



International School of Cultural Heritage

IV EDITION – 2026

MANAGING ART COLLECTIONS:
from ancient to contemporary

*Interdisciplinary approaches
for museum professionals
from the Mediterranean and Africa*

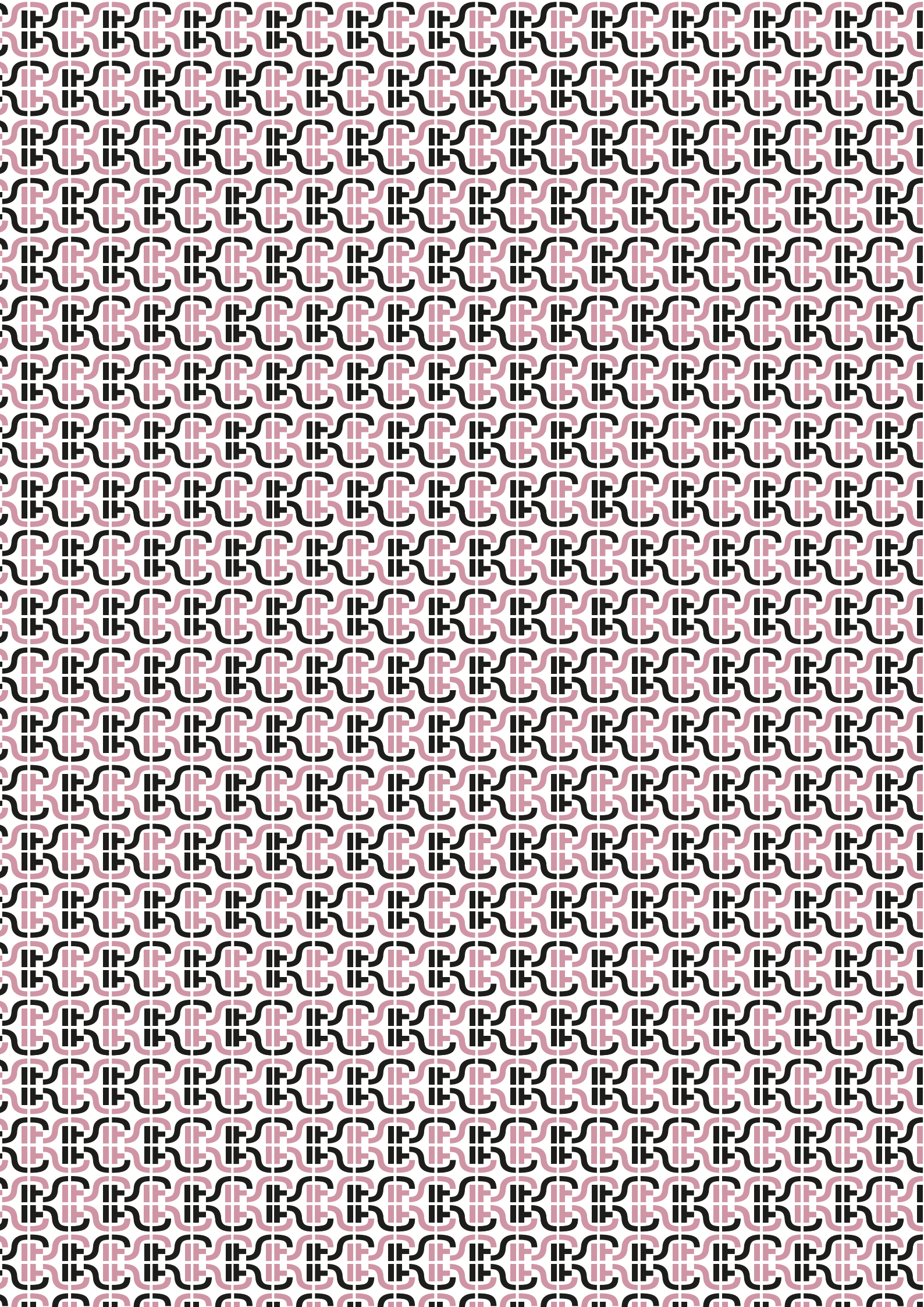




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The Programme

The IV edition of the International School of Cultural Heritage (ISCH), an initiative of the Scuola nazionale del patrimonio e delle attività culturali and the Directorate-General for European and International Affairs of the Italian Ministry of Culture, is an advanced international training programme for museum and cultural heritage professionals from Africa and the Mediterranean region.

The 2026 edition, entitled *Managing Art Collections: from ancient to contemporary. Interdisciplinary approaches for museum professionals from the Mediterranean and Africa*, addresses collection management from an interdisciplinary perspective. It fosters dialogue between archaeological heritage and contemporary art, and between curatorial approaches related to conservation, research, interpretation, and audience engagement.

The programme brings together 22 curators, museum directors, conservators, and heritage professionals from 12 African countries.

The programme is articulated in three complementary modules:

1. **Online training:** five webinars designed to establish a shared conceptual framework and initiate exchange among participants and partner institutions;
2. **In presence workshop in Rome:** a one-week intensive course dedicated to methodological development and collaborative design;
3. **Residency Projects in Italian host Museums:** a one-month placement in six Italian institutions, during which participants work alongside museum professionals on co-designed heritage initiatives.

ISCH functions as a platform for international training and cooperation, aimed at fostering a community of practice, facilitating the exchange of expertise, and exploring innovative approaches to the interpretation and enhancement of cultural heritage.

Online Training

The online training of ISCH IV Edition, delivered through five webinars between February and April 2026, marked the opening of the programme and represented the first opportunity for exchange among participants. Ahead of the in-person workshop in Rome and the subsequent residencies at Italian institutions, it provided a shared space for reflection in which participants began to build professional dialogue, became familiar with the participating institutions, and engaged with key questions shaping contemporary museum practice.

Designed as both a preparatory and formative component, the online sessions **combined lectures, discussions, and case studies** to introduce the main themes running throughout the programme. They provided participants with critical tools to reflect on the evolving role of cultural institutions and on how diverse forms of heritage are interpreted, preserved, and communicated to audiences.

A central focus of the discussion was how the museum itself is defined and understood. Rather than being approached as a fixed or universal category, the museum was considered an evolving and negotiated construct, shaped by international frameworks, institutional contexts, and local cultural conditions. Within this perspective, participants were encouraged to examine how museums engage with increasingly heterogeneous forms of heritage, questioning established distinctions such as ancient and contemporary, tangible and intangible, or archaeological, ethnographic, and artistic objects.

Particular emphasis was placed on **interdisciplinary and cross-cultural approaches to collections research and management**. Through selected case studies and examples, the sessions explored how museum practice increasingly relies on dialogue between disciplines and across cultural perspectives. In this context, archaeology was also reconsidered as a field of practice that connects past realities with present-day questions, contributing to the development of new heritage narratives and interpretations.

The sessions were designed to foster critical reflection on issues such as absence and reconstruction in the interpretation of objects, the development of plural and inclusive museum narratives, and the role of cultural institutions in connecting different heritages, communities, and cultural environments.

