

INTERNATIONAL TRAINING PROGRAMME

2026 Biographies

Akosua Saah Buckman

Principal Curator
Ghana Museums and Monuments Board
Ghana
ITP 2026



As Principal Curator, and Head of the Museum of Science and Technology (MST), Akosua holds managerial and administrative responsibilities overseeing the day-to-day operations of the museum. Akosua's role involves supervising staff, coordinating exhibitions, and ensuring proper care, documentation, preservation of the museum's collections and liaising with stakeholder for collaborations. Akosua develops annual work plans, manages the museum's budget, and collaborates with staff to implement planned programs in line with the Ghana Museums and Monuments Board (GMMB) policies and standards.

As a member of GMMB's management team, Akosua contributes to policy formulation and strategic planning for the development of the museum sector. Akosua conducts research on collections and topical issues, curates exhibitions with educational and engaging themes, and prepares interpretive texts that promotes science and technology learning. Akosua liaises with schools, institutions, and stakeholders to strengthen science education and public engagement. These initiatives have led to the establishment of Scifest, an annual STEM festival hosted by the museum.

Additionally, Akosua oversees the acquisition of objects, ensures the safety and security of collections, staff and visitors. Akosua prepares reports to support effective management; and mentors and trains staff – fostering innovation, teamwork, and professional growth within the museum.

With her experience in curatorial practice and museum leadership, Akosua's professional interests centre on strengthening science communication, collections documentation, and participatory museum practice. As Head of the Museum of Science and Technology, Akosua is particularly focussed on developing the Science Trailblazers initiative to document and interpret the contributions of Ghanaian scientists and innovators in ways that inspire future generations.

Akosua is committed to advancing structured digitisation systems, sustainable collections databases, and curriculum-linked, experiential learning programmes that make science practical rather than abstract. Akosua's background in heritage studies, exhibition development, and restitution discourse also informs her interest in ethical, inclusive, and community-responsive museum practice.

At the British Museum

During her time on the International Training Programme, Akosua will be based in the Africa Oceania and the Americas Department. Her UK Partner Placement will be spent at Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery.

Ali Hasan Khudhair

Manager of Ancient Writing Department
State Board of Antiquities and Heritage – Iraq Museum
Iraq
ITP 2026



Ali Hasan Khudhair is the Head of the Department of Ancient Writing at the Iraq Museum, where he supervises the documentation, storage and archival management of cuneiform tablets from multiple archaeological sites across Iraq. On a day-to-day basis, Ali supervises a team that handles the physical care and documentation of the collections.

Additionally, Ali coordinates the presentation of inscribed artefacts in the museum's galleries – preparing labels, verifying documentation, and working with curators to design displays that help visitors and scholars understand the objects. Ali's work combines administration, conservation, and scholarly support, contributing to the preservation of Iraq's cultural heritage and ensuring that their ancient texts remain accessible for education and research.

Ali's professional interests within the museum field focus on collections management, large-scale cataloguing systems, preventive conservation strategies, and improving storage conditions for clay tablets and fragile archaeological materials.

Ali is particularly interested in digitisation projects, database development, and enhancing accessibility for collections for researchers while ensuring long-term preservation. Ali values the role of museums in research integration, knowledge dissemination, and strengthening collaboration between curators, conservators, and academic institutions.

On a personal level, Ali is committed to cultural heritage protection and capacity building within Iraqi museum institutions.

Academically, Ali holds an PhD in Ancient Archaeology (Cuneiform Studies) from the University of Baghdad, College of Arts, Department of Archaeology (2024).

At the British Museum

During his time on the International Training Programme, Ali will be based in the Middle East Department. His UK Partner Placement will be spent at North East Museums.

Asmaa Alieldin Ali Abdelfattah

Curator
Egyptian Museum in Cairo (EMC)
Egypt
ITP 2026



Asmaa is a member of the Seventh Section Team (Coffins and Papyri of the Late Period Department) at the Egyptian Museum in Cairo.

Within this role, Asmaa is responsible for several duties, including: researching various objects and collections to confirm authenticity and historical significance for documentation; planning the installation and presentation of new collections, exhibits, and other artefacts that will be displayed for the first time at the museum with a new classified scientific vision; recording and cataloguing artefacts; and preparing written information about catalogues, labels, and panels that will be made available to the public in the museum.

Asmaa's responsibilities also include performing routine procedures of managing collections with accessioning, labelling, storing, packing or handling – as well as caring for collections to ensure they maintain their integrity and condition; writing grant proposals to raise funds for the museum in order to renew galleries and displays; and leading tours and collaborating with researchers to undertake their own studies.

Asmaa served as the coordinator of the scientific research project titled "*Investigation of the Religious History of the Early 18th Dynasty: Documentation and Conservation of the Amduat Specimens from the Tomb of Thutmose I (KV 38)*". The project, headed by Professor Khaled Abdel Ghany, was awarded an Antiquities Endowment Fund (AEF) grant for 2022–2023 and received the Dr. Zahi Hawass Award for Best Conservation Project. She was also a member of the Egyptian Museum Coffins Conservation Project (EMCCP).

