

Welcome to the International Training Programme (ITP) Newsletter for 2020.

Back in 2016, following generous gifts from the Marie-Louise von Motesiczky Charitable Trust, the British Museum Members and Patrons, the American Friends of the British Museum as well as legacies and renewed grants from foundations, the International Training Programme team were able to confidently plan for the future.

Our first thought: how could we share our vision for the ITP over the next five years with our growing network of fellows around the world? To ensure that the ITP remained responsive to the challenges faced by global museums and galleries, the team developed a needs analysis questionnaire to encourage our alumni to share up to date feedback to reflect demand and skills gaps in their culture and heritage sectors.

Top of the list of the networks' needs was audience development and over the past five years we have included sessions and workshops in the summer programme, and delivered legacy projects, on this theme. As well as sharing projects and programmes focusing on museums audiences here in the UK, we have also been able to share our ITP fellows' projects at various legacy workshops around the world. From the National Gallery of Zimbabwe's *First Fridays* project to the Islamic Arts Museum Malaysia's School-Museum Partnership: *Artventurous; Journey of Learning* – sharing creative and inspirational global audience development projects has been key.

So, when we invited Mohamed Mokhtar (Egypt, ITP Fellow 2015) back to the British Museum for three months as the 2019 Senior Fellow, it was met with great enthusiasm when he suggested the theme for this year's ITP newsletter should be museum audiences. Mohamed, guest editor for this year's newsletter, explains why he chose to focus on audience development for Issue 7.

'I'm fascinated by research into museum audiences. It can help us decide the best ways of encouraging visitors and show us how to make people feel that visiting a museum



is a great life experience. Museum audiences are also a key concern for my colleagues working in the museum sector in Egypt today because we are heading towards opening one of the most important museums in Egypt, the Grand Egyptian Museum, as well as the new permanent galleries at the National Museum of Egyptian Civilization.'

In this issue, you'll hear from our ITP global network, colleagues at the British Museum, and teams from around the UK, all sharing some of the projects and programmes they have organised for their visitors. You'll find our alumni's reflections on the importance of attracting new audiences for the future of their institutions and why museums should care about inclusion, equality and diversity.

ITP Fellows have also shared their thoughts on their favourite object or collection in Your Collection in Focus. And of course, our bulletin board and global network news sections will tell us more about what is happening in institutions around the world and detail alumni's personal and professional updates.

We hope you enjoy reading our ITP network's news and views.

Claire Messenger

International Training Programme Manager
British Museum



Staying connected: expanding the ITP's online audience

The ITP has always strived to stay connected with its global network and programme partners beyond the six-week summer programme. For instance, legacy projects aim to sustain the working relationships built during the summer.

While legacy projects and conferences allow us to sustain relationships with select members of the ITP network, social media allows for the opportunity for year-long communication with our entire ITP network and audience. In fact, social media has become essential in keeping our global network updated on all things ITP. It also gives us a chance to see what our fellows and programme partners are working on at their home institutions.

The ITP Facebook group has been a huge success for allowing us to share updates with the network and for members to post news about themselves. At the end of 2019, our Facebook group had over 600 members and was active daily with photos, articles and ITP network updates.

In 2015 the ITP Twitter account (@britmusitp) was born. 'Museum Twitter' remains a thriving community on the platform, which has allowed us to engage further with the institutions that work with and support the ITP. For instance, Twitter has become a great place to connect with our UK partner institutions. The ITP Twitter surpassed 1,000 followers in 2019 and is continuing to grow.

In 2020 we have expanded our social media reach by adding a new account to the ITP social media family. After listening to feedback from our ITP network and some extensive research by our Communications Volunteer, Natalia Puchalska, the ITP is now on Instagram. The ITP Instagram (@britmusITP) is a fresh way for us to engage with our online audience. It gives us a chance to share the extensive catalogue of photographs from previous ITP years taken by the Photography and Imaging Department at the British Museum.

We have also been encouraging our network to send us pictures to share on Instagram of anything they have been working on, or ITP meetups from around the world. One early success of the ITP Instagram was to get involved in 'museum selfie day'. Our fellows sent us selfies from their home institutions which we turned into a collage for the ITP Instagram.

With online communication becoming a key focus of the ITP, the goal will be to keep expanding our social media presence to strengthen our connection with the ITP global network. The next social media platform we hope to launch in the future will be a LinkedIn page. Along with links to our Blogsite and other social media pages, the ITP LinkedIn will offer a comprehensive summary of what the programme is and the various projects the ITP has organised over the last 15 years. Fellows and colleagues can connect with the ITP LinkedIn page and we hope it will introduce the programme to more people and even potential future participants.

The ITP's social media presence is not the only thing that has grown this year, our efforts and ambitions for the ITP WordPress website have also grown. In 2019, students from the Worcester Polytechnic Institute in Massachusetts (WPI) helped the ITP to create its first online exhibition: Bristol: The Bigger Picture. This year we have collaborated with WPI again to create a second online exhibition that will showcase the Object in Focus project work done by ITP fellows. This work currently does not have a platform for dissemination, so this project is a great way to share the good work of ITP fellows from years gone by.

By putting exhibitions created by ITP fellows online, we are able to bring the ITP to places all over the world. Alongside this, the ITP have been posting toolkits and course resources onto the ITP WordPress site. The ITP team will continue to work on increasing the breadth of information available digitally for the ITP network and keep our growing global audience connected.

Ultimately what social media allows us to do is to maintain the ITP's objective of being a truly global network for museum and heritage professionals. The exchange of knowledge and skills isn't limited to the summer programme at the British Museum, but can happen digitally through online communication.

George Peckham

Assistant, International Training Programme
British Museum

Democratising the ITP



To mark the 15th anniversary of the International Training Programme and with the British Museum's recent commitment to the ITP until at least 2026, the team are looking towards the future. With participatory practice and democratising the ITP key to our plans, we will be starting with a 5 day 'discussion' event which will make good use of the knowledge and insight of our seven Senior Fellows for an opening legacy project: *ITP Futures*.

Working with us will be:

- Eileen Musundi (Kenya, ITP 2008, Senior Fellow 2013), Head of Exhibitions, National Museums of Kenya
- Jana Alaraj (Palestine, ITP 2011, Senior Fellow 2014), PhD Student, University of Applied Arts Vienna
- Shambwaditya Ghosh (India, ITP 2012, Senior Fellow 2015), Research Scholar, Ambedkar University
- Rebecca Njeri Gachihi (Kenya, ITP 2010, Senior Fellow 2016), Public Programmes Coordinator, National Museums of Kenya
- Hayk Mkrtchyan (Armenia, ITP 2014, Senior Fellow 2017), Director, Association of Museum Workers and Friends. Hayk is also Assistant to the Deputy Minister of Education, Science, Culture and Sport.
- Andrea Terrón Gomez (Guatemala, ITP 2017, Senior Fellow 2018), Museum Specialist, Independent consultant
- Mohamed Mokhtar (Egypt, ITP 2015, Senior Fellow 2019), Curator, Abdeen Palace Museums

During the week-long venture, our Senior Fellows will engage in a series of discussions, workshops, and presentations. Questions like the following will be asked, as plans for the future of the ITP are considered:

- What do museums do now?
- What will museums be doing in 2030?
- With limited resources, what will be important over the next decade?
- What type of work should museums prioritise?
- What kind of skills are needed for an effective curatorial workforce in the future?

The project will work alongside British Museum colleagues and programme partners from around the UK, with the aim of sharing outcomes with the wider ITP network. The ITP team wants the future – both of the summer programme and legacy projects – to have a format and content that is influenced, developed and delivered by the alumni and our UK and programme partners rather than decided by us.

Anna Cottle

International Training Programme Coordinator
British Museum

Engaging with our audiences Museum audiences in Egypt

Since I joined the Abdeen Palace Museum at the beginning of 2017, I was really concerned about the museum's audience and what kind of actions we could take as a team to increase the number of visitors. We considered offering services like enjoying breakfast or lunch in the royal garden of Abdeen Palace, which has a very charming atmosphere. Museum curators also thought about contacting various audiences, from school children to teenagers to elderly people, through the different institutions they belong to, like public social clubs, Rotary Clubs, mosques and churches, charity organisations and different types of schools.

At the same time I got the chance to develop my master's thesis, focusing on the museum's audiences and how to increase visitors to one of the famous historic houses in Cairo, the Gayer-Anderson Museum (Bayt al-Keritliyya).

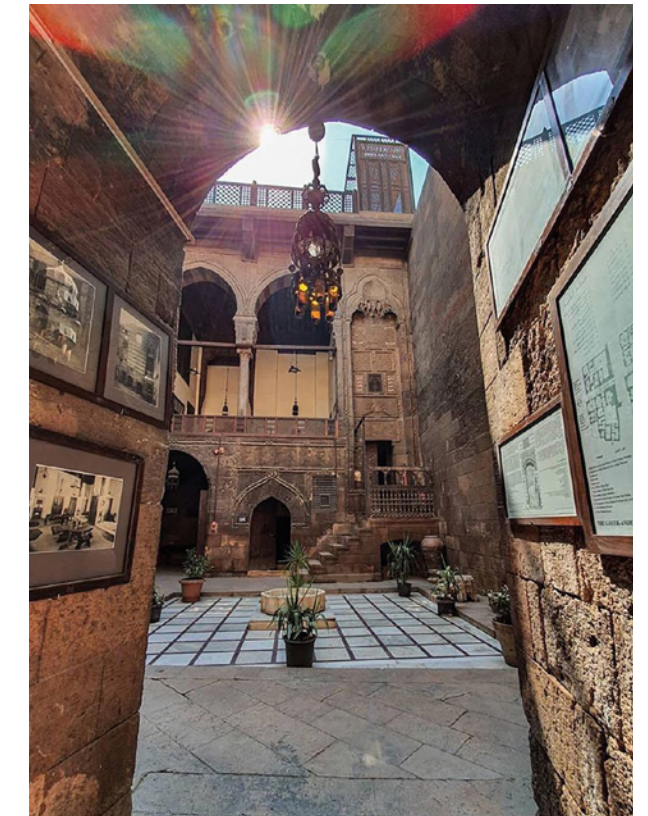
The Gayer-Anderson Museum is named after an early 20th century British doctor, John Gayer-Anderson, who restored the two 16th-century buildings that now host the museum collection. Gayer-Anderson decorated the rooms in a variety of oriental styles and filled them with objects from his travels. In addition to objects from Iran and Turkey, he also included Egyptian (both ancient and historic) items, as well as a collection of paintings and drawings done by 20th century artists. The building, with its wooden *mashrabiya* (screened windows) is also known for being a set for the James Bond movie *The Spy Who Loved Me*.

