oceania and the Americas

The Americas Section was fortunate to host three fellows this year, Mattie Reynolds (Choctaw) from the US, Tatiana Quevedo Mogollón from the National Museum of Colombia and José Tarisson Costa da Silva Nawa (Nawa people of Brazil) from the National Museum of Brazil. We also had the pleasure of being joined for much of the programme by this year's ITP Senior Fellow, Yanoa Pomalima Carrasco from Peru.

This year's edition marked a milestone for the Americas Section for hosting the first Indigenous ITP participant from Latin America, Tarisson Nawa, from the Nawa people in Brazilian Amazonia, thanks to a collaboration between SDCELAR and the National Museum of Brazil.

The Americas fellows had a busy programme for their departmental days and included a tour of the Anthropology Research Library and Archives with colleagues Jim Hamill and Lisa Taylor as well as joining ITP Fellows from other departments for sessions on restitution and repatriation led by Helen Anderson, and textiles collections organised by Zeina Klink-Hoppe.

The Americas focused sessions began with introducing the fellows to the Americas at the British Museum. This included tours of the North America and Mexico galleries, the Peru case and the Andean case in the Wellcome Trust Gallery; an in-depth introduction to SDCELAR and several visits to collections housed at Orsman Road. Towards the end of the programme the fellows and the Americas team visited the *Beyond Bassline, 500 Years of Black British Music* exhibition at the British Library and met with Iris Bachmann, Curator of the Latin American Published Collections, and Magdalena Peszko, Curator of the Maps Collections at the BL. After this visit, the fellows had a discussion with SDCELAR staff to exchange and reflect upon their impressions on the exhibition.

The Americas team worked hard to ensure the fellows' individual interests were also prioritised. Mattie and Rose visited the Rainmaker Gallery in Bristol, the only art gallery in the UK dedicated to Indigenous North American art, spending a few hours with the gallery owner Joanne Prince and looking through the collection. They also spent time looking through the contemporary and pre-contemporary Indigenous North American 2D works at the British Museum within the Americas collection as well as the Prints and Drawings collection where they were hosted by Catherine Daunt. Tarisson and Tatiana worked closely and on different levels with SDCELAR. Tarisson collaborated with SDCELAR in the participatory documentation of materials belonging to the Amazonia collection from the Juruá River, the ancestral region of the Nawa people.

In addition, they participated in a visit organised by the Centre to the Black Cultural Archives, where they were hosted by Senior Archivist, Harlynn Homan to discuss the BCA's experience with collaborating with local communities from a horizontal and political perspective. This was followed by a visit to the temporary exhibition *Ties That Bind: Reflections on Black Life, Surviving Hostile Environments, and Mental Health*, which offered a relevant intake on the impact of racism in the UK from the perspective of diaspora communities in South London. All in all, the discussions fostered with the fellows were extremely enriching, bringing together



different views and experiences from national museums in Latin America (Colombia and Brazil) and the UK (British Museum).

For their *Object in focus* exercise, the fellows concentrated on the Akan Drum and explored narratives around music, memory and belonging. The fellows' *Object in focus* was presented in a multifaceted and multisensory manner, as a resourceful way of representing the Akan Drum and reminding that it has more than one single story to tell. From the bitter taste of the violent Transatlantic Slave Trade and the unique textures of a drum refashioned with Indigenous elements, to the impressive sights of a hologram-like 3D scan accompanied by the powerful sound of its beats, the fellows managed to bring the Akan Drum vividly to life beautifully. In this thought-provoking presentation, the rebirth of the Drum was consecrated by renaming it in accordance with Akan language and heritage, which the fellows did in collaboration with another ITP participant from Ghana, Museum Educator Richard Ohene-Larbi.

Rose is looking forward to continuing working with Mattie, starting with co-presenting a paper at the Association of Tribal Archives, Libraries and Museums (ATALM) Conference in November, whilst SDCELAR is excited to continue expanding its network with curators and heritage practitioners across Latin America and the Caribbean.

Rose Taylor
Curator: Americas
Department of Africa, Oceania and the Americas

Louise De Mello
Project Curator: Santo Domingo Centre

Danny Zborover
Curator: Americas



Doris Kamuye and Lillian Amwanda Ochieng (Kenya) with Richard Ohene-Larbi (Ghana) at the Object in focus reception.

Tatiana Quevedo Mogollón (Colombia) and José Tarisson Costa da Silva Nawa (Brazil) with their Object in focus presentation.

The Africa section hosted three ITP Fellows this year: Doris Kamuye and Lillian Amwanda from Kenya and Richard Ohene-Larbi from Ghana.

The fellows' departmental time included introductions, discussions and knowledge-sharing around our own areas of research, collection care and gallery/exhibition work while referencing the fellows' own experiences, collections and objectives.

In addition, this year the programme offered joint sessions with colleagues and fellows from other departments focusing on subjects and themes that affect museum practice across the globe. These included sessions entitled *Culture in Crisis: Circulating Artefacts*, *Restitution and Repatriation*, and *Textiles*. The fellows found these sessions informative and helpful to discuss and share experiences and knowledge around these subject areas.

The Africa curatorial team led more focused sessions, in particular, Julie Hudson led a session entitled *Underlying Narratives*. This focused on looking at the ways in which we can use objects to tell stories about people and communities and reinvigorate our gallery spaces in a more nuanced and engaging way, involving closer collaboration with diaspora communities and community engagement.

Helen Anderson introduced the fellows to the Africa photographic collections, focusing on the contents of the collections, current and potential areas of research and collaboration, as well as collection care and storage issues. Discussions focused on how photographs can be used effectively in gallery spaces, the kinds of narratives they can generate, and their value when working with local communities.

Sam Nixon participated in the *Repatriation and Restitution* workshop from an Africa perspective, as well as providing a tour of how Africa is exhibited and presented in other galleries around the Museum.

Zoe Cormack led the *Object in focus* sessions, selecting a beautiful and complex Sudanese Lyre for the fellows to reimagine and redisplay. The fellows embraced this project, doing their own extensive reading and research into Zar in northeast Africa and collaborating with another ITP Fellow to create an original artwork. The *Object in focus* reception was very well attended and the fellows did a wonderful job of presenting and discussing their work enthusiastically and professionally. The project also gave curatorial staff in AOA the opportunity to do archival research into the acquisition of the lyre. We identified new documentation about its acquisition and provenance. Updates to the object record and links (through the donor) to two other objects (casts of ancient Egyptian flutes) in the Department of Egypt and Sudan have been made. Our records have therefore been enhanced through the ITP project.

We are very grateful to Orly Orbach from the Endangered Material Knowledge Programme who provided a very interesting, enthusiastic, and useful overview of the programme. Lillian had been a previous EMKP applicant, and although without success on that occasion, was encouraged to reapply, understanding much more about the submission of applications and the decision-making

I intend to incorporate the practical skills entailed in the Object in focus display into my staff training sessions. Thus, I will ask new staff, interns or volunteers to reimagine new ways of exhibiting their favourite object in our museum gallery. This could be a practical lesson that interns can add to their reports. Also, the museum will get a better understanding of how younger audiences want objects to be displayed'. Richard Ohene-Larbi, Ghana, ITP 2024

process. Both Doris and Richard were also motivated to think about how the EMKP might fund suitable projects in their own contexts. Thanks must also go to Jim Hamill and Lisa Taylor for their tour and introduction to the Anthropology Library and Research Centre.

Zoe Cormack joined the ITP Fellows on their visit to the Pitt Rivers Museum in Oxford and for a meeting with Marina de Alarcon and Nicola Stylianou to learn about the project *Building Trust around African collections*. We learned a great deal about different approaches to working with African and diaspora communities. For the ITP Fellows, this provided a useful comparative perspective about UK museums' approaches to African collections, and there was important cross-institutional learning for PRM and BM colleagues.

We had a very inspiring and enjoyable day out with the fellows visiting the Imperial War Museum and the Photographer's Gallery. Vikki Hawkins from the Reimagining the British Museum team very generously gave up a morning of her time to give us a tour of the World War 2 gallery at IWM as she had been one of the curators in conceiving and curating the exhibition. Vikki provided extraordinary curatorial insights and information, that provided us all with much food for thought when thinking about our own gallery spaces in terms of display strategies and narratives. Following this, we visited a photographic exhibition of Ernest Cole, a South African photographer who took everyday images of apartheid in 1966 and whose work has been recently republished. There were some very powerful images and the ensuing discussions with the fellows provided some thought-provoking perspectives and insights from their own experiences and contexts.

Our time spent with the fellows was most enjoyable and stimulating and we look forward to being able to collaborate on projects in the future.

Helen Anderson
Curator: Africa
Africa, Oceania and the Americas



Heba Hassan
Ahmed Amer
(Egypt), Lillian
Amwanda
Ochieng and
Doris Kamuye
(Kenya) at a
workshop in the
British Museum.

‘I was delighted to be based in the British Museum’s Department of Asia, where I observed curators and conservators handling some of the most exquisite and historically significant artifacts, prints and drawings from across Asia. This hands-on experience gave me a deeper appreciation of the complexity involved in preserving cultural heritage, especially in terms of both physical preservation and cultural sensitivity’.
Pinky Htet Myo Htut Aung, Myanmar, ITP 2024

Asia
This year the Asia department welcomed seven fellows: Kang Mengjie from the National Museum of China; ‘Pinky’ Htet Myo Htut Aung and Sofia Busch from U Thant House (Myanmar); Shubhasree Purkayastha from the Museum of Art & Photography (Bangalore, India); Vinay Kumar Singh from the State Museum Lucknow (India); Wang Chaoxiang from the Emperor Qinshihuang’s Mausoleum Site Museum (China), and Xu Zecheng from the Shanghai Museum (China).

They took part in a series of stimulating sessions led by Asia curatorial colleagues in the China, Japan, South Asia, Korea and Southeast Asia sections, including tours of the Korea and Jade galleries, the Southeast Asia collections, the new Japan Salons display, the Hirayama Studio and the King Edwards Basement. There was an introduction to the Asia digitisation and documentation project, highlights from the *China’s Hidden Century* exhibition, a first-look at the development of the Silk Roads exhibition, and an introduction to the Horse Power research project.

What worked very well this year were a series of multi-department workshops coordinated in collaboration with the AOA, Egypt and Sudan, Greece and Rome and Middle East departments. We covered topics as diverse as the tracking of looted objects today, the challenges of restitution and repatriation, the conservation of textiles and their scientific analysis, and the display and interpretation of jewellery. A trip to Leighton House organised with the Middle East department involved a generous tour of the collections by their senior curator.

I had the pleasure of being one of the departmental mentors for the *Object in focus* project this year, along with my colleague, Simon Glenn in Money and Medals. The fellows I worked with reimagined how we might display and reinterpret an unassuming but fascinating Indian ring belonging to Tipu Sultan (r. 1782-99) in our collection, which involved innovative approaches to decolonising it via counter-histories involving audio and digital components. Working with them was an energising and inspiring experience. Simon’s group created a fresh interpretation of a medallion that communicated a variety of stories centred around Alexander the Great, divinity and power in the Hellenistic period. Overall, the ITP was a great success this year. It was extremely enjoyable, and a great way to get to know curators from around Asia.

