CAM BULLETIN
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COMMONWEALTH ASSOCIATION OF MUSEUMS

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FROM THE PRESIDENT

Dr Richard Benjamin

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The Road to Rwanda 2020

At the Commonwealth Heads of Government Meeting (CHOGM) in London in April 2018, leaders agreed to a range of actions to build a Commonwealth that is fairer, more sustainable, more prosperous, and more secure. The UK is the Chair-in-Office of the Commonwealth between CHOGM 2018 and CHOGM 2020 and has identified four key priorities: Delivery, Voice, Solidarity, and Reform.

A High Level Group established to review governance arrangements for the Commonwealth Secretariat reported at the end of 2018 on how the Secretariat works with accredited Commonwealth Organisations and other partners. CAM contributed to the review in writing and participated in a meeting of the High Level Group to discuss the draft report. CAM is optimistic that the working relationship between the Secretariat and Commonwealth Organisations will improve as a result.

The UK is working closely with the Rwandan Government and the Secretariat in planning the next CHOGM to be held in Rwanda in June 2020. Rwanda is the most recent country to join the Commonwealth in 2009, despite not being a former British colony. The Independent Forum of Commonwealth Organisations (IFCO) is coordinating efforts to make the experience, knowledge and skills of its members more accessible to governments and Commonwealth Inter-Governmental Organisations and to ensure a better appreciation of the role and value of civil society in furthering Commonwealth objectives. CAM meets quarterly with IFCO and the Culture Cluster, a group of Commonwealth Organisations with cultural mandates, to ensure we have a voice at next year's CHOGM.

We are collaborating to develop a programme to ensure leaders realise the potential of cultural diplomacy and the role of museums in addressing the SDGs. CAM's Culture and Heritage Intern in Rwanda will be assisting in organising the pre-CHOGM event. Preliminary themes for CHOGM 2020 include governance, rule of law, energy, environment, trade, innovation, and Information and Communication Technologies (ICT). CAM could develop a programme related to any of these themes and will watch closely to see how they develop. For example, museums are actively engaged in climate change work: in monitoring events, educating the public and integrating traditional knowledge in approaches to alleviating its impacts. ICT relates to museums not only for collections management but also for the dissemination of knowledge (e.g., virtual exhibits) and in relation to interactivity and creativity.

The Commonwealth Foundation will be organising The People's Forum, one of the pre-CHOGM civil society gatherings to which CAM is invited. The Foundation recently hired Dr Anne Gallagher to replace Vijay Krishnarayan as Director-General when his term ended in June and is in the process of hiring a new Deputy Director-General. We look forward to working closely with the Foundation moving forward.
Best,

Richard

UPCOMING CAM EVENTS

International Museum Partnerships and Collaborations

2 September 2019, 3:00-6:00 pm

ICOM Triennial General Conference, Kyoto, Japan

- Introduction to CAM, MAC, PIMA and AFRICOM, their accomplishments and current status.
- Presentations by speakers from each region about their experience with international collaborations that involved several museums internationally
- Roundtable discussion about:
  - Sustainability (purpose/funding)
  - Board engagement (succession planning/voluntarism) and
  - Membership (value/benefits)
- Next steps: how can we collaborate more effectively in the future?

Please RSVP to: CatherineC.Cole@telus.net

Art Focus on Human & Women's Rights

At University of Barcelona Solidarity Foundation

November 20-22, 2019

In collaboration with ICMEMO (ICOM's International Committee for Memorialisation Museums), ICOM Nigeria, the National Commission for Museums and Monuments in Nigeria, and other partners

The goal of the project is to increase public awareness of women's rights in Nigeria through art exhibitions and related programming.

CAM is encouraging our members to develop an exhibition or programme to draw attention to the UN's campaign for the 16 Days of Activism for the elimination of violence against women November 25-December 10.

For information, contact: CatherineC.Cole@telus.net

Access and Inclusion in South and Southeast Asian Museums

At Mehrangarh Fort, Jodhpur, India

November 29-30, 2019

Post-workshop tour to Bikaner and Jaisalmer (details to follow)

in collaboration with the International Committee for the Training of Personnel (ICTOP) and ICOM India

CAM and our partners ICTOP, ICOM India, Mehrangarh Museum Trust, Jodhpur, and the Maharaja Sawai Man Singh II Museum Trust in Jaipur are collaborating to organise a follow up to our 2016 workshop and publication on *Access in Museums in South Asia*. Our goal for this workshop is to create an attitudinal shift in the way people think about disability, equality and inclusion.

