
Welcome to the International Training Programme (ITP) Newsletter for 2024

The ITP Newsletter takes you on a global journey through different institutions, collections, staff, and audiences. It focuses on how culture and heritage can provide a platform for new thinking, inviting challenging conversations, and addressing current issues – both local and global. It tells our fellows' stories and is guided by the projects and programmes being delivered by our global network.

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

Museums and galleries are always looking for new ways to connect with their audiences and through the technologies that everyone experiences, new opportunities arise to contribute to world culture by keeping up with – or going beyond – the expectations of audiences. Many museums around the world are currently incorporating technologies into their spaces and practice. We asked our network what does this mean to us as museum practitioners, why is it becoming more important, and how are we working within the existing historical, archaeological, and anthropological space? How are we adapting to these changes, and what do they mean for our audiences?

Institutions across our ITP global network are undergoing a variety of transformations. Past interpretations are being re-narrated in the present context and, looking to the future though every means possible, they aim to engage

with their audiences. Stories from around the UK and across the world share current practice to bring about change and reinvent and reimagine museum spaces for the audiences of 21st century.

In Your collection in focus; Did you know that? and Spotlight on, fellows share stories from their museums on how their collections can be used as a catalyst for engaging with audiences in a new and creative way. They tell us how objects can be a provocation for connecting historical objects with local communities to tell new narratives. They share something with readers that they may not already know about their museum or the cultural sector in their country. Stories which share something new or unique to an institution, country or region, or they give us an in-depth view of their museums, galleries or institutions or a project or programme.

Finally, our *Bulletin board* and *Global network news* sections tell us more about what is happening in institutions around the world and detail our alumni's personal and professional updates.

I hope you enjoy learning more about our network's responses to the theme of *museums of the past through technologies of the future* in museum sectors around the world.

Claire Messenger

International Training Programme Manager
British Museum



Museum of the past through technologies of the future
The Princely Palace Cultural Centre, a new perspective in Alba Iulia, Romania

In 2015, the Principia Exhibition Space, known as the Principia Museum, was opened as part of the Roman patrimony of the ancient city of Apulum, Roman province of Dacia (today Alba Iulia, Romania). It is a site museum that took on the challenge of utilizing people with a passion for the Roman army without specific history degrees, studies or backgrounds.

The exhibition began by telling the story of the ancient times whilst looking at the ruins of the headquarters building, visible inside the museum. This allows the visitor to imagine what it might have looked like 19 centuries before, and our passion was clearly conveyed with the positive feedback we received from visitors.

But telling the same story over and over again can wear thin for even the most passionate so, with the support of our Municipality and European funds, we were able to improve the experience through the use of technology. The first step of which was an improved screen to increase multimedia possibilities, as the previous one only supported mp4 formats.



With the help of a local Roman reenactment group, we made 106 short films using the texts of the ancient Roman inscriptions discovered in Apulum. This was done in honor of 106 AD when part of present-day Romania became a Roman province. These short films brought back to life imperial characters such as officers and soldiers of the 13th Gemina Legion, gladiators and civilians by projecting them on the exterior glass wall of the Principia Museum.

If tourists were not noticing the museum previously, they certainly did afterwards as the number of visitors doubled and locals with children came to the citadel square to watch these films and have fun with the motion sensors. We even attracted Harry Potter fans because the films end and start with the flame of an explosion and the children stood in front of it waving sticks and shouting "Incendio!"

The Municipality also provided us with an interactive screen inside the museum featuring some of the above mentioned characters. Tourists could explore the ancient map called Tabula Peutingeriana, read Latin translations of all the Roman inscriptions exhibited in the museums of our city, play flash games, take quizzes, or take photos with the moving Romans on the screen. This resulted in the average visit time growing from 15-20 minutes to 40-45 minutes and, of course, a lot of questions that transform the story of the Romans into a friendly discussion that makes our day better and the tourists' as well.

In 2024, Principia Museum became part of the Cultural Centre 'The Princely Palace' along with the Touristic Information Centre, becoming part of the newest touristic offer of Alba Iulia. In 1541, the Princely Palace was home to the Princes of Transylvania between the foundation of the independent principate of Transylvania by the widow queen of Hungary, as she retreated to Transylvania from Buda after it was taken over by the Ottoman Empire. Missing her castle in Buda and her childhood home in Wawel, Poland, she proceeded to modify the palace of the catholic archbishop of Alba Iulia.

The palace was taken over from the Catholic Church due to the religious conflicts of Europe at the time. It served the princes of Transylvania and the Dieta (the parliament) until 1711. After 1711, following the end of the war between the Austrian and Ottoman empires, Transylvania, Alba Iulia and the palace were taken over by the Austrian Army. During the principate, the palace was continuously enlarged and embellished to the point where it became a must-see objective for any visitor of Transylvania being highly praised as a work of art in itself. The Austrian, Austro-Hungarian and later the Romanian army removed everything considered a decoration or a luxury and it slowly became an empty shell. Nowadays, after years of restoration and a few million euros, about 33% of it is open to the public and it is slowly being refilled with exhibitions that represent the high times of this building. The restoration continues and we will hopefully be able to visit it in its entirety as soon as possible.

Since the actual findings and artifacts of the goal period are very scarce, the Cultural Centre Princely Palace is managing to offer visitors a very good and unbiased

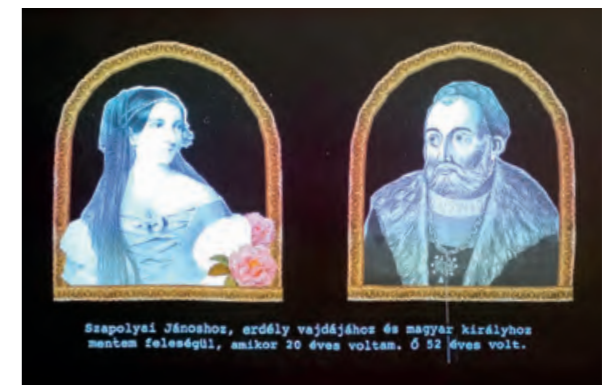
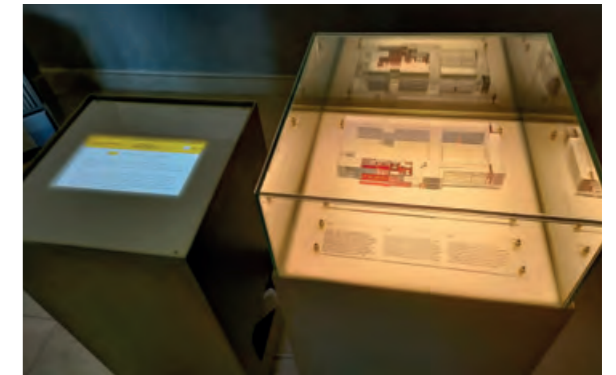
visiting experience. This is important as the rights over Transylvania are still contested between the Hungarian and Romanian ethnics in the area. Visitors can learn about the Hungarian ethnic princes as well as Michael the Brave, a Romanian king who, for only a few months, made possible the first union of the three Romanian speaking states of the time: Transylvania, Wallachia and Moldavia.

Therefore, by means of numerous technological additions to the space, visitors can enter the atmosphere of the time. The ground floor presents the evolution of the building through an exhibition of objects from all different stages of the location from the Roman fortress to the 18th century by means of common displays mixed with projections hosted by virtual characters of the period. There are also interactive tablets that allow more curious visitors to learn and discover more about every part of the period.

The first floor presents the princes of Transylvania with as many details as possible from their personal and political lives. By use of projection mapping and sound setting, one can follow the evolution of certain battles that marked the history of Transylvania. Through the use of wall projections, Transylvanian princes tell the story of their lives, their loves, passions and hobbies, and using interactive tablets visitors can complete the entire image by finding further information on the subject of every display. 3D construction found its way into the exhibition by recreating miniatures of different musical instruments of the time, which combined with the sound setting to enjoy sounds of the past.

Last, but not least, although the lighting system might pass unobserved, it is well projected to ensure both the suitable atmosphere for the display and to show the recovered original painting on the wall, which survived under various layers of paint added over generations.

Ciprian Dobra
 Alba Iulia Municipality Counselor and cultural objective curator, Principia Musuem
 (Romania, ITP 2019, Senior Fellow 2023)



(Top image): Model of the Princely Palace as it is today and marked with red is the part added in the 15th century. On the left side, an interactive screen is telling the whole story in three languages: Romanian, English and Hungarian.

(Image 2) A cubic screen on which four projectors present scenes from the battles of Michael the Brave, the first unifier of the three Romanian countries. Several speakers installed inside the screen brings the chaotic noises to the ears of the audience for a deeper immersion into the atmosphere of the time.

(Image 3) Projection on the Princely Palace walls where characters from different centuries are talking about the evolution of the building.

(Bottom image): Horizontal screen with the D replica of the location of the Selimbar battle. A projector is showing the movement of the troops during the battle from the positioning phase to the end of it.

View of the ground level exhibition in the Princely Palace presenting the evolution of the building from the Roman castrum to the present.

Museum of the past through technologies of the future
Diorama dialogue at Ayala Museum

In December 2021, the Diorama Dialogue was launched as one of the new programs in the newly renovated Ayala Museum. Presented at the end of *The Diorama of Philippine History* exhibition at the Second Floor Gallery, this programme supports the 50-year-old dioramas—composed of 60 miniature tableaus made of hand-carved baticuling wood. These dioramas are visual approaches in introducing highlights in Philippine history, beginning from circa 750,000 BC to 1946. Each diorama was painstakingly hand-carved by woodcarvers from Paete, Laguna, known for its excellent hand-carving tradition. The diorama guidebook explains: “the diorama assembly entailed painting of the figurines and backdrops, constructing building facades, houses, or room interiors, landscaping, lighting, and carving of ‘props’ such as pottery, furniture and weapons—all according to strict historical research.”

The diorama exhibition was launched when the Ayala Museum was inaugurated to the public on 20 June 1974. This exhibition became popular to generations of students, most especially during school field trips. In fact, this has become a platform for intergenerational dialogue between grandparents or parents who once visited as school children now accompanying their grandchildren or children to see these iconic images.

To offer a refreshed way of learning about Philippine history and make it more appealing to the young generation, a new digital platform allowing new interpretations of stories that transpired before or after select dioramas was introduced. This is also one way of connecting the past with the present. Based on a curatorial concept by Manuel “Manolo” L. Quezon III, former Ayala Museum History Curator, a Filipino writer, former television host, and grandson of former Philippine president Manuel L. Quezon, this programme provides another point of conversation, connecting one diorama to another. A video on YouTube *Diorama Dialogue - The Diorama Experience of Philippine History* (youtube.com), written and narrated by Manolo, is available as he presents ways of turning the dioramas into a conversation. Marie Julienne Ente, Assistant Curator and Associate Manager for Research and Publications, who manages this programme describes it as: “it seeks to fill the gap of telling local and personal histories that are not depicted in the dioramas, which feature only a handpicked selection of Philippine historical events. The dioramas can act as “prompts” to further explore histories and timelines parallel to those seen in the 60 tableaus.”

The Diorama Dialogue is presented on seven high-definition TV screens, with the required audio equipment, supported by Milumin, a multimedia software managing the content playback, synchronization, and interactive elements. This software was obtained through authorized resellers, in partnership with Dave Hukom. It offers an immersive experience that is highly appealing to Gen Z (ages 19-25) and Millennials (ages 26-41) who comprise a large percentage of the museum's guests. Ryan Jay Gil, Manager for Ayala Foundation Infrastructure, Security, Information, and Communications Technology, cites that this new technology enables seamless transitions between historical moments, enhancing the overall storytelling and educational value of the exhibition.



Together with Alfred Masanque, they ensure the smooth operations of the *Diorama Dialogue*, to include regular maintenance—routine inspections of the hardware components to detect any issues or malfunctions, as well as software updates to address bugs or compatibility issues, minimize downtime, to ensure an engaging visitor experience. While Milumin software receives regular updates and support from the product developer, it is hoped that with proper care and maintenance, the hardware components will last longer to support the Diorama Dialogue.

Additionally, the museum audience is invited to participate in this programme through an online survey open to anyone who is interested in sharing their inputs after watching the video online or onsite. On the Ayala Museum website, the audience may reply to questions such as (1) select the diorama you want to have a dialogue with; (2) to relate the selected diorama with; or (3) how choice in number 2 relates to the diorama selected. This way, we hope to know more about the subject matters that interests our audience as they experience the dioramas then and now and help us create more content for future programming.

Aprille Tijam
 Senior Manager, Ayala Museum
 (Philippines, ITP Fellow 2019)

Museums of the past through technologies of the future
A case study from the Ethnographic Museum, Rwanda



Rwanda, the ‘Land of a Thousand Hills,’ boasts a profound cultural heritage deeply rooted in its history and traditions. From its vibrant artistry to its storied past, Rwanda’s cultural treasures are a source of pride and significance, that deserves global recognition.

Central to the preservation and celebration of this cultural wealth is the ethnographic museum exhibition, a repository of invaluable artifacts and exhibits that narrate the nation’s history. However, despite the museum’s treasures, there are challenges related to accessibility, engagement and inclusiveness.

The government of Rwanda, through sustainable development goals 11 and 8, committed to strengthen efforts to protect and safeguard Rwanda’s cultural and natural heritage, create inclusive places and accelerate digital transformation. To achieve this, Rwanda Cultural Heritage Academy embarked on this journey by developing virtual tours (360-degree virtual reality) at Ethnographic Museum located in Huye District, Southern province, Rwanda thanks to UNESCO grant Participatory Programme (2022-2023).

The goal behind this project was to democratize access to Rwanda’s cultural treasures, allowing individuals from diverse backgrounds and locations to explore and appreciate the nation’s rich history and heritage. This included creating facilities for new audiences such as those with disabilities that do not normally visit museums due to lack of facilities or trained personnel to help them, thus creating exciting and memorable museum experiences. In addition, the project produced 2D photos that provided a digital solution for collection and preservation for future generations.

Another goal was to bridge the gap between the tangible artifacts housed within the museum’s walls and the global audience eager to learn and engage with Rwandan culture. In doing so, this project aligns seamlessly with Rwanda’s commitment to preserving and celebrating its cultural identity while embracing modern technology as a tool for education, enrichment, and accessibility.

