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FROM THE PRESIDENT

The Art of Forgetting and Remembering

Please indulge me whilst I vent. I write this on 5th November, commonly known as Bonfire Night, a popular event in the UK and I believe other parts of the Commonwealth such as New Zealand. It remembers the failed Gunpowder Plot of 1605, when fellow Yorkshireman Guy (Guido) Fawkes and his associates tried to blow up the House of Lords in London. I won't go into the rather gruesome end of Fawkes and Co. but having a 'guy' placed on top of a bonfire shows the infamy he gained. I have never been a big fan of bonfires and mini explosions period, too noisy (I'm sure I speak for my canine friends and wildlife in general too). Another reason is that I once played cricket for a team called St Peter's from York. Fawkes (and fellow conspirators John and Christopher Wright) was an alumnus of St Peters School and for obvious reasons they don't observe Bonfire Night with as much gusto as other places.

I don't think burning effigies is as popular as it was and I have not been approached for 'a penny for the guy' in a long time. As Shakespeare noted "there's the rub." Many people have forgotten or never knew the meaning behind many traditional or religious festivals. One might say there is nothing inherently wrong with this, organically festivals adapt to their time and I'm just being a curmudgeon.

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Do museums have a role here? I believe museums are history's guardian and society's memory. They remember events (often traumatic) that people and nations often don't want to or simply forget. They can contextualize the unknown and shine a light on the hidden. No pressure but museums might just be the best places to make sense of how history and tradition shape our world today.

Best regards,

Richard

UPCOMING CAM EVENTS

Human Remains Management: Extending the Conversation throughout Southern Africa
March 11-13, 2019
University of Botswana
Gaborone, Botswana

El Negro's grave in Gaborone, Courtesy: Botswana National Museum

Planning has begun for the third workshop on *Human Remains Management in Southern Africa* which will be held March 11-13, 2019.

CAM is collaborating with the University of Botswana, The Botswana National Museum, Iziko Museums of South Africa, the Museums Association of Namibia, ICOM ICME (the International Committee for Museums and Collections of Ethnography), and the ICOM National Committees in Botswana, Namibia and South Africa, on a project to develop policy and guidelines for human remains management in southern Africa.

It is important to develop effective guidelines for working with descendant communities on the provenance and management of human remains in museum and university collections and the process to follow when human remains are returned from foreign museums. Museum curators, academics, government policy makers and Indigenous community members will meet in Gaborone to move this conversation forward.

Workshop participants will discuss the history of 'collecting' in southern Africa, compare existing guidelines and regulatory frameworks on human remains, and consider the uses of human remains in the disciplines of archaeology, historical and scientific research. The importance of respecting cultural practices surrounding death and burial and community perspectives on repatriation and human remains management will also be discussed. The workshop will build upon previous workshops held in Cape Town (2017) and Windhoek (2018).

The workshop will feature the travelling exhibition *Who are they? Human remains collection in southern Africa* and launch the book *Museums and Communities: Dialogue and Diversity in an Age of Migration* (ICOM ICME/Cambridge Scholars) which features a chapter titled "Who Were They? Repatriation and the Rehumanisation of Human Remains in Museums in Southern Africa." For further information contact: Heather Fraser or Morongwa Mosothwane at Botswana.Workshop2019@gmail.com

International Museum Partnerships and Collaborations
2 September 2019, 1:00-5:00
ICOM Triennial General Conference, Kyoto, Japan
Museums as Cultural Hubs: The Future of Tradition

One of the key concepts behind the ICOM 2019 theme of *Museums as Cultural Hubs* is supporting museum collaborations and partnerships.

In the spirit of this theme, CAM is collaborating with the Museums Association of the Caribbean (MAC), the International Council of African Museums (AFRICOM), and the Pacific Islands Museums Association (PIMA) to organise a half day symposium to explore international partnerships and collaborations and the potential for these four ICOM Affiliated Organisations to work together more effectively, whether on specific programmes such as internships, exchanges, distance learning, workshops, conferences, and special projects, or by developing more formal relationships such as reciprocal memberships. Neither AFRICOM nor PIMA have been active in recent years but both are interested in revival.