The museum attracts different types of people, but we needed to do more to increase visitors. My main idea was to introduce some of the modern techniques used in museums to evoke the history of the place, and, after surveying the different categories of visitors, most agreed offering new technological tools was a very good idea. I also spoke to the community around the museum to see if there was any kind of relationship between them and the museum.

I'm fascinated by research into museum audiences. It can help us decide the best ways of encouraging visitors and show us how to make people feel that visiting a museum is a great life experience. Museum audiences are also a key concern for my colleagues working in the museum sector in Egypt today because we are heading towards opening one of the most important museums in Egypt, the Grand Egyptian Museum, as well as the new permanent galleries at the National Museum of Egyptian Civilization.

Mohamed Mokhtar

Curator, Abdeen Palace Museum
(Egypt, ITP Fellow 2015 and Senior Fellow 2019)



Embrace Disability

The first tactile exhibition in Uzbekistan

The 21st century has shifted the understanding of the museum from a conservative place to a space for discussing historical objects in a new way. Museums constantly seek the best ways of interacting with audiences by adding new alternative perspectives to their services. One of the main goals of art museums in Uzbekistan in the coming decade is to create positive museum experiences for all – to make art accessible for every social group. Unfortunately, until now the museums in our country have not had any accessible design that could help people with disabilities be engaged, educated and inspired through art.

At the moment, the Art and Culture Development Foundation under the Ministry of Culture of the Republic of Uzbekistan are carrying out extensive work in the area of culture accessibility. In November 2019, the first charity half marathon was held in the ancient city Samarkand. The project consisted of a conference, a tactile exhibition, public programmes, workshops and a film festival, as well as a marathon. The main aim of the project was to raise awareness about the accessibility of art objects in the country. This project attracted around 4 000 people, 100 of which were people with disabilities, from 25 countries around the world. Over three days, one could observe a different reality: all people, including those with disabilities, were in the same city with equal rights and opportunities without any judgements or sideways glances.

This first tactile exhibition was displayed in the Savitsky Museum and featured six tactile models of famous Russian avant-garde paintings and a tactile model of the Registan building.

The idea was that visitors could explore pieces of art with their hands, without any 'do not touch' signs, and they were encouraged to 'feel' the art. The space was equipped with audio description headsets in three widely used languages, large-print labels (including Braille), eye blinders, and an audio tour of the exhibition from a knowledgeable guide.

The aim was to promote the need within cultural establishments to be more welcoming to people with disabilities and emphasize the importance of accessibility. Museums and galleries should not only welcome wheelchair users, but also make collections accessible to visually-impaired visitors. This landmark exhibition offers hope to all, including people with disabilities, that an accessible culture renaissance is on the way, where cultural spaces are really for everyone.

Now the exhibition is travelling around the country to help even more people experience art through touch. For instance the exhibition has been installed in boarding schools for visually impaired pupils, enabling them to enjoy art without any barriers.

The key to the entire project is recognising that sight is not the only sense with which people can experience and enjoy cultural heritage. Behind the doors of every museum is a wealth of fascinating material waiting to be discovered in new ways.

Alsu Akhmetzyanova
Head of Education, Arts and Culture Development Foundation (Uzbekistan, ITP Fellow 2019)



Engaging with our visually impaired visitors.



Visitors using the audio guides, descriptive guides and braille text.

Displays for the visually impaired include a tactile model of an object.

Transforming the Egyptian Museum Visitor experience at the Egyptian Museum in Cairo



In 1826, Jean-François Champollion, most famous for deciphering Egyptian hieroglyphs, laid out his plans for the first display of Egyptian objects (at the Louvre). His idea was to present an 'Egyptian encyclopaedia', where objects would be arranged according to topics and types. It was a model followed by museums all over the world, including the Egyptian Museum in Cairo (EMC). Almost two centuries later, this approach has shifted as specialised teams of curators and interpreters explore new ways of adapting displays in permanent galleries and special exhibitions to their visitors' motivations, interests and behaviour. This commitment to improving access (physical, sensory, intellectual, cultural and emotional) for all current, future and potential users of the museum collections is at the heart of the concept of 'interpretation'. Broadly speaking 'interpretation' can be regarded as anything that helps visitors make sense of their visit to the museum.

In collaboration with the British Museum's Interpretation team, the EMC recently organised empirical quantitative and qualitative surveys in the historic building on Tahrir Square. These were designed to measure audience engagement and satisfaction and identify areas where improvements could be made. In small groups, the EMC curators carried out interviews with visitors who had just arrived at the museum and with those who had just left. Generally visitors wanted to learn about Egypt's long history. Surprisingly, few visitors expressed the wish to see special

collections. This helped us understand that an improved design of the circuit on the ground floor should include introductory descriptions that clearly contextualise each gallery, providing an overview of some of the key aspects of the particular period displayed.

Other surveys tracked how long visitors spent in the entrance galleries, what information they engaged with, how many of the objects they stopped at, and which objects attracted the majority of people. This research was used to develop an interpretation plan for each of the entrance galleries. It was also used to develop a hierarchy of information that is consistent but flexible enough to be applied throughout the entire museum. It should ensure that at the very minimum every gallery has a room panel, and every object has a label. The most important and iconic objects, those that most visitors to the Egyptian Museum will want to stop at and spend some time engaging with, will receive a more elaborate label. The label for such a 'gateway' object has two roles, reflected in the design. One is to explain the object itself: explaining what the visitor is seeing. The second is to expand on a bigger theme, usually illustrated in the case by a supporting cast of objects. In this way, gateway labels carry key themes and messages for the gallery.

Ilona Regulski
Project Curator: Transforming the Egyptian Museum
British Museum

Curators discussing possible visitor experiences in the Old Kingdom gallery, Egyptian Museum, Cairo.

Continue to Learn Museum Educational activities with new creations at the Anatolian Civilizations Museum

The Anatolian Civilizations Museum is an important centre that presents the cultural history of Anatolia chronologically through its collection to its visitors.

The main objective of the Anatolian Civilizations Museum Education Department, which tries to carry out educational activities in the museum effectively, is to ensure that the museum becomes an educational environment. The department aims to use the existing educational potential of the museum to bring objects and their histories into culture and society. In this way, the museum tries to grow awareness of history and culture in society and to improve the knowledge of Anatolian civilisations across multiple generations.

The educational activities of the Anatolian Civilizations Museum, which were interrupted due to the restoration works in the museum in recent years, has now started to carry out work more systematically, with a significant increase in Education Department staff numbers. The department now operates as a unit affiliated to the Museum Directorate.

This year a cooperation protocol was signed between the Provincial National Education and Provincial Culture and Tourism Directorates. This means as part of this year's museum educational activities, the Ministry of Culture and Tourism for Ankara have started to give educational ballet and opera concerts for children in our museum. With these activities, and others, we think that learning in the museum will soon be more enjoyable and effective for a greater number of students.

Asuman Alpogut
Museum Researcher and Anthropologist,
Museum of Anatolian Civilizations
(Turkey, ITP Fellow 2019)



Being a Sculpture with Preschool Children.

Inclusivity and social responsibility in India Engaging with medical professionals

Assam State Museum is one of the foremost cultural institutions in northeast India that manages and protects local heritage. However, today the scope of cultural institutions has expanded way beyond their primary focus on heritage. Museums have turned their attention to inclusivity and social responsibility. With these noble aims in mind, Assam State Museum collaborated with ONCOCARE to conduct awareness programmes for cancer survivors, healthcare providers and the general public. ONCOCARE is a Guwahati-based trust actively providing assistance to individuals with cancer. The museum is the first government institution in north-east India to collaborate with medical professionals to develop a support system for those bravely fighting cancer.

The primary focus of this collaboration was to create a safe space where individuals with cancer could engage in activities that will be beneficial to their emotional wellbeing and offer them intellectual stimulation. Assam State Museum offered space for museum-based support groups, art and craft-based therapy sessions, and awareness programmes. In addition, the museum waived all entry fees for cancer survivors. Exposure and engagement with art and artefacts should make a positive contribution to the wellbeing of cancer patients, who otherwise undergo immense emotional stress and isolation.

