

ITP Report
Sponsored by Marie-Louise Von Motesiczky Charitable Trust



I would like to start my report by first thanking the British Museum and the Marie-Louise Von Motesiczky Charitable Trust for giving me the opportunity to participate in the British Museum's International Training Programme (ITP) 2021.

The British Museum's ITP Annual Programme fulfilled its goal of developing a sustainable global network of inspired museum and heritage professionals, through sharing knowledge, skills and experiences, through a series of sessions for museum professionals designed to provide an insight into the workings of museums and cultural heritage institutions in the UK.

Due to the Covid-19 Pandemic, this year the Annual Programme, was split into two parts.

The e-Learning was a series of sessions designed and created specifically for the ITP cohort 2021. It was delivered online over a period of 8 weeks with one session, plus supporting resources, and engagement projects, released each week. The sessions were recorded in advance which gave us time and space to watch, engage and respond at a time and place that worked best for us. These sessions were delivered between Monday 2 August and Friday 22 October 2021 and included opportunities to e-network and engage through activities and 'live' discussion.

The on-site bespoke programme was a visit to the UK, to the British Museum and a UK Partner placement of four weeks for a series of tailored sessions based on our role profile and current projects and programmes. Sessions were 1-1; smaller subject specialist groups and departmental time with curators and collections interspersed with visits to other museums and a four-week project based around museum displays, our Object in focus project.

Due to a visa problem, I could not attend the ITP 2021 on the first day of 12th March, I joined on 18th March, 2022. Although I am not from a museum nor do I have any museum experience, I gained a lot of knowledge about museums and how they function and impact one's life and a country at large. I came for this training to learn first-hand how a museum functions and its impact. I learnt a lot over the three weeks, including the best practice and what needs to be done in Bhutan, when we build our own "Development Museum"

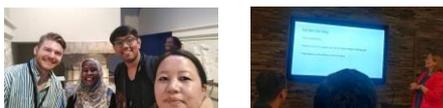
It's too early to say how this training will impact our work here at home. Bhutan is very much like the UK in that we have old houses/manors and "Dzongs" - fortresses which house our museums. We have done a lot to preserve our tradition and culture. I really enjoyed how culture and tradition is being preserved in the UK.

The aim of networking, which is one of the core missions of this training, was achieved. We had participants from fourteen different countries and during our free time we worked on our common interests, discussed our countries and different traditions, cultures and museums that we have. Some of us even planned to work together in the future before leaving London, to collaborate on some museum related work.

The Fellow-led session provided the ITP fellows an opportunity to share their skills and knowledge with us. These sessions provided many benefits and opportunities. It provided useful feedback from the cohort. We could network with our colleagues who had the same interests as us and this opened up opportunities for future collaborations.



Departmental time gave us the opportunity to work closely with staff and collections. Working with small groups made it easy for us to get full satisfaction as it gave us the opportunity to see and work with objects and collections. It also gave us the opportunity to work closely with museum colleagues.



One of the highlights from the British Museum was the The world of Stonehenge exhibition with Jennifer Wexler, Visiting Academic and Neil Wilkin, Curator, Early Europe.



Towering above the Wiltshire countryside, Stonehenge is perhaps the world's most awe-inspiring ancient stone circle. Shrouded in layers of speculation and folklore, this iconic British monument has spurred myths and legends that persist today. In this special exhibition, the British Museum reveal the secrets of Stonehenge, shining a light on its purpose, cultural power and the people that created it.



The astonishing examples of early metalwork including the Nebra Sky Disc – the world's oldest surviving map of the stars. A remarkably preserved 4,000-year-old timber circle dubbed Seahenge also takes centre stage in the show, on loan for the very first time. All these objects offer important clues about the beliefs, rituals, and complex worldview of Neolithic people, helping to build a vivid sense of life for Europe's earliest ancestors. Informed by groundbreaking recent archaeological and scientific discoveries, this landmark exhibition offers new insight on one of the world's great wonders, bringing the true story of Stonehenge into sharper focus than ever before.