For further information, to receive the call for papers or to submit a proposal for a 15-minute presentation or to exhibit a poster to CAM Secretary-General Catherine C. Cole catherinec.cole@telus.net; abstracts should be 350

words and biographies 75 words; deadline: **15 December 2018;** approval: **31 March 2019**.

The deadline for ICOM travel bursaries through National Committees was October 31; there may be additional opportunities through International Committees as they post their calls for papers. CAM will not be providing travel bursaries for this symposium.

Not yet an ICOM member? If there is an ICOM National Committee in your country join through the National Committee; if not, join through Paris: icom.museum/join-us/become-a-member; for information about the ICOM General Conference, go to: icom-kyoto-2019.org/index.html

SAVE THE DATE!
CAM's 2020 Triennial General Assembly will be held at the Iziko Museums of South Africa in Cape Town March 9-14, 2020. Events include a pre-conference workshop, symposium, and post-conference tour.

The pre-conference workshop will focus on collections management and conservation of Indigenous heritage, particularly sacred artifacts and ancestral remains.

Conference sessions will explore ways in which museums throughout the Commonwealth and beyond are enacting social change through reconciliation, decolonizing museum practices, engaging with communities, and contesting difficult histories.

While in Cape Town we will visit the Slave Lodge which explores the long history of slavery in South Africa https://www.iziko.org.za/museums/slave-lodge Robben Island, the prison that held Nelson Mandela for 18 years of his incarceration http://www.robben-island.org.za/, the District Six Museum which focus on forced migration http://www.districtsix.co.za/, and more.

The post-conference tour will include visits to Solms Delta, a progressive wine estate that is empowering its previously disadvantaged worker and resident communities through sharing of land and business equity https://www.solms-delta.co.za/ and museums in the region.

Former prisoners give tours on Robben Island

Watch for the Call for Papers – coming soon. For further information contact: Rachel Erickson or Wendy Molnar camtriennial@gmail.com.

RECENT CAM EVENTS

Thinking Locally, Acting Globally
Symposium and CAM AGM
October 27, 2018, 1:00-4:00 pm
Prince of Wales Archives, Edmonton, Canada

CAM held a symposium in Edmonton called *Thinking Locally, Acting Globally* in which two former CAM interns spoke about their experiences. Rachel Erickson, Manager of Museum Programs, Manitoba Museum, Winnipeg/ CAM Board Member interned in Glasgow, Scotland in 2013-2014. She spoke about *Reimagining Our Reach: Museum Engagement Beyond Museum Walls* – particularly about working within the South Asian community in Glasgow and how lessons learned there have impacted her work at the Manitoba Museum. Laura Jane Ritchie, Curator, Kelowna Art Gallery/CAM Intern in St. Kitts in2012-13 spoke about *The Collection of the National Museum of St. Kitts: The Basis of a Paradigm Shift*. She too talked about how the internship in the Caribbean shaped her more recent experiences in Canada. CAM Secretary-General,

L-R Panelists Laura Jane Ritchie, Catherine C. Cole, Rachel Erickson, and moderator Shabnam Inanloo Dailoo

Catherine C. Cole spoke about *Echoes of the Canadian Post-Colonial Experience* – introducing CAM's programmes and activities and talking about shared experiences, particularly around reconciliation and decolonisation. A spirited discussion followed moderated by Shabnam Inanloo Dailoo, Athabasca University/CAM Treasurer.

Thanks to the Edmonton Heritage Council for support of this event. The symposium was recorded and transmitted electronically. Thanks to Shabnam Inanloo Dailoo and Don Bouzek for their support with the technology. Information about how to access the recordings will be forthcoming.