Imma Ramos
Curator: South Asia
Asia

Money and Medals
A group of fellows from the Asia and Money and Medals departments looked at one of the most important coins of the ancient world, the Poros Medallion, for their *Object in focus* project. The British Museum holds two examples of this rare coin which shows the Macedonian king Alexander the Great in battle against the Indian ruler Poros at the Battle of the Hydaspes in 326 BCE. These coins are unusual in depicting a real event as well as showing Alexander in the guise of a Greek god. They are often interpreted from a European perspective and the group considered how a future display might also present the South Asian side of the story through a rewritten label as well as interactive elements.

Simon Glenn
Curator: Ancient Collections
Money and Medals

Sofia Busch (Myanmar), Vinay Kumar Singh (India), Kang Mengjie and Wang Chaoxiang (China) with their Object in focus presentation.



Egypt and Sudan

The Department of Egypt and Sudan hosted two ITP Fellows as part of the 2024 programme – Heba Abd Ellatif Mohamed Abd Elnaby, Curator and Keeper of the Nubian Collection and the Late Period and Ptolemaic Sarcophagi Egyptian Museum in Cairo, and Heba Alders, Curator at the Aswan Museum.

During their time with us, the fellows spoke with a range of people in the ES team to get a sense of the breadth and diversity of experience that goes towards managing our extensive collection. This also allowed us to exchange ideas around caring for collections across the museum world. Our fellows heard about the complexities of running international exhibitions, best practice working with human remains, and the methods of tracking objects through archival research.

We also collaborated extensively across other departments, which was hugely beneficial and allowed the fellows to explore the museum more widely. We did several cross-departmental days focusing on particular materials, including a full day examining jewellery both in the galleries and how this was conserved and analysed behind the scenes, a full day exploring the handling and study of textiles, and sessions exploring *culture in crisis* and the range of issues facing museum professionals and the heritage world today. We also visited some neighbouring institutions which house ancient Egyptian and Sudanese collections. We were guided through the displays at the Petrie Museum of Egyptian Archaeology by curator Anna Garnett, considering how to create different entry points of engagement for diverse audiences. We also explored the Egypt Exploration Society with director Carl Graves, discussing the importance of archival materials. Along with the Greece and Rome department, we visited Colchester as a way of studying the tension between preservation of history and modern living, something that also affects all our fellows.

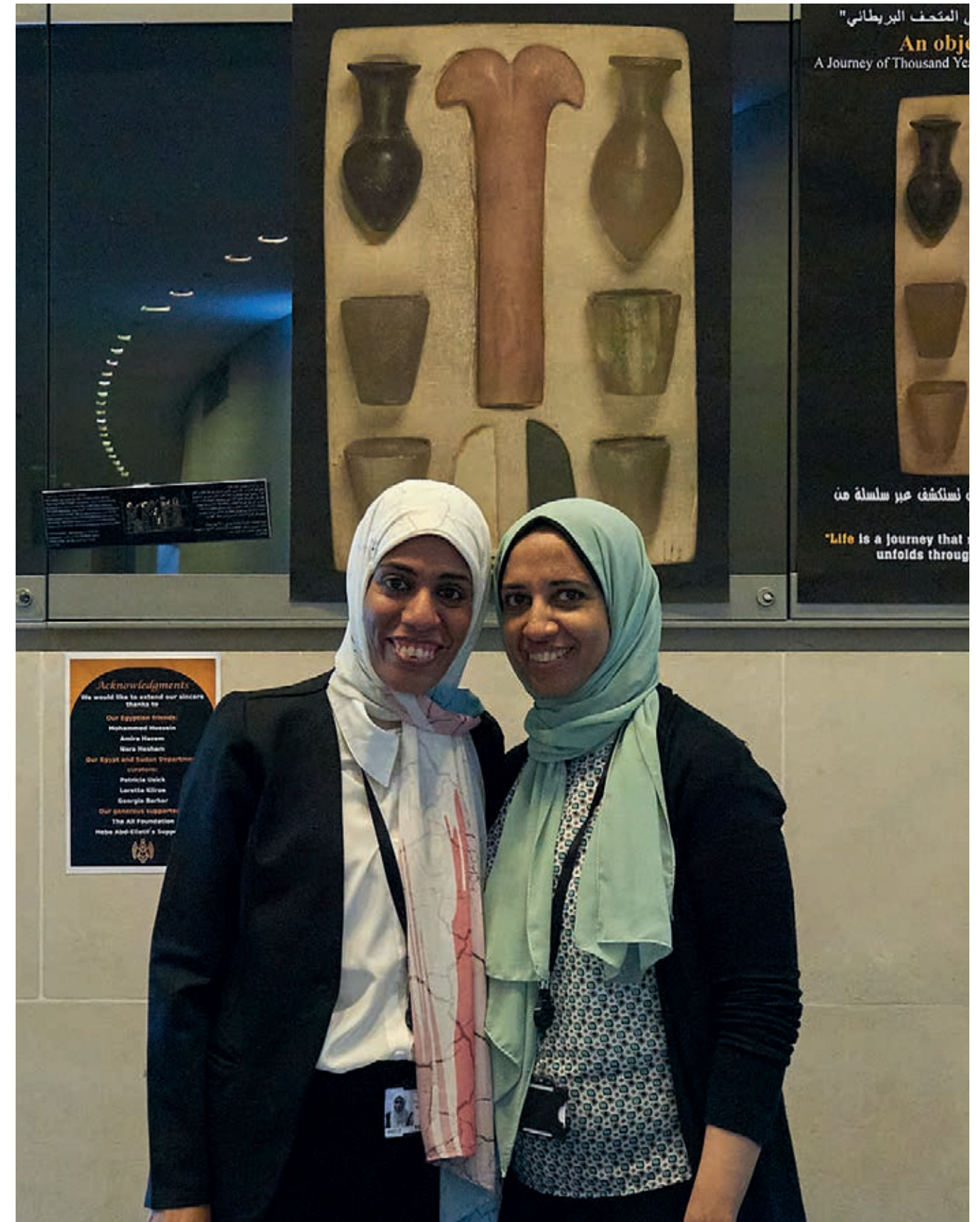
For the *Object in focus* project, this year the fellows designed a redisplay of a model *Opening of the Mouth* tool set. This was a fine piece that came to the museum in 1835, and the fellows became particularly interested in exploring the way the object had arrived at the museum and its original misinterpretation through the archives. Their display looked at the ongoing life of an object within a museum context, creating new panels and a label that incorporated Arabic, as well as a digital reconstruction of the archival slips, activity sheets, and a comic strip, along with a reconstruction of sacred liquids used in the *Opening of the Mouth* ceremony.

The fellows this year were a pleasure to work with and our time together led to some stimulating discussions on the meaning of museums and their collections. We wish them well in their future endeavours and look forward to meeting again soon.

Loretta Kilroe
Project Curator: Sudan and Nubia
Egypt and Sudan

‘I found the idea of collaborating with other departments to exchange knowledge particularly beneficial, this collaboration allowed us to share insights about various collections and topics related to different civilizations, enriching our understanding and fostering a more comprehensive approach to our work’.

Heba Abdellatif
Mohamed Abdelnaby,
Egypt, ITP 2024



Heba Alders
and Heba Abd
Ellatif Mohamed
Abd Elnaby
(Egypt) with their
Object in focus
presentation.

‘Something I could not help noticing, thanks to BM Curator Thomas Kiely who took us on a Greek revival walking tour, was all the different architectural styles, facades, and strange layouts for roadways. I wish I could say that I was now looking up at buildings, and with great eruditeness, proclaiming this one to be Georgian and another to be quite obviously Regency. To be fair I was doing exactly that inside my head with an accuracy level of about 0.8%, but I was noticing the differences now in a way that was more informed than before.’
Holly Kunst, Cyprus, ITP 2024

Greece and Rome
The Department of Greece and Rome were delighted and honoured to host three delegates in 2024. Holly Kunst from the Centre of Visual Arts and Research in Nicosia (Cyprus), Barış Harmankaya from the İstanbul Archaeological Museum (Türkiye) and Heba Hassen from the Alexandria National Museum (Egypt).

Departmental days were a mix of activities specific to our collections and colleagues’ interests and skills and joint sessions with delegates from other departments. General introductions to the department’s galleries and research collections were followed by sessions of researching collection histories, illustration in archaeology past and present, research projects, and collections care, among others. We also explored the architecture of London inspired by the classical monuments of the ancient Mediterranean which are so central to the British Museum’s own collections and development.

GR organised a joint session on the display, study and conservation of jewellery which brought in the expertise of colleagues from Asia (Shilei Zeng and Carol Mendelson), Greece and Rome/Egypt and Sudan (Aurélia Masson-Berghoff), Conservation (Rachel Berridge), and Science (Aude Mongiatti) as well as colleagues from Asia, Egypt and Sudan and Middle East. The GR fellows also took part in joint activities organised by other departments, such as Culture in Crisis (Marcel Maree in ES), while ME and AOA teamed up to provide a discussion on *Restitution and Repatriation*.

A highlight of the programme was a daytrip to Colchester in Essex to visit the Castle Museum and the Roman Circus visitor centre, with a particular focus on Roman monuments, joined by our colleagues from the Department of Egypt and Sudan. Our ITP Fellows were particularly interested in and impressed by how the curators at the Castle Museum have made the collections accessible to a wide range of audiences. There was also some downtime, lunching in the ruins of St Botolph’s Priory on take-out Turkish food on an unusually warm day!



Holly Kunst (Cyprus), Heba Hassan (Egypt) and Mustafa Barış Harmankaya (Türkiye) with Sovati Smith and Thomas Kiely from the Greece and Rome Department.

ITP Fellows from the Greece and Rome and Egypt and Sudan Departments with curators Loretta Kilroe and Georgia Barker.

The *Object in focus* project challenged the team to propose a new display for an extraordinary Etruscan wall painting depicting a famous event in Greek mythology, the Judgement of Paris which ultimately led to the Trojan War. Using skills from one of his hobbies, Barış made a wonderful scale model of an exhibition space based on the Asahi Shimbun (Room 3) displays. Holly researched and wrote the exhibitions texts, and Heba created a range of children’s activities and souvenirs for their proposed redisplay. It was truly a team effort yet brought out a range of individual skills. I would like to thank our collection manager Sovati Smith and illustrator Kate Morton for their tremendous help in advising and assisting our ITP delegates, but also my other GR colleagues for extending a personal and professional welcome to our colleagues.

As in 2023, it was a delight and an inspiration to work with our ITP delegates, from whom we all learned a lot and with whom we have forged friendships and, I hope, future collaborations.

Thomas Kiely
Curator
Greece and Rome

Middle East

The Department of the Middle East hosted two ITP Fellows this year: Ruqaiya Al Shokri from the Oman Across Ages Museum near Nizwa in Oman, and Abdulrahman Al-Khafaji from the State Board of Antiquities and Heritage in Iraq. The two fellows were lovely and fully immersed in the programme prepared for them as well as actively engaged in seeking out additional sessions or meetings with curators and other museum staff based on their interests. It was as if they had always been part of the department. They participated in all sessions with great enthusiasm and were not shy to ask questions and engage in animated discussions on various subjects.