The programme brought together a group of leading international experts, including Thomas Thondhlana (Great Zimbabwe University); Bruno Brulon Soares (University of St Andrews), member of the ICOM committee contributing to the ongoing revision of the museum definition; Muthoni Thang'wa, heritage advisor and Chair of ICOM Kenya; Terry Little (Ahmadu Bello University), member of the ICOM-CC board; Francesca Fabiani, curator at the Central Institute for Catalogue and Documentation (ICCD), Italian Ministry of Culture; and Stefania Siano, Archaeologist at the Directorate-General for European and International Affairs, Italian Ministry of Culture.

Overall, the online training phase had a dual objective: to offer participants an initial forum for exchange on key contemporary issues in museum practice, and to initiate dialogue between participants and host institutions, thereby laying the groundwork for the in-person workshop in Rome and the subsequent residencies.



In-Presence Workshop in Rome

The in-person workshop, held in Rome from 20 to 24 April 2026 at the Scuola nazionale del patrimonio e delle attività culturali, constituted the core component of the training programme. During this phase, participants and representatives of the host institutions worked closely, combining theoretical reflection, methodological exchange, and the initial development of projects that were further advanced during the residency period.

The workshop was conceived as a shared working space for programme participants and officers from the Italian partner institutions, with the aim of establishing the conditions for the collaborative work developed during the residencies. Through hands-on sessions, lectures, and case studies, the week addressed key issues for contemporary museums, including **the relationship between collections and institutional mandate, different approaches to interpreting and exhibiting heritage, the role of conservation in shaping cultural value, and the forms of engagement that museums develop today with artists, research centres, communities, and local contexts**. A substantial part of the workshop was devoted to collaborative sessions, conceived as spaces for joint work and discussion among participants. These activities allowed the group to progressively develop shared languages, references, and working approaches, both among the African professionals involved and in dialogue with their Italian counterparts. In this sense, the workshop functioned as an initial co-design phase, helping to outline conceptual frameworks and lines of work that will be further developed during the residencies at the host institutions.

Theoretical lectures and case studies presented throughout the week provide additional perspectives for bringing into dialogue experiences, collections, and professional practices from different cultural contexts.

Invited speakers included Lorenza Baroncelli, MAXXI Architecture and Contemporary Design Director, MAXXI Museum – National Museum of XXI Century Arts; Cristiana Perrella, Director of MACRO – Museum of Contemporary Art of Rome; Franck Ogou, Director of the École du Patrimoine Africain; Laura Barreca, Director of the Civic Museum of Castelbuono; Silvia La Pergola, architect, MAXXI Museum; Max Magaldi, artist; Alessia Cemmi e Marta Chinnici, scientists from ENEA – the Italian National Agency for New Technologies, Energy and Sustainable Economic Development; and Sara Chiesa, curator at MUDEC – Museum of Cultures in Milan.

The programme was further enriched by study visits to MAXXI – National Museum of XXI Century Arts and MACRO – Museum of Contemporary Art of Rome, offering participants direct engagement with leading institutions in the field of contemporary art. Overall, the workshop was conceived as an intensive space for exchange and inspiration, aimed at strengthening professional relationships, sharing methodologies and preparing the development of projects during the residency phase.

Professional Residencies in Italian Host Museums

The residency phase took place between 27 April and 21 May 2026. During this period, participants worked in small groups with the host institutions, collaborating on the development of curatorial, interpretative, educational, and heritage enhancement projects.

The residencies were hosted by six Italian cultural institutions of the Ministry of Culture:

- **Museum of Civilizations (MUCIV), Rome**
- **Archaeological Museums and Parks of Praeneste and Gabii, Rome**
- **National Archaeological Museum of Taranto (MArTA)**
- **National Archaeological Museum of Naples (MANN)**
- **National Archaeological Museum of Reggio Calabria (MArRC)**
- **National Archaeological Museum of the Agro Falisco and Forte Sangallo, Civita Castellana (Regional Directorate of National Museums of Lazio)**

Over the four weeks of residency, participants were engaged in collection study activities, meetings with museum teams, curatorial research, the development of interpretative content, the design of public programmes, and experimentation with tools for cultural communication and mediation. Each group works on a dedicated project developed in close collaboration with the host institution.



Residency Projects in Italian Host Museums

ARCHAEOLOGICAL MUSEUMS AND PARKS OF PRAENESTE AND GABII

Gabii Listening Map – Geolocated Photography and Poetry Storytelling Project for Heritage Interpretation

Participants

Soufiane Er-Rahoui, Director of the National
Museum of Photography, National
Foundation of Museums (**Morocco**)

Myriam Mahmoudi, Curator and Heritage Advisor,
Bardo National Museum / National
Heritage Institute – INP (**Tunisia**)

Islam Ahmed Ghareeb Ahmed Farrag, Cultural
Heritage Expert, Ministry of Tourism and
Antiquities – ICOMOS (**Egypt**)

Kasim Osumanu Mireku, Cultural Administrator,
Centre for National Culture, Western
Region (**Ghana**)

Abstract

The project explores an experimental approach to interpreting the archaeological site of Gabii through photography, poetic writing, and geolocated sound-based storytelling.

Led by Mediterranean photographer and poet Marianne Catzaras, participants will work in the field to identify meaningful locations within the site and produce visual materials, texts, and audio recordings that will be integrated into a digital narrative map. The project will result in a first version of a web app combining images, words, and sound to offer new ways of reading and experiencing the archaeological landscape.

Output

Production of photographs, poetic texts, and audio recordings in collaboration with the artist

Workshop with artist Marianne Catzaras

Development of a geolocated narrative map of the archaeological site

First prototype of a web app for site interpretation

Definition of a replicable heritage storytelling methodology

NATIONAL ARCHAEOLOGICAL MUSEUM OF THE AGRO FALISCO AND FORTE SANGALLO – CIVITA CASTELLANA

Regional Directorate of National Museums of Lazio

Reframing Objects: Intercultural Narratives from the Berman Collection

Participants

Ana Soraya R. C. Marques, Director of the National Museum of Natural History of Angola (**Angola**)

Gon Emile Gueu, Researcher, INSAAC / Museum of Civilizations of Ivory Coast (**Ivory Coast**)

Celestino Siane, Curator, Matola Memorial Museum (**Mozambique**)

Lucy Herbert Mlangwa, Officer, African Liberation Heritage Center (**Tanzania**)

Abstract

The project is developed around the Berman Collection, a heterogeneous assemblage held by the museum, comprising archaeological artefacts, ethnographic objects from different parts of the world — particularly from Africa — and materials related to natural history.

During the residency, participants will work closely with museum staff to examine the origin of the objects, the histories of collecting practices, and the ways in which these materials have been interpreted and presented within the museum context. The work will lead to the development of a shared curatorial concept for a thematic exhibition reinterpreting the collection from an intercultural perspective, alongside interpretative texts, exhibition design hypotheses, and digital materials documenting the research process.

Output

Curatorial concept for a thematic exhibition on the Berman Collection

Selection and interpretation of objects from the Berman Collection

Production of interpretative texts and communication materials

Audio-visual documentation of the research process and international collaboration

NATIONAL ARCHAEOLOGICAL MUSEUM OF REGGIO CALABRIA – MARRC

Inheriting Alterity: Materiality and Ideas from the Ancient World to the Modern

Participants

Hafsa El Hassani, Curator, Directorate of Cultural Heritage (**Morocco**)

Yanick Fredmard Mopango Etou, Officer, Directorate General of Heritage and Archives, Ministry of Cultural, Tourism, Artistic and Leisure Industries (**Republic of the Congo**)

Aliou Ndiaye, Head of the Division of Museums and Intangible Cultural Heritage, Directorate of Cultural Heritage (**Senegal**)

Khadija Twahir, Archivist and Librarian, National Museums of Kenya – Lamu Museum (**Kenya**)

Abstract

The project explores the notion of alterity in representations of the ancient world and in contemporary interpretations of cultural heritage. Through the study of a selected group of objects from the museum collections, participants will examine how cultural, social, and symbolic differences have been represented in the past and how they can be reinterpreted today. The work will lead to the development of a small-scale thematic exhibition, alongside the production of interpretative and multimedia materials and a set of public engagement activities involving local communities.

