Growth, change and a network of colleagues and friends

Sitting in London on a sweltering evening, talking with Shadia Abdu Rabo, a curator from the Sudan National Museum who participated in the first ITP in 2006, I received some stern advice: ‘You should invite all of the first participants back for a second ITP, it has changed so much, there are so many aspects we did not have in that first year’.

This comment captures the essence of the ITP: people from around the world staying in contact, not reticent in offering strong opinions, but especially how the Programme has been dynamic, ever-changing, building on success and learning from mistakes. The fluid nature of the Programme is a testament to the work and imagination of the ITP team, especially Claire Messenger and Shezza Rashwan, of course, but also staff across the British Museum and other UK museums. However, most improvements, new ideas and changes have resulted from suggestions made by participants, whether during the programme or after returning home.

From those first sessions in June 2006, we have seen the introduction of exhibition projects, fundraising evenings at which curators present objects, the publication of a book on the first five years, weekend projects to assess other museum displays, a Facebook group administered from India and Palestine, a printed coursebook, and now the first issue of the ITP newsletter.

The newsletter takes you on a global journey through different museums, collections, staff and audiences. From planning the ambitious Grand Egyptian Museum in Cairo, to a photographic exhibition in Nampula or a stunning statue of Buddha in the Capital Museum in Beijing. Global perspectives will be a regular feature to explore how different museums approach common challenges – here we have perspectives from Newcastle, Giza, Lahore and West Bengal on what museum visitors expect.

This year’s programme – the eighth – started on 12 August, later than ever before, principally to avoid the month of Ramadan, when travel away from families and long working days become difficult. For the first time we welcome a past participant back as one of the Programme’s assistants – Eileen Musundi from the National Museums of Kenya. We have two new UK partners (the Ashmolean Museum, Oxford, and The Manchester Art Gallery), and Manisha Nene from CSMVS in Mumbai will be coming back to London to develop her exhibition on Ganesha. We can only wonder what the ITP will look like in another five years!

Neal Spencer
Keeper, Department of Ancient Egypt and Sudan
(former manager of ITP)
The International Training Programme in 2013 – an update

As I write we have just said a sad goodbye to colleagues from China, Egypt, India, Kenya, Libya, Oman, Palestine, Sudan, Turkey and Uganda who joined us at the British Museum for the ITP 2013.

The Programme itself was similar to last year’s but reflected some of the comments and suggestions from our 2012 cohort. This summer we kept the programme’s themed days, brought back the Welcome Reception and put in short breaks for the morning and afternoon sessions – which I know our colleagues in 2010 would have appreciated! We continued with our Course Book that now accompanies the Programme and which we hope to make available online to all past participants in the near future. We were also lucky enough to be joined on the Programme this year by the Ashmolean Museum of Art and Archaeology, Oxford, and Manchester Art Gallery as UK Partners and by the Victoria and Albert Museum who hosted us for a morning on exhibitions and an afternoon of gallery tours.

We also revisited the format of the final presentations which we know so many of you found rather testing. We still asked participants to develop a temporary exhibition proposal but they presented their work – and an object from the Museum’s collection – in a more informal and hands-on setting. I hope you will all check the ITP blog to enjoy the results of their work.

While planning ahead for this summer so much of 2013 has been about reflections. For the first six months of this year the ITP team have focused on the impact and sustainability of the Programme and on finding new ways to keep our network of friends and colleagues around the world together.

Our legacy projects so far this year have included a thorough evaluation of the Programme – which we’d like to take this opportunity to thank so many of you for completing – and which we will publish later this year.

This summer has seen us joined by past participant Eileen Musundi (ITP 2008) Curator, The Nairobi Gallery/Exhibitions Designer, National Museums of Kenya, Eileen applied, along with 37 others, to join us again on the ITP but this time to help us plan, facilitate and evaluate. I hope she will agree that this has been a great success and her role as ‘trouble-shooter’ for this year’s participants has been invaluable.

At the end of September we welcomed back Manisha Nene (ITP 2011), Asst. Director (Gallery) at the Chhatrapati Shivaji Maharaj Vastu Sangrahalya, Manisha’s final presentation exhibition proposal Visions of Ganeshra so impressed of our Exhibitions department that we have invited her to join us again at the British Museum to develop a small, temporary exhibition in Room 3 based on her original concept.