Their departmental programme attempted to give them an overview of the various collections under the Department's care, the research being undertaken, and the projects and exhibitions, current and future, that are under way or in the planning. The fellows were given tours of the Ancient Levant, Arabia, Iran and Mesopotamia galleries as well as the Albukhary Foundation Gallery of the Islamic world, and had specific sessions focused on textiles, Persian and Mughal works on paper, forthcoming rotations in the Albukhary Gallery, cuneiform tablets and the game of Ur among others. They also had dedicated sessions with members of the collection care team looking at issues of storage, collection care and management. They discussed how the library and its rare books holdings are organised with the ME librarian and discussed the three kohl containers selected for their final projects with their project mentors.

The fellows benefited from access to other departments by attending joint sessions such as those organised multi-departmentally on *Restitution and Repatriation*, by Middle East and Asia on the care and display of textiles in the collection, by Asia on the Silk Roads exhibition and by Greece and Rome on jewellery.

As part of their departmental time the participants visited the Migration Museum exploring an exhibition on the history of the NHS told through personal narratives, and the role of migrants, including some from the Middle East, have played in its development. They also enjoyed a fun day in Cambridge exploring Persian manuscripts from the Pote collection at the University Library as well as visiting the library's conservation department and hearing about how works selected for loan to the BM and other institutions are treated. The day included a tour of Pembroke college, a visit to the Fitzwilliam Museum, and punting on the Cam. All these sessions facilitated further discussion and knowledge exchange between the fellows and colleagues, internal and external, providing different perspectives and insights.

Another visit that triggered the fellows' interest was a visit to Leighton House. The visit was also attended by ITP participants from the Asia department. The group was warmly welcomed and guided round the house and garden by Senior Curator Daniel Robbins, who explained the history of the house and how Lord Leighton lived in it. He also shared with the group the challenges faced by historic houses and the projects carried out to preserve it and to make it more accessible to the public. The two ME fellows were particularly impressed by Leighton's interest in Middle Eastern art and architecture and were interested to see how he imbedded the architectural material he collected into his Victorian home in London.

'We kicked off the day with a stimulating and insightful session right from the early hours. My colleague Abdulrahman and I delved into the morning with a discussion with Enrica Inversi on the intricacies of collection care, access, storage, conservation, and more. She addressed a crucial subject: moving the objects, the materials they use in packing them, and the considerations throughout the moving process. Subsequently, we visited the Middle East storage, engaging in discussions about the conservation and maintenance challenges museums face concerning their collections, and exploring potential solutions'.

Ruqaiya Khamis Al Shokri, Oman, ITP 2024



Ruqaiya Al Shokri (Oman) and Abdulrahman Al-Khafaji (Iraq) with their Object in focus project.

Ruqaiya and Abdulrahman worked together on the ITP final *Object in focus* project and presentations. Their display was titled *Containing beauty, Kohl containers from Ancient Central Asia*. As a team of two, they shared tasks and responsibilities and worked in harmony with ease, complementing each other's strengths. Their display, which included a poster, an introduction panel, an object label, complementary leaflet for adults and art activity sheets for children. They also showed a variety of traditional and modern types of kohl and its containers and application instruments. The display was a success and their interactions with the public were engaging and exciting.

We wish Ruqaiya and Abdulrahman all the best in their future endeavours. They shall be missed! We are already planning to meet again in the coming years and look forward to future collaborations and further knowledge exchanges with them.

Zeina Klink-Hoppe
Curator for the Modern Middle East
Middle East

Noorah Al-Gailani:
Curator of Islamic Collections (the Arab World)
Middle East

Shiva Mihan
Curator of Islamic Collections (the Persian World)
Middle East



Senior Fellow 2024

The 2024 Senior Fellow was Yanoa Pomalima Carrasco, museum and heritage consultant and museologist (Peru, ITP 2022). Yanoa arrived on 24 June and was in London until 30 August as the programme's 11th fellow to take on the role.

Having participated in the programme previously, Yanoa provided the 2024 cohort with knowledge of the course, London and our UK partner museums. In return, the role offered Yanoa the opportunity to further her knowledge in the delivery and development of skills-sharing programmes, to reconnect with the BM and UK partner colleagues and to make new connections across our global network.

Working with the ITP team, Yanoa devised a new workshop that would take place on the final day of the annual programme. We wanted to create a session for the end of the programme which would encourage fellows to reflect on their learning and experience over the last six-weeks and think ahead to the future of the culture and heritage sector. In response, Yanoa created *The Future of Museums* workshop, where fellows were challenged to create their own museum of the future. Working in groups, fellows were assigned a type of museum as well as some challenges an institution in the future might face. After creating their museum of the future, groups shared their ideas for their institution and how they would respond to their challenges. Yanoa's workshop was a fun way to round-off the previous six-weeks, while also allowing time for discussion and sharing thoughts on some of the themes covered over the annual programme.

Yanoa was an invaluable member of the ITP team, helping with the logistics and development of the annual programme, offering ideas for our legacy projects and providing support to the ITP team and fellows. Yanoa will take on the role of guest editor of the ITP Newsletter 2025, helping develop the theme and content, and will join the ITP Advisory Board, continuing to support the development of the International Training Programme.

'In 2020, museums worldwide had to adjust their strategies to maintain communication with visitors, staff, and collaborators in the digital world. While working from home with certain restrictions and challenges due to COVID-19, I received an email from the International Training Programme. I was pleasantly surprised to learn that I had been accepted for this fantastic opportunity to join the 2022 ITP family. We started our journey with online sessions to take advantage of the new technological opportunities presented by the pandemic. As time went on, I engaged in new experiences with other colleagues at the British Museum. My time as a fellow provided an excellent opportunity to share ideas, knowledge, and thoughts about the museum sector with other professionals, as well as to establish strong relationships with the entire ITP network. I was sad by how quickly the experience ended, but when I learned about the legacy projects, I realised that applying for the Senior Fellow position should be part of my near-future plans.

Yanoa Pomalima Carrasco (Peru, ITP 2022 & Senior Fellow 2024) leading a session on *The Future of Museums*.

After my experience at the ITP, I noticed that ideas about my work in museums started to change. I found myself leaning towards certain topics and began seeking projects in that direction. My time in the United Kingdom made me see museums as spaces that should have a special spark, where multiple voices and visitors can reinterpret stories and make them their own. Moreover, accessibility and inclusion in museums became vital to my career. All these new ideas made me realise the world of possibilities in the museum field, and I decided to pursue this path.

The idea of returning to the ITP had been on my mind for quite some time, and two years later, it finally became a reality. I was honoured and thrilled to embark on this new and more challenging experience. Returning to a place where I had significant professional and personal experiences is always fantastic, and it's even more exciting to be part of the behind-the-scenes development of the ITP in this new role. I was filled with excitement and hope as I recalled the amazing experience of this programme. It involved exchanging ideas among museum professionals, enhancing various capacities within the museum sector, studying case examples of museums in the United Kingdom, and establishing new connections with professionals worldwide.

As Senior Fellow, I wanted to reiterate the phenomenal experience I had. It involved engaging in meaningful dialogues with museum friends and colleagues, expanding my knowledge of museum management across the UK, and enhancing my leadership skills. These skills require effective management, cooperation, patience, respect, and sincerity. I also wanted to accept the challenge of becoming the support and compass for the new fellows, helping them to navigate through the programme while having a fulfilling and enjoyable journey. Lastly, it was a great experience designing a playful workshop for the fellows to start a dialogue about the future ideas and hopes for the museum sector. I am confident I reached the goal marked at the beginning of the journey. I should mention that being behind the scenes gave me a deeper appreciation of the entire programme. The team carefully design the programme for each participant, aiming to guide them towards a fulfilling experience.

During my time as a Senior Fellow in the UK, my activities were craftily ensembled. This year, I explored new jobs in different departments across the BM and spent more time learning and exchanging ideas with colleagues in the Africa, Oceania and Americas department.

During my journey to explore collaborative approaches, wellbeing resources, accessibility case studies, and new narratives in museums across the UK, I visited galleries in Scotland and Northern Ireland, as well as cities such as Cambridge, Manchester, Liverpool, and Norwich. I was kindly hosted and guided by colleagues and friends from the ITP and the British Museum, who taught me a lot and made my experience more meaningful.

I want to formally end my 'in-person' experience as a Senior Fellow. I emphasise the phrase 'in-person' because I believe this adventure will continue. I'd like to take a moment to express my deepest gratitude to the ITP team for making this experience possible. Thank you, Claire, George, and Amelia, for trusting me to join you on this new journey. I also want to express my gratitude to Frances Carey and the Marie-Louise von Motesiczky Charitable Trust for their constant support. Finally, I am thankful to all the fellows of the 2024 cohort for making this experience enriching, warm, and remarkable. I look forward to collaborating on new and challenging ideas with all of you and celebrating our future achievements as a team'.

Yanoa Pomalima Carrasco
Museum consultant
(Peru, ITP Fellow 2022, Senior Fellow 2024).

Yanoa Pomalima Carrasco (Peru, ITP 2022 & Senior Fellow 2024) with a group of ITP Fellows.





UK Partner Institutions

10 days of the ITP were spent at UK partner institutions, allowing fellows to explore regional museums across the UK. Time away from the British Museum and London presents fellows with a very different set of benefits and challenges as museum professionals. Fellows often find regional museums more relevant to their home institutions, holding strong local – as well as international – collections and having to be constantly creative in their approach to developing and engaging with their audiences.

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

As demonstrated in the reflections by our UK partner museum colleagues, these placements provide valuable skills and knowledge sharing opportunities for our fellows and partners and will ensure that the ground is laid for potential future collaborations.

UK Partner museums for 2024 were Glasgow Museums, Lincoln Museum, Manchester Art Gallery, Manchester Museum, Norfolk Museums Service, Tyne & Wear Archives and Museums, Whitworth Art Gallery and University of Nottingham Museum.

Tomb-painting.
Five baked
clay panels
bearing painted
representations of
sphinxes and groups
of three figures
1889,0410.1-5
560BC-550BC,
Etruscan
Room 71

*'Newcastle's trip was
profoundly impactful,
enriching me with its
deep history, fostering
new friendships, and
most importantly,
building my confidence.
Gratitude to Bill, Claire
and my team. I'll forever
cherish this place'.*

Wang Chaoxiang,
China, ITP 2024



Glasgow

This year Glasgow had the pleasure of hosting four fellows, Lillian Amwanda, ‘Pinky’ Htet Myo Htut Aung, Tatiana Quevedo, and Shubhasree Purkayastha. A busy schedule began with a visit to Kelvingrove Art Gallery, where the fellows, along with the British Museum’s Alejandra Reyes-Gonzalez, were given a brief history of Glasgow Museum’s service, from its founding to the present day, by Learning, Interpretation and Engagement Manager, Jane Batty. In the afternoon a tour of Kelvingrove’s *City of Empire* display, facilitated by Nelson Cummins, Curator of Legacies of Slavery and Empire, prompted discussion and reflection on Glasgow Museum’s approach to difficult discussions around Glasgow’s, and the museums’, links with slavery and empire. This was followed by a session focusing on gallery interpretation which explored ideas of text writing, key messages, audiences, and accessibility, given by Julie Taylor, Senior Programme Manager. Finally, the fellows were led on a walking tour of the city by Social History curator Fiona Hayes, before enjoying a well-earned evening welcome meal.