Output

Concept for a small-scale thematic exhibition on representations of alterity

Production of interpretative panels and multimedia content

Public engagement activities involving local communities

Audio-visual documentation of the project

NATIONAL ARCHAEOLOGICAL MUSEUM OF TARANTO – MARTA

Sports from antiquity to the present: a perspective on the Mediterranean and beyond

Participants

Enas Ibrahim Ahmed Karim, Head of the Education Section, Grand Egyptian Museum (**Egypt**)

Zayd Ouakrim, Conservator, Museum of Moroccan Football, National Foundation of Museums (**Morocco**)

Daniel Haruni Chilonzi, Cultural Officer, Ministry of Information, Culture, Arts and Sports (**Tanzania**)

Nour El Houda Ajili Ep Arfaoui, Curator, National Heritage Institute – INP (**Tunisia**)

Abstract

The project is part of the cultural programme linked to the Taranto 2026 Mediterranean Games and contributes to the development of an exhibition section dedicated to the theme of sport from antiquity to the present day.

During the residency, participants will work alongside museum curators, conservators, and education staff to identify materials, themes, and connections between archaeological heritage and sporting traditions across the different cultural contexts represented. The project will contribute to the development of exhibition content, accessible interpretative pathways, educational activities, and communication materials related to both the exhibition and the museum's wider public programme.

Output

Curatorial contribution to the exhibition section dedicated to sport

Development of educational pathways and public programmes

Production of interpretative content and communication materials

Potential scholarly contributions to the exhibition catalogue

MUSEUM OF CIVILIZATIONS

– MUCIV

Open Dialogues – African Collections between Archives, Storage, and Contemporary Museum Practices

Participants

El Hadji Malick Ndiaye, Director and Curator, IFAN /
Théodore Monod African Art Museum
(**Senegal**)

Edna Bettencourt Neto, Curator and Project
Manager NESR Art Foundation (**Angola**)

Grace Jessica Moyongo, Head of Archives and
Documentation, National Museum of
Brazzaville (**Republic of the Congo**)

Abubakari Iddrisu Saeed, Regional Director, Centre
for National Culture, Tamale (**Ghana**)

Abstract

The residency is dedicated to the study of African collections held at the Museo delle Civiltà, as well as the archives documenting their formation history. Through seminars and professional meetings focused on African collections, participants will explore different methodologies for researching and reinterpreting these holdings. They will also take part in a dedicated study day and contribute to the production of a special issue of the museum's online journal ConTradizioni, focused on the activities carried out during the residency. The journal includes multimedia content such as video interviews and scholarly articles.

Output

Seminars and professional meetings dedicated to African collections

Production of editorial and digital materials related to the residency

Contributions to the museum's online journal ConTradizioni

Strengthening of scientific collaboration between the participating institutions

NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES – MANN

SEA-EMPATHY. Alternative Narratives of a Shared Mediterranean Cultural Heritage

Participants

Roza Taane, Head of the Department of Inventory, Conservation and Restoration of Cultural Property, National Museum of Antiquities and Islamic Arts, Ministry of Culture and the Arts (**Algeria**)

Nagwa Abdelzaher Mohamed Bakr, Museum and Intangible Cultural Heritage Specialist, National Museum of Egyptian Civilization (**Egypt**)

Abstract

The project focuses on the co-design of a thematic pathway through the collections of the National Archaeological Museum of Naples, aimed at highlighting historical and cultural connections across the Mediterranean region.

Working in close collaboration with the museum’s curators, participants will select objects and develop new interpretative frameworks, reconstructing the “biographies” of the objects and their historical and cultural contexts. The project will lead to the development of interpretative and mediation tools—including texts, labels, information materials, and educational activities—and will culminate in a public pilot of the pathway through a thematic guided tour.

Output

Design of a thematic pathway within the museum collections

Production of interpretative materials (labels, brochures, digital content)

Public testing of the pathway through guided tours

Development of educational and cultural mediation activities

Participants' Professional Profiles



ALGERIA

Roza Taane

Head of the Department of Inventory, Conservation, and Restoration of Cultural Property at the National Museum of Antiquities and Islamic Arts, Ministry of Culture and the Arts of Algeria, Algiers, Algeria



Ms. Roza Taane, is currently Head of the Department of Inventory, Conservation, and Restoration of Cultural Property at the National Museum of Antiquities and Islamic Arts, under the Ministry of Culture and the Arts of Algeria. She is in the final stages of her doctoral studies in Archaeology, after obtaining a Magister degree in Archaeology with a specialization in Museology from the University of Algiers.

Over the past thirteen years, she has built a professional career dedicated to the preservation, study, and promotion of Algeria's cultural heritage. In her current role, she oversees the documentation and restoration of museum collections, carries out expert evaluations of seized cultural objects, and collaborates with national institutions on heritage protection and museum development. She has also organized exhibitions and led training workshops on museum practices and the legal protection of cultural property.

Actively involved in research and professional development, she has contributed to national projects on museum innovation, traditional costume heritage, and the preservation of crafts, and has presented her work at conferences on fire risk management in museums, reserve reorganization, and ancient North African mosaics. By participating in the ISCH IV Programme, she seeks to deepen her expertise, share experiences with peers, and engage in dialogue with host institutions on current challenges in the heritage field.

The collection she is working with consists mainly of archaeological antiquities, including sculptures and mosaics. It encompasses a wide range of materials such as marble, stone, and ceramics. Chronologically, the collection spans from the Punic and Roman periods to the early Islamic era. Geographically, it reflects the rich cultural heritage of Algeria and the wider Mediterranean region.

ANGOLA

Ana Soraya R.C. Marques

Director of the National Museum of Natural history of Angola



Ms. Ana Soraya R.C. Marques, is an Angolan biologist and early-career paleontologist whose work sits at the intersection of scientific research, museology, and science communication. Since May 2025, she has served as Director of the National Museum of Natural History of Angola, where she is involved in the institution's ongoing strategic, scientific, and educational development, including collections management, exhibition planning, international collaboration, and public outreach. She holds a master's degree in Paleontology from NOVA University Lisbon (2024), with research focused on the anatomical description and phylogenetic assessment of a dicynodont specimen from the K5 Formation of the Metangula Graben, Mozambique. She also holds an undergraduation in Biology from the University of Évora(2020) and a bachelor's degree in Environment and Land Management from the Methodist University of Angola (2012). In 2013 she attended the Evolutionary Sciences course at the Turkana Basin Institute, Kenya.