Finally, we’d like to say a big thank you to everyone who has sent articles for the first edition of our newsletter. We hope you all enjoy it and feel inspired to contribute to Issue 2.

Claire Messenger
Manager, International Training Programme

Shezza Rashwan
Co-ordinator, International Training Programme

The Grand Egyptian Museum, Cairo

With a unique position on the Giza plateau, dramatically aligned with the great pyramids of Giza, the Grand Egyptian Museum (GEM) is currently one of the largest museum development projects in the world, and the world’s largest celebration of Pharaonic history. The museum is designed to be an encyclopaedia of ancient Egyptian culture and will exhibit the GEM’s collection of more than 80,000 objects spanning prehistory to the Greco-Roman period.

The GEM will have approximately 15 permanent galleries illustrating every aspect of ancient Egyptian culture. We will use modern technology and audio-visual media to create a comprehensive virtual museum experience helping visitors to discover the broad stories of Egyptian history.

The GEM project is a priority for Egypt on many different levels. It is envisaged that it will be a popular academic and cultural institution of the highest international standards and it is expected to attract several types of visitor groups – tourists, families with children, locals in family groups, school children, experts, academics and independent travellers.

The exhibition programme is designed to attract and serve these target visitor groups. The outdoor spaces surrounding the museum building are being carefully planned to have a lot of recreational parks and facilities, a cultural and educational centre containing a 3D cinema, a library and a Conference Centre.

The Grand Staircase will be the highlight of the new museum. The architecture will bring visitors up to the pyramids plateau by way of a truly memorable staircase, with over 100 statues of the pharaohs in reverse chronological order. However, it is not just a staircase but a journey, a journey back in time, starting at the bottom with the Greco-Roman kings’ statues and ending with the statues of Khufu, Khafare, and Menkaure facing their pyramids. This journey will tell the stories of the past, the stories of the great kings who made ancient Egyptian civilisation.

For visitors, it is a journey that encompasses 3,500 years, all of dynastic Egypt, every Pharaoh’s cartouche and, where possible, a statue. This journey through the interpretative space of the Grand Staircase enables the visitor to live in history, reveal the ideas behind it and explore the past freely.

Progress on the GEM is going well. The site preparation was completed in 2005 with the Conservation Centre, Energy Centre & Fire station finished in 2010. The collection is currently being prepared for display and the main space for exhibition is due to open in August 2015.

Nevine Nizar Zakaria
Egyptologist, The Grand Egyptian Museum, Cairo (ITP 2012)

Museum profiles

The Grand Egyptian Museum, Cairo
The National Museum of Ethnology, Mozambique,

Inaugurated and opened to the public in 2010, the National Handicrafts Design Gallery & Museum is a new addition to Delhi’s list of museums. It is situated in the heart of the city at Rajiv Gandhi Handicrafts Bhawan, Connaught Place, and is still quite pristine, despite the high volume of visitors.

The idea of this endeavour is conceptualized and curated by ‘Gaagti’ the mineral museum, Nasik, Maharashtra. The display features various fine collections of different minerals and stones along with the sculptures that have been carved from these raw materials.

This is a way of exhibiting various materials which have been used for a long time in the handicraft industry, in their unrefined as well as finished form. Displayed sculptures are drawn from classical Hindu and Buddhist tradition, along with folk art to show the development of the overall craft tradition. The subjects of the exhibits are drawn from the length and breadth of the country. There are ‘Bodhisattva’ figures from monasteries of the Himalayan region and lustrous bronze sculptures from the southern state of Tamilnadu. Moreover, there are exclusively designed textile and fibre products, from the eastern part of the country to show that creativity does not depend on the availability of stone or solid materials.

Intricate design, the fineness of the artistic skill and proportionate size makes every sculpture a ‘masterpiece’.

Though all the exhibits are newly made, they closely follow the ancient traditions and styles, showing the sophistication of Indian craftsmanship. This is the key objective of this new gallery – to spread awareness about the crafts of India and their material and especially geographical sources.

Sambhawatiya Ghosh
Archivist, EKA Cultural Resources and Research, India New Dehli (ITP 2012)
**Collections in focus**

**Statue of Amenhotep II with the goddess Meretseger**

One of my favourite pieces from the magnificent collection at the Egyptian Museum in Cairo is a statue of Amenhotep II with the goddess Meretseger.

