CAM BULLETIN
ISBN 1026 5155
COMMONWEALTH ASSOCIATION OF MUSEUMS

CAM Bulletin No. 54
September/October 2019

FROM THE PRESIDENT
Dr Richard Benjamin

The Power of Words

I write this message during ICOM Kyoto, where our unstinting Secretary General Catherine C. Cole is attending on our behalf. As such I think it would be remiss of me not to mention the rather contentious issue of ICOM'S proposed change to the definition of museum. In the bigger scheme of things one might not think that we should get too hung up on words, vision statements or definitions. I'm sure I am not the only member of CAM who has experience of the often rather laborious nature of such things. I won't go into the detail but my own museum's rather straightforward vision statement: WE REMEMBER. WE ACT took over 12 months to agree, included the use of external community consultants and many iterations. The fact that people get it and have commended the Museum on its simplicity belies this simplicity, which for me is the key. A definition must speak to a wide audience, our publics and stakeholders. For example I think welcoming feels more accessible than polyphonic which is included in ICOM's proposed opening line: Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures.

On the whole I think that line actually works, it is clear and to the point. Maybe it is just a matter of semantics but for museums to stay accessible, approachable and invaluable members of various communities then the power of words must be understood. I see what the new definition is trying to do, but it might be trying to do too much. Let me finish with CAM's own words and vision, defined recently, but like all good vision statements, ready to adapt to our publics and audiences as and when required: To establish a network of postcolonial museums that reflect on colonial legacies and develop new international relationships and working practices.

As an organisation we need to be agile, we need to be organic, we need to listen…especially to you, our members. CAM circulated the proposed definition on the CAM list serve and received a number of responses. If you missed it, here it is:

Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.

Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.

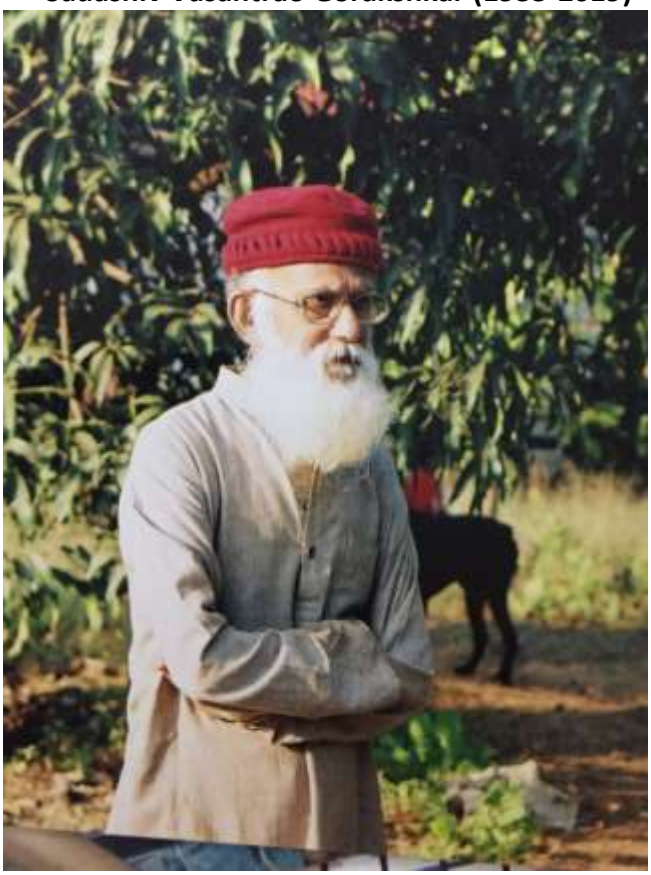
If you are not yet a member of the CAM list serve, please go to our website and sign up: https://lists.uvic.ca/mailman/listinfo/cam-l

Oh, and the vote on the new definition was postponed.

Best,

Richard

IN MEMORIUM
Sadashiv Vasantrao Gorakshkar (1933-2019)



Sakashiv Gorakshkar was trained as a lawyer and then studied museology in Baroda in the early 1950s. He was a member of Asiatic Library and a founding member of Mumbai's heritage movement. He served as Chairman, archives advisory committee of Raj Bhavan, Government of Maharashtra and as the Director of the then Prince of Wales Museum of Western India (now Chhatrapati Shivaji Maharaj Vastu Sangrahalaya) from 1975-1996 and was an active member of Museums Association of India, ICOM and CAM.

Gorakshkar wrote a number of books and articles including *Raj Bhavans of Maharashtra, Animals in Indian Art, The Maritime Heritage of India* and *Karle Caves of Western India*. He mounted exhibitions in India and internationally: *where land is pure and mountains are high* on culture of Tibet was inaugurated by His Holy Highness Dalai Lama. He was conferred Padma Shri, the highest civilian honour in India, as recognition of his exemplary service to museum sector of India.