CAM 2017-2018 AGM

The CAM 2017-2018 AGM immediately followed the *Thinking Locally, Acting Globally* symposium. CAM's fiscal year is July 1-June 30 CAM began the 2017-2018 year with CDN$48,079 in the bank and ended with CDN$35,995. CAM raised CDN$69,440 in 2017-2018 and spent CDN$81,583, about CDN$12,000 more than was raised. CAM has no source of operating funding and is actively trying to diversify our funding.

2017-2018 was a very active year, with two major Commonwealth meetings,

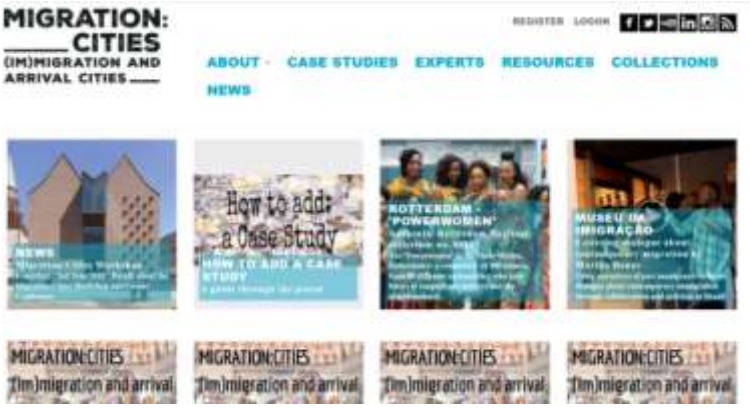
- the Commonwealth Heads of Government (CHOGM) in London in April and the Conference of Commonwealth Education Ministers (CCEM) in Fiji in February;
- the ICOM Advisory Committee meeting in Paris in June;
- the *Human Remains Management* workshop in Namibia in March;
- two *Migration:Cities* workshops in collaboration with CAMOC (Mexico City in October and Frankfurt in June), and
- the *Museum Education in the Pacific: Building Resilience* workshop in collaboration with ICTOP in February.

The annual report is available on the CAM website at: http://www.maltwood.uvic.ca/cam/publications/activity_reports.html or upon request to the Secretariat.

CAM PROJECTS

Migration:Cities I *(Im)migration and Arrival Cities* in collaboration with ICOM CAMOC (Collections and Activities of Museums of Cities, and ICOM ICR (International Committee for Regional Museums)

Check out the *Migration:Cities* virtual platform at http://www.migrationcities.net and think about contributing to the case studies and resources included on the website. It would be great to include more initiatives from throughout the Commonwealth. Project partners have been meeting to discuss how to carry the project forward when the ICOM funding ends this December.



CAM INTERNSHIP PROGRAMME

Heather Fraser, Community Engagement Intern, Iziko Museums of South Africa, Cape Town/University of Botswana, Gaborone, reports:

Due to delays in processing my visa I unfortunately arrived later than anticipated on October 12th. After spending the weekend recovering from jetlag, I got my first glimpse of the museums that I would be working at in South Africa for the next 3 months before heading to Botswana. Upon arriving at the Iziko Slave Lodge I was enthusiastically greeted by the collection mangers and given a tour of my new workplace. My first impression

was that I cannot wait to get started working on the collection here in South Africa. Spending my first days getting to know the surroundings and the people that I will be working with allowed me to acclimatize to the office, different situations and climate. I began working with the ethical collection analysing the remains, photographing and cataloguing each set.

At the end of my first week I was fortunate to be able to attend the grand opening of the new visitors centre at the West Coast Fossil Park. I appreciated the time and effort that was put into this spectacular new educational centre. Also being able to see the fossils that are located at the park gave me a new understanding of South African history and the animals that once roamed this land.

I've now begun to analyse and provide biological reports of the unethical Botswana remains that are held in this collection, information that will be available for the workshop we're organizing in Botswana in March.