Links to the tour: <https://muse.innorios.com/>

Chantal Umuhoza
 Curator
 Rwanda Cultural Heritage Academy
 (Rwanda, ITP Fellow 2018)

Roman Britain in Colour; projection-mapping as an interpretative technique in museums



Projection-mapping has grown significantly over the past decade, becoming an important element in interpretative strategies for many museums. It allows images to be superimposed onto objects, or buildings, adding visual layers to their display without damaging them in any way.

Roman Britain in Colour is the title of a project that seeks, through projection-mapping, to bring colour into the Hadrian's Wall Gallery of the Great North Museum: Hancock. The gallery provides a unique overview of the archaeology of Rome's northern frontier including alters, tombstones and building inscriptions. Despite their significance as evidence of life on Hadrian's Wall these objects, mainly carved in sandstone, are not the most visually engaging or accessible for museum audiences.

It has long been understood that Roman carved stonework, including statues and inscriptions, was originally painted. This would have made it stand out and, in the case of inscriptions, make texts more legible. Elements of original paint can still be seen on some Roman sculpture, although this is comparatively rare. The majority of Roman stonework from the northern frontier has lost its original paint. The colours have faded through exposure to the harsh climate while buried material has suffered from acidic soils and ground saturation. This means that it is difficult to reconstruct original colour schemes.

In recent years our knowledge of the paint applied to Roman stonework has expanded through the use of non-destructive analytical methods. Portable X-ray fluorescence (pXRF) and portable Raman spectrometry

have been used to analyse traces of pigments applied to stonework. This has given an insight into the pigments made from naturally occurring minerals, such as iron ore, chalk and clay that the Romans used.

Scientific analysis has allowed us to build up a sense of what some of our altars and inscriptions might have been like and this information was used to inform the Roman Britain in Colour project. We worked in collaboration with the creative studio NOVAK, using ceiling mounted projectors, to map images and animations on to the altars. Each of the altars was reimagined to give an impression of the colours that were probably used when they were first set up. The projection also includes animated material that either says something about the deity the altar was set up to, translates the Latin inscription or gives an insight into the way the altars were used for sacrificial offerings. This new interpretation injects colour into the Hadrian's Wall Gallery, demonstrating that life on the northern frontier was not as bland and colourless as it previously appeared to our visitors. Projection-mapping has allowed us to add a new layer of interpretation to the altars and drawn visitors to an area of the Museum that is often overlooked.

The display is a collaboration between the Museum and the Hadrian's Wall Community Archaeology Project (WallCAP), funded by the National Lottery Heritage Fund.

Andrew Parkin
Keeper of Archaeology
Great North Museum: Hancock

21st century technologies turn the clock back at Norwich Castle

The team at Norwich Castle will be turning the clock back 900 years when their magnificent medieval Keep reopens later this year, but in their mission to transport visitors to the heyday of Norman England they're employing some distinctly 21st century technologies.

One of the fabulous opportunities provided by the Norwich Castle: Royal Palace Reborn project is the chance to explore the stories of the medieval castle Keep and the collections through new and different technologies, complementing more traditional interpretation techniques. These aim to engage with visitors through a variety of methods and approaches, conveying both the overall narratives of the spaces and displays, and the opportunity to delve into greater detail about the objects and history of the site.

The refurbished historic rooms provide a chance for visitors to immerse themselves in spaces which have not existed for over 500 years. To support the recreated furniture and textiles, soundscapes will also be incorporated into the rooms, enabling auditory senses to be engaged alongside the visual. These draw upon the music, languages, and rituals of twelfth century Norwich.

As well as providing visitors with a multi-sensory experience of the Keep interiors from eight centuries ago, the massive great hall space is also being utilised to present some of the wider histories around the castle and to explore the development of medieval Norwich. The size of the room allows for the use of multiple projectors to simultaneously illuminate three walls, immersing viewers in colour and imagery. These animations work to incorporate architectural features of the historic walls space as setting and backdrops, grounding the stories in the unique features of the Keep's Norman masonry. Carefully timetabled, those visitors for whom such shows might result in a feeling of sensory overload will be able to plan their visit accordingly.

In the British Museum Partnership Gallery, which focuses on medieval life, digital technologies provide visitors with opportunities to explore in more detail the objects on display and the stories they reveal. One such interactive piece focuses on a fifteenth century processional manuscript from Castle Acre priory, Norfolk. In addition to undertaking digitisation, the annotated chant was recorded in collaboration with Norwich Cathedral choir. This has enabled the creation of a digital touch screen which allows visitors to turn the pages of the manuscript and listen to music, highlighting how it was used in its original context.

Within the ground floor space, the use of virtual reality provides a chance for visitors to explore the wider development of the historic building. Norwich Castle underwent several phases of construction in the first century after its foundation. This included an initial wooden tower on the motte and several stages of building and rebuilding the interior supports of the subsequent stone Keep. The use of digital technology here allows visitors to watch the building being erected around them and unpick the architectural remains which inform the current knowledge about the Keep's building history.

All of these different technologies provide the museum with a chance to further cater to a wider range of visitor learning styles and present new stories in dynamic and engaging ways, with the goal of captivating and inspiring current and future audiences.

Andrew Ferrara
Norwich Castle Museum Project Curator
Norfolk Museum Service



Digital mapping of projection in Norwich Castle Great Hall, developed by Heritage Interactive.

Museums of the past through technologies of the future

The digital transformation and the introduction of modern technology at the Alexandria National Museum

The Alexandria National Museum is one of the most important museums in Alexandria and the only museum in the city that displays artifacts covering all eras, from the ancient Egyptian era, passing through the Greek, Roman, Byzantine, and Islamic eras, ending with the era of the New Kingdom (Muhammad Ali's dynasty). It is a diverse museum with each section telling many stories, from military, political, or daily life to art and life in the other world. It is also the only museum that includes a special hall for submerged antiquities.

To increase the lure of our museum collection, we are forming a team to work on how to use modern technology in museum displays. Whether that's to tell stories about the pieces or to communicate information and explain the piece in a way that is consistent with modern developments. We have begun experimenting with technologies to evaluate how they can benefit the public and have so far received a positive response. The museum display also uses interactive screens that can help visitors to understanding information about a specific time period. They can also be used to engage with children through activities such as writing their names in the ancient Egyptian language.

The Alexandria National Museum contains many pieces and collections that need development and technological intervention in their display to attract visitors. One of the most popular collections in the museum is the tomb collection displayed in the ancient Egyptian section, which includes a piece of the god Anubis, a group of ushabtis, amulets, golden tongues, and a mummy. In my opinion, if you were to introduce interactive screens

and projection mapping to engage the visitor with burial and mummification rituals such as scenes of mourners and chanters it would tell the story in a more compelling way. Visitors are always attracted by something different and learning through use of modern technology. The mummification process takes place from the time of the death until the deceased is placed inside the burial chamber, and this process could be learnt through an interactive touchscreen.

The museum also contains a group of funerary paintings, the most important of which is a painting of the procession of the god Amun, with King Senusret I in front of it. It is a magnificent piece and if projection mapping was used to show the inscription in colours and more clearly, it could become one of the most important and engaging pieces in the Egyptian Antiquities Department. Through this technique it is possible to narrate the stories of the pieces, their locations, what temples are featured, the extent of their sanctity among the ancient Egyptians, when was their peak and which kings were interested in religious processions and ceremonies.

There are many pieces we want to apply modern technology to at the Alexandria National Museum, but they need financial support so we can apply them in a professional and attractive manner to create an unprecedented tourist attraction. The introduction of modern technology in the management of museum collections has become a necessity to improve sustainability including the use of environmentally friendly lighting and cooling devices to reduce the museum's carbon footprint.



Funerary stone which would benefit from projection mapping to show its colors and details.



At the Alexandria National Museum, we experimented with modern technology to deliver information and measure visitor satisfaction. We used live capture technology to create a virtual experience called "The god Habi talks about sustainability". Habi, the god of the Nile, was asked questions about the importance of the river Nile to the ancient Egyptians and about solutions for maintaining its sustainability and preserving for future generations. Visitors were able to ask these question and Habi responded as if interacting with them. It was a great success and something we plan to do again with a new show and a different story. We also tried using VR glasses in the Islamic Antiquities Department to present a display of the Muhammad Ali Mosque and the pyramids of Giza. The display was very popular and the demand for it surpassed capacity so there were requests to repeat the event. These two experiences demonstrated that modern technology can bring a strong turnout of visitors.

The experiences were carried out voluntarily and temporarily so funding these technologies long-term would prove challenging. Therefore, partnerships with stakeholders such as institutions for information technology and digital transformation can ensure the financing and sustainability of museum collections using modern technology.

Egypt is full of interesting stories about the ancient Egyptian civilization as well as cultural heritage. Museums and heritage sites across the country will always attract visitors from all over the world on an ongoing basis. Interestingly, the Ministry of Antiquities presents new discoveries that are being researched and preserved on a daily basis. Preserving and displaying this information in an attractive way requires qualified museums to tell these stories and display museum collections in a sustainable manner. In recent news, the Grand Egyptian Museum, which should be opening soon, has obtained the international certificate EDGE Advance for green buildings, accredited by the International Finance Corporation, as the first green museum in Africa and the Middle East. The museum evaluation included energy conservation, use of clean energy, installation of solar cells, lighting systems, and natural ventilation.

Mummy on display in the tomb at ancient Egyptian sector at Alexandria National Museum.

The Grand Egyptian Museum also uses modern technology to display its museum collection in a unique and unprecedented way for museums in Egypt and the Middle East. Modern and interactive technologies are used to deliver information to children and young people; a very important category of museum visitors. We must consider modern generations to make them aware of the importance of cultural heritage, but information must be delivered in an engaging way that replicates the digital transformation that has occurred in the wider world.

During my time with the ITP Annual Programme, I was interested in museums that use modern technologies in their displays, be it lighting, sound or interactive exhibitions. In the British Museum, for example, I was very impressed with the interactive screens in the Egypt and Sudan section that accompany the mummy display with x-rays to explain every detail in an interesting way. The screens also displayed an imaginary film about the tomb of Neb Amun in western Luxor which complemented existing pieces of the tomb that were on display.

I was also amazed by the use of lighting and sound in the temporary exhibition *China's Hidden Century* and I was lucky to attend that exhibition and grateful to the ITP for that opportunity as the exhibition used modern technologies that I had not seen in exhibitions before.

Another museum that was part of the ITP network that I admired very much was the Ashmolean Museum and its use of projection mapping to complement the inscriptions on the stone pieces to make them clearer. I would very much like to try these technologies in Egypt's museums and I think they would prove very popular.

Dina Gohar
Curator
Alexandria National Museum
(Egypt, ITP Fellow 2023)



Unique, experiential digital and manual interpretation of the Burrell Collection plays a defining role in the museum's visitor experience.

We understand that audiences expect increasingly sophisticated interpretations of our collections. In response, we've crafted over 100 world-class pieces of interpretation that give context and meaning to the Collection on a scale and to a quality previously unseen within decorative and fine art collections.

The visitor experience at Burrell can be both dramatic and breath-taking, as well as more personal and intimate. We use a suite of interpretive methods to tell people about the objects in the museum, where they came from, what they were used for, and who made them – in a way that is relevant to our visitors.

Content on screens and projections, isn't populated with 'information': talking-heads, or Wikipedia-like repositories of archive content. Instead, we offer unique, site-specific experiences that are woven seamlessly into the museum visit. Content is visually led, personable, revealing, stimulating - fun.

Extensive, independent evaluation of the visitor experience has shown us that one of the greatest strengths of the museum lies in the variety of this offer – and its ability to support a relaxed and welcoming atmosphere for all visitors in the venue.



"This is excellent, the way they have presented everything is the future of galleries and museums...interesting and for all ages." (Visitor, Twitter 2022)

"My autistic son has had a horrible year and there aren't many places he feels safe outside the home. One place he feels safe is the Burrell Collection. It's because it's a lovely calm place to be all the time. He loves the digital interactive displays. The woodcarving one is a particular favourite."(Visitor, Twitter 2022)

"My grandpa, used to teach computing at university, has never used anything like this loved using the interactives. He walked Pollok Park daily for over 30 years and visited often. It's really astounding what they have achieved." (Visitor, Twitter 2023)

"I love this. To be in a museum and see these things and think 'I want to touch that' then see a sign that says 'do it' is amazing." (Visitor, Evaluation interview, 2022)

"I love museums and art galleries but wow, The Burrell Collection has just risen the bar on what I'll expect from every gallery going forward." (Visitor, Tripadvisor, 2022)

David Scott
 Digital Manager
 Glasgow Museums

Museum of the past through technologies of the future
National Commission for Museums and Monuments (NCMM)
 using technologies of the future to showcase Nigeria's past



The National Commission for Museums and Monuments (NCMM) in Nigeria is dedicated to preserving, promoting, and presenting Nigeria's rich cultural heritage. To achieve this, the commission is leveraging technologies of the future to showcase Nigeria's past.

Virtual Reality (VR): The NCMM is incorporating VR technology to provide realistic and immersive experiences of Nigeria's historical sites and monuments. Visitors can virtually explore ancient cities like Benin City, Ife, or Kano, and gain insights into the country's past through interactive 3D models, videos, and audio guides.

Augmented Reality (AR): Using AR, the NCMM is enhancing visitors' experiences at museums and historical sites. By pointing their smartphones or tablets at artifacts or exhibits, visitors can see additional information, animations, or reconstructions overlaid on the real-world objects. This supplements their understanding of the objects and allows for a more interactive and engaging visit.

Mobile Applications: The commission has developed mobile applications that provide users with access to vast archives of historical information. Users can explore virtual exhibitions, browse through digitized artifacts, read detailed descriptions, and participate in quizzes or challenges to test their knowledge about Nigerian history. These apps serve as portable museums, reaching a wider audience beyond physical locations.

Online Collections and Databases: The NCMM is actively digitizing its collections and establishing online databases to make historical resources more accessible and widely available. Researchers, historians, and the public can access these digital archives to learn about Nigeria's past, study artifacts remotely, and contribute to the preservation efforts through crowd-sourced annotations or donations.