Since 2012, she collaborates with the Paleo Angola Project, participating in fossil prospecting and excavation in several Angolan provinces and contributing to the preparation of exhibitions, such as the Sea Monsters Unearthed - Life in Angola's Ancient Seas at the Smithsonian Institution. She is also currently involved in the Mosasaurus 3D Project with the Naturalis in the Netherlands, which explored the use of CT scanning and 3D printing in fossil reconstruction. The 11-meter replica resulted from this project is on its way to Angola to be later exhibited at the National Museum of Natural History.

Her professional experience includes fossil preparation and laboratory work, training in natural history collections and museum practices, and participation in scientific meetings and outreach activities. At an early stage of her scientific career, she remains committed to learning, collaboration, and to the long-term development and international visibility of Angolan paleontology.

The collection she is working with consists mainly of fossil collections, taxidermy collections, wet collections.

ANGOLA

Edna Bettencourt Neto

**Project Manager, Curator at
the NESR Art Foundation,
Luanda, Angola**



Ms. Edna Neto is an independent Angolan curator, recognized for her significant contributions to the contemporary African art scene, particularly in Angola. She holds a Bachelor of Arts Honours in History from the University of Western Cape in Cape Town (South Africa) and graduated in Administration and Translation from the University of Aveiro in Aveiro (Portugal).

Edna is currently the Project Manager for The NESR Art Foundation, where she coordinates the residency and public programme and manages the Foundation's collection.

Her expansive experience and passion for empowering artists and strengthening artistic ecosystems continue to shape the cultural landscape of Angola and contributes to broader conversations on contemporary African art. Edna lives and work in Luanda, Angola.

The collection she is working with at the NESR Art Foundation consists of a growing collection dedicated to contemporary art from Angola and the broader Lusophone and African regions. The holdings encompass a range of media, including painting, works on paper, photography, sculpture, installation, and mixed media. Chronologically, the collection spans from the early 2000s to the present, reflecting the emergence of new artistic languages, material experimentation, and critical narratives within and beyond the Angolan context.

REPUBLIC OF THE CONGO

Grace Jessica Moyongo

**Office Manager at the National Museum,
Brazzaville, Republic of the Congo**



Ms. Grace Jessica Moyongo is a museum professional based in the Republic of Congo, currently working at the National Museum of Brazzaville as a documentation and archives officer. She is responsible for the documentation, archiving, and organization of museum collections, contributing to the preservation and transmission of cultural heritage, with a particular interest in contemporary Congolese art. Her work focuses on managing archival and documentary materials related to artworks, collections, and exhibitions, and supporting research and public access to museum collections. Through collaboration with curators, conservators, and cultural professionals, she contributes to mediation, knowledge sharing, and institutional memory. She is particularly interested in the relationship between contemporary artistic creation and traditional cultural heritage, and in the role of documentation in preserving living heritage. She is especially motivated by issues related to the preservation, promotion, and international visibility of African contemporary art. Committed to professional development, she seeks to strengthen her skills through training and international exchange programs. Her goal is to contribute to innovative museum practices that enhance documentation, improve access to collections, and encourage dialogue between cultures.

The collection she is working with includes contemporary Congolese artworks characterized by a wide diversity of materials and related conservation and exhibition challenges.

REPUBLIC OF THE CONGO

Yanick Fredmard Mopango Etou

**Central secretariat of the Directorate
General of Heritage and Archive,
Ministry of Cultural, Tourism, Artistic
and Leisure Industries
Brazzaville, Republic of the Congo**



Mr. Yanick Fredmard Mopango Etou, 36 years old, started his career in 2013 as a civil servant at Ministry of Cultural, Tourist, Artistic and Leisure Industries, as senior special officer of second category, and currently works at the Central secretariat of the Directorate General of Heritage and Archive at the Administrative and Financial Department of Ministry of Cultural, Tourism, Artistic and Leisure Industries.

He obtained a B.A in finance and banking in 2011, at the International Institute of management. In 2024 he participated in capacity building seminars on the preservation and development of intangible cultural heritage for French speaking countries.

He is very motivated in his work, cultivates his interests in reading, art, culture and discovery in the domain of art and culture and is eager to contribute to the development of his country in these sectors.

He is interested in the study and enhancement of artifacts such as traditional Congolese masks, whose conservation and enhancement, both in relation to their materiality and to the irritual use and significance for national identity, are strategic for the institution he works for.

EGYPT

Nagwa Abdelzaher Mohamed Bakr

Museum and Intangible Cultural Heritage Specialist at the National Museum of Egyptian Civilization (NMEC), Cairo, Egypt



Dr. Nagwa Abdelzaher Mohamed Bakr is an Egyptian museum professional, anthropologist, and heritage researcher with more than twenty years of experience in museums, community engagement, and intangible cultural heritage documentation. She currently serves as a director of the Training Center at the National Museum of Egyptian Civilization (NMEC), where she previously worked as a curator and community exhibition and women's programs officer.

She holds a PhD in Museums and Heritage Studies from Helwan University, with a research focus on representing women's heritage in Egyptian museums from an ethnographic perspective. Her academic background also includes degrees in Museum Studies, Cultural Anthropology, and Egyptology.

Dr. Bakr has led and contributed to numerous national and international projects documenting living heritage, oral history, and traditional practices, particularly related to women, food heritage, palm-related crafts, and religious journeys. She has participated in and presented research at major international forums, including ICOM, WAC, and conferences in Europe and Africa, and has received prestigious fellowships from institutions such as DAAD, the British Museum, UNESCO, and the Smithsonian.

Her work bridges museums, communities, and academia, emphasizing inclusive interpretation, gender perspectives, and safeguarding intangible cultural heritage.

The NMEC presents several permanent collections to the public. The main gallery showcases key artifacts reflecting Egypt's history from prehistoric to modern times, including traditional folk culture. The Textile Hall displays around 600 pieces tracing Egypt's textile evolution, with royal garments and jewelry. The Royal Mummies Hall features 20 mummies of ancient kings and queens in a setting inspired by the Valley of the Kings. The museum also houses a rare Fatimid-era dye house, offering insight into medieval Cairo's vibrant textile dyeing industry.

EGYPT

Enas Ibrahim Ahmed Karim

**Head of the Education Section
at the Grand Egyptian Museum
(GEM), Giza, Egypt**



Dr. Enas Ibrahim Ahmed Karim is a museum professional with over 15 years of experience in museum education, audience development, and cultural heritage management. She currently serves as Head of the Education Section at the Grand Egyptian Museum (GEM), where she leads the design and implementation of inclusive, innovative educational programs that connect diverse audiences with Egypt's cultural heritage. Her work spans children, adults, seniors, and people with disabilities, with a strong focus on accessibility, participation, and learning through creative practices. Enas holds a PhD in Heritage and Museum Studies from Helwan University, with research focused on developing educational programs for senior visitors in Egyptian museums. She also earned an MA in Museum Studies and a BA in Egyptology, grounding her practice in both academic research and field experience. Her professional background includes work as an Inspector of Antiquities with the Ministry of Tourism and Antiquities and extensive involvement in exhibition-related education, community outreach, and heritage documentation. Internationally, Enas has participated in programs such as the Museums Lab, International seminar on museum management capacity building (China), and conferences including CRE, WAC, CIPEG, and AAM. She is an active member of ICOM and is committed to advancing inclusive, socially engaged museum practices locally and globally.

