



## CAM Bulletin No. 50 January/February 2019

### FROM THE PRESIDENT

#### Here's to another CAMtastic year ahead!

Happy New Year to you all. I thought it would be good to reflect on a busy 2018 before we embark on our journey this year. The tireless efforts of Board members and Secretary-General Catherine C Cole in particular have enabled CAM to maintain its global profile and indeed grow.

These are just some of the events throughout 2018 that really show the diversity and importance of CAM's work. CAM continued work on the **Human Remains Management in Southern Africa** project, organising a second workshop in Windhoek, Namibia in March, in collaboration with the Museums Association of Namibia (MAN), the Iziko Museums of South Africa, the National Museum of Botswana, ICOM Namibia, ICOM Botswana, ICOM South Africa, and ICOM ICME (the International Committee for Museums of Ethnography).

CAM participated in the **Conference of Commonwealth Education Ministers (CCEM 20)** and organised the **Museum Education in the Pacific: Building Resilience workshop** in Suva, in collaboration with ICOM ICTOP, the iTaukei (Fijian) Trust Fund, the Fiji Museum, ICOM Australia, the Ministry of Education, Heritage and Arts, and the Canadian High Commission. Participants prepared a Declaration about Museum Education in the Pacific that was presented to Commonwealth Ministers of Education.

In April CAM organised a symposium on **Museums in a Post-Colonial Commonwealth: Identities, issues and opportunities** in Liverpool, in collaboration with the

International Slavery Museum which examined how cultures, their histories, stories and material objects have been and are represented in a museum context in the Commonwealth. CAM then participated in the **Commonwealth Heads of Government Meeting (CHOGM)** in London. The next CHOGM will be held in Rwanda in 2020 and we want CAM will play an active role.

CAM is also an ICOM-Affiliated Organisation and in June participated in the Advisory Committee and General Assembly Meetings in Paris, where we talked about the ICOM-funded *Human Remains* project. Secretary-General Catherine C. Cole is also a member of the **Strategic Allocations Review Committee (SAREC)** and Vice-Chair of **CAMOC (Collections and Activities of Museums of Cities)**. She and ICTOP Chair Darko Babic are also co-editing a book on **Museum Management**, the first volume in a new ICOM/Routledge Museum Handbook Series. So keep an eye out for that.

CAM's October AGM and symposium on **Thinking Locally, Acting Globally** took place in Edmonton, Canada and The **Migration:Cities 1 (Im)migration and Arrival Cities** project that CAM has been collaborating on with ICOM CAMOC (Collections and Activities of Museums of Cities) and ICOM ICR (Regional Museums) wrapped up in December. CAM is now talking to partners about applying for funding to continue the project.

I'm sure you'll agree a very busy and fulfilling year. CAM plans to grow in 2019 so if you're interested in becoming a CAM volunteer, please contact the Secretariat.

Best,

Richard

## In Memorium

### Patricia Marcia McDonald (1929-2018)



Patricia working with children at the museum;  
courtesy: Australian Museum

CAM founding member and member of the CAM Cowrie Circle Patricia McDonald of Sydney, Australia passed away November 11.

Patricia worked in the Education Department at the Australian Museum from 1953 to 1988. Armed with a science education degree and a year of teaching experience she introduced many innovative programs and built the department from one to 20 staff members. Patricia believed in hands-on discovery of the natural world and encouraged curators to donate specimens which could be handled and the Education department to develop its own collection. She recognised the need for information about the Australian natural environment to supplement English textbooks then in use and co-authored *Exploring Between Tidemarks* with biologist Elizabeth Pope in 1958.

In 1961 she introduced school loan cases, with real specimens and teaching resources for use in schools, a program still in operation today. Each 'Museum in a Box' contained mounted specimens, dioramas, pictures and text. In 1965 she introduced The Discoverers Club where students engaged with collections and exhibits and question and answer booklets on specific themes called Walkabouts, and attended fieldtrips with curators. Participation in this program encouraged many students to pursue a career in science.

In the 1970s Patricia oversaw two projects designed to extend educational resources to those who could not easily visit the museum, the Australian Museum Train, which included exhibition and classroom carriages and

accommodated an education officer, and the Wandervan, a vehicle with a mobile collection to improve accessibility for children with disabilities and the elderly. In 1975 the museum opened the first Education Centre in an Australian natural history museum, complete with its own thematic classrooms and Discovery Room with hands-on exhibits for children. The department produced educational films which it loaned to schools and engaged with current exhibitions and the latest scientific discoveries.

Patricia was a founding member of ICOM CECA (International Committee for Education and Cultural Action) and Vice-President from 1974-1977. She was a longtime volunteer and board member of the National Trust of Australia for whom she wrote *Guides and Guardians of Historic Houses and Museums*, and a past-president of the Sydney Film Festival. As a member of CAM's Cowrie Circle, our highest honour, CAM acknowledged her significant contributions: to CAM and to the growth and development of museums in Australia, the Commonwealth, and indeed the world.