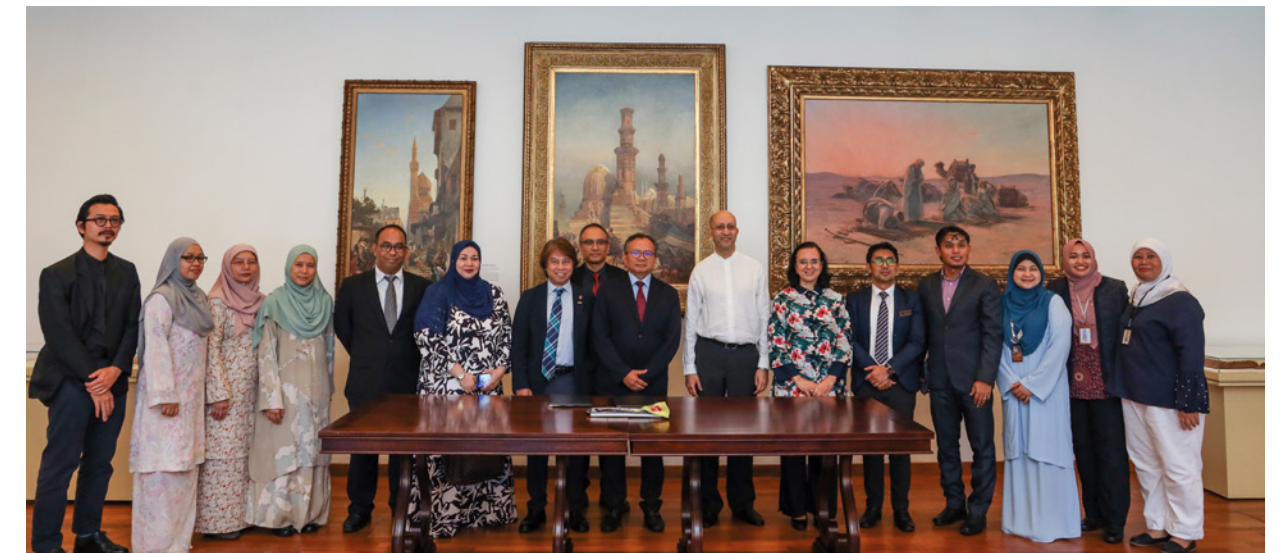
So far at the Assam State Museum ONCOCARE has organised a series of sessions and events involving art and music therapy, museum tours, conversations and consultations with experienced medical professionals. We also organised a peace rally for Breast Cancer Awareness Month in October 2019. The response to our collaboration has been overwhelmingly positive. It created a unique support network of cancer survivors, healthcare providers and museum professionals. It also brought hope not only to those with cancer, but also to their caregiving partners. Through diverse activities designed for all ages and backgrounds, they were able to develop new emotional bonds, develop new skills and create precious memories.

The programme also reached out to individuals fighting dementia, and their caregivers. Based on these encouraging outcomes, Assam State Museum is looking forward to devising further inclusive projects to assist those who are undergoing immense stress, trauma, and grief – all with the overall aim of making meaningful contributions to society.

Namrata Sarmah
Project Curator,
Assam State Museum, Guwahati
(India, ITP Fellow 2018)



Today's engagement for tomorrow's audience Islamic Arts Museum Malaysia partners with University Teknologi Mara



Student visitors to the Islamic Arts Museum Malaysia (IAMM) are the second biggest group in our museum audience segmentation, but every year they never exceed thirty percent of our total number of visitors.

For IAMM to be relevant and able to play a vital role to the community, we believe there should be a steady increase in the number of our student visitors. Beside the multiple programmes and educational activities that are currently offered to schools, universities and educational institutions in our museum, there is one additional project that I initiated in order to increase the participation of student visitors. The project, University-Museum Partnership, focuses on a specific museum audience – 'student teachers' (future teachers) who we believe play an important role in bringing in student visitors and subsequently facilitating their learning at the IAMM.

In getting the right participants for this project, IAMM has worked together with the Faculty of Education, Universiti Teknologi Mara (UiTM), Malaysia. As a start, Dr Badrul Isa, Senior Lecturer shared with student teachers and museum educators how to integrate museum education programmes and activities with the existing national school curriculum.

In the University-Museum Partnership, student teachers had the opportunity to learn how to use the museum's collection and gallery in providing education beyond the classroom to

their future students. Numerous teaching aids and products that can be used by teachers and museum educators were developed during this project. Their creative and innovative works were then displayed in a mini showcase that took place at the IAMM Education Centre as a sign of our appreciation for their hard work and creative endeavours throughout the programme. Overall the project was able to help student teachers enjoy their time at the museum and encouraged them to come back again.

We ended 2019 with a Memorandum of Cooperation (MoC) signed by both institutions, IAMM and UiTM, with each party committed to providing mutually beneficial support. This Memorandum should also ensure the sustainability of the University-Museum Partnership in future. In the near future, the programme will become one of the ongoing courses in the UiTM teacher training programme and will also be open to student teachers who will be teaching students with hearing impairments.

In the long run we hope our project to address and engage one group in our museum's audience will have an impact on other groups in our audience.

Rashidah Salim
Senior Executive Assistant to the Director,
Islamic Arts Museum Malaysia
(Malaysia, ITP Fellow 2016)

Engaging with teachers and students Museum-school partnerships in India



Museum-school partnerships are extremely important, but in India there is a huge disconnect between the two institutions. School students, particularly students from government schools, visit museums without any pre-planning and large groups of students go through the galleries in a hurry, often in a long queue without any focused observation or meaningful engagement with the objects.

To counter this issue, Rashtrapati Bhavan Museum (RBM) decided to develop a collaboration between museums and schools. We would work together to identify key problems and how to solve them, so that both sets of institutions could meet their goals. After many rounds of discussions with various government school teachers key issues were identified. Several reasons were given for the lack of museum-school partnerships. Logistical shortcomings, including a lack of communication, seemed to cause dissatisfaction and frustration among all parties involved. Schools complained that they were not made aware of what programmes were offered by museums, that most programmes were geared toward the junior level (museums explained this is because it's difficult to coordinate with high school level class schedules), and that bringing small groups to the museum was not cost-effective. Museums felt that teachers see them as little more than a convenient respite from their daily classroom routine.

After identifying the issues RBM started reaching out to schools in Delhi National Capital Region (NCR) and asking teachers to pre-plan to ensure educational trips were worthwhile. We also sent out emails to several schools, including the Kendriya Vidyalaya group of schools, informing them about our workshop modules based on



the school curriculum. The Kendriya Vidyalaya is a system of central government schools in India created under the aegis of the Ministry of Human Resource Development.

Rajendra Prasad Kendriya Vidyalaya (RPKV) which is inside the President's Estate showed great interest in our curriculum-based workshops. We recently conducted a series of successful workshops for classes with students aged 6 to 12 in consultation with the school's social science teachers.

Also, as a result of our successful partnership with RPKV we received a request from Kendriya Vidyalaya Sangathan, Delhi zone, to organise a workshop for their social science teachers as a part of their ongoing in-service training. The title of this workshop was *Museums as a Teaching Resource*. This is the first time such a workshop was organised for Kendriya Vidyalaya teachers by any museum in India. Through various practical examples teachers were informed about how to engage students in museums, and given advice on how to encourage them to participate in activities that help with classroom learning. It was a success and the workshop received encouraging feedback from the teachers.

Now that the school-museum partnerships have been initiated we hope to see further positive outcomes, with school groups visiting RBM and other museums with better pre-planning which will lead to better learning for the students.

Shubha Banerji
Education Officer, President House Museum
(India, ITP Fellow 2014)

Interaction during workshop with KV students.

KV junior students taking a guided tour.

Museum Audiences Manga at the British Museum

The recent manga exhibition at the British Museum was the largest to date outside of Japan. The subject of this show provided a great opportunity to develop our audience by reaching out to younger people who hadn't visited before.

Visitor research undertaken to inform the exhibition's development revealed several key challenges. Manga is a subject that many people feel passionate about, for others it is something outside of their direct experience – would it be possible to develop an exhibition that worked well for a wide spectrum of visitors?

In addition, some younger visitors weren't convinced that the British Museum would do justice to such a contemporary phenomenon. When focus group participants were told that the Museum was doing a manga exhibition, initially people reacted with surprise and excitement. Then one of them offered a challenge to the project team: 'I'm sure they'll make it come across quite boring with historical context that doesn't need to be there'.

The exhibition itself used bold, colourful graphics and playful design to immerse visitors in the world of manga. Information was carefully layered by the interpretation team to provide support for those who needed it, but also unique insights and depth for manga enthusiasts. A layer of interpretation was provided throughout for families and younger visitors. And the exhibition made use of extensive and ambitious digital media, as well as creating a bookstore area, where visitors could sit and read works.

The marketing team worked hard to find ways to bring new visitors to Bloomsbury, focusing on young adults aged 18-35. They developed a striking new poster with black and white manga and a fluorescent orange colour. They also used less typical outdoor formats to position the exhibition as something

different, including a manga inspired mural created by a graffiti artist. Social media advertising, and partnerships with organisations and influencers were key.

Reassuringly, it all worked very well! The exhibition significantly exceeded the visitor target set for it, indicating the strong appeal of the proposition communicated by the marketing campaign. The evaluation also revealed that manga attracted the youngest audience for any British Museum special exhibition to date – 14% of visits were made by families, at least twice as many as for recent previous shows. The manga audience was also one of the most diverse with 34% of visits made by people with BAME backgrounds.

Gratifyingly, the summative evaluation of the exhibition, based on over two hundred surveys and face-to-face interviews, revealed a very high level of visitor satisfaction – 89% of visitors rated their experience as excellent or good. There were high levels of satisfaction with the interpretation and design. The experience matched the proposition. It is also clear that the show challenged visitors' perceptions of the Museum, with remarks including 'It made me feel that the Museum was modern and innovative...' and 'I went in with low expectation but was blown away by it all!'

The success of the manga exhibition has laid down a challenge for the Museum – how do we keep building new audiences, without disenfranchising existing ones?

Stuart Frost
Head of Interpretation & Volunteers, British Museum

Find out more
You can find a selection of British Museum evaluation reports online here: research.britishmuseum.org/research/research_projects/all_current_projects/visitor_research.aspx



Posters for the Citi exhibition Manga were installed in Shoreditch. Here artist Tom Blackford responds to the Japanese popular art form as part of a commission to create a graffiti wall underneath.

A new visitor experience at the Petrie Museum
Petrie and Edwards: Gateway to the World of Egyptology



In January 2019, the Petrie Museum received a generous grant from the Department for Digital, Culture, Media and Sport (DCMS) Wolfson Foundation's Museums and Galleries Improvements Fund to completely redesign the museum's entrance gallery. Visitor surveys and research made clear the need for improvement of the display and interpretation of the collection. Feedback focused on the confusing object displays and the lack of an explanatory narrative or context, particularly for non-specialist audiences. The following comment from a 2013 visitor survey sums up the general view about the museum:

"The collection itself is superb and deserves to be displayed with greater regard to both the quality of the objects themselves and for the benefits of visitors who would learn more if objects were clearly displayed and labelled with more informative text. The staff do what they can with the space and cabinets that they have, but the whole impression is very old fashioned and fragmented."