Sessions at The Burrell Collection (Art Fund Museum of the Year 2023), led by Laura Bauld, Curator of Decorative Art, Caroline Currie, Learning and Access Curator, and Josey Green, Learning Assistant, introduced the fellow’s to aspects of the Burrell’s recent redevelopment, discussing a variety of topics including community work, co-curation, interpretation, digital display, and the work of the Burrell’s learning and school’s team ending with an opportunity to help deliver a family friendly event as part of the Burrell’s summer programme. Later in the week, the Burrell once again hosted our fellows, with insightful sessions and discussion from Grainne Fellowes, Marketing Officer and Lauren Rhodes, Commercial Development and Programming Manager regarding social media and income generation, and a chance to visit the temporary exhibition, *Discovering Degas: Collecting in the Time of William Burrell*.

Working across various Glasgow Museum’s venues, the fellows were also welcomed to the Glasgow Museums Resource Centre (GMRC), the service’s central store and office space. Here they were invited to explore the World Cultures collection and later held discussions with the World Cultures curator Patricia Allan regarding the importance of indigenous voices, representation, and the ongoing work of repatriation. The fellows also participated in a session with Elaine Addington of the Open Museum, Glasgow’s outreach team, whose work some of the fellows hoped to emulate at their own museums. Further discussions, sessions and tours were held at the Riverside Museum with curators, Heather Robertson and Neil Johnson-Symington, Glasgow’s purpose-built museum of Transport, and the Gallery of Modern Art (GoMA) with Learning and Access Curator, Angela Massafra, looking at a variety of issues, again touching on interpretation and community co-curation.



Lillian Amwanda Ochieng (Kenya), Tatiana Quevedo Mogollón (Colombia), ‘Pinky’ Htet Myo Htut Aung (Myanmar) and Shubhasree Purkayastha (India) at various venues across Glasgow.

Glasgow Museums would like to thank various colleagues and friends who contributed to this year’s programme, not least Tawona Sithole, artist in residence at Glasgow University’s School of Education, who delivered a powerful performance of his graphic poetry installation, *Pasichigare: we are nature* in Kelvingrove’s Cultural Connections Gallery. Our colleagues at the National Museums of Scotland, Edinburgh, whose staff led an informative, enjoyable, and very much appreciated tour of their galleries, and finally Mark Hall, Collections Manager of Perth Museum, who gave up his Saturday to welcome us all to the recently refurbished museum and lead a fascinating tour of the city’s medieval past.

This year’s visit was regarded as huge success by all those involved at Glasgow Museums. The fellows were engaged and enthusiastic participants in all the sessions, willing to exchange ideas and share their valuable thoughts and insight. We hope that the fellows enjoyed their time in Glasgow as much as we did, and that they found it a worthwhile and enriching experience that catered to their interests and expertise. They are all welcome back anytime!

Ed Johnson
Curator of Medieval and Renaissance Art
Burrell Collection

Patricia Allan
Curator of World Cultures
Glasgow Life





Kang Mengjie (China), Mustafa Barış Harmankaya (Türkiye) and Holly Kunst (Cyprus) with George Peckham at Lincoln Museum.

Kang Mengjie (China), Mustafa Barış Harmankaya (Türkiye) and Holly Kunst (Cyprus) with UK Partner colleagues.

Lincoln and Nottingham

On arrival in Lincoln, three fellows, Mustafa Barış Harmankaya (Türkiye), Kang Mengjie (China), and Holly Kunst (Cyprus), along with George Peckham from the British Museum, met up for tea and a chat with Andrea and Dawn, our Head of Service for Culture, William Mason, and the Executive Councillor with the portfolio for Fire and Rescue & Cultural Services, Cllr. Cawrey. It was a good opening discussion about how the Heritage Service operates and what Lincoln and Lincolnshire has to offer now as well as in the past, as well as finding out about where the fellows worked. We learned that Barış was very interested in aircraft and military history, so our plans for the week changed immediately! The fellows took the opportunity of a beautiful sunny late afternoon to explore uphill Lincoln, with a visit to the Cathedral and a walk around the cobbled streets.

Across the week, we introduced the group to Lincoln Museum, and the plans for the development of the archaeology gallery next year. Our Learning Team introduced the programmes and loans kits on offer and took the fellows on a tour of the Roman Posterngate, only accessible down a staircase under a former bank. The fellows were given a walking tour of Lincoln to view the other Roman standing remains to uncover the rich history of Lincoln. Discussions were also had on how the use of new technology can be used in exhibitions, and how we work with community partners to develop arts and culture exhibitions and programmes.

Managing the heritage and material culture across the city and county takes a joined-up approach, and the fellows had the opportunity to meet our colleagues in the Historic Places Team, who are responsible for the Historic Environment Record and advising the planning process, which guides the archaeology the museum receives through commercial projects. The fellows were given tours of the museum stores, the repositories of Lincolnshire Archives, and a visit to our conservation labs. Here they saw how the condition checking, and management of Lincoln's Magna Carta takes place, followed by the chance to see the charter on display in Lincoln Castle.



'This town [Lincoln] is what I imagined England would be like, as this is my first time visiting the UK. After I arrived in London, I found that it was not quite the same as I imagined, maybe big cities are similar!! Fortunately, I came to Lincoln, and the England in my dreams was right in front of me.'

Kang Mengjie, China, ITP 2024

ITP Fellows with Andrea Martin and Dawn Heywood from Lincoln Museum.

The sun shone on our visit to an archaeological excavation at West Deeping, a multi-period site being excavated ahead of quarrying. The fellows saw prehistoric droveways and enclosures, and some prehistoric and Roman burials. It was a good opportunity to show in practice how archaeology happens within the development control framework.

Following an excellent lunch at the International Bomber Command Centre back in Lincoln, where the fellows were introduced to local cheeses, we viewed the magnificent memorial to those who lost their lives in Bomber Command in WWII and enjoyed the view across the city towards Lincoln Cathedral.

Saturday gave the fellows an opportunity to explore the city and other museums within the Heritage Service, and we explored Belton House, a National Trust country house, on our way to Nottingham on Sunday. The ITP programme this year has, as ever, hopefully been of mutual benefit to the staff in Lincoln as well as the fellows. We've shared our interests and cultures and hope we can continue the links we've forged.

Andrea Martin
Exhibitions and Interpretation Manager
Lincoln Museum

Dawn Heywood
Senior Collections Development Officer
Lincoln Museum



Kang Mengjie (China), Mustafa Barış Harmankaya (Türkiye) and Holly Kunst (Cyprus) with Clare Pickersgill, University of Nottingham Museum.

This year it was wonderful to be able to welcome Mustafa Barış Harmankaya (Culture and Tourism Expert, Ministry of Culture and Tourism, Istanbul Archaeological Museums, Türkiye), Kang Mengjie (Assistant Research Fellow, Foreign Collection Department, National Museum of China, China) and Holly Kunst (Research Centre Manager; Archivist, Centre of Visual Arts and Research (CVAR), Cyprus) to the University of Nottingham Museum.

We introduced the Museum and its work and visited different departments including the Department of Classics and Archaeology, School of Computer Sciences, Digital Transformation Hub and Manuscripts and Special Collections. We also visited Ann Inscker, Curator of Human History at Nottingham City Galleries and Museums, who gave us a fascinating tour of the Nottingham Caves.

Being part of the ITP programme is an amazing experience and provides a fantastic opportunity to spend time with international colleagues and have the space to share, discuss, develop friendships, and investigate collaborations. It also allows the great opportunity to collaborate with Dawn Heywood and Andrea Martin at Lincoln Museum as well as other ITP partners throughout the UK and find out more about their work too.

A big thank you to Claire, George, Amelia and all the supporters of ITP.

Clare Pickersgill
Keeper
University of Nottingham Museum

Heba Abd Ellatif Mohamed Abd Elnaby (Egypt), Ruqaiya Al Shokri (Oman), Vinay Kumar Singh (India), Mattie Reynolds (USA) and José Tarisson Costa da Silva Nawa (Brazil) with Campbell Price at Manchester Museum.

‘The Whitworth Gallery not only maintains a local dialogue with various audiences but also seeks to represent these audiences within the gallery, making it an extension of home. This engagement is part of an effort to bring the local community into the gallery through themes such as activism, social movements, gender and sexuality, climate change, diasporas, and refugees’.
Tarisson Nawa, Brazil, ITP 2024

Manchester

We welcomed five ITP Fellows - Mattie Reynolds (USA), Tarisson Costa da Silva Nawa (Brazil), Heba Abd Ellatif Mohamed Abd Elnaby (Egypt), Vinay Kumar Singh (India) and Ruqaiya Al Shokri (Oman) - to the Whitworth to meet staff from various areas for two days in July. It started by sharing our mission and vision, how we hope to articulate our goals, and collective spirits working with our local communities and beyond. We held discussions on audiences, our strategies to continue putting our constituents first and how we are striving to help improve the visitor experience through exhibitions and public programmes. We touched on areas of civic education and engagement and showed the fellows our Everyday Art School floor – a space where we explore the idea of art as a process and re-imagine what we might do with it as we reconnect art with our day-to-day lives.

A visit from the ITP Fellows wouldn’t be complete without a behind the scenes tour with conservation and operational teams looking into practical aspects of gallery life with storage spaces, resource, and basement management. As ever, the conversations shared proved to be very insightful and on a personal level, I picked up new means of digital engagement ideas on subjects such as augmented reality and applicable software to aid AI. It’s one of the aspects of the ITP programme that we cherish, you don’t know where the chats are going to go and we always value hearing new perspectives which this provided in abundance.

Steven Roper
Schools Producer
The Whitworth





Heba Abd Ellatif
Mohamed Abd
Elnaby (Egypt),
Ruqaiya Al
Shokri (Oman),
Vinay Kumar
Singh (India),
Mattie Reynolds
(USA) and José
Tariesson Costa
da Silva Nawa
(Brazil) and
Yanoa Pomalima
Carrasco
(Peru) ITP
2022 & Senior
Fellow 2024 in
Manchester.

For the next two days, the fellows visited Manchester Art Gallery and met a wide range of the MAG team and many of the key people who make the gallery tick. They found out about MAG's Taking Stock programme – the gallery's widescale audit of its collection with a view to what will be prioritised for displaying and conserving for the future. This included a trip to Platt Hall, formerly the Gallery of Costume, a close-up view of the collections housed there, and a discussion about how we are experimenting in shaping a museum that places the needs and priorities of local communities at the heart of it. The remaining time at MAG was spent looking at our digital offering, getting insights into the volunteer programme, finding out how we raise money from charities and foundations, and how we gain income from events such as weddings and corporate hire. The latter took place over a sumptuous English high tea, something that has become a highlight of the visit.