We intend to build upon the 2016 workshop; to analyse progress made in making museums, and the processes used to develop them, physically and intellectually accessible to all; to explore policies and projects that can be looked upon as sources of inspiration; and to address challenges, problems and solutions towards universal access.

The workshop will include a roundtable discussion about accessibility in the region, presentations, hands-on activities and simulation exercises. ICTOP has received an ICOM special project grant which will support travel costs for participants from Category 3 and 4 countries in the region as well as other workshop costs.

You may download the 2016 publication from the CAM website:
www.maltwood.uvic.ca/cam/publications/access-museums-south-asia.html

Living Forward, Looking Back: Museum Practice for Postcolonial Futures
at the South African Museum
Cape Town, South Africa
March 9-15, 2020
Commonwealth Association of Museums (CAM) &
Iziko Museums of South Africa

The event consists of two, two-day pre-conference workshops, a three-day conference, and two days of post-conference tours. There will be separate registration fees for each:

Conference: The conference will explore issues of difficult histories in post-colonial societies. Themes include:

- Decolonising the Museum
- Legacies of Empire
- Trauma and Memory
- Human Remains and Sacred Artefacts
- Community Engagement; and
- Reconciliation

as well as visits to local museums and heritage sites.

Keynote Speakers are being announced as they are confirmed - Suay Aksoy

Suay Aksoy is President of ICOM. She served as Chair of ICOM Advisory Council and Chair of CAMOC. She taught graduate and undergraduate courses in Museum Management and Cultural Heritage. She headed museum projects at the History Foundation of Turkey where she later served as Board member and Vice-President. As Director of Cultural Heritage and Museums at the Istanbul 2010 European Capital of Culture Agency she developed and led major projects on rehabilitation of museums in Turkey. Aksoy has a BA in Economics, an MA in Political Science and a Post Graduate Diploma in Museum Studies.

Workshops:

1. *Collections Management and Preventive Conservation of Human Remains and Sacred Belongings*

Following on the series of three workshops in southern Africa on human remains management and repatriation at the policy level, this workshop will focus on the information and skills necessary to manage and preserve collections, particularly those of human remains and sacred belongings. It will outline standard professional practices in regards to collections management and preventive conservation as well as Indigenous protocols. The workshop will include cataloguing documentation and databases, storage and exhibition considerations and policy development. Participation will be limited to those working with African collections.

2. *Interpreting Difficult History: Curation and Education*

This hands-on workshop will focus on providing information and developing the skills necessary to address difficult or contested histories through museum collections, research, exhibitions, and educational programs. It will lead into the fuller discussion of museum decolonisation in the conference that follows.

Post-conference tour:

Day 1: Visit Solms Delta, a progressive wine estate that is empowering its previously disadvantaged worker and resident communities through sharing of land and

business equity; the site features a museum https://www.solms-delta.co.za

Day 2: Visit the newly opened !Khwa ttu San Heritage Centre which includes a heritage centre and nature tour https://www.khwattuheritagecentre.org/; and, the West Coast Fossil Park which has an interpretive centre http://www.fossilpark.org.za/

If you are interested in visiting Robben Island, you should purchase tickets in advance – note that tours are subject to weather. http://www.robben-island.org.za/ or further information contact: Wendy Black in Cape Town or Rachel Erickson and Wendy Molnar in Canada at camtriennial@gmail.com

CAM PROJECTS

Human Remains Management in southern Africa

In 2016, CAM, the International Committee of Museums of Ethnography (ICME), ICOM Ethics Committee, ICOM Namibia, ICOM Botswana and ICOM South Africa, in collaboration with the Iziko Museums of South Africa, the National Museum of Botswana and the Museums Association of Namibia, initiated a project to address *Human Remains Management in southern Africa* to assist the relevant institutions to share good practice and to develop the necessary policies and guidelines. The project resulted from a CAM workshop on participatory governance and museums, which coincided with a review of the human remains in the collection of the Iziko Museums of South Africa which identified a significant number of individuals whose bodies had been unethically obtained from Namibia, Botswana and South Africa for research linked to racist science. The project was funded by CAM and ICOM. It is the first of its kind in providing an opportunity to start a 'conversation' within southern Africa regarding the best practices to develop guidelines. Three workshops have taken place in Cape Town (2017), Namibia (2018) and Botswana (2019). See the project website: https://www.humanremainsinsouthernafrica.org/. A travelling exhibit is being circulated by the Museums Association of Namibia. Contact Jeremy Silvester for details: jeremysilvester3@gmail.com.