Currently, Asmaa is a doctoral candidate in the Egyptology Department at the Faculty of Archaeology, Cairo University, where her dissertation, titled "*Publishing a Collection of Papyri from the Third Intermediate Period in the Egyptian Museum and the British Museum: A Study in Religious Iconography*", focuses on religious iconography and papyrological studies.

Asmaa's professional interests center on the integration of collections care, exhibitions, fundraising, marketing, and technology in museums – alongside the practical management, preservation, and public engagement of cultural heritage. Asmaa is particularly interested in innovative approaches to digital documentation, interactive displays, and audience engagement strategies that enhance learning and participation.

Asmaa's interests also involve modernising exhibition design and interpretation, enhancing visitor engagement, ensuring long-term preservation of collections, and curating and presenting

significant artefacts, including those related the Books of the Afterlife, through thoughtful display design and educational narratives for diverse audiences.

Personally, Asmaa enjoys exploring different cultures and engaging in creative activities.

At the British Museum

During her time on the International Training Programme, Asmaa will be based in the Egypt and Sudan Department. Her UK Partner Placement will be spent at Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery.

Aspasia Soula Georgiadou

Archaeological Officer

Department of Antiquities, Deputy Ministry of Culture, Republic of Cyprus

Cyprus

ITP 2026



As an Archaeological Officer, Aspasia's duties are varied. At the Department of Antiquities, Aspasia contributes to the establishment and maintenance of a GIS-GeoDatabase for the digitisation of declared Ancient Monuments pertaining to Schedule A and B, of expropriated land, UNESCO World Heritage sites, Controlled Areas surrounding important sites, archaeological sites excavated by foreign missions, rescue archaeological sites, surveyed areas, museums and maritime cultural heritage. Aspasia also contributes to the creation of various maps used either for permanent/temporary exhibitions, conferences and publications.

Aspasia is part of the social media marketing team for the promotion of archaeological sites, ancient monuments, state museums and events across various social media platforms; and helps to create advertising campaigns, in print or digital.

Additionally, Aspasia works in the Photographic Archive of the Department of Antiquities, in which her main duties include digitising the old photographic archive, aiding researchers and students, helping in the development of new museums catalogues, new exhibitions, publications, promotions including on social media, assisting in the photographic documentation of the conservation process of artefacts and ancient monuments, and in new Cyprus Archaeological Museum museology.

Aspasia is also part of a new Interreg partnership for the creation of a new cultural heritage route in Cyprus and Greece, which will span over two years. This programme entails the creation of a new cultural route in Cyprus involving ancient monuments that involves water such as aqueducts, water baths etc and their promotion to tourists and visitors.

At the British Museum

During her time on the International Training Programme, Aspasia will be based in the Greece and Rome Department. Her UK Partner Placement will be spent at North East Museums.

Astgh Poghosyan

Head of the Archaeological and Numismatic Department and Keeper,
Archaeological Metal Storage
History Museum of Armenia
Armenia
ITP 2026



Astgh has been working in the museum sector for over ten years, gaining experience across various types of institutions. As an archaeologist, Astgh has consistently combined museum work with scientific research.

Astgh is particularly interested in the exploration, study and preservation of objects. Within her role in the scientific department, Astgh focuses on researching objects for future publications and presentation, whilst also ensuring their care and conservation.

As an archaeological metal storage keeper, Astgh is responsible for the documentation, preservation, and accurate representation of all metal objects housed in the museum's storage. One of Astgh's primary responsibilities is to monitor temperature and humidity levels, particularly for iron-based objects. Astgh conducts thorough assessments of items selected for upcoming exhibitions or catalogues, and when necessary, coordinates their transfer to restoration laboratories for conservation treatment.

In addition to these responsibilities, Astgh collaborates with scholars conducting research based on the museum's collections.

At the British Museum

During her time on the International Training Programme, Astgh will be based in the Middle East Department. Her UK Partner Placement will be spent at Lincoln Museum and University of Nottingham Museum.

Esra Bideci Turk

Archaeologist
Ephesus Museum, Türkiye
Türkiye
ITP 2026



Esra is an archaeologist working at the Ephesus Museum in Türkiye. Esra is involved in exhibitions, collections management, and museum education programmes.

Within her role, Esra is responsible for a wide range of responsibilities at the Ephesus Museum, including organising museum storage areas; conducting archaeological field surveys and preparing reports; carrying out drilling and rescue excavations; cataloguing excavation finds and guiding different groups visiting Ephesus and the museum.

At the museum, Esra serves as the exhibition manager – in which she also coordinates and implements museum education activities for preschool and primary school groups, as well as students with special educational needs.

Esra's professional interests include conservation conditions in museum storage facilities; archaeological artefact storage management; collection conservation and documentation; content and layout of permanent/temporary exhibitions; planning and implementation of museum education programmes that connect museums with children and local communities; and developing practical content that raise awareness about the preservation of sustainable cultural heritage.