The collection of the Grand Egyptian Museum (GEM), which houses the world's most extensive assemblage of ancient Egyptian artifacts. The collection comprises over 100,000 objects spanning from prehistoric times through the Greco-Roman period. It includes a wide range of materials such as stone, wood, metal, faience, textiles, papyrus, and organic materials. Notably, GEM is home to the complete funerary collection of Tutankhamun, featuring over 5,000 objects. The artifacts originate from across Egypt, reflecting the country's rich and diverse regional heritage.

EGYPT

Islam Ahmed Ghareeb Ahmed Farrag

Built Heritage Expert at the Ministry of Tourism and Antiquities of Egypt – ICOMOS; Cairo, Egypt



Mr. Islam Ahmed Ghareeb Ahmed Farrag is a prominent cultural heritage and project management expert with over 13 years of international experience, served as the Heritage Sites Development Manager at the Ministry of Tourism and Antiquities in Egypt. He is pursuing a PhD in Heritage Management and Museum Studies at the University of Helwan, complemented by a Master's degree from the University of Paris 1 – Panthéon Sorbonne.

In his role at the Ministry, Islam plays a pivotal part in strategic planning, stakeholder engagement, and implementing sustainable development initiatives for heritage sites. He excels in visitor management, exhibition development, and enhancing cultural interpretation, ensuring enriching experiences for visitors.

As an ICOMOS expert, he has led numerous conservation projects and managed over 16 complex heritage initiatives. His work includes conducting Heritage Impact Assessments (HIA) and Environmental & Social Impact Assessments (ESIA), safeguarding cultural assets in large infrastructure developments.

His notable achievements include the successful delisting of Abo Mina from UNESCO's In Danger list and driving site exhibition initiatives in Historic Cairo. Islam is dedicated to aligning conservation strategies with international standards, promoting both heritage preservation and local economic growth.

He works with the collections of the Imam Al-Shafi'i Exhibition and Visitor Center, which presents a diverse range of cultural artifacts dating from the 8th century onward, and the Islamic Medicine Exhibition, which displays artifacts and documentary materials related to the history of medicine in Islamic civilization, featuring a comprehensive collection of medical instruments and covering key developments from the 9th to the 15th century.

GHANA

Abubakari Iddrisu Saeed

**Regional Director at
the Centre for National
Culture, Tamale, Ghana**



Mr. Abubakari Iddrisu Saeed was engaged as a Cultural Assistant Grade I in 1989 as the Acting District Cultural Officer responsible to preserve, promote, develop and disseminate the cultural heritage of Zabzugu District.

He obtained his First Degree in 1987 at the University of Ghana and transferred to the Northern Regional Directorate, Tamale and promoted to the grade of Senior Cultural Officer and designated Acting Regional Administrative Officer and Research Officer among others. He was promoted to the grade of Principal Cultural Officer in 2010 and subsequently pursued Master of Science degree in Development Management at the University for Development Studies and graduated in 2015, after which he was promoted to the grade of Deputy Director in 2017, as Acting Regional Director in 2019 and to the grade of Regional Director for Northern Region in 2021. He is also a Board Member of Red Clay, Savannah Centre for Contemporary Arts (SCCA) and Nkrumah Volni (all in Tamale). He is a good team player and passionate to learn new things and promote and protect both tangible and intangible heritage. He participated in the UNESCO-Cooperative Integrated Project on Savannah Eco-Systems of Ghana (CIPSEG) Project in Northern Region on the use of the belief and indigenous knowledge systems to rejuvenate degraded lands.

He works with tangible and intangible cultural heritage of the people of Northern Region engaging as well in activities related to the enhancement and exhibition of culinary culture, clothing and crafts.

GHANA

Kasim Osumanu Mireku

**Cultural Administrator,
Regional Director at the Centre
for National Culture, Western
Region, Sekondi Takoradi, Ghana**



Mr. Kasim Osumanu Mireku is a dedicated arts and culture professional with extensive experience in theatre, event management, and cultural administration. He currently serves as the Acting Regional Director of the Centre for National Culture, Western Region (CNC-WR), where he plays a key role in advancing Ghana's cultural development agenda. Trained in Theatre Arts and Brand Communication, Kasim combines artistic expertise with strategic communication skills to promote and preserve Ghana's rich and diverse cultural heritage. His professional practice is rooted in his commitment to nurturing appreciation for indigenous arts and creative expressions, particularly within the context of national identity and development.

He has contributed significantly to the planning, coordination, and execution of major national festivals, cultural exhibitions, and creative arts programmes. Through these initiatives, he has helped enhance the visibility of Ghanaian arts, strengthen stakeholder engagement, and created platforms for artists, cultural practitioners, and communities to thrive.

Kasim is passionate about positioning the creative sector as a catalyst for socio-economic growth, youth empowerment, and sustainable national development. He sees culture, not only as heritage to be preserved, but as a dynamic force for innovation, cohesion, and progress in contemporary Ghana.

The Commission is responsible for the exhibition and promotion of art works of various kind that are peculiar to the Region, including the organization of exhibitions to promote local artists and heritage sites as well as strengthening the preservation interpretation and enhancement of traditional and indigenous material and intangible cultural heritage.

IVORY COAST

Gon Emile Gueu

Lecturer in Cultural Heritage and Museum Studies at the Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) - Museum of Civilizations of Côte d'Ivoire (MCCI), Abidjan, Ivory Coast



Dr. Gon Emile Gueuis is Teacher of English as Foreign Language (TEFL), and lecturer in Cultural Heritage and Museum Studies at Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) in Ivory Coast. He closely collaborates with the local heritage institutions of the country, namely the Musée des Civilisations de Ivory Coast (MCCI) over collections management, research on multilingualism and heritage democratisation, and the training of museum professionals. Seeking for international academic experience, he studied a second MA programme as a Chevening scholar and qualified (with distinction) in Cultural Heritage and Museum Studies from the University of East Anglia (UEA), UK in the academic year 2022/23. He is back at INSAAC where he currently lectures. Drawing on his experience as amuseologist, a lecturer and a researcher, as well as his academic and professional networks at the local and international levels, he dreams of both creating an ethnographic museum in his native region, the Tonkpi, and opening a Department of Heritage, Museology, and Tourism at the region's university, the University of Man.

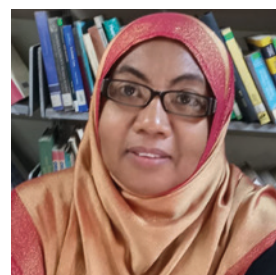
At the MCCI he works with collections presenting ethnographic,

archaeological, historical, artistic, musical, and photographic objects. They are about 15,210 authentic objects originating from the four cultural areas of the country (Akan, Krou, Gur, Mandé areas) ranging from the Upper Palaeolithic Age (~10,000B.C.) to the 21st Century. Wood is the dominant material used in 60 % of the pieces devoted to masks and statuettes. Then metals (gold, bronze, brass, pewter, copper, and aluminium) are used for cast statues and jewellery which represent 15% of the collections. Textiles, terracotta, and clay come with 25% of the artefacts.