Digital Conservation: Recognizing the importance of preserving Nigeria's cultural heritage, the NCMM is leveraging digital tools for conservation purposes. High-resolution imaging techniques, 3D scanning, and documentation help capture accurate representations of artifacts, even those at risk of deterioration. This digital preservation ensures that valuable cultural artifacts are safeguarded for future generations, even if the physical objects become damaged or lost.

By combining Nigeria's past with technologies of the future, the National Commission for Museums and Monuments is creating innovative ways to engage audiences, preserve cultural heritage, and promote historical understanding. These advancements allow for a more inclusive and immersive exploration of Nigeria's rich history and diverse cultural legacies.

Ishaq Mohammad Bello
 Assistant Chief Technical Officer
 National Museum Kaduna
 (Nigeria, ITP Fellow 2012)

Ishaq Bellow at NCMM

The entrance to Kaduna Museum and Monument.

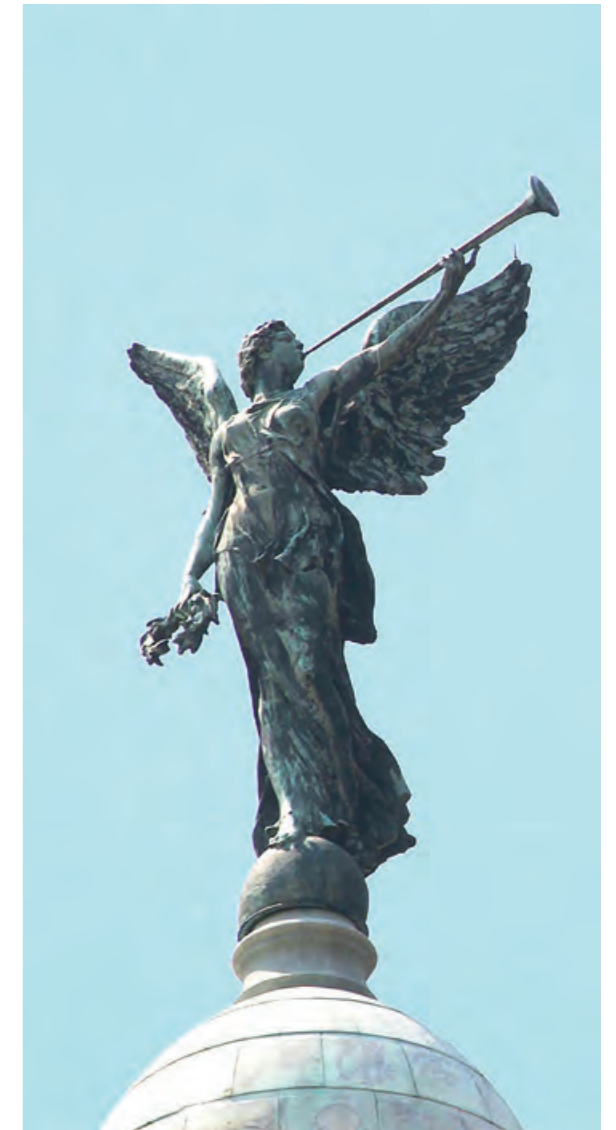
Museum of the past through technologies of the future
Truth of technology behind heavenly messenger

Standing high atop the central dome, the Angel of Victory, 16 feet high and weighing 3-and-a-half tonnes is not just a weathervane but also a protector of lightning. For more than a century now, the angel with her trumpet has protected the memorial building from lightning strikes. The memorial has been erected in the memory of Queen Victoria after her death and the angel is also called Victoria, the Roman goddess of victory, a counterpart to the Greek God Nike. It had been designed by English sculptor Lindsay Clarke and cast in bronze by George Mancini. The final sculpture was shipped from Cheltenham, England, to India in 1920.

While the Angel is alluring enough to attract most lightning strikes in the vicinity, there have been odd instances of lightning avoiding its embrace. The 3.5-tonne bronze sculpture stands on a 3-tonne base with ball bearings and a pod containing mercury. A thick copper rod runs down to the ground, providing the earthing. One employee has been assigned to top up the mercury every week as the liquid metal is crucial to prevent the tremendous heat during a lightning strike from welding the ball bearings that help the fairy rotate when a stiff wind blows. A wind of 15kmph used to be enough to make it swing but now it needs the wind to blow at 18kmph- 20kmph. The rotation of the Angel is critical to the Victoria memorial. When the rotation stopped in the 1970s, engineers discovered that the fairy and its base had tilted three-quarters of an inch, putting tremendous strain on the dome. It was a wonder that the dome had not cracked.

Thus, with the simple technology of the first decade of the 20th century, the Angel is the most attractive lightning arrester in not only Kolkata, but the whole of India.

Joyee Roy
 Documentation Officer, Victoria Memorial Hall
 (Kolkata India, ITP Fellow 2011)



Angel of Victory.

Museum of the past through technologies of the future

Digital Outreach of Egyptian Museums: Embark on a virtual journey to one of Egypt's most unique museums, Gayer-Anderson 'al-Kritliyya' Museum

Technology has become integral to our lives, transforming our communication methods, and gradually replacing face-to-face interactions. To encourage the public to embrace their cultural heritage, the Egyptian Ministry of Tourism and Antiquities (MoTA) has recently leveraged modern technological advancements to connect with the public through the latest technologies and mobile applications. MoTA's museums have significantly increased their use of digital technologies in recent years, both on-site in digital interaction and online via websites such as the popular website of the Grand Egyptian Museum and National Museum of Egyptian Civilization, in keeping with their growing ambitions and responsibilities to reach the widest visitors possible.

This shift was triggered by the unexpected global COVID-19 Pandemic, which led Egyptian museums to invest in digital communication activities and virtual educational programs for the first time. Unlike Western museums, Egyptian museums lacked any sort of online presence or engagement before the first wave of COVID-19. However, in response to the pandemic,

Egyptian museums swiftly shifted towards digital outreach and virtual interaction, bringing their collections and galleries online for people staying home to view and engage with remotely.

One of the first online services launched in 2020 was virtual tours of many museums, including the Gayer-Anderson Museum, also known as the "Bayt al-Kritliyya," one of Egypt's most famous and richest house museums. Although I have contributed to virtual tours for other museums, the virtual tour of the Gayer Anderson Museum is the best one I have made and has received the highest rating.

The Gayer-Anderson/Bayt al-Kritliyya museum is a pair of 16th and 17th century houses, a remarkable example of an Egyptian private home from the Ottoman Period, restored and furnished in an Egyptian Islamic style by R.G. Gayer-Anderson Pasha, a physician in the English army. He lived there until 1942 when he returned to the houses to the Egyptian government, which converted them into a museum in his honour. The museum is divided into

rooms named after their contents. Examples include the Winter Hall, Damascus Hall, Chinese Room, Indian Room, Pharaonic Room, and Persian Room.

Gayer-Anderson Museum's virtual tour, which is available in both Arabic and English, created in collaboration with digital company NAV3D, has been developed to provide visitors with an authentic experience of exploring the architecture of Islamic houses during the Ottoman era. The tour aims to educate visitors about the lifestyle inside an Islamic house and showcase the intricacies of its design. During the tour, visitors will get a glimpse into the separate halls for men and women, known as Salamlek and Haramlik. Additionally, visitors will have the opportunity to see a celebration hall, an inner courtyard with a fountain or garden in the middle for ventilation and lighting, as well as various storage and service rooms. Furthermore, the tour provided an immersive experience of some of the museum collections, allowing people to engage with cultural heritage and improve their knowledge.

accessibility by allowing people with physical difficulties to visit the museum, interact with exhibits, and have a sense of presence.

I invite everyone to explore the museum's magnificent interiors and discover iconic architecture, captivating legends, and famous movie scenes shot on location.

<https://mpembed.com/show/?m=LCyv1zFUxiq&mpu=497>

Nevine Nizar Zakaria

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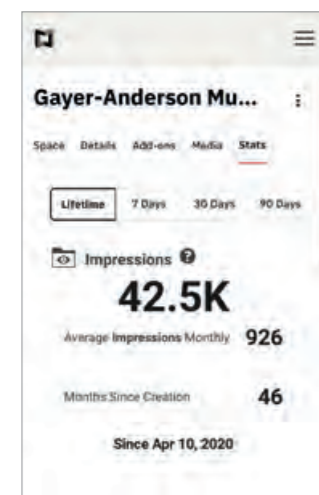
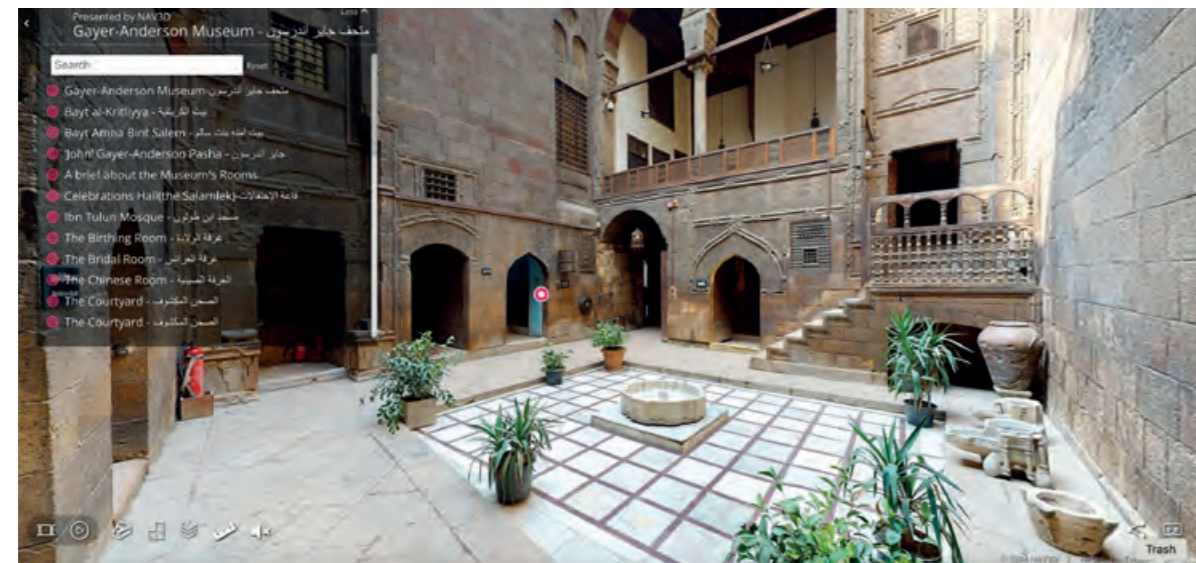
Interestingly, the museum buildings are surrounded by exciting legends and stories, which Gayer-Anderson recorded on brass plates called "The Legends of al-Kritliyya." These plates include fourteen tales related to Bayt al-Kritliyya and reflect the Egyptian folkloric heritage of that time. These brass plates are among the most valuable literary antiquities in the museum and are a part of its intangible heritage. The legends involve sultans, djinns, magical wells, and benign serpents. Gayer-Anderson employed a craftsman to illustrate the stories' episodes on the brass plates, which are now on display in the Sabil room.

"A benevolent serpent saved the occupants of the house"— the seventh legend of the 'good serpent'. The tour also introduces visitors to one of the legends that have made the house famous - the legend of the 'good serpent'. This legend revolves around benevolent snakes, magic wells, sultans, slave girls, jinn, and righteous people, all of whom are associated with the museum building. The story was created by my colleague, Mohamed Mokhtar (ITP-2015), who successfully created an imaginative atmosphere by narrating the legend story, allowing visitors to listen and experience it for themselves.

The museum building is a true masterpiece, boasting exquisite artistic and architectural features that have caught the eye of filmmakers both in Egypt and beyond. During the virtual tour, visitors can relive the iconic movie scenes that were filmed in the museum.

Ahmed Attia, the IT expert of NAV3D responsible for the Gayer Anderson Virtual Tour, reported that the level of engagement and interaction of visitors on this tour has exceeded that of other virtual museum tours. As of March 2024, the virtual tour has received 42,500 visits to the museum, surpassing the number of physical visitors to the museum.

This reveals the significant impact of this tour on increasing the museum's visibility and reaching out to a wide range of visitors nationally and internationally. Further, it has improved social inclusion and



One of the first online services launched in 2020 was virtual tours of many museums, including the Gayer-Anderson Museum.

The number of virtual visitors has already surpassed the number of physical visitors to the museum.

Immersive exhibitions, love them or hate them?



In recent years, London and other major cities have seen an influx of pop-up immersive exhibitions. These exhibitions offer audiences a new way of engaging with the work of iconic artists, including Vincent Van Gogh, Frida Kalo, Gustav Klimt, and even music legends such as Prince and ABBA. Using new technologies, these exhibitions create a multi-sensory experience for visitors in a space that is worlds away from the traditional gallery environment. However, these exhibitions are dividing the nation, with some praising the use of modern technology to create exciting and immersive experiences, whilst others brandish them as an inauthentic spectacle.

One of the most popular immersive experiences has been *Van Gogh Alive*, which has been shown in 80 different cities, across 5 continents, to a total of 8.5 million visitors. The experience is essentially a walk-through sound and light show, with images of Van Gogh's iconic paintings projected onto the walls, animated as if to mimic the wind gently blowing through cypress trees and fields of sunflowers, with crows cawing and circling overhead. The mix of sound and visuals brings the paintings to life, and viewers can sit and watch as animated brush strokes recreate familiar scenes of blue interiors and Parisian cafés alongside excerpts of the artist's biography, all accompanied by a twinkly ethereal score.

The use of technology also means that paintings housed all over the world can be shown together in one space. However, some people feel that this takes away the authenticity from Van Gogh's work, replacing the skill of the artist's hand for flattened digital screens, something that can't be replicated through LEDs.

But whilst the feeling of standing in front of an original work of art, and the emotions that invokes, is something that may not ever be able to be replicated through technology, creating a new channel in which people and connect with art is something to be encouraged. It can't be denied that the traditional gallery environment is a space where many still don't feel welcome, and as museums and galleries fight to keep their doors open and attract visitors, the worldwide success of immersive exhibitions is something to take note of.