At the British Museum

During her time on the International Training Programme, Esra will be based in the Greece and Rome Department. Her UK Partner Placement will be spent at North East Museums.

Hiba Assi

Curator of the Prehistory Museum
National Museum in Damascus
Syria
ITP 2026



As the curator of the Prehistoric Department, Hiba is responsible for a diverse collection of artefacts dating from the Palaeolithic to the Chalcolithic periods. Hiba documents, photographs and archives artefacts from excavation missions – officially registering the items before storing them in a suitable environment.

Hiba has a strong professional interest in prehistoric archaeology and the preservation of cultural heritage. She is also dedicated to developing museum display methods that engage viewers with ancient objects – whether in permanent or temporary exhibitions. Hiba’s work includes conserving, documenting, photographing, and archiving artefacts within the museum’s records. Hiba is actively working towards transforming the museum into a digital museum to ensure better protection of the collection and to make the Prehistoric Museum accessible to a wider audience.

Hiba holds a PhD about decorative formations (representations and engravings) on Neolithic from the Levant.

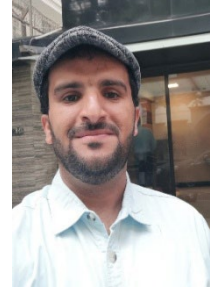
Hiba has participated in numerous archaeological excavations with Syrian and international missions at several prehistoric sites across Syria. She has also taken part in many scientific conferences in different countries on topics related to prehistory, as well as specialised training courses, including flint illustration and traceology at the CNRS in France.

At the British Museum

During her time on the International Training Programme, Hiba will be based in the Middle East Department. Her UK Partner Placement will be spent at Lincoln Museum and University of Nottingham Museum.

Hilal Al Hashemi

Stores Supervisor
Oman Across Ages Museum
Oman
ITP 2026



Since 2021, Hilal has been working in the Collections section of the Oman Across Ages Museum. Within the role of Stores Supervisor, Hilal receives all incoming objects; and files, measures and photographs them to input the information into the electronic data management system; and ensures they are kept in a good environment store.

Additional tasks include measuring humidity readings to report to collections lenders; and cooperating with conservator colleagues on weekly gallery showcases inspection tours.

Previously, Hilal was senior stores administrator in the Collections Department at Oman Across Ages Museum. Academically, Hilal holds a bachelor's degree in international business administration from the University of Technology and Applied Sciences - Salalah.

Hilal is interested in gaining international experience on collection registration and archives, collection management, conservation methodology, techniques of collections research, and exhibition curation.

At the British Museum

During his time on the International Training Programme, Hilal will be based in the Middle East Department. His UK Partner Placement will be spent at Lincoln Museum and University of Nottingham Museum.

Jalil Khan

Archaeologist

Department of Archaeology and Museums (DoAM), Government of

Pakistan

Pakistan

ITP 2026



Jalil currently serves as an Archaeologist at the Department of Archaeology and Museums (DoAM), Government of Pakistan, where he contributes to the national initiative ‘Establishment of a Research & Development Centre to Promote the Soft Image of Pakistan through Cultural Heritage.’

Jalil’s work focuses on developing and implementing strategies for documentation, preservation and digital presentation of collections, ensuring broader access to Pakistan’s archaeological heritage. Jalil collaborates with curators, conservators, designers, and educators to create exhibitions and outreach programmes that engage the public and highlight Pakistan’s cultural diversity. Additionally, Jalil supports capacity building workshops and interpretive planning aimed at improving museum communication and visitor experience.

Through his role, Jalil bridges the gap between heritage policy and on-ground museum practice, contributing to the modernisation of national museums and promoting cultural diplomacy. Jalil is particularly committed to integrating inclusive approaches and digital tools that connect communities with their heritage - a position which allows him to influence both institutional strategy and public engagement.

Personally, Jalil is committed to inclusive museology, cross-cultural dialogue, and the responsibility of stewardship of heritage.

Jalil holds an Erasmus Mundus Joint Master’s Degree in Architecture and Landscape Archaeology from Sapienza University of Rome (2024) and a Bachelor of Science Archaeology (2021).

At the British Museum

During his time on the International Training Programme, Jalil will be based in the Asia Department. His UK Partner Placement will be spent at Lincoln Museum and University of Nottingham Museum.

Keagan Edwards

Museums and Archives Attendant (Curatorial)
MONOVA: Museum and Archives of North Vancouver
Canada
ITP 2026



Keagan Edwards is the Museum and Archives Attendant (Curatorial) at the Museum and Archives of North Vancouver (MONOVA). Keagan is a core-contributor to the preservation and accessibility of MONOVA's collections, supporting both the integrity of objects and the development of public-facing content.

Within this role, Keagan's day-to-day responsibilities involve a diverse range of tasks focused on collections management and aiding in exhibition development. Keagan conducts research on materials relevant to upcoming exhibitions and their target audiences under the guidance of the curator. A significant part of Keagan's work includes assisting with the construction, installation and deinstallation of exhibitions, as well as executing the logistics for touring exhibitions to other galleries.