The main aim of this project, titled 'Petrie and Edwards: Gateway to the World of Egyptology', is to improve physical and intellectual access to our internationally important collection. This process has been guided by discussions with community stakeholders across University College London and beyond, including ITP Fellows in Egypt, and Sudanese colleagues. In our newly designed entrance gallery, visitors

will find a clear introduction to the life and work of the Museum's founders, Sir William Matthew Flinders Petrie and Amelia Edwards, as well as other lesser-known characters integral to the history of the Petrie Museum. The story of the Petrie Museum's Sudanese collection will feature in the entrance gallery for the first time, and the vital work of Petrie's Egyptian workforces will also be showcased in the new displays.

The choice of stories for the new interpretation has been guided by a 'Critical Friends' group of colleagues, including members from Egypt and Sudan, whose input into the development of the refreshed narratives has been invaluable. Special thanks go to Wesam Mohamed (Egypt, ITP 20115) and Mohamed Mokhtar (Egypt, ITP 2015, Senior Fellow 2019) for sharing their creative and inspiring ideas for the renovation during the early development stage. We hope that this project will significantly improve the overall visitor experience at the Petrie Museum by offering a more engaging and accessible introduction to the collection for all visitors, and we look forward to welcoming ITP Fellows to visit in the future!

Anna Garnett
 Curator, Petrie Museum of Egyptian Archaeology,
 University College London

Alli Suefi, Flinders Petrie's head workman, at Abydos in 1899-1900, courtesy of the Petrie Museum of Egyptian Archaeology, UCL.

Engaging with our audiences
Rwanda Museums

Across eight museums with different themes, the Institute of National Museums Rwanda (INMR) have worked to create enjoyable experiences for all our visitors. Temporary exhibitions have increased, the number of collections and the number of visitors has also increased, but we still need to reach a wider public. So, outreach programmes have been designed to promote the positive effects of visiting museums to young people – children and students – and even to local communities. These efforts have made them more curious to visit their museums. The Institute has also been working hand in hand with local and foreign tour operators to increase the number of tourists that visit our museums.

The INMR is aware of how using the press, social media, and other marketing tips to increase its audience can be beneficial. For example, on September 27 2019, Rwanda Museums marked its 30-year anniversary with a great celebration. It was the biggest event the Institute had organised since it was established. Before the event took place, it was advertised on different local radio and television stations and through digital and social media platforms including Twitter, Facebook, and WhatsApp. The event was characterised by several entertaining cultural performances including traditional dance and songs, traditional games, a parade of royal cows (*Inyambo*) and a fashion show displaying Rwanda's traditional costumes.

INMR is also aware that partnering with others can play an important role in engaging new audiences. For example, we hosted a touring exhibition, *Future Africa Visions In Time*, that featured artworks produced by three Rwandans along with other international artists. With the Goethe Institute we organized different events at our museums, including a jazz concert in December 2019. In collaboration with the Royal Museum for Central Africa, INMR organized a temporary exhibition, *The role of Congolese, Rwandese and Burundians during the First World War* as part of the 100 year commemoration of the war.

To ensure that our visitors get the experience they deserve from our displays and galleries we have also organised a variety of activities including hands-on experiences at each museum, where visitors touch, feel and use our collections. As for the future, we're now looking forward to collaborating with universities, schools, museums and other institutions further.

Chantal Umuhoza
 Curator, Institute of National Museums of Rwanda (INMR)
 (Rwanda, ITP Fellow 2018)



Fashion show during celebrations for Rwanda Museums' 30th anniversary.

Women holding milk pot and a basket during fashion show, 27th September 2019.



Fernando Zobel,
CARROZA,
1953, Serigraph
267/290
CARROZA,
74x56cm,
Ayala Museum
Collection.

Fernando Zobel,
PENITENTES,
1954, Oil on
canvas 91x65cm
Ayala Museum
Collection.

Your collection in focus
Carroza by Fernando Zobel



The *carroza* (Spanish for carriage) is a popular image in the early works, with religious themes, of Fernando Zobel (1924-1984), a Spanish-Filipino abstract artist. He has rendered this theme in watercolour, prints, drawings, and oil. Beginning in the Spanish period (1521-1898) to this day, the *carroza* is part of Filipino life and culture. They're used to carry images of almost life-size *santos* (saints) during religious and colourful processions known as *fiesta* (feast), held to honour a patron saint, or during *Semana Santa* (Holy Week). In the 19th century, most *carrozas* were made of silver with elaborate ornamentation.

Zobel's painting *Carroza* won first prize in the 'modern' category of the Art Association of the Philippines' Semi-Annual Art Exhibition in 1953. In 1960, he donated this work, together with his collection of Philippine paintings and works by Picasso, Kollwitz, Kokoscha, Frascioni among others, to the Ateneo de Manila University, where he taught art appreciation from 1956-1961. This collection formed the core of the Ateneo Art Gallery. The *Carroza* (1953), *Study for Carroza* (1953), and *Penitentes* (1954) were featured in the 2009 *Fernando Zobel in the 1950s: The Formative Years* exhibition and catalogue at the Ayala Museum.

Zobel's interest in religious imagery stemmed from his yearning to study Philippine motifs found in religious images, which was not a popular topic then. Zobel considered these religious icons as 'important art objects produced in the Philippines during some three hundred years ago'. The Philippines was under Spanish rule for more than 300 years and during this period religious imagery dominated the cultural landscape – *santos*, paintings, and murals adorned the ceilings and interiors of the churches and stately homes. Today, 86% of the Filipino population are devout Catholics and thus able to relate to the relevance of the *carrozas* and *penitentes* imagery.

Unknown to many, Fernando Zobel also did printmaking. He developed his interest in printmaking while working as an assistant to Philip Hofer, Curator of Engravings and Graphic Arts, Department of Graphic Arts at the Harvard College Library in 1950, after earning his degree in history and literature (Magna Cum Laude) from Harvard University. During this period, he experimented with various engraving techniques such as etching, lithography, dry point, boxwood engravings, and xylography. Later, from 1954-1955, he attended the Rhode Island School of Design for an art residency in graphic art.

The Ayala Museum will open a new wing dedicated to the work and legacy of Fernando Zobel in August 2020.

A selection of Zobel's prints are in the collections of Ayala Museum and Ayala Corporation in the Philippines, Harvard Art Museum/Fogg Museum, and Fundacion Juan March in Spain. In 1972 Zobel donated a selection of his own prints and drawings, plus prints and drawings by Eduardo Chillida, Gonzalo Chillida, Antoni Tàpies, Antonio Saura, Manuel Rivera, Eusebio Sempere, to name a few, to the Department of Prints and Drawings of The British Museum.

Aprille P Tijam

Senior Manager, Exhibitions and Collections, Ayala Museum (Philippines, ITP Fellow 2019)

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Your collection in focus

A Malay *keris* from the collection of the Islamic Arts Museum Malaysia

I would like to share with the ITP network an object from the collection of the Islamic Arts Museum Malaysia (IAMM) known as a *keris*. The *keris* is a prominent dagger for the Malays. It has a two-edged blade, specially carved handle and scabbard. The *keris* is fundamentally a weapon, but in Malay society the *keris* has, for centuries, been part of men's attire especially for sultans, nobles and warriors and it is worn as a symbol of status. The *keris* is mentioned in various Malay classical literature such as *Sejarah Melayu* (The Malay Annals), *Sulalatus Salatin* (Genealogy of Kings) and *Hikayat Hang Tuah* (The Story of Hang Tuah).

The *keris* emerged long before the advent of Islam in the Malay world. It is from a long Hindu-Buddhist tradition and its shape generally did not change drastically with the coming of Islam in the region. Yet the decorative design of the blade, hilt and scabbard were gradually adapted to Islamic norms. The use of calligraphy motifs, floral and stylised animals, as well as abstract designs gained prominence after the arrival of Islam in the archipelago. The number of *keris* production centres flourished in the Malay region from the 16th century and included Malacca, Patani, Aceh, Minangkabau, Palembang, Jogjakarta, Bali, Makassar, Palembang, Demak and many more.

The *keris* has a rich history and tradition. It can bring us back to a story that's spanned a thousand years in Southeast Asia during the Hindu-Buddhist period as well as during the Islamic era in the Malay Archipelago. It has a unique shape, with a wavy design on the blade known as *lok* (there is always an odd number of *lok*, often three, five, seven and nine). Others are inscribed with verses, names, numbers, and symbols.

The *keris* featured here is a 19th century example inscribed with Islamic calligraphy (approximately 48 cm long). It is one of dozens in our collection in the museum. Some of our *keris* are currently on display, waiting for curious visitors to come close and study them and perhaps to decipher their fascinating stories.

Zulkifli Ishak

Curator, Islamic Arts Museum Malaysia
(Malaysia, ITP Fellow 2017)



A Malay silver 'keris' inscribed with Islamic calligraphy, 19th century.

Your collection in focus

Glamour as the National Commission for Museums & Monuments Kaduna, Nigeria receives a stolen Nok terracotta from France

In its efforts to live up to its responsibilities of safeguarding Nigeria's cultural properties, the National Commission for Museums & Monuments have put in place a variety of measures. These measures led to the commission collaborating with different governmental agencies, such as customs and police, as well as foreign organisations (including UNESCO & ICOM).

As far back as 1970, Nigeria, represented by the commission, was signatory to the 1970 UNESCO convention on the prohibition of illicit trade in cultural properties. Also, in 1995, the Commission was a party to the UNIDROIT convention on stolen illegally exported cultural objects. The result of these conventions, and Nigeria's collaboration with other countries in cultural heritage matters spanning several decades, was the recovery of Nok terracotta figures seized by French customs in Paris, France. These terracotta figures were handed over to the commission at a monumental event at the Reiz Continental Hotel, Abuja.