Ronan Brindley
Lead for Learning & Engagement
Manchester Art Gallery

After a welcome highlights tour of the Museum's spaces during a Monday public closure day, fellows were introduced to the recent Museum of the Year finalist by meeting its staff over tea and cake. Following up a session she delivered at the BM, Curator Nusrat Ahmed gave an in-depth tour of our South Asia Gallery, resulting from a partnership with the British Museum and the first major co-curated gallery of its type, followed by a discussion of the principals behind our Belonging Gallery by interpretation lead and Curator of Indigenous Perspectives, Alexandra Alberda.

Curator of Living Cultures Njabulo Chipangura lead a tour of some of the stored collections and discussed embedding work to reanimate objects with living community voices. There were two separate chances to meet different members of our Learning and Engagement Team to hear about their wide range of work since our reopening last February. Fellows enjoyed the opportunity to talk candidly with our Director Esme Ward about what they most enjoyed about the Museum – and, crucially, what we might improve. Finally, there was a chance to experience our current special exhibition *Wild*, and to round off their visit by seeing our Conservation Lab and Workshop in action, with laser-cut museum keyrings as souvenirs!

Campbell Price
Curator of Egypt and Sudan
Manchester Museum

Norwich

One of the great things about hosting ITP Fellows at NMS is that it's an opportunity to get out of Norwich and visit museums around the county. Devising the programme also brings into focus what we care for and how we do that at NMS. Collaborating on the programme with colleagues and working with our ITP Fellows highlights the uniqueness of each collection and every museum.

It was on our first full day of the programme that we took a trip to Lynn Museum. Lynn was recently faced with an unusual and welcome dilemma; how best to spend an unexpected endowment, in any way they saw fit, on and for their collections. In common with many museums, Lynn works with the challenge of inadequate storage and something of a documentation backlog. Spending time on this might seem to be at odds with one of our principal objectives which is to engage and inspire the widest possible audience. But in fact, the decision to embark on a comprehensive audit, documentation and storage project is precisely the answer, because without the knowledge of what we have and where it is, we can't display or interpret our collections.

Dayna Woolbright, Jan Summerfield, Anna Heffron and Alice Ochocka gave a thorough explanation of their process and outcomes for when the project is completed. This work all happens in our off-site store, and on the short walk from there to the museum and guildhall, the group bumped into Robert Anderson, former Director of the British Museum who lives in the town. At Lynn Museum the fellows were introduced to one of our star exhibits, Seahenge and heard how parts had recently gone back on display having been lent to the BM as the centrepiece of *the World of Stonehenge* exhibition. The logistics of moving and transporting such large ancient and fragile items were no mean feat.

Richard Ohene-
Larbi (Ghana), Xu
Zecheng (China),
Sofia Busch
(Myanmar) and
Heba Alders (Egypt)
with Amelia Kedge,
ITP Assistant and
Norfolk Museums
Service colleagues.



‘Despite challenges of economic constraints, political climates, and geographical limitations, these ‘star throwers’ [at Lynn Museum] are creating new chapters in their own ways – whether by innovating future missions, engaging locals and students, documenting a transcription, or collecting Wrigley’s boxes.’
Xu Zecheng, China

The richness of Lynn’s archaeology and the miscellanea of its social history collections are a far cry from the treasures on display at Shanghai Museum or the ideas explored in the absence of many collections at U Thant House in Myanmar (two of the museums represented by this year’s fellows). But the challenges of how best to communicate their stories to audiences transcends the difference and unites museum colleagues the world over.

Aside from Xu Zecheng from China and Sofia Busch from Myanmar we were also delighted to welcome Heba Alders from the Aswan Museum in Egypt and Richard Ohene-Larbi from the National Museum of Ghana. The friendly group of four were joined on most days by trainees from our own Teaching Museum programme and together we dipped our toes in the North Sea, having spent the day finding out about community engagement projects in Cromer and managing a volunteer run museum in Sheringham. Another uniquely NMS experience involved standing in a field with Richard Dalton, our Farm Manager, and Alexander, one of Gressenhall Farm and Workhouse’s 119 volunteers, learning about the mechanics of the reaper binder.

With a focus on community engagement, we also met some of the volunteers who support the work of the team at Gressenhall. The final morning was spent at Museum of Norwich with colleagues from the Learning Team participating in an art and wellbeing session designed as part of a programme for people living with dementia.

Enriching and exhausting in equal parts, long may the ITP continue to bring people together!

Sarah Gore
Teaching Museum Manager
Norfolk Museum Service

(L-R) Amelia Kedge
ITP Assistant,
Xu Zecheng
(China), Heba
Alders (Egypt),
Sofia Busch
(Myanmar) and
Richard Ohene-
Larbi (Ghana).



Wang Chaoxiang
(China), Heba
Hassan Ahmed
Amer (Egypt),
Abdulrahman
Al-Khafaji (Iraq)
and Doris Kamuye
(Kenya) at the
Discovery Museum,
Newcastle.

‘What particularly captured my interest during our visit to Hadrian’s Wall and Segedunum Fort was the site management and interpretation. I sincerely hope to one day contribute to the development of archaeological sites in my own country, Egypt.’
Heba Hassan Amer,
Egypt, ITP 2024

Newcastle

Tyne & Wear Archives and Museums were honoured to be able to host Abdulrahman, Doris, Heba and Wang for 10 days in summer 2024. In that time, they were introduced to as many different aspects of the organisation as possible, as well as seeing much of the region’s heritage!

The first day involved an overview of the organisation and its governance. Working across four local authorities and a university this took a little time! Then followed a tour of Discovery Museum (Science and Social History) before a meet with our Director and a visit to Newcastle Castle to admire the views of the River Tyne.

Wednesday saw the group spend a day meeting the team at the Great North Museum (archaeology, Natural Sciences and World Cultures). This included meeting colleagues from the University of Newcastle and seeing items from the Gertrude Bell archives. From northeast England, Bell was a significant figure in the creation of the modern state of Iraq and the founding of its national Museum.

Thursday involved a day of archaeology, visiting the Roman sites of Segedunum (Wallsend) and Arbeia (South Shields) two sites managed by TWAM that are part of Hadrian’s Wall World Heritage Site. The day saw a lot of discussion about the presentation of heritage, not least as both sites feature full scale reconstructions of Roman buildings. Nevertheless, time was found for a quick paddle at the beach before fish and chips.

Friday was back to Discovery for a morning exploring Tyne & Wear Archives (which are housed there on 20km of shelving!) and considering how museums and archives can work together to engage the public. The afternoon was divided between the history team and the learning team at the venue.

Saturday was a free day, but the team visited the iconic Angel of the North. Sunday was filled with a day tour along Hadrian’s Wall visiting sites such as Brunton Turret, Chesters Fort, Steel Rigg, and the Milecastle at Cawfields. A good day to soak up some classic English countryside, but also to discuss preservation, management and interpretation of the World Heritage Site.

Monday morning was taken up meeting TWAM’s conservation team, while the afternoon involved the communities team and our development team.

Tuesday morning saw the curators taking part in a hands-on family activity challenge, which they really got into! The afternoon was a visit to the Laing Art Gallery to learning about our young people’s engagement programme there and to see the *Turner: Art, Industry and Nostalgia* exhibition, which featured The Fighting Temeraire, on loan from the National Gallery as part of their National Treasures programme.

TWAM colleagues were delighted to learn more about the fellow’s own institutions and experiences. And we have a raft of potential collaboration projects to follow up on with each of our guests!

Bill Griffiths
Head of Programmes and Collections
Tyne & Wear Archives and Museums



Our Programme Partners

Porus medallion
1926,0402.1 and
1887,0609.1
Silver coin depicting
Alexander the Great
Room 23

'Being a part of the International Training Programme, I had fulfilled my dreams of visiting the two unique museums located in Oxford University, the Ashmolean, the Pitt Rivers Museum, as well as roaming in Oxford University last week. I also had a wish to see Cambridge University. There was a hope in the mind to see Cambridge University because visiting this prestigious institution is no less than an unforgettable moment as well as a unique experience for every person'.

Vinay Kumar Singh,
India, ITP 2024

Key to the success of the International Training Programme is the inclusion of a wide range of voices. This year we tried to include a wider range of voices from outside the British Museum to the annual programme. An increased number of external session facilitators exposed the cohort to different approaches and perspectives to culture and heritage in the UK.

At the British Museum, programme partners provided a variety of sessions. Sara Kayser, Museum Consultant from KulturIT, led an afternoon workshop looking at collection documentation. We were delighted to welcome Sara back for the 2024 annual programme, having previously delivered sessions on documentation for the ITP annual programme and for legacy projects. Colleagues from National Museums Northern Ireland, who have previously been one of our UK partner institutions, came to speak to the fellows about community engagement in Belfast. Karen Logan, Senior Curator of History, spoke about her role working across divided communities in Northern Ireland for the *Troubles and Beyond* project. Agrippa Njanina, Assistant Curator of Inclusive Global Histories, shared his work on the Inclusive *Global Histories* programme and working with diaspora communities.

Janet Vitmayer, former Chief Executive of Horniman Museum and Gardens, met the group to discuss leadership and management in the cultural sector for a workshop that looked at current practices and challenges. Pippa Nissen, Director of Nissen Richards Studios, joined the programme as part of a morning looking at permanent museum displays to show the cohort how they redesigned the Museum's Sir Joseph Hotung Gallery of China and South Asia. Toward the end of the programme a series of subject specialist sessions were held, where a small group of fellows attended a session on *Health and Wellbeing*, led by Laura Phillips, Head of Interpretation at Derby Museums. Another member of the group was able to visit Alice Stevenson, Professor of Museum Archaeology at University College London, to discuss Museum Studies courses.

Programme partner institutions invite fellows to visit other museums, to meet staff, explore collections, or give them an introduction to an area of the cultural sector with current relevance. Working with institutions outside of the British Museum provides a change of dynamic to the programme, allowing fellows to explore as much of the cultural sector in the UK as possible and to enhance their global networks.

We were delighted to once again be able to work with colleagues at the V&A. A morning at V&A South Kensington was organised by Evgeniya Ravtsova, International Programmes Manager, Nick Marchand, Head of International Programmes, and Oliver Cox, Head of Academic Partnerships. Here fellows were given highlight tours of the V&A's galleries, followed by the opportunity to learn about their international initiatives and academic collaborations. In the afternoon, we were excited to be able to revisit Young V&A, the 2024 Art Fund Museum of the Year. There we met Alex Newson, Chief Curator, who introduced us to the museum, explained their vision and showed us how they redesigned the galleries. The fellows then had time to explore the museum themselves.



In Oxford, fellows spent the day conducting self-guided visits of the Ashmolean Museum and Pitt Rivers Museum. Between visits, we were welcomed to Queen's College by Richard Parkinson, Professor of Egyptology at the University of Oxford, for a tour of its stunning libraries and some of its special collections.

Groups of fellows were also welcomed to the Egypt Exploration Society (EES) with Carl Graves, EES Director, and visited the Petrie Museum of Egyptian Archaeology with Anna Garnett, Curator.

ITP Fellows
2024 at
Waddesdon
Manor.

A continuing dialogue

Further engagement projects are essential to the core objectives of the ITP. Finding ways to give our fellows the widest possible opportunities for further training and development is fundamental.

Legacy projects inspire a lifelong commitment to our network from ITP partners and fellows, supported by the British Museum.