Keagan also manages the preparation and documentation of museum and archival materials for display, shipment, inventory and storage. This includes preparing inventory lists and initial descriptions to aid the curatorial department in identifying gaps for future acquisitions. Additionally, Keagan updates and revises records in the PastPerfect database, focusing on language that supports decolonising practices and documenting deaccessioned items.

Keagan's role involved photographing, condition reporting, rehousing the collections, and accessioning new acquisitions. Keagan also collaborates with local Indigenous Nations to create and edit interpretive texts and resources.

Keagan's professional interests include collections management, conservation, exhibition development, and collaborative repatriation work with local indigenous communities and across Canada.

Keagan holds a BA in Archaeology and a postgraduate certificate in Museum Management and Curatorship. With an academic background in archaeology, Keagan has a particular interest in Roman archaeology and history. During her undergraduate studies, Keagan participated in an archaeological excavation in Pompeii, Italy (2019).

At the British Museum

During her time on the International Training Programme, Keagan will be based in the Africa, Oceania and Americas Department. Her UK Partner Placement will be spent at Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery.

Kumar Zhunussov

Head of the International Relations Department
National Museum of the Republic of Kazakhstan
Kazakhstan
ITP 2026



As Head of the International Relations Department, Kumar's responsibilities encompass a comprehensive range of activities aimed at developing international relations and promoting the cultural projects of the National Museum of the Republic of Kazakhstan. These responsibilities include the coordination of international relations; and the organisation and maintenance of partnerships with foreign museums, cultural centres and international organisations (such as ICOM, IAMS, TURKSOY, and UNESCO).

Furthermore, Kumar participates in negotiation and communication activities; organisation and support of international exhibitions; curatorial and research work; translation support; support of delegations; representation of the museum at the international level; and the promotion of Kazakhstan's cultural heritage – forming a positive image of the country through museum and exhibition initiatives.

Kumar's professional interests focus on international collaboration, collection-based research, and interpretation of cultural heritage through the cultural and national codes. Kumar is interested in museum engagement, marketing and financing of museums – and is engaged in international collaboration projects on Central Asian heritage in European collections.

Kumar is personally interested in Kazakh collections held in museums around the world, including those in the UK; especially the organisation of joint exhibitions between British museums, and museums in Kazakhstan – particularly collaborative projects involving the National Museum of the Republic of Kazakhstan and British institutions. In addition to this, Kumar is interested in the management system of British museums, including governance structures, collection management practices, audience development strategies and institutional sustainability.

At the British Museum

During his time on the International Training Programme, Kumar will be based in the Scientific Research Department. His UK Partner Placement will be spent at Glasgow Museums.

Liu Gaoli

Researcher and Curator
National Ainu Museum
Japan
ITP 2026



Liu Gaoli is a Chinese museum professional working transnationally, currently serving as a researcher and curator at the National Ainu Museum in Japan. Her professional interests focus on multilingual exhibition development, cultural representation, and digital storytelling in ethnographic museums.

Within her role, Liu manages multimedia and audiovisual projects for permanent and temporary exhibitions, leads multilingual translation and localisation of exhibition materials, and coordinates four temporary exhibitions annually, overseeing scheduling, content development, and communication with internal and external stakeholders. Her current research explores digital storytelling methods in museum contexts and their role in engaging local communities.

Beyond her institutional role, Liu is actively involved in international museum networks, museum governance, and cultural policy. She served as a board member of the ICOM Resolution Committee for the 2025 ICOM General Conference in Dubai, playing a key role in shaping Resolution No. 3 on the ethical and sustainable use of digital technologies. She is also General Secretary of ICOM-AVICOM, the International Committee for Audiovisual, New Technologies and Social Media, and a member of ICOM-LEAC, ICOM's Standing Committee for Legal Affairs. This work also informs her broader research on museums, representation, and inclusive participation.

Liu's academic background combines International human rights law, anthropology, and museum studies. She has conducted fieldwork in South and Southeast Asia, focusing on gender, community, and cultural representation. She works in Chinese, English, and Japanese, and has a working knowledge of Urdu and Hindi.

At the British Museum

During her time on the International Training Programme, Liu will be based in the Design and Interpretation Department. Her UK Partner Placement will be spent at Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery.

Mandara Vishwanath

Head of Collections
Museum of Art & Photography, Bengaluru
India
ITP 2026



Mandara leads the Collections team at MAP, overseeing and strategizing for a collection of over 150,000 artworks across popular art, photography, textiles, sculptures, modern and contemporary art and living traditions. With an educational background in English literature and Performance Studies, Mandara's focus is on developing new research, taxonomies and metadata creation to enable in-depth archival and curatorial work.

Mandara is the key person responsible for incoming and outgoing loans, Archaeological Survey of India (ASI) registration of antiquities, executing authenticity certificates, licensing images from the collection, signing off on insurance for the entire collection and planning permanent displays of artworks in the museum. Additionally, Mandara plans for, and executes storage strategies ranging from new infrastructure to meticulous rehousing of objects into archival grade storage for long term preservation of the collection. Mandara works closely with the Exhibition and Conservation teams to plan for artwork preparation, display and care for artworks.