Migration:Cities I *(Im)migration and Arrival Cities*

in collaboration with ICOM CAMOC (Collections and Activities of Museums of Cities

Phase II of the Migration:Cities project has begun! CAM has received funding from the Edmonton Heritage Council to conduct a series of oral history interviews with recent immigrants in the community of Mill Woods in Edmonton. The project will be integrated into the *Migration:Cities* platform at www.migrationcities.net. Please think about adding your migration-related projects to the case studies and resources included on the site. It would be great to see more initiatives from throughout the Commonwealth.

CAM PROGRAMMES

CAM INTERNSHIP PROGRAMME

Once again, CAM has received funding for two internships for the period October 1, 2019-March 31, 2020. One position is for a Collections and Exhibitions Intern for the National Gallery of the Cayman Islands; this intern will also provide support to the Museums Association of the Caribbean (MAC) and CAM in the organisation of a Caribbean/Canadian Museum

Exchange. The other position is a Culture and Heritage Intern in Rwanda, assisting the National Museum of Rwanda in developing the historic site Gakenyeri into a cultural tourism destination and assisting CAM in organising the 2020 conference in Cape Town and a pre-Commonwealth Heads of Government Meeting (CHOGM) event in Rwanda. These are both excellent learning opportunities for recent Canadian graduates that will provide valuable support to both the host institutions and CAM.

We are 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 nearly 35 interns throughout the Commonwealth. If you are interested in hosting an intern at your institution in 2020-2021, please contact the Secretariat for further information. Applications are not due until early next year but it does take some time to develop a strong learning opportunity that will benefit both your institution and the intern's career development.

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CANADIAN MUSEUMS ASSOCIATION
ASSOCIATION DES MUSÉES CANADIENS

CAM DISTANCE LEARNING PROGRAMME

The *Introduction to Museum Studies Programme* covers 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 22 students in the programme: 13 in The Bahamas, 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: www.maltwood.uvic.ca/cam/programs/distance_learning.html .

COMMONWEALTH MUSEUMS NEWS

International Museum Day Celebrations at Livingstone Museum, Zambia

By Terry Nyambe, Livingstone Museum, Zambia

The Livingstone Museum joined museums around the world to celebrate International Museum Day (IMD) with the theme Museums as cultural hubs: The future of tradition. The museum planned several activities to build up to IMD on May 18th.

Above: Participant learning how to make traditional Zambian food; Below: Member of a national dance troupe performing a traditional dance

A public forum on marriage traditions in different cultures of Zambia was organised on May 15th as different cultures have different traditions, practices and procedures to follow before one gets married. Marriages are regulated by different customs, rites and legal tenets. As a bridge between cultures, the museum brought together older married individuals from different ethnic groups to come and have dialogue with young people intending to get married and interested members of the public. There were about 100 participants in this public forum.

On May 17th the museum organised a traditional Zambian food cooking activity aimed at tourists in Livingstone. The programme was meant to offer tourists an opportunity to experience cooking Zambian traditional food and also taste it. Two members of the community volunteered to teach tourists how local cuisine is prepared.

On IMD a brass band marched through the city centre to the museum. At the museum several traditional dances from different regions of Zambia were exhibited.

There was also a food exhibition on this day and members of the public came to taste and also buy food from different cultures in Zambia. The museum offered free entry to members of the public and over 2,000 people came to the museum.

Reopening of Arms and Armor Gallery of Bangladesh National Museum

By Md. Serajul Islam, Deputy Keeper, Department of Ethnography and Decorative Art, Bangladesh National Museum

R-L: Director General, Chairman of the Board of Trustees and Keeper of the Concerned Department; R-L 2nd row: Secretary and Member of the Board of Trustees