Amelia Kedge
International Training Programme Assistant
British Museum

Immersive displays at Van Gogh Alive, The Experience in London.

Museums - where tradition meets technology

The trend of integrating technology into museum displays is like a wave, and the Covid pandemic, acting as an earthquake, has turned these waves into tidal waves sweeping through every museum. This tidal wave sometimes shifts critical questions about museum displays, and we increasingly hear questions like "does this exhibit have any technology?" instead of asking "does the exhibit tell an interesting story?"

In 2019, after years of debate, ICOM adopted a new definition of a museum, introducing phrases such as "accessible and inclusive," "communicate ethically," and "varied experiences". These points stem from the need for museums to innovate in how they engage the public in various ways, with technology being part of the solution. Museums in Vietnam are not exempt from this trend, with the National History Museum offering thousands of students online educational programs and the Vietnam Fine Arts Museum providing digital descriptions for national treasures alongside several projector mapping art exhibitions. These experiences bring new perspectives to museum visitors, especially teenagers.

Technology serves as an easily accessible information channel for young people, a language that museums need to use if they want to tell their stories to the younger generation. Whilst there are obvious benefits, some museums in Vietnam have overused technology, believing it could replace real experiences such as artifacts or artworks. Technology can be an effective supporting tool in museum displays but it cannot replace national treasures or the truth of history.

Finally, a big topic that will be on the minds of curators. AI has disrupted the technology industry, and many professions feel threatened, but can AI eliminate the need to visit museums? Or instead, can AI enhance human experiences with historical stories in museums by answering any questions about artifacts and telling historical stories like curators?

Nguyen Hai Ninh
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Department of Cultural Heritage
Ministry of Culture, Sports and Tourism
(Vietnam, ITP Fellow 2023)



Students participate in an experimental learning session at Vietnam National Museum of History

Students use iPads to learn about history at the Temple of Literature, a historical site in Hanoi.

Global Perspectives

Of course, technology is a force for good!

Over time, museums have undergone tremendous transformations, integrating technology to improve visitor experiences and create more captivating exhibitions. A number of developments have occurred and are likely to occur in the future that will increase the allure of museum visits. Museums all over the world have evolved from being just a place starting as temples housing exhibits of ancient art and progressing to the Lyceum in Athens, the home of Aristotle's philosophical school and community to becoming a place where numerous fascinating technical developments have emerged, turning museums into lively, engaging environments. Museums have changed a lot over the years, and when compared to different historical periods show some significant variations, early museums, such as those established in the 18th and 19th centuries, were frequently cabinets of curiosities that displayed a mishmash of items that had been collected, ranging from historical artefacts to natural specimens, with an emphasis on their uniqueness and wonder. These days, museums have evolved to be more specialised, concentrating on particular subjects or fields like science, technology, art, or history. Through carefully chosen exhibits, they hope to elicit greater understanding and reveal larger stories.

While some museums have touchscreens and interactive displays that offer extra content, films, and interactive features, all to help deepen visitors' understanding and allow them to explore exhibits at their own pace using these interactive displays, quizzes, and challenges. Several other museums are now utilising Virtual Reality and Augmented Reality technology to offer immersive experiences. In this instance, visitors can explore virtual exhibitions with VR headsets or utilise augmented reality (AR) to superimpose more information on real-world exhibits. This method uses visitors' phones or tablets to overlay digital content over tangible displays. Here, one can imagine historical individuals conversing through paintings or dinosaurs coming to life on fossil displays!

Every museum has progressed at a different pace. Some are still grappling with the internet age and finding it difficult to keep up with modern technology, though making progress and hoping to be able to engage visitors in a more interactive and enjoyable way. We also have a lot of museums including audio guides or smartphone apps to learn more about exhibitions such as information on collections. Some museums have chatbots driven by artificial intelligence that provide personalised advice and recommendations according to users' interests giving users a personalised experience.

In the past, museums were often exclusive places that were mostly visited by the wealthy and the elites. Public participation in the didactic, static displays was minimal. Now there are interactive exhibitions, educational programmes, and outreach efforts which are all part of modern museums' efforts to be inclusive of a wide range of visitors. Technology has a greater impact and is here to stay. There are now digital resources and virtual tours which has helped in improving accessibility.

The Internet of Things (IoT) with smart exhibits has helped improve audience enjoyment of exhibitions and preservation of collections, for example, IoT devices



can offer data on environmental conditions in real time, which can aid in the preservation of artefacts. Again, depending on the volume of visitors, smart exhibitions may change the temperature or light levels. One can truly say technology has a greater impact as digital resources and virtual tours have helped improve accessibility. Digital storytelling and multimedia installations have improved such that these days, museums use both digital storytelling and multimedia exhibits to deliver fascinating stories. Imagine standing in front of an ancient artefact and it suddenly comes to life in front of you!

A museum of the Future would be more than just an exhibit with a few high-tech toys; it would be a place where technology is seamlessly incorporated to improve visitor experiences, encourage deeper involvement, education, and challenge conventional museum narratives. One cannot over emphasise the wonders of Augmented Reality (AR) and Virtual Reality (VR),¹ for example, picture yourself entering an augmented reality recreation of a historical conflict or travelling into space with astronauts in virtual reality. By dissolving the boundaries between reality and the past, present, and future, AR and VR may bring visitors right into the centre of displays or the wonders of life-size, interactive holograms depicting scientists or historical personalities which could present narratives and at the same time, provide answers to queries, all cumulating in a very engaging experience.

The future museum could personalise experiences whereby exhibitions could adjust their content to each visitor based on their areas of interest and use radio frequency identification (RFID) tags or other tracking technology to make exhibitions much more personalised.²

In terms of accessibility and inclusivity, the future museum could introduce Multilingual AI Guides whereby the museum would be open to visitors from all around the world allowing AI-powered guides to translate exhibits and provide real-time answers to queries. It should also include sensory-inclusive design to ensure that everyone enjoys their visits to the museum. At this point, exhibits

could include components that accommodate a variety of learning styles and sensory requirements. The introduction of remote participation will not be a bad idea as people from any location, with no geographical restrictions, could take part in museum experiences through virtual tours and live-streamed events. Though it is supposed to be a million times more difficult to achieve than a static image, the University of Texas is credited with developing the laser plasma display, which is said to be the first true 3D holographic display. There have already been three-dimensional movies made; for example, Avatar had holographic maps of Pandora's environment, while Star Wars featured real-world 3D projections. Several others like Boss Baby, Minions, SpongeBob movies followed soon after. Artificial intelligence is credited with helping holographic technology advance over the past five years, albeit not in museum spaces. That accomplishment should be included in all museum displays. The Science Museum Group and the Imperial War Museums are two museums that have committed to holographic augmented reality exhibits; thus, the future of museums appears bright. This technology can bring museum objects to audiences in holographic 3D anywhere in the world according to Dr. Sirisilp Kongsilp, CEO and founder of Perception, a technological company supported by the UK-government Global Entrepreneur programme.³

Museum visits are a delight especially if you are lucky to visit one onsite or at home. An advantage of using technology helps users see, for example, an immersive volumetric display on a regular computer becoming a creative impression of something tangible that is floating in front of visitors or viewers. This implies that museum collections can be exhibited anywhere in the world due to the low entry barrier. It gives museums the chance to engage with the public and reach their target audience in novel ways.

I would also love to see museums of the future having Information-gathering and question-answering robotic helpers or guides, interactive robotic displays that dynamically and educationally engage visitors. Voice and gesture-activated interactive display interfaces like interactive digital displays and touch screens. Advanced control technologies that enable hands-free navigating through exhibitions. 360-degree projections and surround sound are features of immersive theatres that are used for instructive presentations and storytelling that can also be incorporated in the museum exhibition process as well.

A museum of the future must be found using projection mapping to create dynamic visual displays on exhibit surfaces. Use blockchain technology to keep a safe





record of provenance and guarantee the authenticity of artefacts. Must be able to introduce tools for analysis to learn about visitor preferences and actions to create tailored experiences and proffer recommendations for dynamic content depending on user interactions and preferences.

Sustainable and green technology to improve energy efficiency creating an eco-friendly environment. The introduction of interactive and collaborative platforms that is, online venues for cooperative displays that enable virtual audience engagement and input from all over the world. Some future museums could incorporate smart building technology having features like self-regulating temperature management, renewable energy generation, and water conservation measures, the museum itself may be a miracle of sustainable architecture. Some museums have taken the bull by the horns with steps in the right direction but not all museums are there yet.

Still, African museums in terms of technological sophistication differ greatly. While some African museums have embraced technology and worked hard to integrate it into their operations and exhibits, others could be faced with obstacles including inadequate infrastructure, funding, or access to the newest technologies. Numerous African nations and museums have acknowledged the role that technology plays in both exhibiting and conserving cultural heritage with several of them launching campaigns and projects with the goal of digitising collections, building virtual exhibits, and putting interactive displays into place. It's crucial at this point, to recognise that certain museums continue to face obstacles that make it difficult for them to adopt the newest technology developments. Depending on elements like money, local priorities, and government assistance, the situation can change significantly.

Giving visitors an interesting and engaging experience is the fundamental goal of any museum; the museums of the future are a must-achievement that every generation



of museum professional is excitedly anticipating. Since we are making progress, it is not an insurmountable task. As they strive to be relevant and interesting for a wide range of people, modern museums are becoming venues for critical thought, discourse, and education. However, modern museums have experienced dramatic changes because of technological breakthroughs. Aspects of museum experiences such as exhibition design, visitor engagement, accessibility, and conservation have all been impacted by these shifts.

In conclusion, a Museum of the Future would have more than just these characteristics; it would have a larger concept. It would be a hub for constant innovation, welcoming new technology and adjusting to a world that is changing all the time. It would serve as a forum for discussion and critical thinking, pushing visitors to think about how technology is affecting society and the future. In the end, a technologically savvy museum would use technology to tell engaging stories, pique people's curiosity, and spur constructive change—rather than just showcasing the newest gadgets.

Cynthia Iruobe
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(Nigeria, ITP Fellow 2010)

1 Sklar, Rory H. "Sustainability Of American Museums In The 21 st Century: The Many Uses of Scientific Advancement and New Media Technology." PhD diss., State University of New York at Buffalo, 2016.

2 Shehade, Maria, and Theopisti Stylianou-Lambert. "Virtual reality in museums: Exploring the experiences of museum professionals." *Applied sciences* 10, no. 11 (2020): 4031.

3 Adams G.K "Holographic Technology can become part of preserving human history" <https://www.museumsassociation.org/museums-journal/people/2021/07/qa-holographic-technology-can-be-part-of-preserving-human-history/>

Global perspectives

The use of Artificial Intelligence (AI) in Museums and other cultural heritage sectors

The use of Artificial Intelligence (AI) in museums and other cultural heritage sectors is becoming increasingly popular as institutions seek innovative ways to engage visitors, preserve their collections, and make their resources more accessible and interactive.

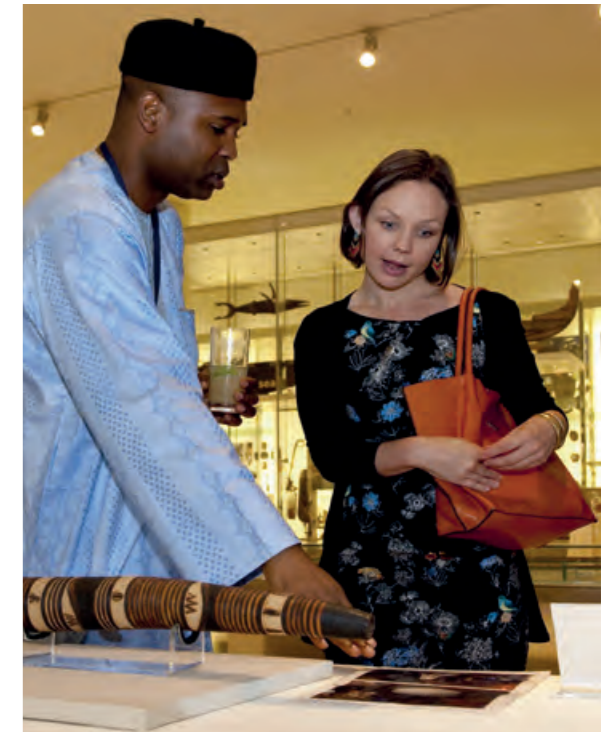
One application of AI in museums is the use of chatbots or virtual assistants to provide information to visitors. These AI-powered tools can answer questions, provide guided tours, and offer additional information about exhibitions and artifacts. This allows museums to enhance the visitor experience and provide personalized, on-demand information to their audiences.

Another use of AI in cultural heritage sectors is in the field of conservation and restoration. AI can be used to analyse and identify patterns in artworks, detect damage or deterioration, and suggest appropriate conservation techniques. This can help museums and conservation professionals more effectively care for their collections and prolong the lifespan of valuable cultural artifacts.

Furthermore, AI can also be used to digitize and catalogue collections, making them more accessible to researchers, students, and the public. AI-powered algorithms can help museums organize and categorize vast amounts of data, images, and documents, making it easier to search and explore their collections online.

Overall, the use of AI in museums and other cultural heritage sectors has the potential to revolutionize how institutions engage with their audiences, preserve their collections, and make their resources more widely available and accessible. By embracing AI technologies, museums can stay at the forefront of innovation and provide new and exciting ways for visitors to interact with and learn from their cultural heritage.

Ishaq Mohammad Bello
Assistant Chief Technical Officer
National Museum Kaduna
(Nigeria, ITP Fellow 2012)



Ishaq Mohammad Bello at the British Museum 2012.

Global perspectives

Technology has the ability to facilitate museums reaching their goals and missions



Technology has proved itself to be the most important tool in every aspect of our daily lives by changing the way we see and interact with the world. Over time, the role and purpose for museums have been changing, where people no longer go to museums, galleries, or cultural places to just see objects or art, most expect a great experience where they can have fun with friends and family and learn something new.

Technology can facilitate museums reaching their goals and missions. From creating interactive and inclusive displays, collections management, providing open access to collections, visitor engagement, communication, marketing, and so on. Through the effective use of technology, museums were able to break their walls and put the community they serve at the heart of every activity.