This event coincided with the time when the National Museum, Kaduna, was preparing for its exhibition, focusing on Nok terracotta. Arising from this, Kaduna, being home to the largest collections of Nok terracottas, received one of the returned terracotta figures from France.

This object features prominently among other Nok terracotta objects in the recent exhibition *Nok within the context of Nigerian Art Traditions*, which was commissioned on the 2 November 2017. Here this returned object encountered a wonderful new audience and helped to re-connect local and global communities in supporting the return of such objects.

Available records have shown that the Nok terracotta returned from France is the most photographed, researched, and discussed object by visitors and researchers, as well as journalists, domestic and foreign. Thus, the terracotta figure is referred to as the 'central attraction' in the gallery and the museum.

Ishaq Mohammad Bello

Assistant Chief Technical Officer;
Education, National Museum Kaduna
(Nigeria, ITP Fellow 2012)



Ishaq Mohammed Bello in his museum's gallery of Nok terracotta figures.

Your collection in focus

Bodhisattva Avalokitesvara: a masterpiece of Sinhalese Sculpture

Mahayana Buddhism was introduced to Sri Lanka in the Anuradhapura period and most of the Mahayana Bodhisattva statues were produced from bronze and stone during this period. The Bodhisattva Avalokitesvara is unique, identified as the most popular figure that received veneration by Mahayanists. Bodhisattva figures like Maitreya, Manjusri and Vajradharma were also worshipped in this period and those bronze statues are exhibited in museums too.

The most significant bronze Bodhisattva Avalokitesvara statue was found in 1968 at Veheragala Sirisangabo Vihara in the Anuradhapura district in Sri Lanka. It stands at 49.8 cm and is solidly cast in a combination of the *lalitasana* and *rajalilasana* seating positions. Further, it displays the *katakahasta mudra* with its right hand. This was made of gilt bronze, solid cast and belongs to the 9th century.

The masterpiece of Bodhisattva Avalokitesvara reflects the compassionate nature of artists. Avalokitesvara is created with the Dhyani Buddha symbol on the headdress. The perfectly modelled body looks graceful and is well dressed in a simple ascetic attire. The Bodhisattva's hair is loose and its elaborately plaited *jatamakuta* is inserted with precious stones. The eyes are also made with precious stones. This statue is unique amongst all the Buddhist art traditions in the world.

Sanjeewani Widyaratne

Education Promoting Officer, National Museum, Colombo (Sri Lanka, ITP Fellow 2019)



Bodhisattva
Avalokitesvara.

Your collection in focus

Inyambo, sacred cows at Rwanda Museums



A live exhibition of Sacred cows, *Inyambo*, has the potential to engage a new audience.

Traditionally a cow was considered as a symbol of wealth – they could be used in exchange for expensive tools or given as a dowry in a marriage. Cow products such as milk or butter could be exchanged for honey or bracelets. Cowhide was worn, and horns were used to make clothes or bracelets or necklaces. Some hair was used to make bracelets and cow dung was used as manure or used to cover objects like baskets.

The Sacred cows, *Inyambo*, under the traditional Rwanda monarchy, were present during important ceremonies in honour of the King. Because they were destined for a special mission in life, the cows' breeding was special. They were taught to listen to a trainer's songs and follow his movements. They would then enact this stately parade during royal ceremonies in which they were decorated with jewellery.

There were so many entertaining activities based around the cow like pastoral poetry, songs and dances, that these can help engage our audience and motivate them to come back to our museum.

Chantal Umuhoza

Curator, Institute of National Museums of Rwanda (INMR) (Rwanda, ITP Fellow 2018)

Inyambo with their
training parading
in front of people.

The Nubia Museum,
Aswan, Egypt.

Your collection in focus

Nubian diorama



The Nubia Museum in Aswan is special to visitors, local and international, due to the special conditions of its construction. It was built thanks to the efforts of the international campaign, the *Aswan High Dam Project*, to protect Nubia. The Nubia Museum was opened in 1997 and the museum includes many collections that extend from prehistoric times to the 1960s.

The exhibition of the Nubian diorama has received attention from all our visitors because it's unusual in representing the old Nubian lifestyle. The diorama displays scenes of people crafting baskets and mats from palm fronds, and scenes representing agriculture in Nubian villages and different irrigation methods.

The diorama also includes educational aspects, for instance there is the *Kottab*, which explains the methods of education in the past. In addition to the models, there are facades of Nubian homes of the past which were constructed from mud bricks and demonstrate different decoration styles influenced by traditional beliefs. In some cases the facades of the houses were decorated with a number of white dishes, this was done to repel envy and magic as white plates were thought to reflect the powers of magicians.

The diorama also includes a Nubian wedding scene and the meeting of families. The wedding takes place in front of the homes of the villagers, and the scene of community participation in the wedding, where several women gather to prepare the bride on her wedding day, is not lost in the design. Everyone wears the traditional clothes and we find white robes (*galabia*) for men and a dress (*gargar*) for women, plus some of the Nubian jewellery worn by women.

Yasser Abdelrady

Conservator, Nubia Museum, Aswan (Egypt, ITP Fellow 2019)

Global perspectives: Why should museums care about inclusion?

If you cannot come to the museum, the museum will come to you

Museums are storehouses for stories of time, of places and of people. Objects have the power to touch our lives. They have the ability to shape opinions, aspirations, encourage, stimulate and inspire people. Inclusion in the context of the museum can be seen as, at a fundamental level, creating a sense of belonging in the minds of people. It creates a feeling of ownership – the feeling that they have a relationship with museums and that they have a say in what a museum does.

In a recent conversation with an access consultant, one clear fact emerged – that while there were several things we could change in our museum to make it universally accessible and quite easily so, the journey that an individual with special needs has to make to reach the museum is in itself fraught with complexities. The basic state-run infrastructure needed to be adequate enough to encourage a person with different access needs to even consider making a visit. This made us wonder what we could do to take the museum to the people and create a space for museums in their lives.

The Citi-CSMVS *Museum on Wheels* project is a pioneering outreach initiative designed to reach audiences beyond the walls of the museum, outside of the city, in the rural interiors of India. It operates on the principle 'If you cannot come to the museum, the museum will come to you'. This initiative is an extension of the museum's mandate to be inclusive and to provide universal access, physical as well as intellectual. In a country as culturally rich as India, *Museum on Wheels* seeks to establish a connection between the heritage of the past and today's world.

A large, air-conditioned, state-of-the-art bus, *Museum on Wheels* is custom designed to house travelling exhibitions. These exhibitions are taken to various educational and

cultural institutions so that people can have a deeper engagement with heritage, the arts and sciences. Workshops are conducted alongside the exhibitions so teachers can work out how to use museum collections to enhance classroom learning. Some workshops are also for students, introducing them to various fields of study including art, history, archaeology, museology, and conservation.

Another step towards the creation of a museum-conscious body of young people has been the *Sustained Enrichment Programme*. The programme is a set of six to eight sessions offered to schools and non-governmental organisations (NGOs). Sessions are conducted by our museum's educators at the school or NGO, with every other session at the museum. The sessions this year were designed to address the UN Sustainable Development Goals. Using objects from the CSMVS collection, children were encouraged to interpret these goals, addressing relevant current issues such as poverty, hunger, gender inequality and climate change. In the process children began drawing on their personal stories and histories, and were able to establish, on their own, the relationship we share with objects and what museums are really about.

While there is much we can do to address inclusion in terms of the experience of a visitor in the museum, the first step we can take is to show people that museums can be part of their lives.

Vaidehi Savnal

Assistant Curator, International Relations
In-charge of Museum on Wheels and the Children's Museum
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai
(India, ITP Fellow 2016)



A student orientation session during a Museum on Wheels visit.

Towards an inclusive museum

A perspective on DITSONG Museums of South Africa



Inclusivity in a museum entails the unmuting of previously marginalised voices and narratives. An inclusive museum is one that recognises that museums are spaces for multi-racial and multi-national discourses, thus no race or narrative should be given special preference over others. Instead museums should make an effort to strike a balance. A museum that strives to be inclusive should take into consideration the representation of the multiple meanings in objects, histories, memories and identities. Unlike other museums and heritage institutions that were established later than the colonial and apartheid era, DITSONG Museums of South Africa (DMSA), an amalgamation of eight museums, occupies an apt and advantageous position in addressing a variety of topics pertaining to the history and heritage of South Africa.

Although at a snail's pace, DMSA is making strides in dealing with subjects such as colonisation and decolonisation, racial segregation, democracy, and freedom through its collections. These exhibitions, which are mainly at DMSA's Museum of Cultural History, highlight narratives that during colonisation and apartheid were disregarded due to the racial inequalities that made up South African society. But be that as it may, DMSA can contribute more in ensuring that local communities feel they play a role in enhancing the museum experience through partnerships. This can be achieved through sustainable collaborations with 'unconventional' museum partners such as disabled people and other previously marginalised groups. For any shift to take place, the ways in which objects come into the museum for collection, conservation and display must be confronted robustly to discern their nature.

Motsane Getrude Seabela on the ITP.

While DMSA is making some effort towards being an inclusive museum, some of its museums, such as the Sammy Marks Museum present challenges in attracting an audience that comprises a variety of age and racial groups. Because of the entrenched colonial heritage of this site, the audience that visit are a white elite group. The narrative of this house museum is a monolithic one which silences marginal voices especially those of black workers who contributed to the building and sustainability of the site. It is for that reason I was prompted to investigate the place of black people on this site. Once this historical investigation is completed, I intend to apply the results to exhibitions and other mediums to attract a new audience – one in line with the inclusive museum that DMSA is hoping to become.