A day to remember - day trip to Oxford with Claire Messenger and Loretta Kilroe.

We had a meeting with Richard Parkinson, Professor of Egyptology, University of Oxford, Daniela Rosenow, Project Officer, The Oriental Institute, University of Oxford, Madeline Slaven, Head of Exhibitions, Bodleian Libraries and Andrew Wheale, Exhibitions Administrator, Bodleian Libraries.



We also met Liam McNamara, Curator for Ancient Egypt and Sudan at the Ashmolean Museum. The Ashmolean is the University of Oxford's Museum of art and archaeology, founded in 1683. Their world-famous collections range from Egyptian mummies to contemporary art, telling human stories across cultures and across time.



Picnic lunch at the gardens of Oxford University.



The Griffith Institute was established in 1939 as the centre for Egyptology at Oxford, although the genesis of core projects date back some 40 years earlier. Francis Llewellyn Griffith, the first Professor of Egyptology at the University of Oxford, bequeathed his estate for the creation of 'a permanent home or institute for the study of the ancient languages and antiquities of the Near East'.

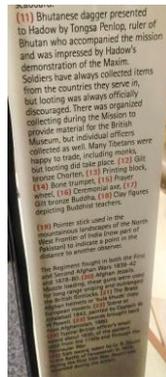
Our UK Partner museum visit was from 28th March- 1st April. Two of us, Sopheara Chap, fellow ITP participant from Cambodia and I visited Norfolk Museums Service in Norwich. During our visit, we were orientated and given a tour of Norwich including churches, museums and the cathedral.

We met the Lord Mayor Kevin McGuire at Norwich City Hall on our first day. During this week, we also had sessions with Francesca Vanke, Senior Curator at Norwich Museums and we were joined by Norfolk Museums Service (NMS) trainees during our stay at the Partner

museum. One of the interesting things we did during our visit was the hard hat tour at the Keep Project site with Hannah Jackson, Keep Project Manager and learnt about a new British Museum gallery being created in Norwich Castle.



A rare find was a Bhutanese dagger which was presented to A.L. Hadow by Trongsa Penlop - ruler of Bhutan who accompanied the mission and was impressed by Hadow's demonstration of the Maxim. The dagger was displayed in a gallery at Norwich Castle. I didn't find any other items from Bhutan except for this one, during other visits to the museums in the UK.



We had the opportunity to be part of history by contributing to The Norwich Friends' Tapestry project. A visit to the Gressenhall Farm and Workhouse to get involved in the deep clean was another interesting experience.



The UK Partner museum visit ended by us attending the Joint Museums Committee meeting at the County Hall. Sarah Gore, Teaching Museum Manager at Norfolk Museums Service was a wonder host and focal person for our UK Partner museum visit to Norwich.



Our Object in focus was “*Bosphorus boat crossings, Turkish shadow puppet journeys*” *Turkish Shadow Theatre - Karagöz*, which took its final shape in the 18th century, when puppets were one of the most popular forms of entertainment. Karagöz shows were performed by one single artist. Movements of the models on the curtain, their voices, different accents and mimicry are all carried out by a single person.

The presentations were on Thursday 7 April, this year the format was altered a little due to COVID and we had a film-maker join us to record the event for a film and to be used on the ITP website, with a version also planned to go to our supporters. We were filmed in our groups, for 5 minutes. Our mentor, Zeina Klink-Hoppe, Phyllis Bishop Curator for the Modern Middle East was an excellent mentor and she helped us with this project from the start until the end – I am thankful to her for being such a wonderful person.



I would like to conclude my report by thanking the British Museum for the opportunity, the wonderful ITP staff, Claire, Anna and George for organizing this very successful programme. The programme has been a great success in all possible respects. I hope the ITP continues with the same success. I had a truly memorable time and enjoyed meeting friends from 13 other countries within the cohort but even more so, the staff from the British Museum. I wish you all the best.



Submitted by
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