- with contributions from her sister Pamela Mountfort and staff at the Australian Museum

### Geoffrey Davis (1943-2018)

The news that Geoffrey Davis had died in Aachen on 25 November 2018 has been met with sadness and disbelief. Few who knew him, even if only briefly, will not have been touched by his knowledge and a boundless enthusiasm for the potential of the Commonwealth and its peoples to create fruitful partnerships across and between nations, artforms and cultural activity. In 2012 he was honoured by his academic peers with a two-volume Festschrift entitled *Engaging with Literature of Commitment*. The title of the second volume was the Worldly Scholar - it was a fitting description of Geoffrey Davis himself.

While colonial and post-colonial literature were his particular passion, his research and study interests included drama and film; he also loved museums, exhibitions and music. He took delight in exploiting a transport system which allowed him to enjoy concerts and opera in a choice of European cultural centres and still be back in Aachen with his beloved Ingrid by the end of the day. The next day he would be off to New Zealand via southern Africa.

Geoffrey was an active member of ACLALS (the Association for Commonwealth Literature and Language Studies). He was best known to CAM members as a participant in the Commonwealth Foundation's



Geoff at Buckingham Palace after the CHOGM opening ceremonies, April 2019.

Committee on Zimbabwe. I was privileged to represent CAM on this group. Together with the Zimbabwean actor and cultural consultant, Chipo Chung, we formed the cultural cluster of this Committee. In May 2012, Geoffrey, Chipo and I visited Zimbabwe to undertake a needs assessment of Zimbabwe's cultural sector should the country determine to return to the world stage. It was an unforgettable experience enhanced by Chipo's local knowledge and contacts and Geoffrey's international expertise.

Progress in implementing the recommendations of our subsequent report has been slower than we would have hoped or wanted but the worldly scholar would have remained optimistic. Although his links with CAM have been tragically curtailed, he had already shown how his wide network of contacts could bring people together to create opportunities, expected and unexpected.

Geoffrey will be sorely missed by friends and colleagues across the world.

– Timothy Mason, CAM Cowrie Circle Member

## UPCOMING CAM EVENTS

### ***Human Remains Management: Extending the Conversation throughout Southern Africa***

**March 11-13, 2019**

**University of Botswana  
Gaborone, Botswana**

The third workshop on *Human Remains Management in Southern Africa* which will be held March 11-13, 2019 in collaboration 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. Museum curators, academics, government policy makers and Indigenous community members will meet in Gaborone to discuss human remains collections, their management and repatriation. For further information contact: Heather Fraser or Morongwa Mosothwane at [Botswana.Workshop2019@gmail.com](mailto:Botswana.Workshop2019@gmail.com).

This project has been supported by ICOM <http://icom.museum>. ICOM has five main missions:

- establish standards of excellence
- lead a diplomatic forum
- develop a professional network
- lead a global think tank
- carry out international missions

ICOM's values include: Independence, integrity and professionalism.



## ***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***

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 during the ICOM Conferenceto 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. The deadline for abstracts has passed but for

further information contact CAM Secretary-General Catherine C. Cole [catherinec.cole@telus.net](mailto:catherinec.cole@telus.net). For information about the ICOM General Conference, go to: [icom-kyoto-2019.org/index.html](http://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. Watch for the Call for Papers – coming soon. For further information contact: Rachel Erickson or Wendy Molnar [camtriennial@gmail.com](mailto:camtriennial@gmail.com).

## RECENT CAM EVENTS

As reported in the November/December *CAM Bulletin*, CAM held our AGM in Edmonton on October 27, 2018 – to access the annual report go to the CAM website: [http://www.maltwood.uvic.ca/cam/publications/actively\\_reports.html](http://www.maltwood.uvic.ca/cam/publications/actively_reports.html) or upon request to the Secretariat.

## CAM PROJECTS

***Migration:Cities 1 (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)

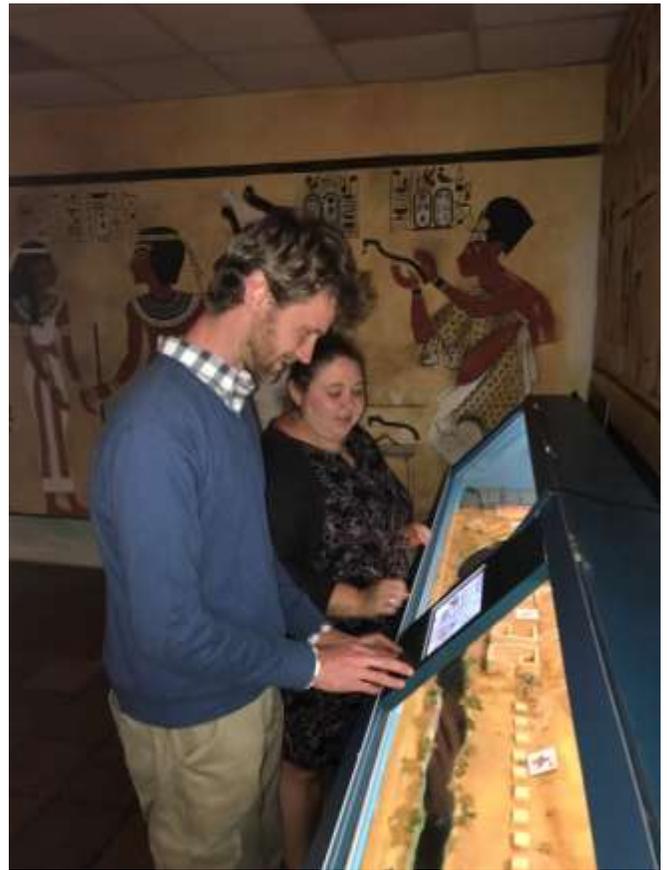
Check out the *Migration:Cities* virtual platform at <http://www.migrationcities.net> and think about contributing to the case studies and resources included on the website. It would be great to include more initiatives from throughout the Commonwealth. ICOM funding for this project ended in December but we're seeking funding to continue this important work.