Towards making MAP's digital collection available publicly, Mandara works closely with the Marketing, Communications and Technology teams to develop the online database interface to regularly upload catalogue entries and bring visibility into the collection.

During her master's studies, Mandara delved into the labour and care of working women in the context of household work, managing relationships/kinship, caregiving, community relationships and several other acts of love that are largely invisible when it comes to measuring 'work'. Mandara believes these ideas extend well into the sphere of museums and modern art with certain sections of museum work, such as archiving, documentation and compliance-related paperwork taking a back seat in relation to more visible curatorial work.

Mandara is a trained dancer and has performed professionally prior to her career in research and museums. From this experience, Mandara is trying to expand the scope of what visual art means in South Asia – to also consider questions of labour, hierarchies amongst artists, artisans, community artists and thought in how to catalogue various artworks.

At the British Museum

During her time on the International Training Programme, Mandara will be based in the Asia Department. Her UK Partner Placement will be spent at Glasgow Museums.

Mariia Lobanova

Acting Head of the Conservation and Science Department
Odesa Archaeological Museum of the National Academy of Sciences of
Ukraine
Ukraine
ITP 2026



Mariia is an archaeologist and museum professional from Odesa, Ukraine, currently working at the Odesa Archaeological Museum. Mariia's academic interests focus on the prehistoric archaeology of the Northern Black Sea region, particularly the Chalcolithic (Copper Age) period, as well as ceramic artefacts and their production and use. In the museum, Mariia is closely involved in projects focused on documenting, digitising, and preserving archaeological collections, including creating digital archives and 3D models to make heritage more accessible.

Mariia currently works as the Acting Head of the Conservation and Science Department at Odesa Archaeological Museum of the National Academy of Sciences of Ukraine – the oldest archaeological museum in Ukraine. Odesa Archaeological Museum has an extensive collection of archaeological, numismatic, and archival items – with more than 160,000 inventory numbers and a large number of collections from field excavations.

Alongside research, Mariia is interested in finding creative ways to share archaeology with wider audiences. Mariia enjoys working on exhibitions, digital projects, and educational activities – including using reconstructed ancient board games in museum programmes to help people connect with the past in a more interactive way.

At the British Museum

During her time on the International Training Programme, Mariia will be based in the Greece and Rome Department. Her UK Partner Placement will be spent at Norfolk Museums Service.

Oriyomi Pamela Otuka

Curator (Deputy Director) / Zonal Head, South West Museums
National Museum of Unity, Ibadan, Nigeria / National Commission for
Museums and Monuments (NCMM)
Nigeria
ITP 2026



Oriyomi Pamela Sosu Otuka is a distinguished Nigerian museum professional, cultural heritage advocate, curator, scholar, and public speaker with a remarkable record of leadership in heritage management, exhibition development, and community-centred cultural preservation. She currently serves as the Curator and Head of Station at the National Museum of Unity, Aleshinloye, Ibadan, under the National Commission for Museums and Monuments (NCMM), where she provides visionary direction in collections management, exhibition design, audience engagement, and institutional growth.

In addition to her curatorial leadership, Oriyomi is the Zonal Head of South West Museums in Nigeria, where she coordinates curatorial activities, fosters professional collaboration, and drives strategic development across multiple museum institutions within the region. Her leadership continues to strengthen museum practice, visibility, and impact in Nigeria’s cultural and tourism sectors.

A passionate advocate for both tangible and intangible cultural heritage, Oriyomi’s work is deeply rooted in bridging academic scholarship with grassroots engagement. Her curatorial and research interests span marginalized cultural narratives, environmental heritage, indigenous knowledge systems, and the ethics of representation in exhibition practice. She is particularly known for her commitment to amplifying “silenced stories” and re-positioning museums as active agents in addressing contemporary societal issues.

Oriyomi has delivered numerous lectures and conference papers on critical themes including climate vulnerability and cultural heritage, community-based indigenous technologies as tools for sustainability, and ethical considerations in exhibition planning. Her thought leadership continues to shape discourse around heritage sustainability, museum ethics, and cultural resilience both within Nigeria and internationally.

Beyond institutional work, Oriyomi is a dynamic public intellectual and digital heritage communicator. She is widely recognized for her consistent and engaging daily social media writings on museums and cultural heritage—using accessible storytelling to educate, inspire, and connect diverse audiences to the value of museums. Through these daily reflections, she has cultivated a growing community of heritage enthusiasts and positioned the museum as a living, relatable space within contemporary society.

As a result of her outstanding contributions to Nigeria’s tourism and cultural sector, Oriyomi was honored with the Iconic Woman of the Year 2025 Award by the National Orientation Agency—a federal government institution dedicated to public education, civic awareness, advocacy, and the

promotion of national unity. This recognition underscores her impact as a cultural leader and her role in advancing heritage as a tool for national development.

In the course of her career development and professional training, Oriyomi has gained significant international exposure, participating in exhibition installations, conferences, and capacity-building programmes across the United Kingdom, United States, China, and Australia. These global engagements have enriched her professional practice and broadened her contributions to international museum discourse.