ITP Research and Conference Grants 2024

Since 2021 the ITP has been offering financial assistance for fellows to attend and participate in conferences or to conduct research which will help to develop professional skills and networks in the museum and heritage sector.

In 2024 the ITP has given grants for fellows to attend conferences covering a diverse range of topics including Current Research in Egyptology; the Association of Tribal Archives, Libraries and Museums; African Memorial and Human Rights Museums Building a More Sustainable Future for Peace; Common Ground: the role of museums in divided communities and the American Research Centre Egypt Annual Meeting.

We are also supporting research projects looking at the launch and operating plan of the first *Children’s Museum in Samarkand*; *Phase 2: Fernando Zobel as art patron and the Spanish printmakers from the Museo de Arte Abstracto Espanol, Cuenca*; *Distance Learning Through the Grand Egyptian Museum: Leveraging Modern Technology to Teach Ancient Egypt Among Schools and National Museums* and *Legion: life in the Roman Army*.

MA Conference 2024

In November 2024 we invited five ITP Fellows to join us between 9 – 17 November 2024 at the Museums Association (MA) conference and exhibition, Leeds. The conference took place on 12 – 14 November 2024 at the Royal Armouries Museum, Leeds and focused on *The Joy of Museums* and celebrated the innovation, inventiveness and creativity that make our museums such incredible places. Sessions and workshops explored how the sector continues to innovate, working closely with communities to use collections to tell new stories, developing productive partnerships and embracing the opportunities created by new technology. The conference discussed the importance of ethics whilst asking how museums of all types and sizes are having a real impact on society, improving health and wellbeing, creating better places to live and work and offering spaces for debate and reflection.

There was also the opportunity to spend time at museums, galleries, and heritage sites in and around Leeds with additional programming focused on our participants’ specific areas of interest.

This year we were joined by fellows from Egypt, India, Jordan, Kenya, and USA.

The Thackray Museum of Medicine.

ITP fellows at the Museums Association Conference 2025 in Leeds.



ITP Newsletter 2024

For 2024, the ITP team asked our global network to focus on *Museums of the past through technologies of the future* – a theme chosen and developed by our ITP Senior Fellow 2023, Ciprian Dobra, Alba Iulia Municipality Counselor and Cultural Objective Curator, Principia Museum.

The newsletter looked at how museums and galleries are always looking for new ways to connect with their audiences and through the technologies that everyone experiences, new opportunities arise to contribute to world culture by keeping pace with – or going beyond – the expectations of audiences.

Institutions across our ITP global network are undergoing a variety of transformations. Past interpretations are being re-narrated in the present context and, looking to the future though every means possible, they aim to engage with their audiences. Stories from around the UK and across the world shared current practice to bring change and to reinvent and reimagine museum spaces for the audiences of 21st century.

ITP Advisory Board

The aim of the ITP Advisory Board is to enable fellows to bring their skills, knowledge and lived experience of culture and heritage sectors around the world, to help shape the programme. In 2024 the board members – fellows from Armenia, Egypt, Guatemala, India, Kenya, Nepal, Peru, and Romania – have worked to create the board's terms of reference and guidance, to feedback on the annual programme 2024, to feed into the creation of the annual programme 2024, and to create a webpage where they can share their work with the wider global network. They have also worked on increasing the digital and legacy project offering of the ITP by devising a programme of online subject specialist sessions, as well as ideas for a new ITP publication and for a global *Object in focus* which could mark the 20th anniversary of the ITP.



Beatrice Adeola
Bamigbade
(Nigeria, ITP
2022) and
Aprille Tijam
(Philippines, ITP
2019) who both
received ITP
grants in 2024.

‘The conference enlightened us on other means of reaching young people other than the use of collections alone. The use of graphics, literature, comics, poems and pentathlon art performances resonate more with them and they wouldn’t find the museum boring. It is time museums around the globe begin to exhibit its intangible collections in collaboration with its various audiences’.

Beatrice Adeola
Bamigbade (Nigeria,
ITP Fellow 2022)
Egypt, ITP 2024

Ma. Yohana Frias
(Philippines, ITP
2018), Chantal
Umuhoza (Rwanda,
ITP 2018), Nourah
Sammar (Palestine,
ITP 2009) and
Namrata Sarmah
(India, ITP 2018) in
Belfast at the ICOM
UK Conference 2024)

‘I was thankful to attend the ICOM UK conference. Speakers emphasized telling the truth and sharing. The sense of acceptance was vital to all the parties in Ireland, Rwanda and Bosnia and Herzegovina. People are still seeking to share their stories as a survival mechanism, healing, a means for continuation, and an aspiration to thrive for future generations. Museums and museum professionals are here to inspire that forward’.
Nourah Sammar,
Palestine,
ITP Fellow 2009)

ITP and ICOM UK Conference 2024

From 8 to 14 April 2024 the ITP team travelled to Belfast in Northern Ireland to take part in the ICOM UK Conference 2024. We were joined by Namrata Sarmah, Freelance Museum Consultant and Researcher (India, ITP 2018); Nourah Sammar, MA Student, Academy of Korean Studies (Palestine, ITP 2009); Chantal Umuhoza, Curator, Rwanda Cultural Heritage Academy (Rwanda, ITP 2018) and Ma. Yohana Frias, Exhibition Designer, National Museum of the Philippines (Philippines, ITP 2018).

The theme of the conference was *Common Ground: the role of museums in divided communities*. Sessions at the conference explored the role of museums as important shared spaces, where differences can be discussed, and areas of commonality identified and valued. Chantal Umuhoza was invited to speak at the conference and took part in a panel discussion titled *Old Wounds: After Conflict*. Here Chantal talked about the work of museums in Rwanda following the 1994 genocide and how the country went through a long journey of healing and reconciliation.

As well as taking part in the conference, the ITP team put together a programme of visits and tours, focusing on the theme of divided communities but also giving the opportunity for our fellows to see more of what Belfast has to offer in the field of art, culture, and heritage. This included visits to Ulster Museum, Folk Museum, Transport Museum, Titanic Belfast, HMS Caroline, Crumlin Road Gaol, Belfast Cathedral, and a black cab tour of Belfast which focused on the Troubles and the city’s murals.

Ancient India co-creation project

Working with colleagues in the Department of Asia and Learning and National Partnerships (LNP) the ITP is supporting Siddhant Shah (India, ITP Fellow 2021) to join us at the British Museum for a co-creation project in the British Museum.

The project is centred on the upcoming special exhibition *Ancient India* (working title) which will focus on the creation of a sensory trail for autistic adults visiting the exhibition. This will build on the work already undertaken at the Museum in the permanent galleries. These permanent gallery trails were launched in March 2024 and will be monitored throughout the year and used to inform the *Ancient India* exhibition.



Looking ahead to 2025

Generous philanthropic support – combined with an active analysis of the International Training Programme alumni – has enabled the British Museum to plan with added confidence, as we develop and deliver new and engaging opportunities for the programme’s growing network of culture and heritage professionals.

The Annual Programme 2025

For 2025 the Museum is planning a six-week summer programme, welcoming participants to the UK from Saturday 5 July to Sunday 17 August 2025. The ‘core skills’ group sessions will remain an essential part of the annual programme while workshops will be shaped and created by current issues in the culture and heritage sector and the areas of interest highlighted by our 2025 cohort.

ITP Research and Conference Grants 2025

Our research and conference grants have proved a popular source of financial support for fellows to attend conferences and carry out their professional research. Reports on the completed grants are shared on the ITP website to provide resources and information to our wider network. These will continue throughout 2025.

ITP and MA Conference 2025

In previous years, ITP Fellows have joined us at the Museums Association (MA) conferences in Glasgow (2016), Manchester (2017), Belfast (2018), Brighton (2019), online in 2020 and 2021, Edinburgh (2022), Gateshead (2023), and Leeds (2024). Feedback amongst the alumni to these opportunities has been overwhelmingly positive.

For 2025, the ITP will again invite up to five ITP Fellows to join us in the UK for a week-long programme of visits, tours, and networking with our UK and programme partners which will sit alongside the MA conference. The fellows will be selected through an open application process based on the themes of the conference.

ITP Newsletter 2025

The ITP Newsletter takes you on a global journey through the different institutions, collections, staff, and audiences and is created and shaped by our ITP network. In 2025, the Annual Programme Senior Fellow 2024 Yanoa Pomalima Carrasco, will take on the role of guest editor of the ITP Newsletter 2025, helping develop the theme and content.

ITP Advisory Board

Through 2025 the ITP Advisory Board will continue to support and advise the ITP team on all aspects of the annual programme and legacy projects. Areas of focus, already highlighted by the group, will be conversations around global *Object in focus* projects, potential opportunities for collaborative projects between ITP network members, a new series of online subject specialist sessions, the sustainability of the programme, future ITP legacy projects, and ITP advocacy.

ITP and ICOM UK Conference 2025

The 2025 ICOM UK Conference will take place in Liverpool in May 2025, where the theme of the conference will be *Sustainable Futures*. The ITP team are looking forward to once again having the opportunity to share this conference experience with ITP network members who are able to connect with colleagues at ICOM UK and from museums around the country.

Digital engagement and social media

As the ITP global network continues to expand both in numbers and geographical spread, digital engagement and the ITP social media platforms remain key to keeping our fellows connected with the British Museum, our UK and programme partners, and each other.

In January 2024 we officially shared the latest website refresh with the ITP network. Several pages have been given an update, with new content, resources, and media to explore. The website includes a world map which highlights the different institutions where fellows work. The map has been redesigned, making it easier to navigate and search for institutions. You can filter the map by country or institution type.

Various legacy project pages have been updated and the content improved to properly showcase all the different projects. For the first time the website has a dedicated space showcasing *Object in focus* projects. We have digitised all the material we could find relating to fellows’ project which can be explored by ITP year.

There are new resources for the ITP network to access. Each year, there will be a page of resources shared from the latest annual programme which can be downloaded as a pack for the whole global network to use. We have also taken the decision to make our e-Learning accessible to the entire network.

For 2025, we will continue to develop the ITP website with the aim of building on the work done during the pandemic through online sessions and our e-learning platform to ensure our website becomes a knowledge hub of shared skills, resources, and experiences.

‘It changed my perspective on the British Museum, and the museum logic of the United Kingdom, it allowed me to humanize the museological processes even more, added to this it allowed me to recognise that also in my country we do many incredible things, sometimes you need to go out and learn about other experiences to value yours’.
Tatiana Quevedo,
Colombia, ITP 2024



Yanoa Pomalima Carrasco (Peru, ITP 2022 & Senior Fellow 2024) giving her introductory presentation.

Support

Each year, the International Training Programme’s annual programme brings together museum and heritage professionals from around the world to undertake placements at the British Museum and at partner organisations across the UK. The full scope of the programme is privately funded and without the generosity of individuals, companies, trusts, and foundations the ITP would not be possible. The generous support of ITP donors enables the Museum to fully cover costs of travel, visas, accommodation and subsistence, resources for the participants’ research, and a programme of legacy activity that further builds the ITP network and its capabilities.