## CAM PROGRAMMES

### CAM INTERNSHIP PROGRAMME

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

The last few weeks here at Iziko Museums in South Africa have been full of cataloguing and curating the remains that are held in the collection. I have been working my way through both the ethical and unethical collections, identifying and recording the remains. With the Christmas season fast approaching I hope to finish another cabinet. It has been a fantastic learning



Heather and Benjamin Marais looking at the newly opened Egyptian exhibit in the Iziko Slave Lodge experience working with a non-academic collection in a museum setting.

I have also been busy with the preparations for the Botswana workshop, particularly helping to complete a funding application to the Commonwealth Foundation in the hopes of introducing a second phase of the project for another four years. There have been some challenges in organising the workshop in Botswana from South Africa but I have been working through them and it has provided a wonderful learning and 'real world' experience. The coming weeks I hope will be productive in the final stages of the planning the workshop and confirming speakers.

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

It's been a little over a month now since my arrival in Vanuatu and I'm happy to report that I'm settling in quite nicely here. Other than a few rainy days and a couple of cyclone scares, all is well from Port-Vila. In the last few weeks, I've had the opportunity to explore the island's waters and local markets, drank my first shell of *kava*, helped prepare *laplap* (a local dish), and witnessed the most beautiful sunsets over the Pacific.



Kanchan holding a basket made from coconut palms.

Life at the Vanuatu Cultural Centre has been incredibly interesting. Working with the National Museum's, Women's Cultural Program, I've begun development of a new exhibition. Expected to be unveiled in February of next year, the exhibit is about weaving and textiles in Vanuatu and more importantly will include a large section that discusses *ni-van* women (women of Vanuatu) and their importance in society. As the exhibition's main display will be textiles, I've spent a lengthy amount of time in the museum's storage rooms exploring its extensive collection of woven items such as baskets, mats and traditional clothing. So far, I've been enjoying my work and look forward to the upcoming months. There are discussions of hosting a workshop at the museum next year about textiles, design and communication in Vanuatu. If all goes well, the workshop would be a great opportunity to add to the exhibition and further explore topics related to gender equality!

*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.



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### 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](http://www.maltwood.uvic.ca/cam/programs/distance_learning.html).

### COMMONWEALTH MUSEUMS NEWS

**Exhibition Review: *Artificially Intelligent* at the Victoria and Albert Museum** by Tessa McIntosh  
*Artificially Intelligent* closed December 31<sup>st</sup> at the Victoria and Albert Museum in London. As "the world's leading museum of art and design," the V&A is bravely treading into modern territory and craftsmanship of the digital kind. This historical institution found the perfect location for such cutting-edge technological innovation, Gallery 220: an exhausting labyrinth of a walk if one doesn't find themselves too distracted to reach this destination.

Gallery 220 was simply a hallway to private offices tucked well out of the way. However, the exhibition contained the impressive work one expects from the V&A. Beginning with a video of the artists involved, the viewer could hear the specific visions from the creators and understand their projects with more clarity than the labels possessed. The introductory panel correctly admits this exhibition raises philosophical questions such as the relationship between the embodied and the virtual, privacy, security, censorship and freedom, online behavioural addictions, and that of creating feminist data by queering the archive "designed to

confront our perceptions of gendered technology and create inclusive digital spaces.”

But why was this exhibition so hidden? This material is where our world is heading. Why was it not presented with more enthusiasm? With such thought-provoking projects, it is crucial today that certain topics are discussed and addressed to ultimately remind us what it is to be human amongst this fog of technology. But who



Digital print on Silk by AI exhibition artist Kationa Beales will ever see this forward-thinking exhibition? Perhaps it is time to really acknowledge what technology and the AI frontier are doing to our society and likewise how it is presented in museums, with all the consequences and accomplishments, to finally be spot lit center stage to contemplate and respond to.

## 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.

## 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](http://www.maltwood.uvic.ca/cam/about/membership_info.html).

## 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