Kanchan Lal, Culture and Heritage Intern, National Museum of Vanuatu, Port-Vila, reports:

After a 38-hour long journey, I finally arrived in Vanuatu on November 7th. After a month-long delay due to visa issues, it is not an exaggeration to say that I nearly burst into tears as I touched down in Port Vila. Upon arrival, I was warmly welcomed at the airport by the director of the National Museum of Vanuatu, Richard Shing and a fellow colleague.

The following day, I made my way to the National Museum. Greeted at the front entrance, I was given an introductory tour of the museum that began with a demonstration of the art of sand drawing. Beginning and ending at the same point, an image is drawn in the sand that tells a story of the country's rich culture, history and traditions.

A reflection of Vanuatu's vast diversity, the National Museum is an incredibly unique cultural centre that I am looking forward to becoming a part of over the next six months.

CAM is grateful for funding received from the Young Canada Works at Building Careers in Heritage Program of the Department of Canadian Heritage administered by the Canadian Museums Association. With the support of this programme, CAM has placed more than 30 interns throughout the Commonwealth. If you are interested in hosting an intern at your institution next year, please contact the Secretariat for further information.

Stanley provided an introduction to sand drawing at the Vanuatu Cultural Centre

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CANADIAN MUSEUMS ASSOCIATION
ASSOCIATION DES MUSÉES CANADIENS

CAM DISTANCE LEARNING PROGRAMME

The *Introduction to Museum Studies Programme* deals with two types of information: the history and philosophy of museums, and the basic procedures involved in museum operation. It is divided into seven units of study: Introduction to Museum Studies; Organisation and Management; Collections; Conservation; Exhibitions; Education & Programming; and Museums in Society. There are currently 27 students in the programme: 13 in The Bahamas, five in Barbados, two in Guyana, six in South Africa, and one in India. The CAM DLP is convenient way to access training while working in your local museum. If you or your staff need museum studies training, please review the information on our website and contact the Secretariat: http://www.maltwood.uvic.ca/cam/programs/distance_learning.html.

COMMONWEALTH MUSEUMS NEWS

Itinerant Identities Museum Communities Community Museums

November 7-9, 2018

EBCCI/Cave Hill Campus University of the West Indies, Barbados

in collaboration with EULAC, the Museums Association of the Caribbean (MAC) and Barbados Museum & Historical Society

CAM Secretary-General Catherine C. Cole attended the conference *Itinerant Identities Museum Communities Community Museums* November 7-9, 2018 at the EBCCI/Cave Hill Campus University of the West Indies, Barbados. Here are just a few of the highlights:

The opening plenary session included a stimulating presentation by MAC President Natalie Urquhart, Curator of the National Gallery of the Cayman Islands about "Invoking Wonder, Inspiring Action" that focused on climate change. Check out the exhibition on their website.

Karen Brown introduced the European Union/Latin America and the Caribbean (EULAC) project which brings together a number of museums, universities and other partners to address a number of themes including some that are also being addressed by CAM and our members, such as sustainable development, climate change, migration, education, gender equality, and security.

Paola Amadei spoke about the new awareness of culture within global international cooperation organizations – although she recognized that it does not always translated into funding.

There was a very interesting panel about *Arrivants*, an exhibition opening the next day at the Barbados Museum, notable for including the perspectives of the co-curators, artists – one of whom a 'drifter-in-residence' spoke by Skype from his raft – and art historians.

Intervention by Carolyn Holder a ceramicist who lives and works in New York, was born in the UK to Caribbean parents, raised in Barbados, studied in Canada. Her very political dishes contrast with the more traditional place settings.

UWI Pro Vice Chancellor and Principal Professor Eudine Barriteau gave the keynote "Migrations of Gender, the Gender of Migration: Meditations on Mobility from the Commonwealth Caribbean," a very thought provoking presentation about the role of gender in migration.