KENYA

Khadija Twahir

**Archivist / Librarian at the
National Museums of Kenya,
Lamu Museum, Lamu, Kenya**



Ms. Khadija Twahir, is a Lamu resident and a professional archivist currently working as a Librarian at National Museums of Kenya, Lamu Fort Library. She is pursuing a Master degree in Record Management and Archive Administration. She has participated in documentary heritage survey and was able to collect a number of 19th and 20th century Islamic manuscripts for Mprint@EastAfrica digitalization project. She has also host Modern Endangered Archives programme (UMADA Project) that involved the digitalization of flat materials and audio cassettes of Lamu Prominent Muslim scholar known as Ustadh Mau. Khadija is a member of ICA. She has participated in the Regional Emergency Response and documentary heritage held in Pretoria, in South Africa in 2024. She has also participated in Disaster Risk management initiatives for cultural heritage in Lamu, particular Lamu Museum. She has contributed in Preservation of Lamu Indigenous knowledge in Elimu Asilia Project by Goethe Institute. Khadija is a co-founder of Lamu Maktabaya Sanaa (Library of Art and Culture). Khadija has over 20 years' experience as Librarian/archivist in National Museums of Kenya.

She works with collections including 19th-20th Islamic Manuscripts, Business transactions since East Africa time and colonial time, Poems, Sermon of Lamu scholar both flats and audio cassette materials since 1960, old Lamu Photographs since 1900, and contributes to research dissertation and research projects of Lamu Culture, Historical Books of Lamu, Kenya and Islamic local published booklets.

MOROCCO

Hafsa El Hassani

**Curator
Directorate of Cultural
Heritage, Rabat, Morocco**



Mrs. Hafsa El Hassani is a curator and archaeological PhD holder from Paris IV–Sorbonne University, specializing in Roman and Islamic glass in Morocco, and a laureate of the National Institute of Archaeological Sciences and Heritage (INSAP) in Rabat.

She began her career at the Dar Jamaï Museum in Meknes, where she served as Assistant Curator and later Chief Curator for five years. She subsequently held the position of Curator of the archaeological Al-Mansour Palace in Meknes until 2021. Throughout her professional career, she contributed to approximately twenty archaeological and ethnographic exhibitions at both national and international levels. She is currently working at the Directorate of Cultural Heritage in Rabat. She has conducted research on several elements of Intangible Cultural Heritage and have prepared nomination files for their inscription with ICESCO and UNESCO. Additionally, she is a member of the scientific committee for heritage exhibitions organized by the Directorate of Cultural Heritage in Rabat over the past three years.

She works with living cultural elements as practices, expressions, knowledge and skills that communities recognize as part of their cultural heritage, including: oral traditions and expressions, performing arts, traditional craftsmanship, knowledge and practices concerning nature and the universe, cultural spaces and environments.

MOROCCO

Soufiane Er-Rahoui

**Director of the National
Museum of Photography,
National Foundation of
Museums, Morocco**



Mr. Soufiane Er-Rahoui, Museum curator and exhibition commissioner based in Rabat, Morocco, with ten years of experience in the cultural and museum sector. Since 2020, he has served as Chief Curator of the National Museum of Photography, where he leads curatorial strategy, exhibition programming, collection development, scenography, and international cooperation. He has curated and co-curated numerous national and international exhibitions, including *Regards sur la jeune scène photographique marocaine*, *Storytellers*, *Entre temps et espaces*, *Bamako Dreams 30*, and *L'Odyssée contemporaine de Reza*. He is also the co-curator of the inaugural exhibition of the new Museum of the African Continent in Rabat. Actively involved in the renewal of Morocco's museum landscape, his practice explores the intersections of contemporary artistic practices, heritage, and critical narratives, with a strong focus on inclusive mediation, education, and audience engagement. He has established long-term partnerships with major international platforms such as *BienalSur*, the *Bamako Encounters – African Biennale of Photography*, and *Les Ateliers de Reza*, and served as a member of the Curatorial Committee of the 2024 *Bamako Biennale of Photography*. Alongside his professional practice, Soufiane Er-Rahoui is a PhD candidate whose research, grounded in anthropological and museological approaches, explores inclusive articulations between African heritages and modern and contemporary artistic practices.

At the Museum of Photography, the collection comprises contemporary photography as an art medium, in both digital and analog formats, including small, medium, and large-scale works, featuring a broad range of processes and materials, from fine art prints to experimental techniques, with works by Moroccan and international artists from the late 20th century to today. In parallel, the collection of the upcoming Museum of the African Continent is being built, bringing together archaeological, ethnographic, and modern and contemporary art objects.

MOROCCO

Zayd Ouakrim

**Conservator, Museum
of Moroccan Football,
National Foundation of Museums,
Salé, Morocco**



Mr. Zayd Ouakrim holds a baccalaureate in physical sciences and pursued his higher education at the National Institute of Archaeological Sciences and Heritage (INSAP), where he earned a bachelor's degree in archaeological sciences followed by a master's degree in the history and archaeology of the Western Mediterranean. Before joining the National Foundation of Museums in December 2021, he took part in several major national and international archaeological research programs, contributing to projects of significant scholarly scope. In 2024, Zayd Ouakrim gained increased visibility with the inauguration of the Moroccan Football Museum, the first museum institution in the Kingdom dedicated to a sporting discipline. He was appointed General Coordinator and later Curator of this project. He also served as interim Director of the Mohammed VI Museum of Modern and Contemporary Art.

At the Moroccan Football Museum, the collection traces the history of football in Morocco from the early 20th century to the present day. The oldest item dates back to the 1920s. The museum houses a collection of over 1,000 objects, including historic cups and trophies, medals, archival documents, jerseys and clothing, vintage photographs and videos, as well as various other memorabilia. At the Mohammed VI Museum of Modern and Contemporary Art, the collection consists primarily of paintings and sculptures that chronicle the development of modern and contemporary art in Morocco from the 1920s to the present day.

MOZAMBIQUE

Celestino Siane

**Senior Curator - General of the
Matola Memorial Museum
Maputo, Mozambique**



Mr. Celestino Siane, is a senior professional at the Ministry of Education and Culture of the Republic of Mozambique, currently working at the Matola Raid Memorial Museum. With over 10 years of experience cultural heritage, he previously served as Head of the Museums Department at the National Directorate for Cultural Heritage. In this role he contributed to the preservation of Mozambique Island World Heritage Site, contributing to mobilizing funds and coordinating training activities and local community involvement in conservation efforts. From 2010 to 2012 he was a part of the technical drafting the Memorandum of Understanding between Mozambique and South Africa, which lead to the regarding the conceptualization and development of the Matola Raid Memorial Project in Matola, Mozambique. After the Museum construction he was appointed Managing Director and Curator, until 2024. Currently, as senior curator at the Matola Raid Memorial Museum, Mr. Siane oversees the curative and preventive maintenance of the collections, the conservation and interpretation of artifacts, and the organization of museum activities. His responsibilities also include guiding local and international visitors, engaging with schools and local communities, and promoting heritage preservation through educational programs. He works closely with local and international institutions to organize exhibitions, workshops, and share best practices in museology. Mr. Siane is deeply passionate about cultural heritage, museums, and art history, and he works to foster greater understanding and appreciation of Mozambique's rich cultural legacy.

The collections of the Matola Memorial Museum includes sound and written archives, audiovisuals, iconographic archives, touch screens, and photographic materials.