Her professional engagements also extend to cultural programming, policy conversations, and tourism development initiatives. She actively contributes to professional networks and alumni associations, serving as Secretary of her alumni set and supporting initiatives that promote cultural awareness and national development.

Oriyomi's passion for heritage is complemented by her love for dance, which she embraces as both a form of cultural expression and personal healing—reflecting her belief in the living, embodied nature of culture.

Through her work, Oriyomi Pamela Otuka remains a leading voice in redefining the role of museums in society—championing inclusivity, sustainability, and the enduring relevance of cultural heritage in a rapidly changing world.

At the British Museum

During her time on the International Training Programme, Oriyomi will be based in the Africa, Oceania and Americas Department. Her UK Partner Placement will be spent at Norfolk Museums Service.

Pattayarach Thamwongsa

Assistant Director of the Museum Knowledge Development Department /
Museum Collection Manager - Collection Storage and Laboratory
National Discovery Museum Institute
Thailand
ITP 2026



Pattayarach works as a Collection Storage Manager and serves as Assistant Director at the National Discovery Museum Institute (NDMI), Thailand. Pattayarach has a background in Art History, Architectural History, and Museum Studies. Her career has included roles as Curator at Suan Pakkad Palace Museum, Lecturer in Cultural Tourism, Freelance Museum Researcher and Art Historian.

Since joining NDMI in 2013, Pattayarach has led and managed major projects, including the Museum Festival, the ASEAN Museum Forum, and various international collaboration initiatives during her first six years working in Museum Networking. Currently, her work focuses on collections management, object research, training and museum partnerships at both national and international levels.

Pattayarach oversees storage systems, documentation, exhibition installation, object packing and housing, and preventive care – while also contributing to professional capacity building by leading training programmes for museum networks and collaborating with ICCROM on the RE-ORG methodology.

Pattayarach's research centres on nineteenth-century European ceramics found in Thailand, exploring their significance within broader contexts of cultural exchange between Europe and Asia.

At the British Museum

During her time on the International Training Programme, Pattayarach will be based in the Asia Department. Her UK Partner Placement will be spent at Manchester Museum, Manchester Art Gallery and Whitworth Art Gallery.

Sedna Villavicencio

Collections Fellow
Mingei International Museum
USA
ITP 2026



Sedna Villavicencio is the current Collections Fellow at Mingei International Museum in San Diego, California. In this role, she works closely with Native American and Indigenous collections, collaborating across the curatorial exhibitions departments. Sedna oversees adherence to the Native American Graves Protection and Repatriation Act (NAGPRA), a U.S. federal human rights law that requires museums to return Native American ancestral remains and cultural items to their respective Tribal Nations. Sedna manages the legal and ethical return of Native American ancestral remains and cultural items to their respective tribe and serves as the primary liaison between the museum and tribes.

Additionally, Sedna ensures that cultural heritage items are handled according to ‘duty of care’ standards by incorporating traditional Native American knowledge for proper storage and preservation.

Sedna holds a bachelor’s degree in Anthropology and a master’s degree in American Indian Studies, both from UCLA. Since graduating in 2019, Sedna has built an extensive career working with indigenous collections and contemporary art at LACMA, the Hammer Museum at UCLA, and the Lucas Museum of Narrative Art.

Sedna was born in Cucapá territory (Mexicali, Baja California, Mexico) and raised in Tovaangar (Los Angeles, California) and Kumeyaay territory (San Diego, California). Her professional background is deeply rooted in Indigenous Studies, museum stewardship, and anthropology from an Indigenous lens. As a Mexican American of Indigenous descent, she is interested in the multifaceted intersecting identities of museum professionals and the negotiation of these identities within the field.

At the British Museum

During her time on the International Training Programme, Sedna will be based in the Africa, Oceania and Americas Department. Her UK Partner Placement will be spent at Lincoln Museum and University of Nottingham Museum.

Su Latt Win

Assistant Curator
Zaykabar Museum
Myanmar
ITP 2026



Since 2017, Su Latt Win has been the Assistant Curator at Zaykabar Museum, the first large private museum currently under construction in Yangon, Myanmar – which houses an extensive collection of ancient Buddhist art and cultural heritage, comprising more than 100,000 objects. Su Latt is responsible for handling this vast collection, including documentation, registration, conservation and display. Her work covers all sectors of museum operations, particularly academic research on the objects, publishing museum catalogues, and providing teaching and training. Su Latt has also participated in object authentication during acquisitions, drawing on her strong background in art history and archaeology.

Within her role, Su Latt also collaborates with conservators to monitor the condition of artworks and artefacts, assists with treatments, and applies preventive conservation measures. Additionally, Su Latt works closely with other museum staff to develop and implement educational programmes while sharing knowledge of art history and cultural diversity. As such, Su Latt helps to ensure the smooth operation of the museum and the successful realisation of its mission.