If we try to reflect on the statement "Introducing up to date technology in museums and galleries is an essential development to future proof our institutions. From my professional experience point of view, I admit that digital technology provides an amazing opportunity to our museums to exist in a variety of forms that correspond to the needs of different visitors, to engage with new audiences and above all to forge relationships that can be far more meaningful than traditional museum visits, thus making our work as museum professionals easier by fostering friendly and sociable exchange."

Through websites and other social media platforms, museums are able to move away from their physical walls and make them accessible anywhere to increase interest in their collections. I have seen people that normally do not visit museums benefit from custom designed programs provided by different museums using technology.

The introduction of virtual reality in museums has opened a world of possibilities to enhance education, accessibility or overcome geographical limitations to allow everyone to access, explore and engage with artifacts and exhibitions.



It also introduced immersive experiences and fostered interactive learning that can extend the reach and impact of museums beyond traditional boundaries.

In summary, as custodians of historical and cultural heritage, the effective use of new and up to date technologies has the potential solution to improve efforts to maintain, conserve and manage collections for future generations.

Chantal Umuhoza
Curator
Rwanda Cultural Heritage Academy
(Rwanda, ITP Fellow 2018)

Your collection in focus

My favourite object in the British Museum

My favourite gallery in the British Museum is the Japan Gallery and I thought I would share a personal favourite from the room's collection. Whenever I come to look around the Japan Gallery, I always have a look at the display case where you can find the famous samurai armour and helmet, which is a highlight of the Museum. But behind the armour hanging in the case is a lacquer plaque which is what really interests me.

The plaque is long and almost completely black. At the top of the object, a full moon can be seen breaching through a layer of cloud. At the bottom of the plaque, a man is curled up asleep next to a large tea pot. Between the moon and a sleeping man, an inscription reads, "We thirst for a cup of tea after recovering from intoxication, / But alas! The attendant is asleep and responds not to our call."

This humorous and playful plaque comes from Japanese lacquer craft artist Ogawa Haritsu and would have been made around the year 1742. I love the sense of the humour in this object, which feels like the sort of joke you would still see on the internet today. I would hang this plaque up in my kitchen if I could!

George Peckham
International Training Programme Coordinator
British Museum



Your collection in focus

Agents of Change: Chief Dan George Legacy, Feature Gallery Exhibition @ Museum and Archives of North Vancouver-MONOVA, British Columbia, Canada

I am so happy and proud to be working in an inclusive space where difficult and current conversations happen. It all began with the creation of a Feature Gallery Exhibition calendar; we came up with great ideas and decided on two exhibitions per year. The first one is called "Agents of Change: Chief Dan George Legacy" opening on 7 March 2024.

To give a little context, Chief Dan George was Chief of the *səlilwətał* (Tseil-Waututh Nation) in the southeast area of the District of North Vancouver, British Columbia, Canada. He also was an actor, musician, poet, author, and an activist for the rights of Indigenous Peoples. The Chief's best-known written work is 'My Heart Soars'. One of his better-known pieces of poetry, *A Lament for Confederation*, has become one of his most widely known works.

While creating the exhibition, it was very important for us to give historical facts to understand the background of Indigenous Rights in Canada. At the same time, it was imperative to have a dialogue on what we are doing now, how we are changing, and how we can apply the United Nations Declaration of Indigenous Rights (2007) and the Truth and Reconciliation Commission Report (2015) in our work and life.

Chief Dan George was a spokesman for Indigenous People. He believed in the humanity within and wanted to bring everyone together, creating an understanding between human beings and closing the gap by talking about similarities and not differences. He was redefining the Indian image and erasing stereotypes.

We added projects from the great-granddaughter of Chief Dan George, Kayah George, and the work from Will George from *səlilwətał* (Tseil-Waututh Nation). We created an action nook, a space with questions and information which invites the visitors to consider other realities, encouraging the development of critical and constructive thought, cultivating different ways of thinking and new perspectives.

The exhibition relates to the conversations around decolonizing the museum space. The concept, the impact, the relationships, and everything related to museum work is changing and it is great to see adaptation and changes to become relevant, inclusive, and truthful.

*Get to know the animals around you,
get to know the birds,
Get to know the land,
the water...
Because what you don't know
you won't understand,
And what you don't understand,
you will fear.
And what you fear, you will destroy.*
– A poem by Chief Dan George

Andrea Terrón Gomez,
Curator, MONOVA: Museum & Archives of North Vancouver
(Guatemala, ITP Fellow 2017 & Senior Fellow 2018)
Andrea is a member of the ITP Advisory Board.



Feature Gallery
Exhibition,
MONOVA
British Columbia,
Canada.

Your collection in focus

Re-imagining a typical local garri processing factory in the Pottery Gallery at the Unity Museum Ibadan, Nigeria.



Pottery is an ancient craft in Nigeria that is still relevant in the 21st century. Pottery wares could be for household utensils, agricultural purposes, industrial purposes, decorative purposes, burial rites, just to mention a few. Alongside other pottery utensils, a garri processing stall is situated in the National Museum of Unity Pottery gallery.

Garri is a staple food, processed from raw cassava roots. Eighty percent (80%) of Nigeria's population consumes garri. In the past, rural settlements in south-west Nigeria uses pottery utensils to process garri. It was a source of livelihood for locals in those communities. A pictorial representation of how the raw cassava is being processed before frying in the agbada garri (a large clay frying pan) is exhibited in the poetry gallery at the National Museum of Unity, Ibadan. Also, collections of poetry utensils used for the frying process is exhibited in the gallery too; these utensils include agbada garri (a large frying pan), adogan (a clay traditional stove), igi (firewood) and igbako (a calabash ladle).

A red incandescent bulb is used to depict the lighted firewood enclosed in the adogan (clay traditional stove) with agbada garri (large clay frying pan) on the clay traditional stove. In the large frying pan are wood flakes which depicts granules of grated raw cassava granules

that is being fried. All of these are exhibited on a sandy platform, which depicts the sandy neighbourhood where the locals process the raw grated cassava granules.

The red incandescent bulb signifies the lighted firewood. Visitors' get excited each time they see the firewood in the poetry exhibition lighted. They tend to ask, is the firewood lit for real? Sometimes the gallery attendants answer yes sarcastically. Seeing the enthusiasm on the faces of those visitors makes the museum feel proud to pass information on to its audiences.

In recent times, mechanized means of processing cassava roots seems to have reduced the usage of pottery wares.

Due to urbanization, most of our audiences don't know how the regular garri bought from the Nigerian markets is processed. It is our pleasure at the Unity Museum Ibadan to feature the crude methods of producing garri.

Beatrice Adeola Bamigbade
Assistant Chief Conservator
Unity Museum, National Commission for Museums and Monuments (NCMM)
(Nigeria, ITP Fellow 2022)

Re-Imaging
Lighted Firewood
in Pottery Gallery.

Did you know that?

Babies and carers in cultural spaces



I have visited many museums during maternity leave from my role as ITP Coordinator over the past year, as a new mum to Ottoline. I've been fascinated by her response to these spaces and delighted that she reacts positively to museums. This led me to wonder, is this specific to her as a baby or because I am comfortable in the familiar museum setting as a parent and museum professional, or a combination of both?

I discovered 'Gurgling in the Gallery' sessions at the University of Cambridge's Fitzwilliam Museum; an interactive museum workshop for babies under 18 months and their carer, exploring objects and artworks through sensory play in an informal setting. 'Having supported many families with young children throughout the pandemic, educators at the Fitzwilliam Museum became aware of a need for more stimulating and social opportunities for babies under 12 months and their carers – so 'Gurgling in the Gallery' sessions were born!' (Nicola Wallis, Museum Educator, The Fitzwilliam Museum). This has been my favourite baby group in Cambridge (where I am based), impressed with the stimulation it provides for both baby and carer in a simultaneously calm, safe and creative environment.

Moving on from this, I came across 'baby labs' in Cambridge and beyond: fascinating research projects observing babies' behaviour with their caregivers. The University of Cambridge has two, including Cambridge Babylab – "a group of scientists interested in how babies and toddlers develop and learn about the world around them" and Baby-LINC Lab (Learning through Interpersonal Neural Communication), researching "how mothers and their babies engage with each other during the process of learning".

With a background in art as well as museums, I am particularly interested in how particular artworks and



museum spaces affect Ottoline, and babies in general, therefore Anna Franklin's work at Sussex Baby Lab really caught my attention. Anna explains, "At the Sussex Baby Lab we are conducting research with babies to understand their response to aesthetic stimuli such as art, architecture, and patterns of nature. So far, we have published a study showing that babies look longer at the Van Gogh landscapes that adults judge to be most pleasant. We also have several other findings in the pipeline showing that infants respond positively to images that adults find interesting or beautiful. We are now keen to establish partnerships with galleries and museums so we can understand how babies respond to art and artefacts in those contexts and to understand the impact that these can have on babies' brains and behaviour".

It would be great to hear about similar baby sessions and 'baby labs' around the world so do get in touch with me via email if you would like to share.

Anna Spencer
International Training Programme Coordinator
British Museum

'Baby taking part in science at the Sussex Baby Lab, University of Sussex. Reproduced with permission from The Sussex Baby Lab.'

Gurgling in the Gallery photos - credit 'The Fitzwilliam Museum'

Did you know that?

Ayala Museum in the Philippines celebrates 50th year anniversary

Ayala Museum was formally inaugurated on 20 June 1974, in response to the vision of Filipino-Spanish abstract artist, Fernando Zobel (1924-1984) who, since the 1950s, aspired for another museum to be established in the Philippines. The museum was one of the projects of the Filipinas Foundation, Inc. (now called Ayala Foundation, Inc.), a non-profit organization established in 1961. The first building was designed in the brutalist style by Leandro V. Locsin (1928-1994), a Filipino architect who was later declared *National Artist for Architecture* in 1990. The original exhibitions were composed of *The Dioramas of Philippine History*, depicting 63 significant events in the history of the country presented through carefully handcrafted wooden miniature tableaus revealing Philippine lifestyle, people, habits, settings, and even animals. This display was augmented by scale models of historical boats that plied the waters surrounding the islands, such as pre-Hispanic sailboat, galleon, Chinese junk, lorcha, caravel, and vinta.

In 2004, a new building designed by Leandro Y. Locsin, Jr. was built in a new location at the corner of Makati Avenue corner dela Rosa Street in Makati City and opened to the public as a gift to the Filipino people by the Ayala Corporation. It underwent renovations from 2019 to 2021. To this day, the dioramas, now focusing on 60 historical events enhanced by an audiovisual presentation of the 1986 EDSA People Power Revolution, continue to form part of the historical narratives at the new Ayala Museum and provide an anchor to the different programs offered by the museum as it celebrates its 50th year anniversary in 2024.

Aprille Tijam
Senior Manager, Ayala Museum
(Philippines, ITP Fellow 2019)



New Ayala Museum Building 2004. Renovated 2019-2021.

First Ayala Museum Building 1974. Designed By Leandro V. Locsin, Philippine National Artist For Architecture.

Did you know that?
What will we see tomorrow?

In my opinion, the conservator profession is one of the most challenging and complex museal activities that aims to stop time and preserve stories of the past through surviving objects. The conservator's job is understood differently across the world which makes me eager to learn more about it, to further my professional knowledges and see how other conservators work.

In 2001, UNESCO addressed the world to discuss the matter of protecting underwater heritage across the world. The ancient Greeks said that "simplicity is the ultimate level of complexity", and these words awoke many European countries to their rich underwater heritage. It was at this UNESCO convention that members officially began creating and implementing a series of activities dedicated to preserving and conserving underwater artifacts and sites.

In January 2024, I applied for a conservation course and workshop in Zadar, Croatia. The opportunity was shared on the ITP Facebook group by Claire Messenger, ITP Manager and I am very grateful for her constant updates and for letting us know about so many and diverse opportunities. The course was to take place between 11 and 22 March, meaning two weeks of lectures, workshops and professional training.

The course was organized by The Centre for Underwater Archaeology in Zadar, a famous institute with a very good reputation around the world. It is important to mention that due to their excellent professional work, the institute was quickly noticed by UNESCO and began working under the patronage of this important international organization, as a UNESCO category 2 centre. As stated in their official mission statement, "the institute's mission is to conduct activities and educational programs in the

fields of the archaeological investigation, conservation, restoration and promotion of underwater cultural heritage, in particular at the international level."

The ICUA Zadar pays careful attention to training museum professionals, and rarely have I seen so much care dedicated to the participants. The group for the conservation and restoration course organized in March was formed only by three people from Romania, Finland and Croatia. The number of participants was limited so everyone could get more in depth training and a solid introduction to their work. I was a bit nervous about the format, but it turned out to be a valuable experience, with time to notice even the smallest details about conserving and restoring artifacts from underwater environments. I soon noticed the lectures and workshops were tailored to our professions and experience, with time to learn and then physically work in their laboratories, where artifacts and conservation materials were waiting for us to experience and work on.

What makes this institute different is the special treatment that every artifact receives after being taken out of the underwater environment. It is vital that conservation work is done as soon as possible after the object meets its new environment – dry land. The challenges here can be found nowhere else in normal conservation and the first step of desalination is very demanding.

Special pools must be created for the artifacts, water installations and various chemicals must be prepared for the safety of the material in the water during the desalination period, which often takes more than a year to complete. For example, the water in which wood will sit during desalination must contain disinfectants and the water for metals must contain alkaline solution to prevent



further corrosion. There is also the need for special places for this type of installation, constant care and professionals to monitor the pools.

Romanian conservators have a lot of duties in the preventive conservation field. We have responsibilities in collection management, and we work with restorers when they consider an artifact cannot be conserved through preventive care measures. In this context, the course was invaluable to me as it offered a better understanding of the physical and chemical structure of wood, ceramics, metal, and glass. This approach to conservation and the course itself gave me a wide range of knowledge and it was a great opportunity to see how conservation is done in another country, especially with the focus on artifacts coming from unusual environments.