DMSA has also partnered with a number of institutions such as the Robert Sobukwe and Steve Biko Foundations which exist to preserve the legacy of two freedom fighters of the liberation struggle in South Africa. During apartheid South African exhibitions dedicated to the liberation struggle were prohibited in museums and so was the collecting of objects of that kind. During those periods of oppression, black people were exhibited in the same display cases as animals, as they were considered to be closer to nature. Collaborations that DMSA have entered into with other institutions have yielded positive results in that a new audience which had previously been marginalised felt that museums are now using exhibitions and dialogues to tell their stories. Therefore, these partnerships are contributing to the social inclusion of those who have, for the longest time, found their voices disregarded in broader society.

Motsane Getrude Seabela

Curator; Anthropology, DITSONG Museums of South Africa
(South Africa, ITP Fellow 2016)

Teaching Museums

Audiences: the backbone of our museum



Museum education should not be just a teaching process, it should be a learning process. As museum professionals our task is to facilitate people learning how to use the museum. Museum education is no longer limited to a simple guided tour. The prime objective of museums is to convert 'an object' into a 'subject theme'. Museum objects speak for us and understanding the silent language of objects is the most interesting part of visiting a museum.

The Colombo National Museum was established on 1 January 1877 under the supervision of British Governor Sir William Gregory but it never functioned as an educational centre until 1901. In 1924 the first concrete step was taken in museum educational work by the museum director of the time, Dr J Pearson, when he organised a course of about ten lectures on Saturday mornings in the museum reading room for teachers in Colombo schools. In his administrative report for 1928 he made the following observation, 'all sections of museums should be educational, because even

the 'man in the street' visits the museum with the intention of acquiring knowledge of a general kind'. From 1924 until the present, Colombo National Museum has conducted various education programmes based on lectures, workshops, seminars, guided tours, research works, school projects, mobile exhibitions and public programmes.

Every museum has its own goals. As an Education Promoting Officer, my goal is to engage different audiences with education programmes, from school students and teachers, to the general public, foreign visitors, researchers and more. A museum should also understand the needs of visitors and it should help to fulfil them. If the need is education museums must be used as educational centres so they can promote both informal and formal learning.

Educational programmes can be based on both theoretical and practical sessions. For instance, morning and evening lectures can be conducted to allow visitors to gain practical knowledge by visiting the museum. The National Museum invites different schools to visit and gives them the opportunity to explore, enjoy the exhibitions and gather knowledge about the history of the country. A museum should be recognised as a symbol of civilisation which has a universal value.

I believe that museums can play an important role in education and social communities. They invite people to learn and have fun through exhibitions. And I strongly believe that every museum should have a way to determine how successful they are at accomplishing their primary goal: attracting visitors.

Sanjewan Widyarthne

Education Promoting Officer, National Museum, Colombo (Sri Lanka, ITP Fellow 2019)

Inclusion

The mission of Rwanda Museums

There are different types of inclusion, including social, political and economic inclusion. Museums should consider each and aim to create meaningful experiences for all visitors despite social, economic, or political differences. If we talk about social inclusion in our museums, it means that whatever we do, we should make all groups of visitors, whether Rwandans or foreigners, feel valued.

The mission of Rwanda Museums is to collect, preserve, research and present Rwanda's past and present cultural and natural heritage. In doing this, Rwanda Museums have to take into consideration the disadvantaged or marginalised in society when organising different exhibitions or events – when you do this, it creates togetherness.

To ensure social inclusion, changes must be made in our museums so that all categories of people are considered: rich, poor, able or with disabilities, young, old, religious or non-religious. To take one example, there is currently no department that takes care of people with disabilities. No member of staff can use sign language, there is no content in braille or even handling of objects for blind people. So we need to partner with the National Union of Disabilities' Organizations of Rwanda for training that can equip our staff with the skills and knowledge that can help people with disabilities. We also need to learn from other museums, considering how they handle inclusion, how we can adjust our exhibition content, and learning what materials are needed to engage the community of people with disabilities.

Social inclusion in our museums is very important because it helps our audiences see they are represented and considered in collections and this will help them engage more in our activities. It can also shape the way people think or behave towards others.

If talking about political inclusion in our museums, I think about how we address political issues: how can we stay relevant in what we exhibit? How can all voices be heard in our museums? And do we really understand just how much certain voices are silenced or ignored? Honestly, I think we need more training on this as it is a complex issue.

Finally, when considering economic inclusion, I think about the ways our museums can offer everyone the chance to participate in activities no matter what their financial means.

Chantal Umuhoza

Curator, Institute of National Museums of Rwanda (INMR) (Rwanda, ITP Fellow 2018)



A transformation Inclusion: the global narrative

The importance of social inclusion in museums has been widely considered in the global museum sector and ideas about inclusion are expanding beyond 'better access' or 'audience development'. There is a growing acceptance of experiences brought to light by inclusion programmes and these have far-reaching implications – a transformation might be on its way. The current time requires a radical rethinking of the very purpose of the museum and its goals, effectively renegotiating its engagement with society. If museums want to stay relevant in a changing world their roles and working practices must change so they become a force for social inclusion.

Many contemporary museums have embraced participatory approaches rather than remaining authoritarian or exclusive organisations. The objective is no longer to focus on the traditional museum visitor but to cater for a heterogeneous public. The aim is no longer to get someone to visit once, but to become a returning visitor: transforming them from a guest into a user. However this participatory approach and subsequent challenges around inclusion require further discussion.

According to Articles 14-18 of the Constitution of India, equality is a constitutional right of Indian citizens, but this right isn't always realised. However the constitution does provide a legal basis for greater inclusion in our socially, culturally, and religiously diverse country. As public institutions, Indian museums must adhere to this part of the constitution. Keeping this point in mind, for me inclusive museums are not only institutions of social value, they should be institutions of social justice. In the instance

of Rashtrapati Bhavan Museum, inclusion means that all the stakeholders (audience, staff, community, trustees and so on) feel involved, valued, respected, and supported.

Inclusion is also important for museums keen to have global reach, now is the time for such institutions to prove their relevance by rationally engaging in the political and social truths of societies today. The overall museum experience should feel relevant to all visitors. It should also be noted that external and internal museum processes should both be taken into account when doing work to make museums inclusive. Visitor-oriented external work by the museum such as curation, education, programming should be inclusive, but so should internal matters such as working conditions, hiring, important decision-making and so on.

Effective inclusion programmes should be based on partnerships with excluded and marginalised visitors and groups. Compassion should be the heart of such partnerships – the more compassion the better. These partners should be supported in interrupting the status quo (as this usually offers privileges to only a select few) of a museum. By embracing this type of work, museums will win the trust of such partners and be able to work towards social change. They should also, hopefully, end up with newly improved services, after all the people affected by a service are best placed to help design it.

Inclusive museums also have a wider effect on society. As is rightly stated by Chris Smith, former UK Secretary of State for Culture Media and Sport, 'social inclusion by museums



Younger school kids visiting the Museum.

can improve the quality of people's lives'. Social inclusion in museums can encourage wider social equality. By creating programmes and products that support the entire general public, including those typically marginalised or excluded, museums show that such groups are important and such work is eminently possible. Museums, rooted and shaped by society, have a responsibility to that society, to be a force for good within it. They must shift 'from being about something to being for somebody' as Stephen Weil, the American philosopher puts it.



Museums cannot naively insist on being mere repositories of objects, they must accept their role as institutions with social, scientific, and educational responsibilities. If they are to successfully meet those responsibilities, they must become places where all are welcome.

Pankaj Protim Bordoloi
Museum Education Officer,
Rashtrapati Bhavan Museum
(India, ITP Fellow 2018)

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A programme for older audiences.

A programme for underprivileged children.

Bulletin board

The Institute of National Museums of Rwanda (INMR) is a government institution, which was inaugurated on 18 September 1989, with an ethnographic museum based in Huye, Southern Province. Now it has eight Museums around the country. Its mission is to conserve and interpret Rwanda's cultural and natural national heritage through research and documentation.

Currently INMR is upgrading the National Liberation Museum Park with the works expected to conclude in June 2020. The upgrade will include exhibition rooms that will tell the story of the liberation struggle using audio visual documentaries and equipment.

On 18 May 2019, INMR launched a new permanent exhibition about homegrown solutions at Rwesero Kwigira Museum.

Through its outreach programme, Rwanda Museums works with different schools and communities around the museums. Recently we visited widows whose family members perished during the 1994 genocide against the Tutsi *Intwaza* to give them moral support and share with them some souvenirs about the history and culture of Rwanda.

Chantal Umuhoza

Curator, Institute of National Museums of Rwanda (Rwanda, ITP Fellow 2018)



For a third time, I have worked to bring a British Museum exhibition to Hong Kong in my official position as Assistant Curator at Hong Kong Heritage Museum. The first was *Egyptian Treasures from the British Museum* in 1998 which was displayed in the Hong Kong Museum of Art. It was the first time ever that Egyptian relics were shown in Hong Kong, including a human mummy and a cat mummy, and museum attendance records were broken. On the last day the queue stretched along the waterfront to the Star Ferry Terminal!

The second exhibition was *Fantastic Creatures* organised in 2012, also in the Hong Kong Museum of Art. This show examined the myths and beliefs associated with animals in various cultures. The third exhibition was from May to September 2019 where the Hong Kong Heritage Museum brought *A History of the World in 100 Objects* to Hong Kong. It was shown for three and a half months and was very well received. Comments from the public mentioned it was eye-opening to learn about cultures from various parts of the world, and interesting to find common threads through humanity from all periods and regions of the world, such as building a city and its administration, rituals and religions, and the longing for exploration. The latter two exhibitions made use of the encyclopaedic collections of the British Museum and invited visitors to look across time and cultures.

The Leisure and Cultural Services Department of the Hong Kong SAR invited the British Museum to organise in partnership, the second museum summit in November 2019. During these two days on the 28 and 29 November 2019, museum professionals from all over the world were invited to speak and share their knowledge and experiences on the theme of *Transformation*. There was a mini display in the coffee area showing the past collaborations of the museums under the LCSD with the BM, which included the three exhibitions mentioned above. There was also a signing of Memorandum of Understanding, as the two institutes pledged further cooperation in regard to the exchange of exhibitions and training of personnel.