Su Latt holds a Master of Arts in Archaeology from the University of Yangon, Myanmar; a Master of Arts in History of Art and Archaeology from SOAS, University of London; and a Post Graduate Diploma in Asian Art, SOAS, University of London.

Su Latt is currently participating in the *Buddhism, Kingship and Trade (BKT)* project, led by Professor Elizabeth Moore. The project aims to document and interpret the connections and exchanges between the ancient cities of Myanmar and Lanna from approximately the 14th to 18th centuries CE. This project focusses on the material culture and historical archaeology of Myanmar and Northern Thailand. Su Latt aims to systematically develop private museum practice in alignment with appropriate guidelines and the support of national institutions. She is enthusiastic about contributing to the promotion of public institutions, safeguarding cultural materials, and fostering public engagement with heritage.

At the British Museum

During her time on the International Training Programme, Su Latt will be based in the Asia Department. Her UK Partner Placement will be spent at Glasgow Museums.

Wang Li

Head of Communication and Promotion Department
Chengdu Museum
China
ITP 2026



Wang Li joined Chengdu Museum in 2013 and has served as Director of the Communication and Public Relations Department since 2020. Wang Li's core responsibilities include external communication, international exchanges, and the planning, introduction, and promotion of overseas exhibitions. Her role combines the dual attributes of a cultural communicator and a market developer; Li must accurately grasp the core value of exhibitions and the characteristics of exhibits while understanding public cultural needs.

More importantly, Li adheres to an audience-oriented approach to ensure the adaptability and communication effectiveness of exhibitions and related services throughout the process – achieving a harmonious integration of cultural value and public demand and extensively expanding high-quality cooperative partnerships.

In recent years, Chengdu Museum has welcomed over 3 million visitors annually, with nearly 80% being young people and more than 60% coming from outside the province where the museum is located. The audience spans diverse groups, including academic scholars, the general public, and first-time museum visitors. Based on this, Li has focused her professional exploration on three key areas: how to curate exhibitions that cater to the needs of diverse audiences, how to effectively communicate high-quality content through accessible and vivid cultural interpretation, and how to build interactive platforms to encourage public participation in co-curating exhibitions.

In terms of project practice, Li has led the planning and execution of dozens of important exhibitions and large-scale events many of which have been selected as China's top exhibitions of the season. By introducing diverse international exhibitions such as Seasonal Customs: Collections from the Royal Ontario Museum and Return to Baker Street: An Immersive Sherlock Holmes Detective Experience, Li has not only enriched the cultural life of the local public but also established a professional and open brand image for Chengdu Museum in the international museum community.

At the British Museum

During her time on the International Training Programme, Wang Li will be based in the Asia Department. Her UK Partner Placement will be spent at Glasgow Museums.

Yan Wenxi

Librarian
Information Centre for Dunhuang Studies, Dunhuang Academy
China
ITP 2026



Yan Wenxi's work is divided into two primary areas – foundational tasks and academic research. Foundational tasks include translating English manuscripts and cataloguing bibliographic information for English-language publications; compiling the annual publication *Information & Reference*; and authoring 'A Review of Western Dunhuang Studies' section in the *Research Progress Report of International Dunhuang Studies*. Within her academic research, Yan Wenxi participates in research projects, domestic and international exchange activities, and related academic fieldwork; and authoring scholarly papers.

Yan Wenxi's primary research field focuses on the connections between the art of the Dunhuang Grottoes and foreign civilisations. Over the millennium-long history of the Dunhuang Grottoes' construction, images with attributes of other civilizations exhibit distinctive regional and temporal characteristics, leaving behind an exceptionally rich historical legacy. The foreign imagery in Dunhuang art serves as invaluable archaeological and iconographic material for Buddhist art studies, as well as a rare visual record documenting the historical exchanges between Dunhuang (and even the Central Plains) and regions along the Silk Road.

Yan Wenxi concentrates on cultural exchange, cultural integration, and the reception of foreign cultures in Dunhuang art conducting in-depth research on numerous works in the Dunhuang Grottoes that bear strong foreign cultural influences, such as Persian, Sogdian, and Indian-style images. Studying the foreign civilizational attributes of these images addresses gaps in existing research on cross-cultural interactions within the broader study of the Dunhuang Grottoes. This work strengthens Dunhuang studies, particularly research on the grottoes themselves, while enriching the fields of Dunhuang art history and the history of Silk Road civilizational exchanges.

At the British Museum

During her time on the International Training Programme, Yan Wenxi will be based in the Asia Department. Her UK Partner Placement will be spent at North East Museums.

Maryam Al Tamimi

Exhibition Coordinator III
M7 – Qatar Museums
Qatar
ITP 2026



Maryam is an exhibition designer and coordinator at M7, one of Qatar’s leading creative hubs. As an Exhibition Designer and Project Coordinator at M7, Maryam develops and delivers exhibitions, pop-ups, and creative installations that transform curatorial ideas into engaging spatial experiences. Maryam’s work combines creative direction, technical design, and project management to ensure each exhibition communicates a strong narrative and maintains the highest visual and production standards.