The Introductory course on the conservation and restoration of archaeological finds from underwater environments was tailored around the conservation of the main four categories of materials found in water or soil. The course started with the presentation of the institute and its research methods. That was followed by presentations of the main conservation methods for underwater sites and artifacts and it continued with the main four mentioned sections. Anita Jelić introduced us to the desalination process and the transport and storage of the underwater finds. Martina Ćurković, a very dedicated and talented professional, gave us an overview of the conservation of pottery and glass. We continued with conservation methods for organic materials with Anita Jelić and our last three days was spent in Antonija

ICUA Zadar's new space for events and activities; the space, a former monastery, was recently restored.

Organic material before and after conservation.

Ioan Opera, Romania, ITP Fellow 2019.

Various types of amphoras prepared for the desalination process.



ICUA Zadar is located near the sea where they research and preserve underwater cultural heritage.

Did you know that?

First sites in Rwanda are inscribed on the UNESCO list of World Heritage Sites!



2023 marked an unforgettable step towards conservation; the first sites in Rwanda were inscribed on the UNESCO list of world Heritage sites!

The 45th UNESCO summit in Riyadh, Saudi Arabia, represented an awesome milestone in Rwandan history as the first sites were inscribed on the UNESCO list of world heritage sites. Those sites are Nyungwe National Park and 4 Memorial sites of the 1994 Genocide Against the Tutsi: Murambi, Gisozi, Bisesero and Nyamata. This significant step reinforces Rwanda's ongoing conservation efforts.

Rwanda is well known for its conservation efforts towards mountain gorillas. In collaboration with conservation partners, we have increased their numbers and conserved their natural habitat.

In 2016, it also established Mukura - Gishwati as a protected area that was later included in the World Network of Biosphere reserve in 2020. Volcanoes Biosphere Reserve located in the Northwest has been part of the network since 1983.

Nyungwe National Park was established as a natural reserve in 1933 and Nyungwe Forest became a National Park in 2005 in a bid by the government to bolster its protection and safeguard endangered and endemic species. Covering an area of 101,900 hectares, the park sits close to the Burundi border. Nyungwe is a home to over a dozen of primates, 322 bird species, 200 identified orchids and nearly 300 butterfly species including several endemic to the park.

Memorials sites of the Genocide

The historic inscription of Nyamata, Murambi, Gisozi and Bisesero sites, honours the memory of the victims they represent throughout the world. The four memorials are among the numerous genocide sites where victims of the 1994 genocide against the Tutsi were laid to rest. Each of the Rwandan memorial sites have unique traits and depict the cruelty that the victims suffered when they were ruthlessly massacred.

Chantal Umuhoza
Curator
Rwanda Cultural Heritage Academy
(Rwanda, ITP Fellow 2018)



Nyungwe National Park, Rwanda
© Government of Rwanda.

Bisesero Genocide Memorial, Rwanda
© Genocide Archive of Rwanda.

Spotlight on...

Transformation of the play park at National Museum Lagos

In September 2023, I had the chance to attend the Igbo-Ukwu bronze conservation training at the National Museum Lagos. I started my museum career at the National Museum Lagos, before being transferred to the Unity Museum Ibadan in December 2020. Time indeed changes, which is true of the play park at National Museum Lagos. The children's park had a makeover and it was a total transformation, courtesy of a partnership with the American Embassy.

The new children's park not only serves as a place for children's recreational activities, it supports the mental health and wellbeing of both children and adults for sustainable development. This park focuses on recycling and re-uses non-biodegradable wastes. Old tyres from trucks and cars were converted to seats for visitors in the park. Collections of old bicycle tyres were also made into a large play pen for children. These tyres were beautifully painted with bright colours. Cartoon characters also featured on some tyres for decorative purposes.

I sat in this park and it dawned on me that the museum is propagating a culture of waste recycling to its audiences. Discouraging the habit of burning tyres, which in turn depletes oxygen and increases emission of greenhouse gases. These actions result in depletion of the ozone layer. The National Museum of Unity Ibadan, under the leadership of its Curator, Otuka Oriyomi Pamela also contributes to the recycling of waste. It has been at the forefront of converting waste to wealth, creating a much greener and sustainable environment.

In collaboration with some contemporary artists, the museum has taught its staff and members of the community how to convert worn out tyres into re-usable centre tables. Tyres are not biodegradable, so instead of polluting the environment we can recycle and create re-seable materials.

As the global community work towards achieving Sustainable Developmental Goal 13 (SDG 13), these two sister stations of the National Commission for Museums and Monuments Nigeria (NCMM), are committed to promoting a sustainable environment for the wellbeing of its audiences.

Beatrice Adeola Bamigbade,
Assistant Chief Conservator
Unity Museum, National Commission for Museums and Monuments (NCMM)
(Nigeria, ITP Fellow 2022)

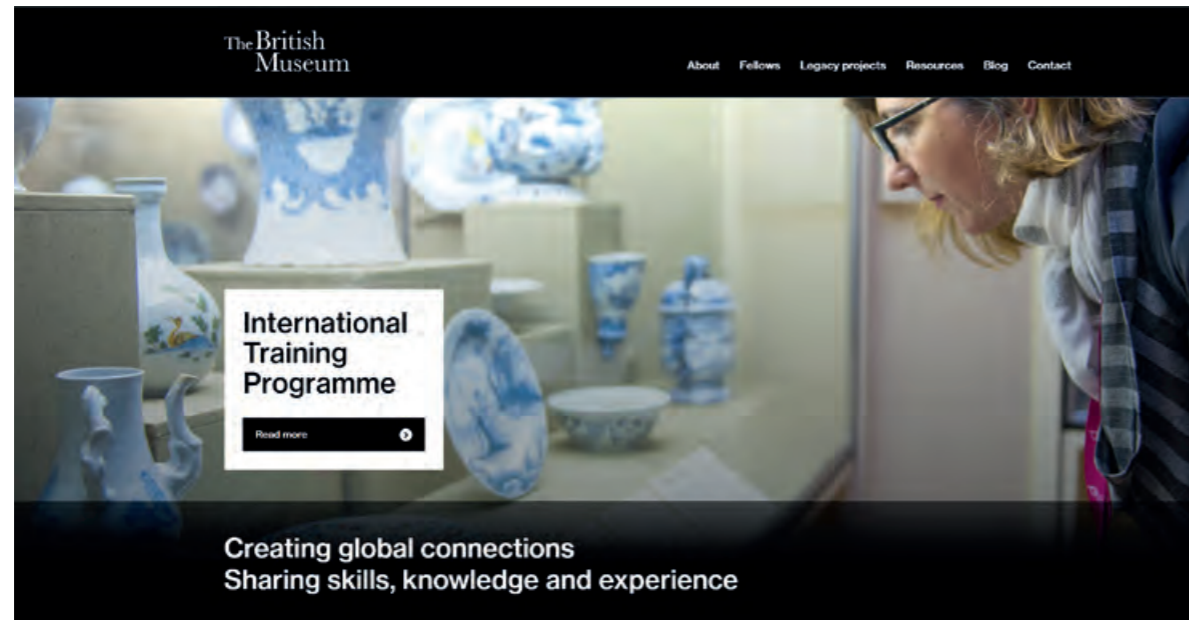


Play park at National Museum Lagos.



Spotlight on...

A refresh to the ITP website



In 2021 the International Training Programme launched a brand-new website, which replaced our old microsite and blog. The website was given a complete redesign, bringing ITP in line with the style of the British Museum's website. We added new features including dedicated pages for legacy projects, films, new course resources, and e-learning.

Towards the end of 2023, the ITP team worked to give the website another upgrade. We reviewed the website's pages and updated content that is out of date, refreshed images, fixed bugs, and improved existing features on the site. In January 2024 we officially shared the latest website refresh with the ITP network.

What's different?

Looking around the website, you will notice that pages have moved locations and menus have been reorganised. We feel that the new layout is much more logical and will hopefully help you find your way around the site. We have also changed a lot of the images you'll find on the website, which has helped the site feel refreshed.

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

Various legacy project pages have been updated and the content improved to properly showcase all the different projects. For example, each Research and Conference Grant that has been awarded can be viewed on its own page, with the reports and outcomes uploaded from each grant.

What's new?

As well as a few updates, there are a lot of new things to see on the website as well. The fellows' directory has been given a clean makeover with a new look and new filtering options to make it much easier for users to

search through the global network. All biography updates that were submitted to the team have also been published.

For the first time the website has a dedicated space showcasing *Object in focus* projects presented by fellows at the end of the Annual Programme. The page contains a summary of the project and links to *Object in focus* projects organised by ITP year. We have digitised all the material we could find relating to fellows' projects. Some are unfortunately missing material, but we hope you enjoy looking at the photos from the Supporters' Receptions.

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

In 2020 and 2021, ITP devised an e-learning course to supplement the 2020/2021 Annual Programmes during the Covid-19 pandemic. This course covered introductions to the British Museum, department reps, UK partners, and 'core museum skills.' This course is being rereleased as *Core Museum Skills*. Each topic covers what we've identified as 'core skills' and are normally covered during the Annual Programme at the British Museum.

We hope the ITP network enjoys exploring the website and its latest features and updates. Online communications are key to the ITP sustaining its global network of fellows and colleagues. The website keeps current and future network members informed on ITP's latest projects, news, and opportunities. It is a resource for the network for a range of different materials including e-learning, documentation, toolkits, and films. Our latest refresh helps the website to fulfil its potential as a complete hub for all-things ITP online.

George Peckham,
International Training Programme Coordinator
British Museum

Spotlight on...

Transforming the Institutional Environment of Museums in Armenia Foundation for Development of Culture

The enhancement of museum management performance is defined as a strategic priority in the Strategy of Preservation, Development and Promotion of Culture of the Republic of Armenia for 2023-2027, with major objectives to support the development of effective management mechanisms, foster the advancement and modernization of museums' infrastructure and strengthen their financial stability. There are over 135 museums in Armenia, 55 of which are state-owned, including the National Gallery of Armenia, the History Museum of Armenia and the historical museum-reserves. The creation of the *Foundation for Development of Culture* marks a major policy change in the museum sector of the Republic of Armenia, transforming the institutional environment of culture and management structure.

The new management model assumes a centralized administration of museums, adjusting the operational challenges to an efficient performance of their core functions as collections preservation, conservation, research and display, and education. The *Foundation for Development of Culture* will implement the administrative-financial management of museums contributing to further development of scientific-research work, development of educational activities, and the organization of new exhibitions and cultural activities.

One of the core functions of the *Foundation for Development of Culture* is marketing, in the frames of which new creative and diversified communication and

marketing strategies will be applied to foster the visibility of museums, boost audience engagement and visitation, and ultimately increase revenue. Within the frames of the marketing activities, the Foundation will put the emphasis on developing museum shops as important spaces, which support the visitors to expand their learning experience and generate immersive memories.

The creation of the *Foundation for Development of Culture* is realised within a wider landscape of improvements in the museum sector, aimed at enhancing the role of museums as essential centres for creativity and learning.

Astghik Marabyan,
Head of Cultural Heritage Department
Ministry of Education, Science, Culture and Sport-
Armenia
(Armenia, ITP Fellow 2017)



National Gallery of Armenia, History Museum of Armenia, © Bakunts.

Spotlight on...

Shining a spotlight on ancient Kush – a Sudan exhibition in the UK

The British Museum has a vast collection of material from Sudan, dating from the Palaeolithic to the 20th century. Many of the ancient artefacts were acquired during 20th century fieldwork, while others were given to the museum by the National Corporation of Antiquities and Museums Sudan. A selection of ancient artefacts from this region are on display in Gallery 65, which aims to show the changing cultural practices visible in the Middle Nile Region over thousands of years. This autumn, a new national exhibition will tour venues in the UK to showcase highlights from among this material, and to underline the ongoing threats facing Sudanese heritage today, particularly in the face of the current civil war in Sudan that has resulted in significant civilian casualties and destruction across the country.

A key aim for this exhibition is to introduce new audiences to the rich Sudanese heritage, using material from the Kingdom of Kush (c. 780BC – AD350). This powerful kingdom rose to power in central Sudan in the 8th century BC and quickly conquered Egypt, where Kushite kings ruled as Pharaohs in the Egyptian 25th dynasty, before ultimately being defeated by the Assyrian empire. Over the next millennia, Kush continued to control vast swathes of the Middle Nile region, fighting back Roman armies and displaying unique cultural practices and traditions. The iconography of this period was unique and distinctive, with a merging of Egyptian, Hellenistic and indigenous artistic imagery used to emphasise Kushite traditions. The project hopes to act as a catalyst among audiences for inspiring further exploration of the rich and diverse cultures that have made up Sudan both past and present.

A second important aim for the exhibition is to highlight Sudanese living heritage, something that has recently been highlighted by the Safeguarding Sudan Living Heritage project, funded by the British Council Cultural Protection Fund. The exhibition will emphasise Sudanese voices endeavouring to protect this heritage, and work with UK based venues to develop community based projects and long-term relationships around this with members of the Sudanese diaspora, with such groups the keystone to the long-term preservation of heritage. To explore the long-lasting importance of traditional



practices and how they reveal cultural meaning through objects, the exhibition will pair a selection of Kushite artefacts with examples of more recent Sudanese items. From the ancient world, we zoom in on material including Kushite pottery, an industry that produced some of the finest craftsmanship in ancient Sudan, featuring vessels decorated with images that reveal the symbolic world of the Kushite Kingdom. For modern pieces, we will look at woven items such as a tabaq, an ornate woven food cover made from dom or date palm fronds that remains an integral component of modern foodways in many communities.

By showcasing both ancient and modern pieces, as well as vivid audio-visual elements, it is hoped that this partnership with regional museums across the UK will highlight the rich cultural heritage in Sudan and remind audiences of the ongoing threats our colleagues currently face in their aims to protect them.

Loretta Kilroe

Project Curator for Sudan and Nubia,
Department of Egypt and Sudan
The British Museum



A Kushite pottery vessel from Faras, northern Sudan, EA51534.

A woven tabaq from Menawashei, Darfur, Af1980,22.62

Bronze prow-terminal from ceremonial barque, Meroitic, EA63585.



Nyaz Azeez Awmar carrying out conservation work on artefacts.

Spotlight on...