The second day began with a panel about community museums that ranged from Caribbean through Central and South America and the United States. Each of the speakers explored meaningful, substantive ways of engaging with communities in decision making and museum development.

Catherine C. Cole spoke about a proposed Edmonton Diaspora/Caribbean Museum Exchange that we are currently seeking funding to develop – the project would involve a group of museologists from the Caribbean coming to Canada for a week or so and a group from the Caribbean diaspora in Canada going to a museum in the Caribbean. In both situations, we'd have a full program of workshops, site visits and on the land experiences.

We ended the day with the opening of the *Arrivants* exhibition at the Barbados Museum and Historical Society. It was great to see the exhibition that we had learned so much about the day before.

The third day included a roundtable discussion about the future of heritage training in the Caribbean and the potential for CAM to collaborate with MAC, UWI and other partners in program development and delivery. This was followed by the MAC AGM at which the will to develop stronger relationships between CAM and MAC was underlined – for example, the half day symposium at the ICOM meeting in Kyoto next September on *International Museum Partnerships and Collaborations.*

The final panel titled "Barbados to Carolina: Unearthing Buried Pasts" was particularly interesting in relation to CAM's project on *Human Remains Management in Southern Africa.* In this case, the remains are not in museum collections but are buried and panelists are working in different contexts, using different resources – whether archival, oral histories or the landscape itself, to name the dead. Lots to think about as we move forward on our reconciliation journey.

Congratulations to organizers for a stimulating conference – and thanks to the University of the West Indies for making my participation possible.
Thank you to Alissandra Cummins for the invitation and to the University of the West Indies for making my participation in this important conference possible.

Opening of West Coast Fossil Park New Visitors' Centre

By Sarena Govender Assistant Collection Manager: Cenozoic Palaeontology, Iziko Museums of South Africa

Friday 19th October marked the grand opening of the new visitors' centre at the West Coast Fossil Park (WCFP), Langebaanweg, Western Cape. Once an open cast phosphate mine, the site has a history of fossil excavations which started in the 1960s, and continued excavations still yield fossils to date. Langebaanweg is well known as one of the most diverse and abundant Mio-Pliocene aged fossil sites in the world, allowing the visitor to view fossils *in situ*, as well as enabling scientific research through the fossil collection curated at Iziko Museums of South Africa.

As a founder of the WCFP and now a partner of the trust, Iziko attended the opening with CEO and other involved staff present. The event included addresses by guest speakers, followed by the unveiling of the new facility and a walk-about around the Centre. The meticulously designed and well thought out visitor's centre encapsulated what life was like at this locality

Iziko Staff at the West Coast Fossil Park Opening, Langebaan with CAM Intern Heather Fraser to the right of Rooksana Omar, 5th and 6th from the left.

approximately 5.15 million years ago when the now fossilised animals once lived. This site museum (funded by the National Lotteries Commission) showcases carefully designed exhibits which take the visitor back in time to envision the environment and ecological interactions of the various animals which existed there during this time.

Centred on the theme of a time line, the museum places the present in context with the past. It also does well in demonstrating the species richness of the site. The *Sivathere,* short-necked long-horned giraffe, stands as a centrepiece in the museum with surrounding murals of the reconstructed ecosystems. What is most intriguing is the way in which art, science and education interlink in this new facility. This is reiterated by the notion that the WCFP is a place "where past and present meet for future generations".

COMMONWEALTH NEWS

2019 Commonwealth Theme – *A Connected Commonwealth*

2019 is the 70th anniversary of the modern Commonwealth and the theme *A Connected Commonwealth* was chosen to speak to the enduring practical value and global engagement made possible as a result of the determination of our culturally diverse and widely dispersed family of nations to cooperate and work together in friendship and goodwill.
Commonwealth Day is Monday March 11 – let us know if your museum is organising an event to mark the occasion.