SENEGAL

Aliou Ndiaye

Chief division of Museums and ICH at Directorate of Cultural Heritage, Senegal



Mr. Aliou Ndiaye is a visual art curator and researcher of African artistic creations in the context of transnational mobility. His last research turned across six European countries, in 2018. This fieldwork research observes the evolutions of contemporary African art in the context of globalization, migrations, and cultural diversities. Ndiaye received his Bachelor's degree at the National School of Arts of Senegal in 2001, a Master's degree at «Université de Lille SHS», on Migrations Studies, in 2018, and an Advanced Master's in Intercultural Communication (Lugano University, Switzerland), in 2014. His last curatorial project, titled «Black Requiem», in March 2024, is a visual art exhibition at National Gallery of Art in Senegal. He directed, as curator, the last RIPO #4 visual arts event, the International Biennial paintings of Ouagadougou, in Burkina Faso, and contributed to many more cultural events around West and Central Africa in Bamako (photography Biennial 2012), Brazzaville (Lecturer for RIAC 2014), etc. and is curator of several artistic projects. In February 2022, he curated an exhibition about West African Heritage artefacts with the scientific collaboration of URICA research laboratory at Cheikh Anta Diop University (Senegal) and Goldsmiths University (London). He lives and works, as heritage officer, in Senegal.

The Directorate of Cultural Heritage is dealing with contemporary visual art paintings or sculptures and with archeological objects in situ.

SENEGAL

El Hadji Malick Ndiaye

**Art & Cultural Heritage Expert,
Théodore Monod Museum of
African Art.
IFAN. Cheikh Anta Diop
University, Dakar, Senegal**



Mr. El Hadji Malick Ndiaye holds a PhD in Art History from the University of Rennes II. He is also a graduate of the Institut National du Patrimoine (Paris), an alumnus of the Yale Institute for the Preservation of Cultural Heritage, and a resident of the Villa Albertine (2023). He was a fellow at the Institut National d'Histoire de l'Art in Paris, a postdoctoral researcher at the Laboratoire d'excellence Création, Artset Patrimoines (Labex CAP) and the Centre de Recherches sur les Arts et le Langage (EHESS/CNRS). He is currently a senior researcher at IFAN/Ch. A. Diop, where he is head of the Museums Department and curator of the Théodore Monod Museum of African Art. Artistic director of the 14th edition of the Dakar Biennale of Contemporary African Art (2022), he is curator of Picasso in Dakar 1972-2022 (Museum of Black Civilizations, 2022), Sur le fil: broderie et tissage (Theodore Monod Museum, 2023), Pays Bassari (Musée Dauphinois, 2024) and Roisetreines d'Afrique. Forms and Figures of Power (Louvre Abu Dhabi, 2025), among other exhibitions. He teaches art history, museum studies and cultural heritage. His research focuses on modern/contemporary art, cultural policies and African museum institutions.

The Théodore Monod Museum of African Art has a collection of around 10,000 works from some 20 African countries. The collection includes masks, statuettes, textiles, leather goods, basketry, ceramics, and countless mixed media pieces. The museum develops several international programs with a variety of partners, lends its collections, and co-organizes a series of exhibitions throughout the year. In order to enrich its collection, the institution promotes ongoing dialogue between contemporary art and historical heritage through its Creation/Heritage program, which has hosted several contemporary artists in residence.

TANZANIA

Daniel Haruni Chilonzi

Cultural Officer at the Ministry of Information, Culture, Arts and Sports, Dodoma, Tanzania



Mr. Daniel Haruni Chilonzi, cultural professional, works as a Cultural Officer at the Ministry of Information, Culture, Arts and Sports. In this role, he is actively involved in the promotion, preservation and development of cultural heritage. His work supports national efforts to safeguard tangible and intangible cultural assets while encouraging community participation in cultural activities. As a cultural officer, he contributes to the planning and implementation of cultural programs, festivals and outreach initiatives aiming at strengthening national identity and social cohesion. He works closely with artists, cultural institutions, local communities and other stakeholders to document cultural practice and promote creative expression. His responsibilities also include providing technical support on cultural policy implementation and raising public awareness about the importance of culture in sustainable development. With a strong commitment to cultural preservation, He continues to contribute with his knowledge and skills to the advancement of culture at both local and national levels.

He is currently working with a cultural heritage collection that consists of both tangible and intangible materials. The collection includes traditional artifacts (such as tools, costumes, musical instruments, and artworks), archival documents, and oral histories. It spans different historical periods, from the pre-colonial era to the present. The materials are drawn from various geographical areas, reflecting the richness and diversity of local communities and their cultural practices.

TANZANIA

Lucy Herbert Mlangwa

**Cultural Officer at the
African Liberation
Heritage Center,
Dar es Salaam, Tanzania**



Ms. Lucy Herbert Mlangwa, is a cultural officer at African Liberation Heritage Center in Tanzania, with a strong background in preserving, promoting and managing cultural and historical assets. She has experience in developing and implementing heritage conservation strategies and organizing education programs that enable local communities to celebrate their cultural diversity.

Her work includes organizing cultural events, exhibition and workshops, identifying, documenting and preserving both tangible and intangible cultural heritage, monitoring the condition of cultural artifacts and records, maintaining archives and photographic records of liberation heritage materials. She is also contributing to cultural policy development at the national level, digitizing heritage resources and preparing reports, publications and interpretive materials for public use. Also, she assists with grant writing and funding applications for cultural initiatives. Her skills include conducting research, preparing heritage assessments and engaging local communities, government Agencies and cultural organizations in heritage preservation processes. She is highly committed in safeguarding both Intangible and tangible heritage assets for present and future generations, and has a strong knowledge and experience in managing cultural collections from all historical periods ranging from ancient to modern.

She works with historic collections consisting in 20th-century historical objects linked to African liberation movements. Items range from metal, wood, and plastic materials, such as WWII first aid kits, a 2.5m x 1.2m motorcycle, old telephones, televisions, typewriters, and wooden chairs. Chronologically, the collection spans from the 1930s–1990s and geographically covers liberation movements across Southern and Eastern Africa.

TUNISIA

Nour El Houda Ajili Ep Arfaoui

**Curator of Heritage at the
National Heritage Institute
of Tunisia (INP), Tunisia**



Ms. Nour El Houda Ajili Ep Arfaoui, is a dedicated and knowledgeable Heritage Curator with a strong academic background in Archaeology and Islamic Art History. Possesses extensive hands-on experience in inventorying, documenting, protecting, and restoring archaeological collections, gained within major Tunisian heritage institutions. Proven skills in both scientific research and administrative management of cultural assets, with a research focus on the architectural and urban evolution of Cape Bon. Successfully integrated into the permanent civil service through competitive examination.

The archaeological collection she works on is diverse in terms of size, raw material and historical period, coming from the excavations carried out at the archaeological site of El Jem. She is carrying out inventory and preserving activities related to various items such as pottery vessels, marble statues, and small clay figurines, along with pieces of jewelry made of bone and crystal. Regarding the historical period of the pieces currently being inventoried, it extends from the Punic period through the Roman, Christian and Vandal period, reaching the Islamic period.

TUNISIA

Myriam Mahmoudi

**Curator and Heritage Advisor
at the Bardo National
Museum/INP, Tunisia**



Ms. Myriam Mahmoudi, is Curator and Heritage Advisor at the National Bardo Museum in Tunisia. She is trained as an archaeologist, with a strong interest in fieldwork and collection-based research. Her professional practice is closely linked to archaeological excavation, stratigraphic recording, and the inventory of archaeological materials. Through the participation in several excavation projects, she has been directly involved in documenting archaeological contexts and recording objects from the moment of their discovery through to their integration into museum collections. She is particularly attentive to the accuracy of inventory methods, data traceability, and the relationship between objects and their archaeological context. She is also increasingly engaged in the use of digital tools to improve documentation workflows, inventory systems, and the long-term management of archaeological collections. She values collaborative work and knowledge exchange, and sees international training programmes as an important opportunity to strengthen professional practices and share experiences.