Support to improve the Archaeological Koya Civilization Museum

To support heritage efforts in Iraq, TARIH partnered with Koya Civilization Museum and the Iraqi Institute for the Conservation of Antiquities and Heritage on a project dedicated to improving and supporting the Archaeological Civilization Museum of Koya, located within the historic Qishla. This undertaking is a multi-staged project beginning with the professional preservation and conservation of archaeological artefacts from the museum. This phase was funded by the German consulate in Erbil with conservation work conducted by the Iraqi Institute for the Conservation of Antiquities and Heritage.

The project is dedicated to improving and supporting the local heritage museum in Koya. Through a professional team from the Iraqi Institute for the Conservation of Antiquities and Heritage, they are expert trainers with various academic degrees in modern preservation techniques and methodologies.

The team members were:

- Nyaz Azeez Awmar, Director, Koya Civilization Museum
- Abdullah Khorsheed, Salahddin University
- Nihayat Abdullah Mohammed, University of Delaware
- Aram Mohammed Amin, University of Delaware
- Zeena Ibrahim Kaki, University of Delaware

The first stage represents working on 150 artefacts which are selected by the Director of Koya Cultural Museum. The treatment process goes through various scientific steps.

- Photographing the object: each object should be photographed by applying different composition and methods - before treatment, during treatment, and after treatment.
- Object cleaning: the object's condition is verified then cleaning begins with dusting, washing of impurities and dust on the surface of the object. Most objects were cleaned with water or acetone mixed with ethylene in equal proportions. The mixture was placed on clean cotton to wipe the object clean.
- Removing old adhesives: The first step in removing old adhesive is to determine what type of adhesive residues it is, so that we can decide the types of substance to use for cleaning the object. Examination showed that they were UHQ glues, and thus we used acetone to remove the old adhesive residues.
- Completing the missing parts of the artefact: Plaster (gypsum) is used to fill the parts after strengthening the edges and allowing them to dry, and then they are painted.
- Strengthening the surface of the object: The aim of this process is to protect the object from the reappearance of salts on it. This process is done using B-72 in very low proportions with a brush to allow the material to penetrate the pores of the object.
- Object numbering: we remove the old numbers that were written unscientifically using a poor-quality pen, which had caused object damage. We applied a layer of high-quality adhesive in a specific proportion. Then, another layer of adhesive was applied over the writing to protect it from deletion and natural environmental effects.
- Creating bases for the objects: The type of base needed varies depending on the object, and the purpose is to display it inside the cabinets in the



- Selection of the right materials for making the base is important to avoid damaging the piece or causing it to break in the future.
- Two showcase models are made to accommodate preserved objects. They were constructed according to international standards and tailored to the environment's factors.
- Objects were securely wrapped using various types of safety nylon and placed inside tightly sealed boxes. They were then tied with strong ribbons to protect them during transportation to the museum after completing the conservation process. Identification tags were placed to indicate the number of objects inside each box.
- Organising objects in display cases: This stage was carried out by placing objects in display cases while considering the specific arrangement requested by the museum director.

Recommendations

After completing the work, several recommendations were given to the museum, particularly to the director and the museum staff. These recommendations include:

- The current museum location is not suitable in terms of safety and humidity. Additionally, the old cabinets are inadequate, and there is a lack of sufficient bases for the artifacts.
- Continuous monitoring of the artifacts for any future changes, as each piece undergoes conservation. Consideration should be given to the safety of the artifacts in their surrounding conditions.
- Establishment of a museum laboratory equipped with necessary materials and devices to carry out periodic maintenance of the artifacts.
- Establishment of a future storage facility to preserve artefacts, including proper packaging and shelving.

The final stage includes photos of the staff of the Iraqi Institute for Conservation of Antiquities and Heritage with Koya Civilization Museum who were responsible for conserving the pieces for this project, alongside the project committee.

Nyaz Azeez Awmar

Director
Koya Civilization Museum
(Kurdistan, ITP Fellow 2019)

Spotlight on...

Ancient Sculptures: India Egypt Assyria Greece Rome: a new path-breaking international, educational initiative

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai inaugurated a new international exhibition in December 2023 Ancient Sculptures: India Egypt Assyria Greece Rome in collaboration with the National Museum, New Delhi, Bihar Museum, Patna and the Directorate of Archaeology, Archives and Museums, Government of Madhya Pradesh along with the British Museum, London, Staatliche Museen zu Berlin and the J. Paul Getty Museum, Los Angeles. The Ministry of Culture, Government of India graciously acknowledged the exhibition to mark 75 years of Indian independence as part of Azadi ka Amrit Mahotsav. The exhibition is planned as a 10-month-long display that will enable educational engagements with universities, schools, and research institutions.

About the Exhibition

Three thousand years ago, India was already in contact with West Asia, and later, with the cultures of Egypt, Greece, and Rome. As trade developed, people across these regions engaged with each other, exchanging commodities, knowledge, skills, and most importantly, ideas.

The exhibition — Ancient Sculptures: India Egypt Assyria Greece Rome — presents outstanding sculptures and aims to explore three themes that were crucial in shaping ancient cultures and are still perceptible in society today — the role of nature in our lives, the divine form, and ideas and paradigms of beauty.

Deities from ancient Egypt that were venerated and kept appeased, lest their wrath be incurred; divine sculptures from Greek and Roman temples and public squares which were an important part of daily life; fragments from wonders of the ancient world; and semi-divine beings from the walls of Assyrian palaces are all seen alongside manifestations of the sacred from the Indian sculptural tradition.

In our strongly interconnected digital world, where geographic and political boundaries are seemingly blurring, the Indian public, a majority of who are under the age of 25, are consuming ideas and histories from the far corners of the world, often forming impressions through popular media, digital images, video content, and text. Through this exhibition, we want the public to see and engage with historic objects of art to gain a deeper understanding of our shared ancient past.



A special version of the exhibition has been curated on the Museum on Wheels bus, the pioneering outreach initiative of the CSMVS. Children from the rural areas of India can now experience Ancient Sculptures: India Egypt Assyria Greece Rome in their villages, broadening their minds to what lies outside their country and the shared histories we have with the rest of the world.

In early 2025, this ambitious collaboration will culminate in the opening of an Ancient World Gallery at the CSMVS, where the partners once again will share their collections, lending well over 100 objects. In a pioneering exercise of global co-curation, unprecedented both in India and abroad, objects for the present exhibition were chosen by Indian curators to take their place in Indian narratives of antiquity, joining and complementing cultural histories from ancient Greece and Rome. Curators from CSMVS Museum Mumbai, with their colleagues from the participating museums have chosen sculptures to be exhibited alongside objects from their own collection.

University Academic Programme

As part of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya's education programme of the Ancient Sculptures: India Egypt Assyria Greece Rome exhibition, an unprecedented international workshop was convened in partnership with the Fitzwilliam Museum, University of Cambridge Global Humanities Network. The 5-day workshop intended to provide the tools to consider how museum objects can become an integral part of classroom learning and specifically explored India's role in the ancient world by highlighting interactions with West Asia and the Mediterranean, platforming



the museum as a valuable resource of primary source material. International experts from the source countries whose culture is being explored in the exhibition, namely Turkey, Egypt, Greece and Italy worked with Indian colleagues in discussing the themes of the programme, by exploring the connectivity of the ancient world and the distinct traditions that evolved in particular regions and societies.

The CSMVS Curatorial team including Manisha Nene, Director Galleries and General Administration, Vandana Prapanna, Senior Curator Indian Miniature Paintings, Aparna Bhogal, Curator Archaeology and Mrinalini Pathak, Curator Miniature Paintings and Manuscripts, were instrumental in sharing the Indian collection and its narratives in the programme.

In what is a first, professors from 23 universities from around India participated in the programme from departments including history, art history, archaeology, and museology. The programme combined talks, discussion, and contemplation time, led by the international experts on themes including – Fashioning Forms, Embodying Environments, Visual and Narrative, Places and Purposes, and Makers and Materials. The week culminated in a round table to debate what a second phase might look like, for both professors and students.

Vaidehi Savnal

Curator, Education and Public Programmes Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai (India, ITP Fellow 2016)

With Neal Spencer, Deputy Director Collections & Research, Fitzwilliam Museum, University of Cambridge as the Academic Lead and Convenor, and Vaidehi Savnal Curator, Education and Public Programmes, CSMVS Mumbai as the India Lead, the international faculty included Parul Pandya Dhar, Professor of History, University of Delhi (India), Yasmine el-Shazly, Deputy Director for Research and Programs, American Research Center (Egypt), Dimitris Damaskos, Professor of Classical Archaeology, University of Patras (Greece), Anna Anguissola, Associate Professor of Classical Archaeology & Director of the Collection of Plaster Casts & Antiquities, University of Pisa (Italy) and Tuna Şare Ağtürk, Professor of Classical Art and Archaeology at Onsekiz Mart University, Çanakkale; and Lecturer, University of Oxford.

View of the exhibition Ancient Sculptures, India Egypt Assyria Greece Rome.

School children in the Ancient Sculptures exhibition.

University Academic Programme 2024 cohort.



Museum on Wheels in a village and the Ancient Sculptures project partners

Inside Museum on Wheels children mesmerised with the Gaye Anderson cat.

Spotlight on...
Journeys, a travelling display

Our visit to Glasgow Museums as part of the International Training Programme 2022 was an enriching and impactful experience that fostered long-lasting professional and friendly relationships.

During our time in Glasgow, we had the opportunity to visit the Glasgow Museum Resource Centre. There, we learned about the *Open Museum* and its outreach team, one of the institution's most important components. For more than 25 years, they have been working to connect the local community with the Glasgow Museum's collection. Specifically, they focus on citizens who cannot visit museums for various reasons. The team collaborates with local institutions, including schools, care homes, hospitals, libraries, and prisons, to meet their communities' needs. They provide accessibility to the collection through handling kits, community-based displays, and travelling exhibitions.

The team showed us their fantastic travelling exhibitions and well-crafted handling kits, some of which were co-created with local communities. After exploring their various projects, we were taken to their storage facilities, where they keep objects from their diverse Glasgow Museums collections. While admiring incredible artwork from around the world, we couldn't help but wonder if there were collections from our countries. As expected, we found a good representation of Latin American and Indian objects. We started imagining displays with some objects. So, we were thrilled when the team proposed collaborating with us on an exhibition proposal to be

installed in a non-museum venue in Glasgow. Time was passing quickly, so we started immediately.

We started by discussing and brainstorming several ideas. Our main goal was to identify our target audience and determine the best approach to reach the diverse community of Glasgow. We also aimed to decide on the story we wanted to share with them and the pieces that would help us narrate it effectively. During our discussion, we had various questions and ideas. However, we all agreed on one crucial aspect - we aimed to develop something supporting The Open Museum's mission to serve the local community. We aimed to achieve this by promoting communication among its members and strengthening social values.

After examining collections from Africa, Latin America, and South Asia, regions that are either our place of origin or have contributed to the histories of our countries, we have developed an exhibition concept that emphasises the idea of journeys. We aimed to explore the reasons behind travelling from one place to another, whether it is out of necessity, to fulfil a purpose or if we are obliged to do so. We focus on what we seek when we travel, what motivates us to embark on such journeys, and how those journeys shape our lives.

We had a selection of items that included a wood-carved figure from the Yoruba culture of West Africa, a ceramic vessel from the Moche culture of Peru, Spondylus shells from the Andes region, and terracotta horses from



Objects selected for the travelling display case.



The finished display case.



Bengal, India. Considering conservation factors, we were drafting our stories but needed to determine whether these items could be used. Since these items will be travelling to different venues, we must ensure that they are adequately protected so that their stories can be shared with more people in the future.

After meeting with the Open Museum technicians and conservators, we exchanged ideas and discussed the practicalities of their display to create an educational and engaging travelling exhibit. We considered conservation, mobility, materials, and visuals to secure the objects.

Our stay in Glasgow was brief, but we decided to carry on with our project from Brazil, India, and Peru, working remotely. Once we returned to our respective countries, we discussed the stories we had drafted and how they connected with the central theme. The three stories we selected offered differing perspectives on journeys.

A Chained Journey reflects the story of the cruel journeys of enslaved people who were forcibly transported from Africa to Brazil to work in colonies. Even though their journey was unwanted, it played a crucial role in developing Brazilian culture through their contributions to cuisine, music, dance, religion, and customs.

The Journey of Sacred Goods tracks the steps of pre-Hispanic societies throughout the Inca Trail. The Andes had a complex communication network that allowed merchants to trade precious goods, including spondylus. This shell was used in rituals and symbolized fertility and power for the Andean cultures. The trade routes were logistic networks where cultural interactions emerged and travelled across space and time.

Terracotta votive horses from Bengal sheds light on the folk beliefs and ritual practices. According to legend, the horses are not only God's vehicle; devotees' prayers also

travel to God through these figures. Similar practices are found in the other states of India. In fact, by following this incredible folk tradition, one can travel from one region of India to another.

Presenting these hidden stories made us reflect on how some journeys may be exciting or satisfactory, but others may carry complex personal and collective stories. Museum pieces and daily life objects relate to worldwide migration, exploration, trade, education, refugees, or religious journeys. Our idea with this travelling display is to spark the conversation on our personal and family journeys and encourage the local community to share their stories, which could sooner or later be part of a new *Journeys* exhibition.

We want to express our sincere gratitude to the British Museum and the Open Museum team, who were instrumental in making this experience possible. A special thank you to Patricia Allan, Trish Copson, John MacInnes, and Jacey Wiklo, who took their time to coordinate all aspects via Zoom, develop the final layouts and designs, and create a case to hold all our historical journeys. Your invaluable support and impeccable work have been crucial in keeping our global network intact even after the end of our placement.

Eneida Braga
 Museum Projects Consultant
 (Brazil, ITP Fellow 2022)

Priyanka Kundu
 Museum Keeper, Lalbhai Dalpatbhai Museum
 (India, ITP Fellow 2022)

Yanoa Pomalima
 Museums and Heritage Consultant, Ministry of Culture
 Peru, National Museum (MUNA)
 (Peru, ITP Fellow 2022)

A new exhibition at Kandt House

Kandt House, one of the eight public museums in Rwanda, is launching an exhibition of photos taken during German colonial rule, to invite its audience to question the colonial history and explore its impact on Rwandan governance, history and culture. It will also display the earliest sound recordings from Rwanda.