Amenhotep II was the seventh pharaoh of the 18th Dynasty and the son of Thutmose III. His throne name was Aa-Kheperu-Re and in this statue he is portrayed stamping on the Nine Bows which represent the traditional enemies of Egypt. He wears the white crown with the uraeus serpent on his head and a straight skirt decorated with a band with two uraeus serpents. The cartouche with the name Amenhotep II is inscribed on the buckle of his skirt. Behind him, the Theban goddess Meretseger, in the form of a cobra, coils around him and protects him. The goddess wears a headdress with the horns and sun disk. At the rear, her body forms coils that are in turn wrapped by papyrus stems.

The goddess Meretseger, whose name literally means ‘who loves silence’, was known by this name in the Valley of the Kings and Queens on the west bank at Thebes during the New Kingdom. She was sometimes also known as ‘The Peak of the West’ or ‘The Lady of the Peak’.

Meretseger was worshipped throughout the whole Theban necropolis but especially by the craftsmen of Deir el-Medina, the workers’ village that was situated in a barren pocket in the western hills to the southeast of the Valley of the Kings. The craftsmen of the Theban necropolis worshipped her in particular because they worked in a rocky landscape full of snakes. Meretseger was not harmful but she protected them so the craftsmen built chapels and monuments to worship her.

**Marwa Abdel Razek Mahmoud Badr El Din**

Associate Registrar for Movements, The Registration, Collections Management and Documentation Department, The Egyptian Museum, Cairo (ITP 2010)

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**Collections in focus**

**Red lacquered and inlaid wardrobes**

This pair of red lacquered and inlaid wardrobes was made in the Ming dynasty during the reign of the Wanli emperor (1572–1620) and belongs to the National Museum of China. Eight inlaid characters give the date as corresponding to the year 1584.

These wardrobes were always made in pairs and usually there were two cabinets on top of them. Inside each wardrobe there are three shelves, and under the second shelf two drawers. The bottom of the wardrobe has a cabinet cavity.

Because of the massive body and removable style, officials used the wardrobe to keep court dresses clean and tidy. Small things like hats and accessories were kept in the top cabinet.

The main material of the wardrobes is wood and all the pieces are connected by mortise and tenon joints. On the outside, the wardrobes are covered with red lacquer inlaid with mineral, amber, jade, mother-of-pearl and ivory. These colourful materials make the wardrobes beautiful and attractive. On this set, the craftsmen depicted a prosperous scene set in a garden.

Lacquered and inlaid furniture has always been an expensive, luxury product. Obviously, this pair of wardrobes was in the possession of an official or rich merchant in the Ming dynasty and these types of object remain a rarity.

**Zhan Wang**

Collections Department, National Museum of China, Beijing (ITP 2009)

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**Collections in focus**

**White-glazed statue of sitting Avalokitesvara**

My favourite object in the Capital Museum, Beijing is the white-glazed statue of sitting Avalokitesvara which was produced at the Jingdezhen Kiln during the Yuan dynasty (1271–1368), a period when China was ruled by Mongolian conquerors. The Mongolian rulers advocated Buddhism, so many fantastic Buddha statues appeared at that time. This white-glazed statue of sitting Avalokitesvara was one of them. The statue has very beautiful gesture. Avalokitesvara is sitting on a lotus flower and the moon reflected in the water below. She wears a crown decorated with a little Buddha, and wears kasaya (monastic robe) as well as long skirt. Kukai is regarded as the founder of Shingon Buddhism, and the statue is a masterpiece of the school. The statue is made of pure white porcelain, which was often used to make Buddha statues. The statue is a significant role in the history of Indian art. The detailing of the early Buddhist statues can be seen in this painting and adds another dimension to its importance and cultural value.

Finally, the painting depicts the goddess Kali with two Shiva. In Bengal, Kali is venerated in the festival Kali Puja during the months of October/November. Kali, also known as Kali, is the Hindu goddess associated with empowerment, Shakti. She is represented as the consort of Lord Shiva, on whose body she is often seen standing. Shiva lays in the path of Kali, whose foot on Shiva subdues her anger. Kali Puja is one of the biggest festivals of Bengal and hence the subject of this painting is my favourite as a Bengal myself.