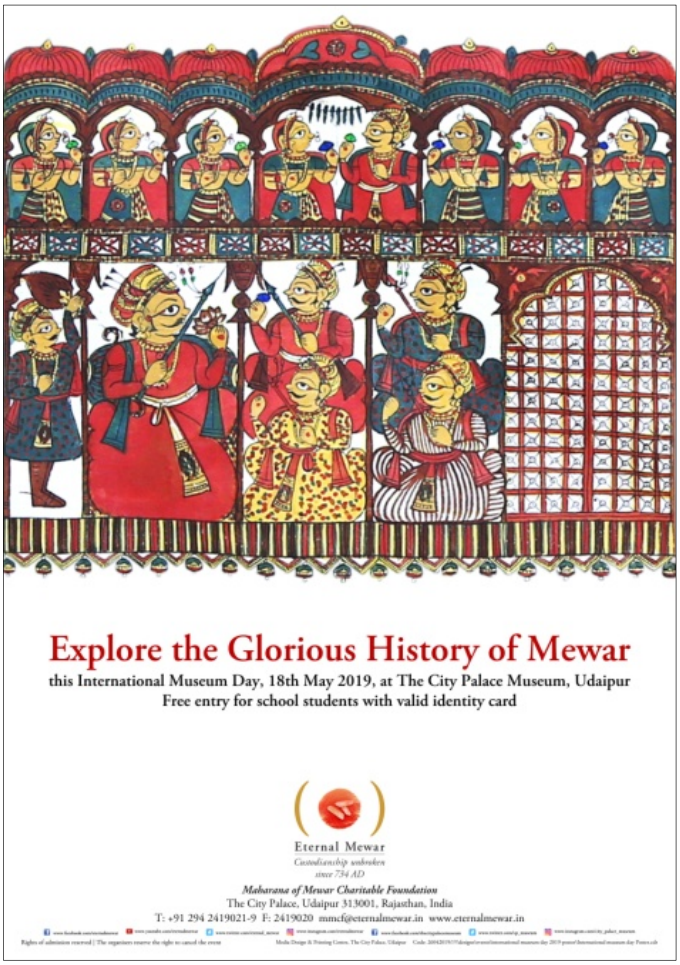
Bangladesh National Museum has four curatorial departments: Ethnography and Decorative Art, History and Classical Art, Contemporary Art and World Civilization, and Natural History. The museum has about 100,000 objects of multifarious backgrounds and provides pervasive spaces for different displays in 45 galleries.

Due to the absence of aesthetics, educative and entertaining values, the past display of the Gallery of Arms and Armor (Gallery No. 23) under the Department of Ethnography and Decorative Art did not attract many visitors. Therefore the display has been recently reorganised and now includes 180 weaponry artefacts, different types of arms and armour, bows and arrows, maces, swords, war-drums, muskets, musketoons, pistols, revolvers, helmets, cannons. Two digital kiosks show photos and relevant data about arms and armour simultaneously. One LED monitor showcases the historical development of arms and armour in human civilisations. Six digital tabs show the making process and uses of arms and armour.

On International Museum Day on 18 May 2019, the newly displayed gallery was reopened with the new look. Visitors are enjoying the various forms and categories of arms and armour which were used by their ancestors in the course of history, and they are now the parts of the glorious heritages of Bangladesh. Let's enjoy the historical past with the dynamic development of the present through the manifestation of the heritage Arms and Armor in Bangladesh National Museum.

International Museum Day at The City Palace Museum, Udaipur, India

By Chelsea Alannah Santos, Assistant Curator, The City Palace Museum, Udaipur



The City Palace Museum, Udaipur celebrated International Museum Day on Saturday, May 18th. The exhibition was created in accordance with the ICOM theme: *Museums as Cultural Hubs: The Future of Tradition,* where an attempt was made to reach out to our diverse audience and make the history of Mewar relevant to them. Schools across Udaipur were invited to partake in the celebration and students were provided free entry to the museum on showing their school identity card.

The museum exhibited its latest acquisition, a 56 foot long cloth painting created especially for IMD 2019, at

the museum's Lakshmi Chowk, Zenana Mahal, from May 10-June 10, 2019. Mr. Abhishek Joshi, a traditional artist from Bhilwara, Rajasthan, made the Phad painting in August 2018. A Phad is a cloth painting used by storytellers in Rajasthan to recount the legends of heroes and folk deities. This particular Phad depicted the *Glorious History of Mewar* and was unique because it illustrated over 1,200 years of Mewar history and legend, from the time of Bappa Rawal to the present day. The iconic painting includes a list of rulers and is filled with stories about love and marriage, battle and conquest, loyalty, devotion and sacrifice, and bravery.

For students, it was a wonderful opportunity to learn about the history of Mewar in a fun-filled and engaging way. The City Palace Museum, Udaipur received a footfall of 800 students from across Udaipur as well as children and tourists from all over India and the globe, on that day. With much delight, they attempted to spot scenes in the painting with the help of the activity sheet provided to them and to take the Phad-based storybook as a memento.