Rwanda Cultural Heritage Academy has partnered with Google Arts and Culture to digitize Rwandan heritage sites, cultural objects, and to document contemporary art-making practices. The project is expected to be launched on International Museums Day. The digitized assets will be accessible through Google Arts and Culture platform.

Chantal Umuhoza

Curator
Rwanda Cultural Heritage Academy
Rwanda, ITP Fellow 2018

World Heritage Day at Alexandria National Museum

At the Alexandria National Museum, preparations are now being made for a special event for cultural heritage and community communication on World Heritage Day, which will be prepared with many events and various surprises. The goal of the event is to connect the generations that preceded us with the current generations in an interesting and entertaining way through the museum. It also aims to revive cultural heritage in society so that the new generation has the motivation to preserve and sustain its heritage and civilization. This is the latest activity that is now being prepared through my organization.

Dina Gohar

Curator
Alexandria National Museum
Egypt, ITP Fellow 2023

ITP Senior Fellow 2024

I am thrilled to return to the British Museum as a Senior Fellow for the International Training Programme (ITP) 2024. It is a wonderful feeling to come back to a place where I have had significant professional and personal experiences. Being a Senior Fellow is a meaningful commitment to the programme and a great responsibility while becoming the support and compass for the new fellows to navigate the programme.

I am excited to establish new connections with museum professionals in the UK, as well as with the new fellows. Together, we will share experiences, exchange ideas, and celebrate our future achievements. I am honoured to accept this new challenge and I cannot wait to collaborate closely with the ITP team and partner museums to ensure that the new fellows have a fulfilling and enjoyable formative journey.

Yanoa Pomalima Carrasco

Freelance curator and museum and heritage consultant
(Peru, ITP Fellow 2022 and Senior Fellow 2024)

Virtual exhibition at National Museums of Kenya

National Museums of Kenya partnered with a group of young creatives and afforded them space to research and exhibit as they retold traditional folklore in their own way. The Shujaa Stories project disseminates its contents through books, videos, and theatrical plays. The Curator of the Shujaa Stories project is Martha Shavuya Galavu.

Here, Curator, Martha Shavuya Galavu share's more about the project.

The virtual exhibition 'Shujaa Stories: Kenyan Superheroes' is a collaborative project between Shujaa Stories project, the National Museums of Kenya and Google Arts and Culture. It is a critical discourse using digital art and material culture that celebrates Kenya's folk and cultural heroes.

Shujaa is a Swahili word that means brave or courageous and refers to a legend, warrior or hero. Shujaa Stories consists of a team of young Kenyans whose vision is to see Africa tell her own stories as opposed to that propagated by the west. Fictional DC and Marvel comic characters such as Superman, Spiderman, and Ironman are more popularized in Africa than the continent's own legendary folk and cultural heroes who had amazing powers and were actual living persons. They were known for their infallible qualities as prophets, seers, healers, magicians, warriors, and royals. Their stories were passed down through oral narration and with time got lost to new generations. Bringing to life these legends is the inspiration behind Shujaa Stories project.

The running theme in the exhibition has a fantasy or superhero feel to awe the audience and impact memorable experiences. It propagates self-compassion and collective care. It aims to capture the interest of children and youth who will hopefully perpetuate the stories for posterity. Shujaa Stories provokes Kenyans, Africans and black people around the globe to reflect and ask themselves 'Where are our African superheroes?' and evokes a sense of patriotism.

<https://artsandculture.google.com/project/kenyan-superheroes>
<https://shujaastories.org/>
IG, FB, Twitter: @shujaastories

Eileen Musundi

Head of Exhibitions
National Museum of Kenya
(Kenya, ITP Fellow 2008 & Senior Fellow 2013)
Eileen is a member of the ITP Advisory Board

ITP News 2024

ICOM UK Conference 2024

From 8 to 12 April, the ITP were delighted to travel to Belfast with four fellows for the ICOM UK Conference 2024. Namrata Sarmah, Independent Museums Consultant (India, ITP 2018); Nourah Sammar, MA Student, The Academy of Korean Studies (Palestine, ITP 2009); Chantal Umuhoza, Curator, Rwanda Cultural Heritage Academy (Rwanda, ITP 2018) and Ma. Yohana Frias, Exhibition Designer, National Museum of the Philippines (Philippines, ITP 2018) joined the ITP team at Ulster Museum to hear from museum professionals from the island of Ireland, the UK and the global museum community, in a city that has been damaged by division but through the ongoing social peace process is embracing the opportunities of the present and looking to a more positive future. We were delighted that Chantal, whose UK Partner Museum in 2018 had been National Museums Northern Ireland, was one of the speakers at Common Ground: the role of museums in divided communities.

ITP Advisory Board

Through 2024 our Senior Fellows from Armenia, Egypt, Guatemala, India, Kenya, Nepal and Romania have been supporting the ITP team in the development of the International Training Programme. The Advisory Board have highlighted the following areas as their aims and objectives for the year:

- To offer advice, formulate opinions and make recommendations that help the ITP programme grow and achieve its goals.
- To provide helpful perspectives and solid ideas that can give an insight for specific programming like ITP+ courses and the selection of future fellows and senior fellows.
- To lend skills, guidance, and knowledge for the ITP fellows.
- To be the impartial third party that can be a bridge between the BM ITP and the ITP fellows.
- To promote the programme in the museum community from their localities and other fellow museum associations.
- To expand the network through event planning with new and different partners, connecting the programme and the fellows to a new audience.



The Annual Programme

For 2024, the Museum will develop and deliver a six-week summer programme, welcoming participants to the UK from 8 July to 16 August. The Annual Programme will see us welcome 21 participants from 15 countries.

ITP Research and Conference Grants 2024

Our research and conference grants have proved a popular source of financial support for fellows to attend conferences and carry out their professional research. Reports on the completed grants are shared on the ITP website to provide resources and information to our wider network. These will continue through 2024.

Museums Association Conference and Exhibition, Leeds

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

For 2024, the ITP will again invite up to five ITP Fellows to join us in the UK for a week-long programme of visits, tours, and networking with our UK and programme partners which will sit alongside the MA conference. The fellows will be selected through an open application process based on the themes of the conference.

Claire Messenger

International Training Programme Manager
British Museum



An ITP catch-up in Cairo

Xu Liyi, Deputy Head, Cultural Exchange Office, Shanghai Museum (China, ITP Fellow 2018) had the chance to re-connect with Bassem Mohammed Ezzat, Photographer, The German Archaeological Institute (DAI), Cairo (Egypt, ITP Fellow 2018) while on a trip to Egypt. The Shanghai Museum will be hosting an exhibition from Egypt starting in July 2024.



The 20th ICOM-CC Triennial Conference

Ogechukwu Elizabeth Okpalanozie, Assistant Director, National Museum, National Commission for Museums and Monuments (NCMM) (Nigeria, ITP Fellow 2023) met with Louisa Burden, Head of Conservation at the British Museum at the 20th ICOM-CC Triennial Conference in September 2023 in València, Spain.

The ICOM-CC Triennial Conference is a major event in the field of heritage conservation. One thousand professionals from all around the world gathered in order to share experiences, ideas, and insight, to make valuable contacts with colleagues and representatives from heritage institutions, and to keep up to date with the developments and trends in the field of cultural heritage conservation.



Manila Galleon: From Asia to the Americas at Asian Civilisations Museum Singapore

In October 2023, Aprille Tijam (Philippines, ITP Fellow 2019) travelled to Singapore as one of four couriers of the Philippine loans presented in the exhibition *Manila Galleon: From Asia to the Americas* at the Asian Civilisations Museum (ACM) Singapore. *Manila Galleon* explores a trade that connected Asia to the Americas and Europe. For centuries, Spanish ships laden with porcelain, silk, spices, and other goods sailed annually across the Pacific from Manila to Acapulco, returning with millions of pieces of silver. Curated by Clement Onn, *Manila Galleon: From Asia to the Americas* was presented from 16 November 2023 to 17 March 2024.

As courier, Aprille conducted condition checking of the objects with conservators collaborating with ACM and assisted in the installation. Her institution, Ayala Museum, undertook the task as Collecting Agent in the Philippines. She project managed the one-year processing of loans with lenders, export documents, registration of the objects with the government agency National Commission for Culture and the Arts-Philippine Registry of Cultural Property, as part of Export Permit requirements, packing, and crating of all loans from ten lenders in Manila: Ayala Museum, Intramuros Administration, Museo Enrique Zobel, Mark Lewis Higgins, Richard and Sandra Lopez, Maritess Pineda, Rina Ortiz, Paulino and Hetty Que, Vicky Amalingan-Sales, and Fernando and Catherine Zobel de Ayala. ACM loaned the *Woman with Manton de Manila* by Juan Luna (1857-1899) and three pre-colonial gold objects from the Ayala Museum collection.

Juan Luna, *Woman with Manton de Manila*, ca. 1880s, oil on canvas. Ayala Museum Collection. Gift of Mercedes Zobel McMicking.

Making their mark, women silversmiths from Oman.

Aprille Tijam
Senior Manager, Ayala Museum
(Philippines, ITP Fellow 2019)



Making their mark: women silversmiths from Oman

On 19 October 2024, an Asahi Shimbun Display opened at the British Museum. Through the stories of three women, *Making their mark: women silversmiths from Oman* shed light on the longstanding tradition of silversmithing in Oman, and the work they're doing to revive the practice.

The exhibition was the result of research conducted by an all-women-led research team from the British Museum and scholars from Oman, Canada, and the USA, including Moza Sulaiman al-Wardi (Oman, ITP Fellow 2013) who is the Assistant Director General for Museum Affairs, Oman Across Ages Museum in Manah, Oman. Moza joined us at the British Museum for the opening of the exhibition, and it was lovely to see her and congratulate her on her hard work.

Claire Messenger
International Training Programme Manager
British Museum

Xu Liyi and Bassem Mohammed Ezzat meeting in Egypt.

Louisa and Oge at ICOM-CC Conference 2023.



Aprille Tijam nominated for a Magiting Award

Aprille Tijam (Philippines, ITP Fellow 2019) was nominated for the Leadership Excellence Award, in line with the 1st Magiting Awards of Ayala Foundation, Inc. (AFI) in the Philippines. The Magiting Awards is the highest recognition given to an AFI employee for their excellent performance and impact to the foundation, Ayala community, and the country. Additionally, the 5-year Project Yaman-Phase 1 (Physical Inventory Count of Ayala Museum Collection), one of the major projects she actively participated in as part of the Collections Management team, was nominated for the Project of the Year Award. This project significantly addressed the objectives of physically verifying the completeness and existence of the Ayala Museum artworks and objects—owned and loaned— using the existing inventory records to come up with a verified and updated inventory list, cognizant of a responsible collection stewardship and accountability.

Aprille Tijam

Senior Manager, Ayala Museum
(Philippines, ITP Fellow 2019)



Dina Gohar: ambassador for sustainable development

Dina Gohar, Curator, Alexandria National Museum (Egypt, ITP Fellow 2023) recently obtained an accredited certificate from the Ministry of Planning and Economic Development and the National Institute for Governance and Sustainable Development. Dina is now a certified trainer and an accredited ambassador for sustainable development. The certificate and the achievement mean that Dina is now able to apply these procedures at her institution, especially through projects and programmes for children and young people

Dina has also started a Master of Cultural Heritage and Museums programme. She believes that taking part in the International Training Programme 2023 encouraged her to develop herself and develop her field and institution. Dina said "it is a programme and a cohort that completely changed me and made me view my organisation and its development completely differently."



Online talk for Lakeside Arts

On Wednesday 19 June 2024, Roshan Mishra, Director/ Curator, Taragaon Next (Nepal, ITP Fellow 2018 and Senior Fellow 2022) gave an online talk titled Cultural Nexus: Engaging Community through Museums, Archives, Curation, and Repatriation for Lakeside Arts (in partnership with the University of Nottingham Museum and Museum Keeper, Clare Pickersgill).

Roshan's talk focused on 'his work in the field of museums, archives, curation, and repatriation in Nepal'. It examined the importance of these activities, their impact, and community engagement. The presentation illuminated the dynamic ways these cultural pillars intertwine, fostering understanding, preservation, and a shared connection to our diverse heritage.

A number of our ITP Fellows have new roles since they attended the ITP Annual Programme, and we would like to send our congratulations to the following people:

Ogechukwu Elizabeth Okpalanozie (Nigeria, ITP Fellow 2023) who is now Assistant Director at the National Museum, National Commission for Museums and Monuments (NCMM).

Shahira Banu (Singapore, ITP Fellow 2022) who following her MA reading History of Art and Archaeology at SOAS, has been appointed Faculty Engagement Executive at the National University of Singapore Museum.

Tatevik Saroyan (Armenia, ITP Fellow 2022) who is now Director of the Yerevan State University History Museum.

Tapunga Nepe (New Zealand, ITP Fellow 2017) who has recently been appointed Director of the Tairāwhiti Museum in Gisborne.

Mouza Sulaiman Mohamed Al-Wardi (Oman, ITP Fellow 2013) who has moved to the beautiful new Oman Across Ages Museum as Assistant Director General for Museum Affairs.

Mohamed Aymen Chihaoui (Tunisia, ITP Fellow 2023) who is now Director of the Costume Museum, Monastir.

Ntombovuyo Tywakadi (South Africa, ITP Fellow 2016) who is now Assistant Collections Manager at Iziko Museums of South Africa.

And **Yolanda Theodoropoulou** (Greece, ITP Fellow 2016) who is now Project Manager and Consultant, Visitors Services Department at The Acropolis Museum.

The Project Yaman team (LEFT TO RIGHT) Ferdinand Gangl (Senior Accounting Associate), Aprille Tijam, Jeffrey Anthony Oxima (Internal Audit), Arnold Torrecampo (Associate Manager, Exhibitions and Collections), Teri Cailo (Senior Associate, Accounting), and Kenneth Esguerra (Senior Curator and Head of Conservation). Photo courtesy of Ayala Foundation, Inc.

From the event of Haby talks about sustainability.

Roshan Mishra at the British Museum in 2018.

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The Museum would also like to thank all the
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A full list of sponsors between 2006 and 2023
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