Our supporters

The British museum wishes to thank the following supporters for making the International Training Programme 2024 possible:

- Aall Foundation
- Al Tajir Trust
- American Friends of the British Museum
- The Barakat Trust
- British Museum Trust
- British Museum Friends
- British Museum Patrons
- Charles Wallace Burma Trust
- Charles Wallace India Trust
- Inlaks Shivdasani Foundation
- The John S Cohen Foundation
- The de Laszlo Foundation
- Edith Murphy Foundation
- Marie-Louise von Motesiczky Charitable Trust
- Simon Digby Memorial Charity
- Sino-British Fellowship Trust
- Thriplow Charitable Trust

And all supporters who wish to remain anonymous.

ITP Fellows
2024 working
on their Future
of Museums
project.



Acknowledgements

UK Partner Institutions

Glasgow Museums

UK Partner representatives: Patricia Allan & Edward Johnson
Elaine Addington; Laura Bauld; Julie Taylor; Caroline Currie;
Fiona Hayes; Grainne Fellows; Josey Green; Mark Hall;
Jennifer Keegan; Angela Massafra; Lauren Rhodes;
Tawona Sithol ; Jane Batty; Nelson Cummins; Heather Robertson;
Neil Johnson-Symington; Michael MacKinnon

Lincoln Museum

UK Partner representatives: Dawn Heywood & Andrea Martin
Simone Baddeley; Christine Bird; Rebecca Craven; Jenny Gleadell;
Alex Milner; Lisa Mitchell; Sam Parker; Johanne Porter;
Tim Scoffield; Linda Verney; Jen Watson; Richard Watts;
Robert White

Manchester Art Gallery

UK Partner representative: Ronan Brindley
Jo Beggs; Lisa Burton; John Cunningham; Bev Hogg;
Chiara Ludolini; Lindsay McCulloch; Philippa Milner;
Meg Parnell; Victoria Wilson

Manchester Museum

UK Partner representative: Campbell Price
Nusrat Ahmed; Alex Alberda; Diana Arzuza; Sam Beath;
Hannah-Lee Chalke; Njabulo Chipangura; Bob O’Connor;
Esme Ward; Georgina Young

Norfolk Museums Service

UK Partner representative: Sarah Gore
Ruth Battersby; Susie Childerhouse; Jonathan Clark; Mel Cook;
Richard Dalton; Johnathan Draper; K ren Gaffney; Michelle
Gaskin; David Harvey; Anna Heffron; Rosalind Hewitt;
Hannah Jackson; Wayne Kett; Rachel Kidd; Lisa Little;
Rachel Metcalfe; Steve Miller; Jim Milles; Alice Ochocka;
Jacqui Palmer; Jan Pitman; Nik Ravenscroft; Nick Sellwood;
Christina Stephenson; Helen Stokes; Jan Summerfield;
Francesca Vanka; Jo Warr; Dayna Woolbright.

Tyne & Wear Archives and Museums

UK Partner representative: Bill Griffiths
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Andrew Parkin; Helen Russell; Clare Smith; Christina Stephenson;
Helen Vasey; Jenny Vaughan

Whitworth Art Gallery

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Sarah Potter; Andrew Vaughan; Ed Watts

University of Nottingham Museum

UK Partner representative: Clare Pickersgill
Matt Davies; Chloe Highton; Ann Insker; Michelle Johnson;
Charlotte May; Hannah O’Reagan; Paul Tennant;
Stephanie Tristam

An inspiring eye-opener, an inclusive forum, a heart-warming family – the ITP has been an invaluable experience that has impacted both my career and personal life. It offered great opportunities to learn from diverse perspectives, engage in meaningful discussions, and build lasting relationships’.
Xu Zecheng, China,
ITP 20244

Special thanks to the following institutions and individuals for their invaluable contributions to the annual programme

Nusrat Ahmed, Manchester Museum
Jimena Lobo Guerrero Arenas, Senior Curator in World Archaeology, Museum of Archaeology and Anthropology
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Anna Garnett, Petrie Museum of Egyptian and Sudanese Archaeology
Carl Graves, Egypt Exploration Society
Beimote Ngozi Etim, Curator, Currency Museum, Central Bank of Nigeria (ITP Fellow 2017)
Ma. Yohana Frias, Exhibition Designer, National Museum of the Philippines (ITP Fellow 2019)
William Nsuiban Gmayi, Head of Communications and Public Relations, Ghana Museums and Monuments Board (ITP Fellow 2021)
Huaiyuan (Robert) Ren, History and Philosophy of Art, University of Kent and ICOM UK Committee member and Student and Emerging Professionals Representative
Cynthia Iruobe, Chief Curator, National Commission for Museums and Monuments, Nigeria (ITP Fellow 2010)
Jane Knowles, Director of Public Engagement, National Gallery
Karen Logan, National Museums Northern Ireland
Carol Michaelson
Alex Newson, Chief Curator, Young V&A
Pippa Nissen, Nissan Richards Studio
Agrippa Njanina, National Museums Northern Ireland
Richard Parkinson, University of Oxford
Laura Phillips, Derby Museums
Louise Smyth, National Museums Northern Ireland
Alice Stevenson, University College London
Helen Wolfe
Janet Vitmayer, Independent Museum Consultant.

V&A

Sarah Bowles
Oliver Cox
Nick Marchand
Evgeniya Ravtsova

‘The ITP has been a transformative experience. The comprehensive programme felt like a master’s in museum studies compressed into 6 intense weeks -- but better, as all was taught NOT in theory by professors, but by practitioners and some of the best in their fields!’
Sofia Busch, Myanmar,
ITP 2024

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

Departmental mentors

Noorah Al-Gailani; Helen Anderson; Georgia Barker; Louise De Mello; Simon Glenn; Alexandra Green; Thomas Kiely; Loretta Kilroe; Zeina Klink-Hoppe; Jessica Harrison-Hall; Shiva Mihan; Imma Ramos; Rose Taylor; Danny Zborover.

Other British Museum colleagues

Kelly Accetta-Crowe; David Agar; Madison Allen; Ashley Almeida; Daniel Antoine; Diego Atehortúa; Samantha Archetti; Rachel Berridge; Lissant Bolton; Maria Bojanowska; Robert Bracey; Duygu Camurcuoglu; Julie Carr; Hugo Chapman; Paul Collins; Zoe Cormack; Shani Crawford; Ollie Croker; Nicholas Cullinan; Holly Daws; Stephen Dodd; Vicky Donnellan; Joanna Fernandes; Irving Finkel; Stuart Frost; Sophie Gong; James Hamill; Bea Hannay-Young; Anna Harrison; Thomas Harrison; Jessica Harrison-Hall; Vicky Harrison; Vikki Hawkins; Francesca Hillier; Katharine Hoare; Tom Hockenhull; Loretta Hogan; Ferelith Hordon; Julie Hudson; Enrica Inversi; Alan Johnston; Katharine Kelland; Sang-ah Kim; Rachel King; Imogen Laing; Ruiliang Liu; Laura Lewis; Michael Lewis; Yu-Ping Luk; Marcel Maree; Tatiana Marasco; Isabel Marshall; Aurélia Masson-Berghoff; Amanda Mayne; Kayte McSweeney; Megumi Mizumura; Aude Mongiatti; Kate Morton; Sam Nixon; Orly Orbach; Alice Parr; Sofia Pezzente; Jaime Prada; Jennifer Ramkalawon; Jessica Routleff; Jones; Megan Ryder; St John Simpson; Sovati Smith; Diego Tamburini; Lisa Taylor; Jonathan Taylor; Bradley Timms; Alexandra Villing; Santiago Valencia Parra; Marie Vandenbeusch; Holly Walker; Anne Watson; Connor Watson; Alexandra Watson Jones; Olivia Wheeldon; Rebecca Whiting; Evelyn Wood; Philip Woods; Neil Wilkin; Wenyu Xin; Evan York; Shilei Zeng

Heba Hassan
Ahmed Amer
(Egypt) and
Abdulrahman
Al-Khafaji
(Iraq) during a
workshop at the
British Museum.

I participated in the ITP seeking support and knowledge to advance my career. While the ITP's aim is to create a network of museum professionals, it ended up giving me something beyond a network: It gave me a community. I feel that I'm no longer alone; I have a whole family in my back supporting me, a family that faces the same challenges, same aims and dreams and believes that we can make a difference in and for our communities'.

Heba Alders, Egypt,
ITP 2024



Throughout the six weeks of the ITP, fellows undertake projects and programmes that enable them to work and spend time together. Enduring professional and personal relationships are forged while experiences and skills are shared that we hope will support our fellows into the future.

‘Having visited and analysed so many museums and exhibitions over the past 6 weeks, with the many different professional lenses and perspectives we have learnt about at the BM (ranging from issues of accessibility, interpretation, community engagement etc), I feel I can now take a fresh look at my own institution and return with a whole lot of things that I hope to do differently’.
Sofia Busch, Myanmar, ITP 2024

Appendix 1
International Training Programme Fellows and sponsors

- Brazil**
José Tarisson Costa da Silva Nawa
Collaborating Curator & PhD Student, National Museum, Federal University of Rio de Janeiro
Supported by the Marie-Louise von Motesiczky Charitable Trust
- China**
Kang Mengjie
Assistant Research Fellow, Foreign Collection Department, National Museum of China, Beijing
Supported by the Sino-British Fellowship Trust

Wang Chaoxiang
Deputy Director of Collections Management, Emperor Qinshihuang’s Mausoleum Site Museum
Supported by the Sino-British Fellowship Trust
- Xu Zecheng**
Cultural Exchange Coordinator, Shanghai Museum
Supported by the Sino-British Fellowship Trust
- Colombia**
Tatiana Quevedo Mogollón
Communities, Accessibility and Inclusion Program Coordinator, Museo Nacional de Colombia
Supported by the John S Cohen Foundation
- Cyprus**
Holly Kunst
Research Centre Manager, CVAR – Centre of Visual Arts and Research
Supported by the De Laszlo & Thriplow Charitable Trust
- Egypt**
Heba Abd Ellatif Mohamed Abd Elnaby
Curator & Keeper of the Nubian Collection and the Late Period & Ptolemaic Sarcophagi, Egyptian Museum in Cairo
Supported by the Aall Foundation

Heba Alders
Curator, Aswan Museum
Supported by the Aall Foundation

Heba Hassan Ahmed Amer
Curator & Head of the Museum Educational Section, Alexandria National Museum
Supported by the Marie-Louise von Motesiczky Charitable Trust
- Ghana**
Richard Ohene-Larbi
Museum Educator, Ghana Museums and Monuments Board
Supported by the Aall Foundation

India

Shubhasree Purkayastha

Manager, Education, Museum of Art & Photography (MAP)
Bangalore
Supported by the Simon Digby Memorial Charity

Vinay Kumar Singh

Numismatic Officer, State Museum Lucknow, Culture
Department, Uttar Pradesh
*Supported by the Inlaks Shivdasani Foundation & Charles Wallace
India Trust*

Iraq

Abdulrahman Al-Khafaji

Fourth Archaeological Excavator, The Iraq Museum, Department
of Ancient Writings, State Board of Antiquities & Heritage
Supported by the Barakat Trust

Kenya

Lillian Amwanda Ochieng

Curator, Kabarnet Museum, National Museums of Kenya
Supported by the Edith Murphy Foundation