Rose Lee

Assistant Curator; Fine Art,
Hong Kong Heritage Museum
(Hong Kong, ITP Fellow 2008)

Bulletin board

Rashtrapati Bhavan Museum organised an *Artists in Residence* programme in collaboration with Lalit Kala Akademi, National Academy of Art, New Delhi, from 10 to 17 November 2019. The artists in residence included eminent and internationally acclaimed senior artists, namely Ganesh Haloi, Anjolie Ela Menon, Lalu Prasad Shaw, Sanat Kar, Paramjit Singh, Suhas Bahulkar, Chandra Bhattacharjee, Anwar Khan, Sanjay Bhattacharya, and Chinmay Roy. Three young artists Siddarth Shingade, Parnita Parveen Bora, and Vimmi Indra also participated in the programme and gained experience from the stalwart artists. The purpose of the residency programme was to provide a creative environment, which would inspire creative thinking and invigorate artistic impulses, and also to promote budding artistic talents.

The participating artists stayed in the Rashtrapati Bhavan for 7 days and we were pleased to host them. The creative work of the artists during this stay was exhibited on 17 November 2019 at the Rashtrapati Bhavan Cultural Centre. The exhibition was seen by the Honourable President of India. This *Artists in Residence* programme was also used for providing mentorship to school-going budding artists. They were invited to Rashtrapati Bhavan and a total of 65 of them were mentored by the eminent artists during their stay. The artworks created by these young people were also displayed during the exhibition at Rashtrapati Bhavan Cultural Centre and seen by the Honourable President. The exhibition was open to the public at Rashtrapati Bhavan Museum Exhibition Hall from 18 to 24 November 2019.

Pankaj Protim Bordoloi

Museum Education Officer,
Rashtrapati Bhavan Museum
(India, ITP 2018)

In December 2019 Campbell Price, Curator of Egypt and Sudan, and Andrea Winn, Curator of Community Exhibitions both from Manchester Museum, visited Uganda for the very first time. They met with me and two ITP fellows from Uganda, Abiti Nelson Adebo, Curator and Senior Conservator, Uganda National Museum (Uganda, ITP Fellow 2013) and Nyiracyiza Jackline, Senior Conservator, Uganda National Museum (Uganda, ITP Fellow 2013). Together we welcomed Campbell and Andrea who delivered a four day workshop about *Museums, Interpretation and Communication* in Uganda.

During the workshop, we discussed:

- Storage, collections management, cataloguing, archival sources and object histories
- Digital presentation of collections information, disseminating collections research and conservation considerations for loans
- Fundraising
- Transforming and developing museums
- Using media to increase visibility
- Use of social media and repatriation
- Community partnerships
- Ancient World's galleries for archaeology and Egyptology
- Label writing and interpretation
- Working with artists and performers

As always Campbell was jovial and energetic as he led sessions with more than 30 participants both at the Uganda National Museum and at the British Council headquarters with a theme of *Past, Present and Future*. In his lecture, Campbell discussed the history of Manchester Museum and its fascinating and ambitious future plans.

Solomy Nansubuga Nabukalu

Conservator, Kabale Museum
(Uganda, ITP Fellow 2018)

Bulletin board

While the first government museum in the Philippines opened more than 100 years ago (in 1901 during the American period), museum-going in my country is still not as popular as other forms of leisure, like going to the movies or malls. Out of a population of over 100 million, only an average of 100,000 people visit my museum every year. Therefore it has been a continuing challenge to encourage Filipinos to visit Ayala Museum and museums throughout the Philippines.

One solution my museum has developed to address this challenge was to bring our art programmes to different communities all over the country. The Traveling Exhibition Program was established in 2008 to reach out to more communities. It provides an opportunity for the public to view artworks from the Ayala Museum Collection in their own locations – especially useful for those who live outside the National Capital Region. So far, it has visited 68 destinations nationwide, with more than 50 million viewers. I have project-managed this programme since it started.

Currently there are four traveling sets that are alternately, or at times, simultaneously featured on various sites. *Pioneers of Philippine Art: Luna, Amorsolo, Zobel* (developed in 2008), *Kisame: Visions of Heaven on Earth, Photographs of Ceiling Paintings from the Catholic Churches in the Province of Bohol*, in partnership with the Filipino Heritage Festival, Inc. (2008), *Botong Francisco: A Nation Imagined* (2013), and *Ayala Museum Dolls Collection* (2015).

Aprille P Tijam

Senior Manager, Exhibitions and Collections, Ayala Museum (Philippines, ITP Fellow 2019)

As one of the ITP representatives for the Department of Egypt and Sudan in the British Museum, Project Curator for Sudan and Nubia, and having worked on several excavation projects in Sudan, I was delighted to talk to Mohammed Saad about a new laboratory in Khartoum.

In February 2019, the National Corporation for Antiquities and Museums Sudan opened the M. Bolheim Bioarchaeology Laboratory, in collaboration with the British Museum and the Institute for Bioarchaeology. This new building was designed to create a space for the analysis of human remains recovered from archaeological excavations in Sudan, the first of its kind in the country. A special colloquium was held in Khartoum to mark its opening, featuring presentations by scholars, including a contingent from the British Museum.

The laboratory is run by Mohammed Saad, an archaeologist who did his BA in Archaeology at the University of Khartoum, before specializing in human remains via an MA in bioarchaeology. He has participated in numerous archaeological missions across Sudan, including the New Kingdom town and cemeteries at Amara West and the Berber Meroitic cemetery, and is a regular team-member on the Berber-Abidiya archaeological project at Dangeil.

The lab now provides a dedicated space for the study of human remains and other biological material recovered from archaeological excavations in Sudan, and is already proving a key resource, with material from sites as diverse as AlKedy, el-Kurru, Berber and the DDASP Sudanese mission already under study. Mohammed intends to use the laboratory not only to store and curate ancient bioarchaeological material for future research, but also to train archaeologists, researchers and students in bioarchaeological techniques. He hopes its presence will facilitate collaborative bioarchaeological research between scientific institutions working on similar material, and act as a future hub for isotopic analysis. The laboratory already has a strong relationship with the bioarchaeological lab at the British Museum and plans to collaborate with them further in the future. We look forward to seeing their exciting results!

Mohammed and his team at the lab can be contacted by email at: mbolheim@gmail.com

Loretta Kilroe

Project Curator: Sudan and Nubia, Department of Egypt and Sudan, British Museum



The M. Bolheim Bioarchaeology Laboratory in Khartoum.

Bulletin board

In 2019 fellows received support from the International Training Programme in order to attend, participate in and deliver conferences and workshops and return to the British Museum.

Marwa A. Bdr El Din, Head of the Registration, Collection Management and Documentation Department at the Egyptian Museum, Cairo (Egypt, ITP Fellow 2012) was able to attend the 20th Current Research in Egyptology (CRE) symposium 2019 at Alcala University, Spain. There she presented her paper, *The Ba houses in Ancient Egypt*, and networked with Egyptologists from all over the world.

Omar Joseph Nasser-Khoury, Birzeit University Museum (Palestine, ITP Fellow 2013), was able to continue his Palestinian textile project here at the British Museum as part of the ITP Knowledge Exchange Fellowships. Omar continued to document and photograph the textiles at the Museum's Blythe House and was also able to present his project to the 2019 ITP fellows to highlight the opportunities available to the ITP network post-summer programme. Omar also gave a fascinating lecture here at the Museum on *Collecting Palestine*, talking about some of the work he's been doing with us on our Palestinian textile collection.

In November 2019 **Hayk Mkrtchyan**, Assistant to the Deputy Minister of Education, Science, Culture and Sport and Director of the Association of Museum Workers and Friends (Armenia, ITP Fellow 2014 and Senior Fellow 2017), organised a workshop in Yerevan. The workshop, which focussed on all aspects of leadership and management in museums, was delivered by Janet Vitmayer, former Chief Executive, Horniman Museum and Gardens and Iain Watson, Director, Tyne & Wear Archives and Museums. ITP grants were able to support their attendance.

And for two months in October and November 2019, **Wesam Mohamed** (Egypt, ITP Fellow 2015) spent a two-month research placement in the Department of Egypt and Sudan. Wesam is currently a PhD Fellow at Aarhus University, Denmark, where her research is investigating what the Egyptian public view as 'their' heritage in contrast to global perceptions of Egypt's heritage. With her research she hopes to create advice on best practice for community engagement as a means of enhancing identity and protecting heritage resources.

During her university-funded placement, the ITP team arranged for her to visit colleagues and collections around the UK to learn more about visitors' reactions to Egyptian collections, and to look at a variety of community engagement projects to seek inspiration for best practice. Wesam was welcomed to Manchester Museum, Manchester Art Gallery, the World Museum, Liverpool and the Petrie Museum of Egyptian Archaeology.

And Wesam kindly gave a presentation to BM staff about her PhD research sharing the results – so far – of her investigations.

Claire Messenger

Manager, International Training Programme, British Museum



Management and leadership workshop in Yerevan.



Rose Lee, Assistant Curator, Fine Art, Hong Kong Heritage Museum (Hong Kong, ITP Fellow 2008) met **Bo Haikun**, Curator/Associate Research Fellow (China, ITP Fellow 2008) in Beijing in the Palace Museum. Both were on the 2008 ITP course, and have kept contact ever since. In October 2019 Rose visited the special exhibition *Seasons of Beauty: A Special Exhibition of Floral Themed Artefacts* organised by the Palace Museum because she was doing research on the flower motifs on Chinese ceramics and in paintings. Rose took this opportunity to call on Bo who gave her a tour to see the exhibitions that he had worked on. One featured Longquan ceramics, a story about the ceramics in celadon glaze and their influence over the world. Bo shared how the post ITP legacy course on *Exhibitions and Displays* gave him new skills to create fresh impressions for these exhibitions.