**Mrs Joyee Roy (Ghosh)**

Senior Assistant, Victoria Memorial Hall, Kolkata (ITP 2011)

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**Collections in focus**

**An early Bengal oil painting of ‘Kali with two Shiva’**

My favourite object from the collection of Victoria Memorial, Kolkata, India, is an early Bengal School oil painting by an unknown artist entitled Kali with two Shiva, displayed in the Indian School of Art gallery.

The painting is my favourite for several reasons. It is unique in that it shows the ‘Two Shiva’ – one is alive and another is dead. Usually only one Shiva is depicted in painting and on icons because the living one is genuinely Shiva but the dead one is a demon in the form of Shiva, whom the goddess Kali is destroying. This is the only painting in the world in which two Shiva can be seen.

It is an early Bengal school Indian oil painting. Oil technique, learned from the British artists in India to portray mythological subjects, was first implemented in Bengal in the early 18th century by local artists and the school plays a significant role in the history of Indian art. The detailing of early Bengal jewellery that can be seen in this painting and adds another dimension to its importance and cultural value.

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**Bo Haikun**

Director of Education Department, Capital Museum, Beijing (ITP 2008)
Global perspectives

‘What do visitors expect from museums today?’

We’re all museum visitors as well as museum staff and what we can learn from ourselves is that we may well want different things on different days depending on how we are feeling, what is going on in our lives or who we’re visiting with. For example, I might well choose a museum visit differently depending on whether I’m visiting on my own, with my 13-year-old son or my 80-year-old father. In terms of what museum visitors want today I think there are two key factors to bear in mind. One is changes in demographics and society. In the UK, for example, we have older people, a more ethnically diverse population and, increasingly, the first generation to be poorer than their parents. The second is technological change. A recent survey of key trends by the American Alliance of Museums identified two key areas of technology particularly significant for museums. These are 3D printing and the ‘internet of things’ (put simply the idea that ‘things’ across our lives will talk to each other, so that you could use your smartphone to switch on your heating or your air conditioning an hour before you got home). A third trend identified by AAM is about people’s need to disconnect from technology in a world where everyone is connected to global communications networks for an increasingly high percentage of their time, and the idea that museums may be places in which people can disconnect. While in no way wanting to exclude technology from museums (it certainly has a place) this idea of ‘disconnecting to reconnect’ is something I think will interest many visitors – the power of objects and interpretation to engage people without the need for everything to have a screen attached!

Iain Watson
Director of the Tyne & Wear Archives & Museums (TWAM), Newcastle

Most of the people who go to museums do so for a day out with their family or their group or even as an individual seeking a space where they can explore the objects, communicate, find useful information, and have an enjoyable time as well.

The way that objects convey their meaning and become significant to the visitor is part of that communication. We know that each object has different meanings, according to the context in which it is located, therefore visitors need the help of certain interpretation to enable them to take meaning from the objects on display and to interact with them.

So, what are the visitors that want from museums today? Are interactive galleries with up-to-date technology, not only to present the most important and beautiful archaeological pieces, but also to explain the content. Every object should be accompanied by a complete explanation in various forms, including text, videos, models, replicas, dioramas, audio guides, etc.

In addition to the above, visitors require museums to promote educational activities and outreach learning programmes. In order to lead visitors to deeper engagement with the displayed objects and enhance their communication with the museum, these programmes must take into account the fact that visitors are many varied types of individuals with differences in ages, levels of education, taste and interests.

Nevine Nizar
Egyptologist, Grand Egyptian Museum, Giza

In this age of technology, the revolution in the interconnection of the world has empowered the human race with the use of its collective fingertips to control information hubs without moving from their armchairs. Museums all over the world are becoming digitised and aim to provide maximum sources of information to internet and social media users.

Pakistan is a country which is steeped in history but has yet to cope with the basic infrastructure required for the establishment of information sources. A careful understanding of art, culture and heritage is still in progress and a very lax attitude is shown in provision of infrastructure. Many of today’s visitors to a gallery or a museum are confused and unable to understand the narrative of history and heritage. They find it difficult to mark a difference between culture and tradition or to deal with the thin line between performing arts and fine arts.

As a private gallery we select our exhibitions carefully. We are trying to keep education as a priority and to cater for our audience which includes all age groups but especially youngsters. We aim to make their visit a learning experience every time.