Doris Kamuye

Curator, Malindi Museum, National Museums of Kenya
Supported by the Marie-Louise von Motesiczky Charitable Trust

Myanmar

Sofia Busch

Executive Director, U Thant House
Supported by the Charles Wallace Burma Trust

‘Pinky’ Htet Myo Htut Aung

Museum Coordinator, U Thant House
Supported by the Charles Wallace Burma Trust

Oman

Ruqaiya Al Shokri

Head of Information, Oman Across Ages Museum
Supported by The Al Tajir Trust

Türkiye

Mustafa Barış Harmankaya

Culture and Tourism Expert / Archaeologist, Istanbul
Archaeological Museums, Ministry of Culture and Tourism
Supported by the Marie-Louise von Motesiczky Charitable Trust

USA

Mattie Reynolds

Department Chair and Assistant Professor, Museum Studies,
Institute of American Indian Arts
Supported by the Marie-Louise von Motesiczky Charitable Trust



Copper-alloy
cosmetic
container
2013,6002.3452
1st -3rd C,
Afghanistan
Room 52

‘I had the opportunity to visit the Leaving Ukraine special exhibition in the Foundling Museum, which deeply resonated with me. I’ve also been working on an article with one of my professors about refugees and part of it discusses how museums can tell the refugees’ stories to raise awareness of their experiences. However, in conducting interviews, some curators expressed concerns that showcasing these stories might reopen emotional wounds for refugees. The Leaving Ukraine exhibition served as an exemplary model for me, as it effectively conveyed refugees’ lives and emotions while sending a message of hope—without focusing solely on scenes of war and suffering’.
Heba Alders, Egypt, ITP 2024

Appendix 2
Museum Project Day: visiting London museums

Museum Project Day asks the fellows to visit another London museum or gallery and apply their learning from the ITP so far, as well as their knowledge as museum professionals, to consider its visitor offering. The theme for this year’s Museum Project Day was *representations of women*.

51% of visual artists today are women, yet there is still a huge discrepancy in exhibitions and gallery representation – in London 78% of galleries represent more men than women, while only 5% represent an equal number of male and female artists (source: <https://www.tate.org.uk/art/women-in-art>). Fellows were asked to consider what it means to be a woman, why it is important women’s voices are heard, and how women are represented in museums and galleries across London today.

Divided into six small groups, the fellows were assigned an exhibition to visit and given a list of prompts to consider. In the afternoon the fellows returned to the British Museum to present their findings to the rest of the group. Below is a list of the exhibitions visited, and a brief overview of the fellow’s feedback.

National Maritime Museum, *Women of the RNLI*

This exhibition surprised the fellows who visited, having not heard of the RNLI before and expecting the display to focus on shipping or war. However, the group were impressed by the concept of the RNLI and the female volunteers whose work has been overshadowed by the stereotype of the male lifeboat volunteer for decades. The fellows lauded the fact that women were narrating their own experiences and felt the photographs on display helped the audience to connect with the stories being told, and even noted the female sign language interpreter. The exhibition included an opportunity for children’s engagement, with a dress up area to try on RNLI uniforms from the past 200 years. The group also appreciated the opportunity to give feedback and share personal memories of the RNLI which were projected on to the wall of the gallery, again allowing viewers to personally connect with the exhibition, which they felt was important.

Foundling Museum, *Polly Braden: Leaving Ukraine*

The fellows tasked to visit this exhibition were initially hesitant about what to expect, hoping to see a portrayal of hope not suffering given the sensitivity of the subject as part of an ongoing conflict. Fortunately, the fellows needed not be worried, as the message of hope was clear even from entering the gallery space, with the bright yellow walls creating a sense of warmth and optimism. The group were impressed with the stories of courage and resilience shown by the three women who the exhibition follows over time, documenting major life experiences such as having a baby, and the first day at school. They also appreciated the effort that had been made to record these women’s stories as refugees are so often neglected from narratives of war, women’s even more so. Before leaving the exhibition, the group spoke to a volunteer who explained that the artist, Polly Braden, has built real connections with the women in the exhibition, and is committed to supporting them long term.

Serpentine Galleries, *Judy Chicago: Revelations*

This exhibition was a catalyst for much discussion during the feedback session, as the fellows posed to the group: what if women ruled the world? This exhibition had inspired the fellows who visited and they were impressed with how the material tackled themes of identity, gender, empowerment and environment through drawings, ceramics and textiles. The works were amplified by interactive elements including an audio guide, an AR app, a video recording booth, and audio-visual components throughout the exhibition allowing visitors a tangible experience. The fellows particularly appreciated one of the final pieces in the exhibition titled, *What If Women Ruled the World?*, a participatory quilt which invites people to share their ideas about gender equality and imagine alternate realities to be digitally ‘stitched’ to create a collaborative quilt of possibilities.

ITP Fellows
2024 enjoying
a session on
object handling
and packing
at the British
Museum.



Tate Modern, Zanele Muholi

The fellows who visited this exhibition had largely positive feedback, appreciating the mix of personal and theoretical storytelling. The exhibition featured photographic works spanning Muholi's career, documenting real people and real lives affected by prejudice, homophobia and transphobia. The fellows appreciated how sensitive themes had been handled, placing emphasis on advocating for change, love, and joy. The group felt the exhibition was an example of how museums and galleries are more than just places for representation, but places to truly embrace difference and champion empowerment through storytelling. The exhibition concluded with an opportunity for reflection, with seating outside the gallery exit and prompts on the wall asking *What makes you feel powerful?* and a mirror on the wall to *Reclaim the gaze*. Fellows appreciated the effort to encourage visitors to reflect on what they've seen and take their learning with them, but the group was divided on whether this would have more impact if it was inside the gallery space, and not opposite the gift shop.

Tate Britain, Now you see us: Women artists in Britain 1520 – 1920

The fellows who visited this exhibition thought the content and narrative were well curated and were impressed by the variety of material on display, including paintings, sculpture, and photography. The fellows appreciated the challenge that women have faced to be accepted in the art world as professionals and not just as hobbyists, and the chronological display lent itself to exploring this narrative. Where the exhibition lacked was in its engagement, which fellows felt was a missed opportunity for visitors to consider themes in real life terms, with no supporting events or learning programmes. The fellows also commented on the audio guide, which was limited to just seven objects despite being over 150 being on display, and felt presented an accessibility issue for visually impaired visitors.

The Design Museum, Barbie: The Exhibition

The fellows who visited this exhibition had mixed reviews and reported feeling underwhelmed by its visitor offering. The main feedback was the lack of interpretation and interactivity for children and younger visitors which, along with the prolific 'do not touch' signs, felt like an oversight for an exhibition centred around a child's toy. The fellows felt the exhibition felt too corporate, and given that Barbie's manufacturer, Mattel, was a named sponsor, could be the reason for this. The group agreed that this was perhaps why the exhibition lacked a critical voice and spoke only of the doll as a progressive feminist force, without reflecting on some of the criticism it has received for its lack of diversity and reinforcement of female stereotypes over the past 65 years. Despite this the fellows appreciated the opportunity to learn from the experience and had clear considerations to take back to their own work.

José Tarisson
Costa da
Silva Nawa
(Brazil) giving
a presentation
during the
ITP annual
programme 2024.





Model set of equipment for the Opening of the Mouth ceremony, dating to the 6th Dynasty. EA5526 Room 62

Appendix 3 Object in focus

As an ongoing project throughout the six-week programme, fellows were asked to use their existing skills and experience, and the knowledge gained throughout the annual programme, to create, develop, and propose a new interpretation for an object currently on display in the British Museum. Working in their departmental groups, with an object chosen by their departmental mentors, the fellows created a label and text panel, and other supporting material to help their object ‘speak’. The proposals were presented in an evening with British Museum staff, supporters, and members of the global ITP network.

Asia and Money and Medals

China, India, Myanmar

Kang Megjie, Wang Chaoxiang, Vinay Singh, Sofia Busch

Porus medallion, 1926,0402.1

This display demonstrated how history can be contested, with events being recorded differently depending on point of view. Like two sides of the Porus Medallion, this group’s display challenged visitors to think about the different sides of the story depicted on the medallion and how history can be interpreted differently depending on what side of the conflict you were on.

Asia

China, India, Myanmar

Xu Zecheng, Shubhasree Purkayastha, ‘Pinky’ Htet Myo Htut Aung

A gold ring said to have come from Tipu Sultan, 1997,0502.1

The group’s display focused on the multiplicity of historical narratives, by presenting a possible alternative history for their object had events occurred slightly differently. They created a design for an interactive display for visitors to explore the alternative stories that might have happened to their object, and to create their own.

Africa, Oceania and the Americas (Africa section)

Kenya, Ghana

Doris Kamuye, Lillian Amwanda, Richard Ohene-Larbi

Sudanese lyre, Af1917,0411.1

This group’s display explored issues of gender, class, and spiritual belief through their object. The display looked at how spiritual ceremony of Zār, when this instrument would have been played, was a form of resistance for women of a low social status in East Africa. It allowed them to express themselves publicly and transgress expectations in a patriarchal society.

Africa Ocean and the Americas (Americas section)
Colombia, Brazil, USA
Tatiana Quevedo Mogollon, Mattie Reynolds, Tarrisson Nawa
Akan Drum, AM,SLMisc.1368

This display focused on the journey of this object instead of what it was used for. The group used the drum to explore the journey enslaved African people were forced to make during the transatlantic slave trade. They also incorporated digital technology such as 3D scanning and augmented reality into their display.

Egypt and Sudan
Egypt
Heba Abdellatif Abdelnaby, Heba Alders
Model set of equipment for the Opening of the Mouth ceremony, EA5526

This group's display looked at the journey of their object from Egypt to the British Museum. Using archival material at the British Museum, they looked not only at the object's history of Egypt, but also its history as part of the Museum's collection. The display emphasised that an object's history does not end when it enters a museum but continues in new ways.

Greece and Rome
Türkiye, Cyprus, Egypt
Mustafa Baris Harmankaya, Holly Kunst, Heba Hassan Amer
Etruscan tomb painting, 1889,0410.1-5

This group aimed to create an immersive display, which would give the visitor the sense of being inside an Etruscan tomb. The group created a scale model of their imagined gallery space, complete with miniature panels and interactive screens.

Middle East
Oman, Iraq
Ruqaiya Al Shokri, Abdulrahman Al-Khafaji
Copper-alloy cosmetic container 2013,6002.3452

Through their object, this group explored how cultures throughout history have used cosmetics to 'enhance' personal beauty. The display focused on the intricate decoration on the Kohl containers which demonstrated the importance of what was kept inside.

Doris Kamuye (Kenya) and Xu Zecheng (China) during a 'hands on' session at the British Museum.

‘During my time in the Egypt and Sudan department, one session that particularly captivated me was “Curating Human Remains” with Rebecca Whiting. It was a very valuable experience, as it gave us the opportunity to discuss the British Museum’s policies on human remains, as well as the ongoing changes they are implementing. This session inspired me to explore the possibility of collaborating with my colleagues to develop a similar policy for our museums’.
Heba Alders, Egypt, ITP 2024