Aprille P Tijam, Senior Manager, Exhibitions and Collections, Ayala Museum (Philippines, ITP Fellow 2019) was awarded an arts mobility grant in October 2019 under the Connections Through Culture UK-Southeast Asia (CTC UK-SEA) programme by the British Council. She received a Professional Development Grant supporting her visit to the British Museum in January – February 2020, for her research on Fernando Zobel's collection and donation to the British Museum. Aprille was welcomed by **Hugo Chapman**, Keeper of the Prints and Drawings Department, during her research.



Yasser Abdelrady, Conservator, Nubia Museum, Aswan (Egypt, ITP Fellow 2019) gave a lecture about his experiences gained through attending the International Training Programme in September 2019. The lecture was organised by the Scientific Research Administration from the Aswan and Nubia archaeological area.

Yasser gave another lecture in November 2019 for the First Forum of Aswan Archaeologists, organised by the Scientific Research Center for Archaeological Training in Upper Egypt. His lecture was titled *Preservation and conservation of documents of the international campaign salvage of Nubian monuments* and was given at the Documentation Center of the Nubia Museum.

In January 2020 Yasser held a training course for students from the Institute of Restoration and Conservation of Antiquities in Luxor about conservation. The course took place in the Conservation Department at the Nubia Museum.

Yasser was accepted onto a training course organised by the Central Institute for Cataloguing and Documentation (ICCD) within the International Training Project in Rome, Italy. The course was called *Photography: History, Historic Photographic Technologies, Archival Management and Preventive Conservation* and took place from 30 March – 10 April 2020.

Vaidehi Savnal, Assistant Curator, International Relations at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) (India, ITP 2016) Mumbai, has been given additional charge of the Museum's Education Department, including the Children's Museum and the Museum on Wheels initiative.

Nagwa Bakr, Community Engagement Officer for the Ministry of Tourism and Antiquities (Egypt, ITP Fellow 2019) was invited to be a visiting lecturer at Damietta University to teach a course on *Exhibitions and Activities* for undergraduates studying Museum Studies. Nagwa applied her experiences doing the Object in Focus project while on the ITP as part of her course.

Nagwa was the organiser of a special temporary art exhibition which was held at the Islamic Art Museum in Cairo. The exhibition opened on the 28 of December 2019.

Fadzai Muchemwa, Curator for Education and Public Programming, National Gallery of Zimbabwe (Zimbabwe, ITP Fellow 2017) spent three months in South Africa in 2019 as a visiting curator working on a publication project as part of her master's in art history proposal application.

In 2019 **Abiti Nelson Adebo**, Curator and Senior Conservator, Uganda National Museum (Uganda, ITP Fellow 2013) met Ntombovuyo Tywakadi, Collections Assistant, Iziko Museums (South Africa, ITP Fellow 2016). Iziko Museums manage 11 national museums in South Africa including the Natural History building, National Art Gallery, the Slave Lodge and the Cultural History Museum which now houses the museum collections. Ntombovuyo and Nelson toured the stores and many of the galleries. The museums are undergoing many transformations, especially to the stores for the collection and gallery. While visiting the storage and conservation facility Nelson asked Ntombovuyo if she had attended the ITP, when she said yes, the care taken over the textiles made sense, as he recognised it was part of the ITP training!

Nelson also met with Ntombovuyo's Director of Operations Dr. Bongani Ndhlovu and Professor Derek Peterson, who co-curated the Idi Amin photograph exhibition at the Uganda National Museum.

Bo Haikun and Rose Lee at the Palace Museum, Beijing.

Aprille Tijam with Hugo Chapman, Keeper of Prints and Drawings at the British Museum.

Yasser's lecture about conservation at the documentation center at Nubia Museum.



Mahesh A. Kalra, Curator, the Reserve Bank of India Museum (India, ITP Fellow 2013) hosted **Daniela De Simone**, Research Assistant: Asian Highland Archaeology at the British Museum and her colleague, Serena Bionde at the RBI Museum in Kolkata.



Yolanda Panagiota Theodoropoulou, Manager, Front of House Department, Acropolis Museum (Greece, ITP Fellow 2016) shared news of ITP meet-ups in Athens with friends and colleagues from the British Museum. **Daniel Antoine**, Curator: Bioarchaeology, **Rebecca Horton**, Project Coordinator, Circulating Artefacts and **Ilona Regulski**, Project Curator: Transforming the Egyptian Museum met with Yolanda and **Costas Vasiliadis** (Senior Conservator/Coordinator, Sculptures Conservation Laboratory, ITP 2014) at the Acropolis Museum. And **Celeste Farage**, Collections Manager in the Department of Greece and Rome, enjoyed catching up with Yolanda, Costas, **Amalia Kakissis**, Archivist, British School at Athens (Greece, ITP Fellow 2018) and **Lena Lambrinou**, Architect/Archaeologist, The Acropolis Monuments Restoration Service (Greece, ITP Fellow 2017).

Daniela Di Simone and Mahesh Kalra in Kolkata.

Rebecca Horton with Yolanda and Costas in Athens.

Thi Thi Phyo (Myanmar, ITP Fellow 2017) left her role as an assistant curator at the Myanmar Art Gallery, National Museum Myanmar and has enrolled on a postgraduate degree in painting and sculpture at the National University of Arts and Culture, Yangon.

Bilwa Kulkarni (India, ITP Fellow 2015) is now a freelance education consultant having left her role as Assistant Curator of Education at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS).

Cherry Thinn, Assistant Curator, Halin Archaeological Museum Ministry of Religious Affairs and Culture (Myanmar, ITP 2018) is currently in Beijing, China studying for a masters in cultural heritage and museology at the Capital Normal University.

Norhan Hassan Salem (Egypt, ITP 2017), Museum Educator and Cultural Event's Coordinator, The Egyptian Museum, Cairo participated in the International Training Workshop on Capacity Building for Professionals of Science Centers and Museums 2019, which was held at the China Science and Technology Museum (CSTM), Beijing.

Davit Poghosyan (Armenia, ITP 2015) has been appointed as Director of the History Museum of Armenia.

Hayk Mkrtychyan (Armenia, ITP 2014) is now Assistant to the Deputy Minister of Education, Science, Culture and Sport. This is in addition to his role as Director, Association of Museum Workers and Friends.

Tugba Tanyeri Erdemir, Research Associate in the Department of Anthropology at University of Pittsburgh (Turkey, ITP Fellow 2015) enjoyed a 'stateside' ITP Reunion with **Hayk Mkrtychyan**, Director, Association of Museum Workers and Friends (Armenia, ITP Fellow 2014 and Senior Fellow 2017) in Washington DC.

Shreen Mohamed Amin Taher, Director of the Children's Museum, Egyptian Museum in Cairo (ITP 2016, Egypt), **Norhan Hassan** (Egypt, ITP Fellow 2017), **Wesam Mohamed** (Egypt, ITP Fellow 2015), **Ahmed El-Laithy** (Egypt, ITP Fellow 2009), **Rema Zeynalova** (Azerbaijan, ITP Fellow 2018) and **Davit Poghosyan** (Armenia, ITP Fellow 2015) travelled to Japan to attend the 25th ICOM General Conference in Kyoto.

Pankaj Protim Bordoloi, Museum Education Officer, Rashtrapati Bhavan Museum (India, ITP 2018) and **Shubha Banerjee**, Education Officer, President House Museum (India, ITP Fellow 2014) welcomed **Uthra Rajgopal**, Assistant Curator, Whitworth Gallery, Manchester to the President House Museum and Mughal Gardens. Uthra is a member of ITP team in Manchester and they were able to discuss textile display at the India Art Fair and fondly shared some memories of Manchester and the ITP.

Vishi Upadhyay, Curatorial Assistant, Bihar Museum (India, ITP Fellow 2019) attended a lecture organised in collaboration between Bihar Museum and Bihar Heritage Development Society on *Mauryan Patliputra: A Reassessment of the Archaeological Evidence* delivered by **Daniella De Simone**, Research Assistant: Asian Highland Archaeology at the British Museum. All the prominent enthusiasts of archaeology were present for this lecture.

The ITP team, **Claire Messenger**, **Anna Cottle** and **George Peckham** enjoyed catching-up with **Amalia Kakissis**, Archivist, British School at Athens (Greece, ITP Fellow 2018) in the Great Court of the British Museum over coffee and cake.

Aprille P Tijam, Senior Manager, Exhibitions and Collections, **Ayala Museum** (Philippines, ITP Fellow 2019) was elected to the Board of ICOM Philippines in July 2019 and received the Magiting Service Award by the Ayala Foundation for her 15 years of service with Ayala Museum in December 2019.

Saeed Obaid Ba Yashoot, Documentation Collections Curator, Seiyun Museum (Yemen, ITP Fellow 2016) was officially elected to the ICOM CIDOC Board for the period 2019 – 2022.

Claire Messenger, Manager, International Training Programme has been elected to the National Committee of ICOM UK for a period of 3 years.

Rema Zeynalova, Chief Specialist, Azerbaijan National Carpet Museum (Azerbaijan, ITP 2018) was elected Secretary of ICOM ICME for the period 2019 – 2022.

Rebecca Horton, former International Training Programme Coordinator left the ITP team to take on the role of Project Manager, International Engagement here at the British Museum. She has since moved on to coordinate the British Museum's Circulating Artefacts project.

Jessica Juckes, former International Training Programme Assistant left the ITP team to join the Tate to work as the Coordinator of the British Art Network which is a subject specialist network bringing together academics, researchers and curators – from universities as well as museums and galleries – who focus on British art.

Jackline Nyiracyiza, Senior Conservator, Uganda National Museum (Uganda, ITP Fellow 2013) gave birth to a bouncing baby boy in December 2019.

And **Shezza Rashwan**, former International Training Programme Coordinator, welcomed a beautiful baby girl, Norina, to her family in 2019.

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