OTHER NEWS

GLI 2019 Online: **May 6-18, 2019;** Residency in Claremont, California: **June 7-22, 2019**
Apply by **Monday January 23, 2019**

The renowned Executive Education Program for Museum Leaders is entering its 40th year. The program is designed to help experienced top-level executives become better leaders to strengthen their institutions' capabilities and advance the field. This intensive management program is for CEOs, Directors, COOs, and senior-level museum executives who influence policy, effect change, and are in the first two to seven years of their position. Program participants take four weeks of intensive courses that blend two weeks online and two weeks of residency at CGU and includes practicum sessions at Los Angeles area institutions. Academically rigorous, the program emphasizes leadership development, strategy, organizational culture, diversity and inclusion, and change management.
For more information, and to apply, visit:
https://gli.cgu.edu/

NEXTGEN 2019 Online: March 4-9, 2019; Residency: March 25-March 30, 2019; Apply by Wednesday January 7, 2019
NextGen 2019 is a blended-learning experience for the museum field's emerging top talent. The program is designed for mid-level managers with three to five years in a new position. The program blends one week of online learning and one week of residency in a collegial environment at CGU. The curriculum is intensive, while also offering time for self-reflection and practical application of materials and concepts. Modules explore individual leadership styles; team dynamics; diversity and inclusion; audience development; and the future of the museum field. For more information, and to apply, visit:
https://gli.cgu.edu/

CAM MEMBERSHIP CAMPAIGN NOW ON!

It's time to renew your membership for 2019 – or to join if you're a subscriber, not a member, or have let your membership lapse. We need your membership fees to survive! CAM operates on a shoestring with no core operational funding. Everything CAM does we raise project funds to accomplish. Members receive the *CAM Bulletin*, may participate in the distance learning programme, host an intern, receive a registration discount, and are eligible for travel bursaries. Have a voice – and votes – at ICOM and contribute to Commonwealth deliberations. Payment is accepted by PayPal, electronic bank transfer or bank draft. Please complete the membership form at http://www.maltwood.uvic.ca/cam/about/membership_info.html.

WELCOME NEW MEMBERS!

CAM has just established a reciprocal membership with The Museums Association of the Caribbean (MAC).
Alyssa Becker-Burns, Assistant Director, Collections Management, University of Alberta, Cherise Elliott, Cultural Heritage Supervisor, Fort Heritage Precinct, Fort Saskatchewan, Canada and Paul Elliott, Edmonton, Canada; Erin McDonald, Edmonton, Canada; Sangeeta Razu, Senior Manager, Collection Development, National Gallery of Singapore, Leah Best, Head of Knowledge, Royal British Columbia Museum, Victoria, Canada

CAM Executive Council 2017-2020

President: Dr Richard Benjamin, Head, International Slavery Museum, National Museums Liverpool, UK
Vice-President: Nirvana S. Persaud, Chief Executive Officer, National Trust of Guyana
Treasurer: Dr Shabnam Inanloo Dailoo, Assistant Professor and Director of the Heritage Resources Management Program, Athabasca University, Alberta, Canada
Past-President: Rooksana Omar, Chief Executive Officer, Iziko Museums of South Africa, Cape Town
Poulomi Das, Consultant for Museums & Heritage Spaces/ Project Coordinator, Sister Nivedita Museum & Knowledge Centre, Kolkata, India
Rachel Erickson, Manager of Learning & Engagement, Manitoba Museum, Winnipeg, Canada
Ken Hall, Curator, Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand
Dr Asma Ibrahim, Director, Monetary Museum of the Central Bank of Pakistan, Karachi
David Mbuthia, Keeper, Antiquities Sites and Monuments, Central and Western Regions, National Museums of Kenya, Nairobi
Dr Jeremy Silvester, Director, Museums Association of Namibia, Windhoek
Wesley A. Wenhardt, Executive Director, Foss Waterway Seaport Maritime Museum, Tacoma, Washington/Vancouver, BC