Asad Hayee
Curator, Rohtas 2 Gallery, Lahore

When we read a story, presumably we search for a beginning, a middle and an end. Museums which tell stories probably generate such expectations in our mind. Previously I worked at a provincial museum at Santiniketan, West Bengal, which earned international attention over the years – a museum on the life and times of the Nobel Prize winning Indian poet-educator Rabindranath Tagore. It is a museum which seeks to tell the story of Tagore following the chronology of his life. Visitors followed text panels and accompanying exhibits in an inflexible order. I used to interact with visitors on a regular basis, gathering knowledge on what they wanted from our museum, and although I did not have many opportunities to redesign the entire museum it become very clear what our visitors wanted:

• Visitors want their questions to be answered. Important facts are often ignored presuming that visitors have a basic knowledge.
• They want authentic stories and friendly narratives that they can relate to.
• More visuals and exhibits, less text with precise description and correct information.
• A healthy and friendly environment to feel good, enlightened and entertained.
• Sources of natural light in the galleries.
• Appropriate amenities including clean toilets, safe drinking water, maps and brochures, museum shop, chairs and benches with special care for children, elderly people and differently-abled visitors.
• Museum guides and interactive devices.
• To be able to touch and feel objects.
• To take photographs.
• To have a look at the collections not on display.
• To participate in activities and events.
• To be informed on new acquisitions, exhibitions and events.

In general, it appeared to me that visitors are always on the lookout for some reasons to feel privileged and special when visiting a museum and it is the duty of a museum to grow in such a manner. Through my countless interactions with numerous visitors, my general impression is that visitors are attracted towards death, suffering, humiliation, pain, separation, torture, loss, damage, risk, adventure, loneliness more than anything in a museum, no matter whether it is a museum of civilisation or a museum of natural history or kitses. Visitors want to establish a vital connection between themselves, the objects displayed and the stories told. It is important to address and handle that desire in a creative and sensitive manner in a good museum.

Nilanjan Banerjee
Member of the Heritage Commission of Government of West Bengal, India
Egypt
The Grand Egyptian Museum Conservation center (GEM-CC) has 17 specialised laboratories for both conservation and scientific analysis. One of its laboratories is currently working on a specific project – restoration of the most ancient boats found in Egypt, Abu Rawash boats.

Abu Rawash funerary boats were discovered in the 1st Dynasty Necropolis at the northeast of Giza Plateau (Abu Rawash) by the French archaeological mission of the Institut français d’archéologie orientale (IFAO, Cairo) in collaboration with Macquarie University (Sydney). They date back to the reign of king Den (c. 2950 BC) and are considered an extremely important event in the archeological field so far, as no other examples of boats have been found in such a state of preservation. The remains of four boats were transported to the GEM-CC for restoration work. The team of specialists and technicians were currently documenting, reconstructing and preparing the visualisation reassembly of the boats. They are also carrying out archeometric studies to assess their state of preservation, and radiocarbon dating.

Nevine Nizar (ITP 2012)
Egyptologist, The Grand Egyptian Museum

Turkey
A photo exhibition of Anatolian carpets from Transylvania and a mini-symposium took place on 14 March 2013 in Ankara. This event was entitled Romanian-Turkish Cultural Confluences: Romania’s Heritage of Old Anatolian Carpets and was organised by the Romanian Embassy, the Romanian Cultural Institute and the Turkish Yurus Emre Institute to celebrate 150 years of diplomatic relations between Turkey and Romania. Levent Boz (ITP 2011), consultant of the photo exhibition, presented Transylvanian Carpets in Turkish Museums during the symposium.

Levent Boz (ITP 2011)
Culture and Tourism Expert, The Ministry of Culture and Tourism

Iran
The National Museum of Iran has undertaken a storage refurbishment for its seals collection, under the supervision of Zoreh Baseri (ITP 2007). Keeper, Coins and Seals, National Museum of Iran, Tehran. The collection of seals numbers more than 5,000 covering the 4th millennium to Achaemenid, Seleucid, Parthian, Sasanian and Islamic periods. The department of Coins and Seals moved and rearranged all of the seals in special cases and cabinets, in order to protect and conserve them.

Joyee Roy (ITP 2011)
Senior Technical Assistant (Assistant Curator) Documentation Unit, Victoria Memorial Hall

India
After a long gap of 15 years the upper portion of the magnificent Queen’s Hall at Victoria Memorial Hall opened for visitors on 11 September 2012. The important events of the life of Queen Victoria have been depicted through a series of twelve canvas paintings by Frank Salisbury.