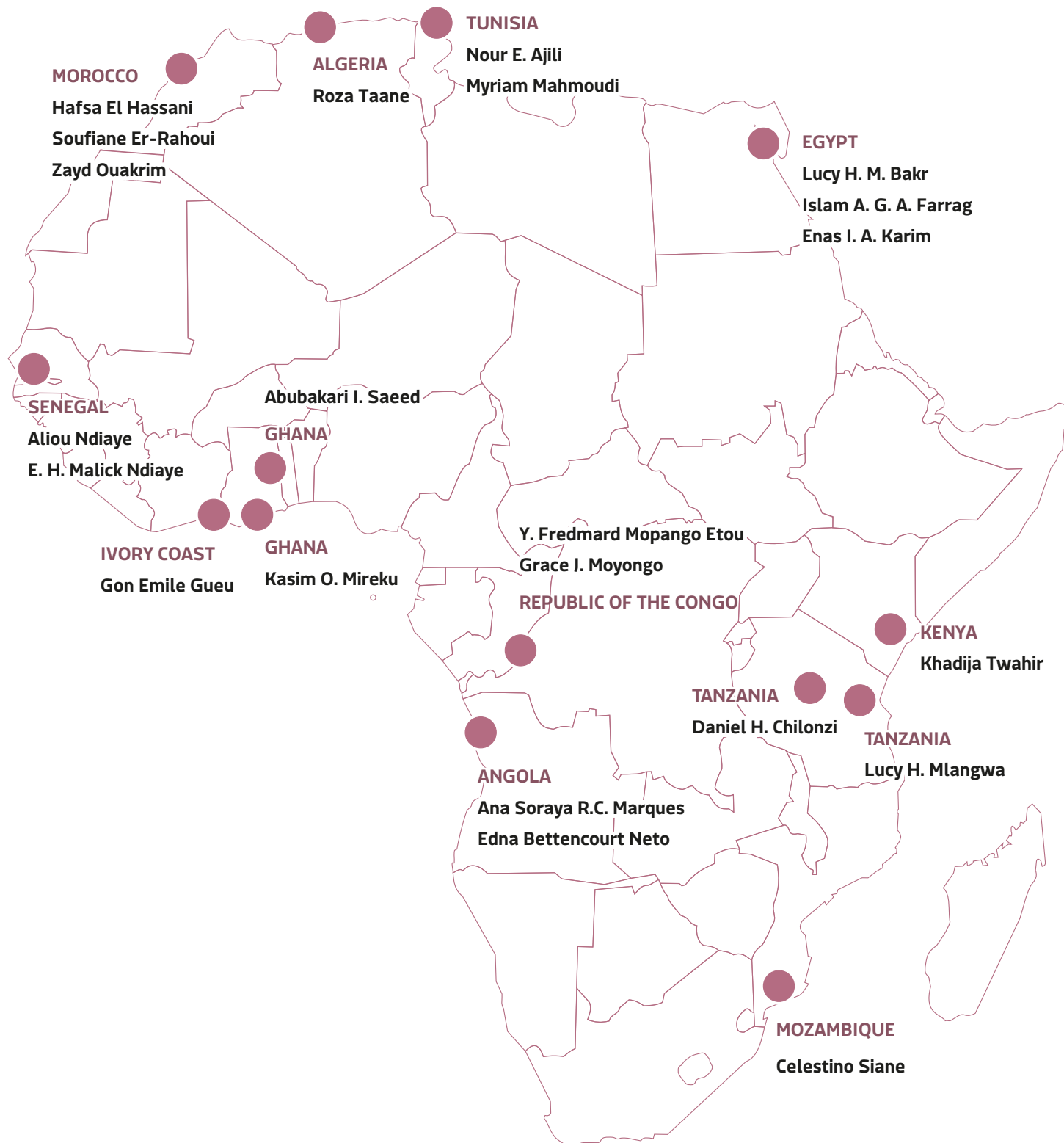
She is currently working on the lapidary collection of the Bardo National Museum, dating from the Roman period. It includes steles, cippi, sarcophagi, and various architectural elements. Her responsibilities involve inventory management, scientific documentation, and overall collection oversight.

LIST OF PARTICIPANTS

COUNTRY	NAME & SURNAME	POSITION	INSTITUTION
ALGERIA	Roza Taane	<i>Heritage Curator and Head of Department</i>	National Public Museum of Antiquities and Islamic Arts
ANGOLA	Edna Bettencourt Neto	<i>Project Manager</i>	NESR Art Foundation
	Ana Soraya Ribeiro da Cunha Marques	<i>Director</i>	National Museum of Natural History of Angola
REPUBLIC OF THE CONGO	Yanick Fredmard Mopango Etou	<i>Senior Special Officer</i>	Ministry of Cultural, Tourist, Artistic and Leisure Industry
	Grace Jessica Moyongo	<i>Head of Archives and Documentation Office</i>	National Museum
EGYPT	Nagwa Bakr	<i>Director of Training Department</i>	National Museum of Egyptian Civilization (NMEC)
	Enas Karim	<i>Head of Education Section</i>	Grand Egyptian Museum (GEM)
	Islam Farrag	<i>Heritage Sites Management Development Manager</i>	Ministry of Tourism and Antiquities
GHANA	Abubakari Iddrisu Saeed	<i>Regional Director</i>	Centre for National Culture
	Kasim Osumanu Mireku	<i>Acting Regional Director</i>	National Commission on Culture
IVORY COAST	Gon Emile Gueu	<i>Lecturer in Cultural Heritage and Museum Studies, INSAAC</i>	Museum of Civilizations of Ivory Coast
KENYA	Khadija Twahir	<i>Librarian</i>	National Museums of Kenya – Lamu Fort Museums
MOROCCO	Hafsa El Hassani	<i>Curator</i>	Directorate of Cultural Heritage – Rabat
	Soufiane Er-Rahoui	<i>Director</i>	National Museum of Photography / National Foundation of Museums
	Zayd Ouakrim	<i>Conservator</i>	Moroccan Football Museum / Mohammed VI Museum of Modern and Contemporary Art
MOZAMBIQUE	Celestino Salvador Paulo Siane	<i>Senior Curator-General</i>	Matola Memorial Museum
SENEGAL	Aliou Ndiaye	<i>Chief Officer</i>	National Directorate of Cultural Heritage
	El Hadji Malick Ndiaye	<i>Art & Cultural Heritage Expert</i>	Théodore Monod Museum of African Art. IFAN. Cheickh Anta Diop University
TANZANIA	Daniel Haruni Chilonzi	<i>Cultural Officer</i>	Ministry of Information, Culture, Arts and Sports
	Lucy Herbert Mlangwa	<i>Cultural Officer</i>	African Liberation Heritage Center
TUNISIA	Myriam Mahmoudi	<i>Curator and Heritage Advisor</i>	Bardo National Museum / INP
	Nour El Houda Ajili	<i>Heritage Advisor</i>	National Heritage Institute of El Jem

Geographical Overview: Projects and Participants





Contacts

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