Towards a City Museum Watch
ICOM CAMOC & the Museum of Lisbon
May 3-4, 2019

By Catherine C. Cole, CAM Secretary-General

CAMOC Chair and Director of the City of Lisbon Museums Joana Sousa Monteiro giving a tour of one of their facilities

I participated in the recent CAMOC workshop *Towards a City Museum Watch* in Lisbon, Portugal, organised by Joana Sousa Monteiro. Director of the City of Lisbon Museums. Jette Sandahl, Chair of the Museum Definition Prospects and Potentials Committee, charged with updating the 1970s definition of museums,opened the discussion with a presentation about "The Museum Definition – The Backbone of Museums." Jette is taking a very broad, global approach to the topic. We look forward to seeing the new definition when it is proposed to the ICOM Generaly Assembly in Kyoto this September.

Once the definition of a 'museum' is revised, we need to turn our attention to the definition of a 'city museum.' We need to think about how we define a 'city', as well as a museum; whether being located in a city is enough to make a museum a city museum; and whether a museum must engage in debate about contemporary life to be a city museum.

I spoke about "City Museums: Museums 'of' or 'in' cities, 'City' or 'civic' museums." One of the concepts discussed was whether city museums are different in parts of the Commonwealth than they are on the Continent. CAMOC has always had a large umbrella in terms of how it has welcomed people interested in city museums – the Committee includes urban planners, architects, designers, journalists, and others interested in 'citiness' as well as museum professionals

City museums generally began as museums 'in' a city, rather than museums 'of' a city. Established as educational and cultural resources, like our sister institutions libraries and archives, and to demonstrate civic pride and maturity, museums in cities were often at least initially co-located with other cultural facilities such as an archives, library, art gallery or live theatre venue, in some cases splitting off into independent institutions as they outgrew the space. They were comprehensive museums, places to collect, preserve, study and interpret artefacts related to local history, the great leaders and founders, local government and municipal services.

However, local history has always been intertwined with regional, national and global history, and increasingly so as cities evolve. Many cities now have more than one museum; a number of specialised four-walled museums and historic sites that focus on one or more aspects of a city's history. It is a challenge to establish a single comprehensive city museum, or even a network of museums that collectively tell the full story of the city.

There are different types of cities: capital cities, large and small cities, and edge, perimeter or sub-cities. Cities surrounding or adjacent to large cities, while part of a metropolitan area, are cities with diverse, growing populations with their own histories and identities. Cities that are national or regional capital cities may

think of themselves as a 'capital' rather than as a city. If a city has large institutions that address provincial, national or international issues, these institutions rarely address local history.

Museums in cities may or may not be funded by the municipality; staff may or may not be municipal staff. In Canada, it is common for museums to be governed by not-for-profit societies, rather than government. Museums that are governed by a municipality may or may not focus on the city as a place. Whether a city museum is owned, governed and funded by the city, or by a not-for-profit society, makes a difference in terms of the potential for political interference in staffing, collecting and storytelling.

The growing interest in city museums stems from a growing interest in cultural planning and urban revitalisation, especially in downtown cores and/or in cities facing economic challenges.

The role of a city museum as a forum for learning about the city's past and present and debating its possible futures through provocative displays and public programs that chronicle, respond to and challenge myths and realities seems to be the commonality. City museums are activist institutions encouraging residents to think about how they can shape their own cities. A museum about the city, whether or not governed by the city should be on urban life in a specific locale.

CAMOC intends to map city museums globally. Do you work in a city museum or do you know of city museums in your country? If so, please let CAM know so we can be sure to include you in the city museum map.

JOIN OR RENEW YOUR CAM MEMBERSHIP!

CAM is an international NGO, a network of postcolonial museums and heritage organizations that reflects on colonial legacies and develops new international relationships and working practices. CAM administers a distance learning programme; develops international internships and exchanges; organises international conferences and workshops; implements demonstration projects on shared issues; and empowers museum workers to use their resources – their collections, exhibitions, programmes, and expertise – for the benefit of their communities.

Please join CAM or renew your CAM membership. As a CAM member you:

- receive the ***CAM Bulletin***
- may participate in the **Distance Learning Programme**
- may host a **Canadian intern** for 6 months
- receive a **discount** on registration for CAM programmes
- are eligible for travel **bursaries**, and
- **have a voice** – and votes – at CAM and ICOM and contribute to Commonwealth deliberations.

Most importantly, your membership fees **support our work**. Everything CAM does we raise project funds to accomplish. We have no core operating funding.

We need your support for all of our upcoming events and programs. CAM operates on a shoestring with no core operational funding. Please complete the membership form and pay via PayPal, electronic bank transfer or bank draft 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
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Wesley A. Wenhardt, Executive Director, Foss Waterway Seaport Maritime Museum, Tacoma, Washington/Vancouver, BC