Katherine Coleman, Programme Support Officer, Africa, Oceania and the Americas, British Museum

UK
We are working on a new exhibition about the Ming dynasty with museum, library and university colleagues around the world, including many former ITP members. It will be on display at the British Museum from 18 September 2014 to 5 January 2015.

This exhibition will demonstrate how 50 years of the Ming dynasty transformed China into the country we know today. In 1400 to 1450 China was a global superpower run by one family. These aristocrats established Beijing as the capital, fixed Mandarin as the official Chinese language (now spoken by one quarter of the world), and the first Chinese diaspora communities were established.

Jessica Harrison-Hall
Curator of Chinese Ceramics, British Museum

The Oceanic section has recently hosted a number of Indigenous Australian artists, who have spent time looking at the collections, working on a specific project – restoration of the most ancient boats found in Egypt, Abu Rawash boats. This project is currently supported by the Arcadia Fund.

The Department of Africa, Oceania and the Americas at the British Museum is busy planning and packing for the move of objects from the storage facility in East London to the new World Conservation and Exhibitions Centre (WCEC) on the main Bloomsbury site. The large objects will be the first to move from January 2014, followed by the African collection in July.

Julie Anderson
Curator, Ancient Egypt and Sudan, British Museum

The British Museum has opened its latest major exhibition – Beyond El Dorado: power and gold in ancient Colombia. The exhibition will run from 17 October 2013 to 29 March 2014, and features over 200 gold, ceramic and stone objects from the Gold Museum in Bogotá, Colombia, alongside pieces from the British Museum’s own collection.

Over the next five years, 25,000 digital photographs from the Trust for African Rock Art (TARA) photographic archive will be catalogued and made accessible through the British Museum’s online collection catalogue, to ensure that this important collection is preserved and made widely available.

Bill Griffiths
Head of Programmes, Tyne & Wear Archives & Museums

The Department of Africa, Oceania and the Americas at the British Museum is currently initiating a major archaeological research project looking at the prehistory of the Caribbean.

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Joyee Roy Ghosh (ITP 2011) has received the Nehru Trust Fellowship in collaboration with Charles Wallace Trust, India, to undertake research on British Artists who visited India or never visited India during the 17th and 18th century: A comparative study of their styles, themes, techniques etc. She travelled to London in July and August 2013 to visit galleries of British art in museums across the UK.

Shambwaditya Ghosh (ITP 2012) joined ‘Sahapedia’ in November 2012. ‘Sahapedia’ is an online open encyclopaedia on Indian history, culture and art. It is a non-profit organisation funded and technically supported by CMC Limited, a TATA enterprise. Shambo reports that this new engagement is quite challenging and exciting in terms of its execution and job description.

Salah S Adam (ITP 2012) of the Department of Archaeology in Benghazi, Libya, has been put in charge of a team of archaeologists and engineers tasked with developing new and appropriate storage facilities for archaeological artefacts from across Libya. Having participated in several high-level training courses in archive digitisation and object registration and documentation, as well as learning about the British Museum storage management during the ITP, we wish him all the best in securing Libya’s rich archaeological heritage for future generations.

Aya Kirresh (ITP 2011) has just taken up a place on the Art and Space MA Programme at Kingston University (UK). Aya is also currently an architect and PR manager at Bina Engineering and wants to establish her own art and architecture business, dealing in handmade fashion, in East Jerusalem.

Zohreh Baseri (ITP 2007) received an award as a Superior Keeper in Iran on International Museum Day, 28 May 2013. She was also recognised as top researcher in the National Museum of Iran in 2013, at the General Directorate of Museums. In addition, Zohreh has also been accepted as a PhD student in Ancient Culture and Languages at the Islamic Azad University, Science and Research Branch.

Congratulations to:


Xavier Múgambi was born to Njeri Gachihi (ITP 2010), on 31 May 2013.

Melanie Youngs, Research Officer – Historic Photography at Amgueddfa Cymru – National Museum Wales is pregnant and her baby is due in October 2013.

And Meltem Yaşdağ (ITP 2011) on the double occasion of the completion of her PhD in the History of Art: ‘Symbolism in the Paintings of the Pre-Raphaelite Period’ at Middle Eastern Technical University, Ankara, as well as the imminent arrival of a baby daughter!

We wish them and their families all the best.