Within this role, Maryam develops and delivers exhibition design concepts from initial spatial planning through to installation. Her work includes exhibition layouts, showcase integration, display detailing, and the preparation of technical drawings and elevations for fabrication and on-site execution. Maryam collaborates closely with artists, curators, and graphic designers to align every element from materials and colours to typography and storytelling with the exhibition’s vision and M7’s brand identity.

Beyond design, Maryam coordinates the full project cycle from concept to handover, including managing budgets, schedules, suppliers, and installation teams. This involves reviewing technical documents, supervising on-site work, and ensuring every component from mounts to display systems meets aesthetic and functional requirements; whilst additionally overseeing logistics such as shipping, installation sequencing, and artwork handling in coordination with operations and insurance teams.

Professionally, Maryam is passionate about exhibition design, narrative-driven spaces, and creating meaningful visitor experiences. Her approach integrates creativity with precision, transforming cultural concepts into meaningful environments.

Maryam holds a degree in Architecture and Urban Planning from Qatar University.

At the British Museum

During her time on the International Training Programme, Maryam will be based in the Middle East Department. Her UK Partner Placement will be spent at Norfolk Museums Service.

Mohamed El-Sayed Beltagy

Curator, Training & IT Responsible
Kafr El-Sheikh Museum
Egypt
ITP 2026



Mohamed is an Egyptian museum professional with over 13 years of experience at Kafr El-Sheikh Museum, where he has served as a Curator since 2020. Within this role, Mohamed is responsible for the day-to-day management and preservation of museum collections, overseeing exhibitions, and ensuring the proper documentation and storage of archaeological objects. Mohamed's work involves curatorial planning, collection management, and developing educational programmes that engage diverse audiences with Egypt's rich cultural heritage.

Since 2021, Mohamed has additionally served as Training and IT Responsible at Kafr El-Sheikh Museum. Within this capacity, Mohamed manages the museums training department, and is responsible for designing and delivering comprehensive training programmes for undergraduate students and recent graduates. These training initiatives focus on equipping young professionals with essential practical skills in archaeological excavation methodologies, site documentation, stratigraphic recording, and artifact handling; as well as museum exhibition techniques - covering object display, and visitor engagement.

Mohamed's professional interests lie at the intersection of traditional curation and digital heritage innovation; including technology integration for archaeological documentation, museum exhibitions, database management, and visitor experience analytics. Mohamed is passionate about building sustainable, low cost technological solutions for museums with limited resources.

Recently, Mohamed has managed training programmes for undergraduate students and recent graduates in excavation methodologies and exhibition techniques. Mohamed is currently developing projects to establish temporary exhibitions with international archaeological missions in the Nile Delta and create scientific excavation simulations for new graduates.

Personally, Mohamed enjoys travelling, experiencing new cultures, meeting new people, reading and learning new technologies and programming languages.

At the British Museum

During his time on the International Training Programme, Mohamed will be based in the Egypt and Sudan Department. His UK Partner Placement will be spent at Norfolk Museums Service.

Dora Jok

Head of Collections Management
Sarawak Museum
Malaysia
ITP 2016 & Senior Fellow 2026



Dora joined the Sarawak Museum in 2010 as Curator in the Administration and Finance Section. She assumed leadership of the Ethnology and Collections Management Section in 2016 and, in May 2023, was appointed Head of the Collections Management Division. In this role, she oversees zoology, archaeology, ethnology, historical documents, audio-visual, and photographic collections. As part of her responsibilities, she spearheads new initiatives in collections digitisation and storage management, while actively disseminating knowledge through conferences and talks.

Her professional expertise has been enriched through participation in the British Museum's International Training Programme (2016) and ITP+ (2017), experiences that have significantly advanced the Sarawak Museum's collections management and thereby strengthened the preservation of Sarawak's heritage. This foundation will be further strengthened in her forthcoming role as Senior Fellow, ITP British Museum.

In September 2025, Dora commenced a secondment to the Council for Native Customs and Traditions Sarawak, leading research on the Orang Ulu communities. Her scholarly interests focus on native customs (*adat*) among the Kayan, Kenyah, Punan, and Bisaya peoples, including their arts and sources of their *adat*. She remains committed to advancing indigenous perspectives in heritage research, ensuring that cultural traditions are preserved and interpreted through the voices of the communities themselves.

At the British Museum

During her time on the International Training Programme in 2016, Dora was based in the Department of Asia and her partner placement was spent at Glasgow Museums.

In 2016, participants were asked to develop a proposal for an Asahi Shimbun Display – a temporary exhibition in Room 3 at the British Museum – based around a single 'spotlight' object. Dora's exhibition project proposal was entitled Sacred ink: connecting heaven and earth in Borneo.

Dora's place on the International Training Programme was generously supported by Sarawak Museum.

Legacy Projects

In December 2017 Dora attended the ITP+ course on Photography and Documentation. In a series of workshops, spread over a 5 day period, fellows attended seminars, creative workshops, hands-on sessions and practical working groups with colleagues from the British Museum. The aim of the course was to further the professional development and reconnect the alumni from the summer programme.