CAM has always been grateful for his presence and his gracious leadership, as a member, Executive Council member, Vice-President and in 1992, as the first President from India. As President, the dream was to have the next Triennial meeting in Mumbai at the then Prince of Wales Museum in 1995. Unfortunately circumstances conspired to make this impossible and it was held in Botswana with a study tour in South Africa. CAM was able to circle back to Mumbai and hold a program on *Rethinking Museums* in 2010 where Dr Gorakshkar was able to attend the meetings, giving a paper to the largest conference that CAM had had. Gorakshkar was presented with membership in the Cowrie Circle of CAM, given not only for contributions to CAM but to museums in the recipient's country and to the international field.

As former Secretary-General Lois Irvine said, "We celebrate the life of this learned, charming and gracious man, easy to work with and talk to and one from whom we could all learn more about our field and about building relationships and friendships with our colleagues. We thank Sadashiv Gorakshkar. He will be missed by all of us in the heritage communities of the world and by his friends in CAM. May he Rest in Peace."

With contributions from Lois Irvine, Manvi Seth and Ramana Venkata

CAM AT THE ICOM TRIENNIAL GENERAL CONFERENCE, KYOTO, JAPAN, SEPTEMBER 1-7

CAM coordinated a session on ***International Museum Partnerships and Collaborations*** with other ICOM-Affiliated Organisations to share current challenges and discuss how we could we collaborate more effectively in the future. Representatives of the Museums Association of the Caribbean (MAC), the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), and the International Coalition of Sites of Conscience (SOC) spoke about their work. The Pacific Islands Museums Association (PIMA) did not have any representatives at the ICOM conference and the representative of AFRICOM was unable to participate due to a conflicting commitment. We learned that the AOs have a lot of common challenges: lack of operational funding, difficulty in transferring funds, volunteer burnout, duplication, competition, sustainability of results, membership retention, and membership in territories not adequately represented by their national committees. On the other hand, we are able to reach museums and museum professionals in remote areas that ICOM does not reach, and the satisfaction that our programmes do make a difference.

CAM has long held our Triennial the year after ICOM's; MAC is now considering holding its the next year, rather than having an annual conference. We discussed the

AFRICOM's Steering Committee, established at ICOM in Kyoto

need for a combined approach to ICOM for support of Affiliated Organisations that work in remote parts of the globe in which ICOM has few – or in the case of Pacific Islands, no – National Committees. CAM will be in touch with representatives of MAC, PIMA and AFRICOM in the coming weeks to discuss next steps. CAM participated in a meeting about the future of AFRICOM and expressed our support for reviving the organisation. Board members Jeremy Silvester and Rooksana Omar were also in attendance. The group established a Steering Committee to work towards a General Assembly to re-establish AFRICOM as soon as possible.

ICOM had also scheduled a conflicting session on *Decolonisation and Restitution - Moving towards a more holistic perspective and relational approach* at the same time as our meeting. ICOM indicated that their session was "to enable participants to develop a holistic view of decolonisation which … will help participants trace and map new and different ways of seeing and thinking around these issues … and be used as the basis for understanding how ICOM as an international network can support relationship building among communities of interest and facilitate knowledge exchange." Although it conflicted with our own previously scheduled meeting Past-President Rooksana Omar represented CAM at the ICOM session. Since CAM was established in 1974, uniting former British colonies that share a history and legacy of colonialism, decolonisation has remained a central theme within our work. Most recently, from 2017-2019, CAM has led a three year project on *Human Remains Management in southern Africa;* we're currently planning our next triennial international conference titled *Living Forward, Looking Back: Museum Practice for Postcolonial Futures* in in partnership with the Iziko Museums of South Africa in Cape Town, March 2020. CAM was consulted by ICOM in the early development of this initiative and we look forward to learning what the next steps will be and how CAM can collaborate.

CAM participated in ICOM Advisory Council meetings and, as an Affiliated Organisation, voted for the Chair of the Advisory Council and the ICOM Executive Board for the next three years. Congratulations to CAM member Terry Nyambe of Zambia who was re-elected to the Board. Unfortuately, ICOM has had to relocate the 2022 Triennial from Alexandria, Egypt as previously announced, to Prague, August 20-27, 2022.

From CAM's perspective, one of the most interesting sessions at the conference was a panel about "Curating Sustainable Futures Through Museums." CAM encourages museums to use their resources – their collections, exhibitions, programmes, and expertise – to address the Sustainable Development Goals. We've added the icons for each SDG to reports about our own programmes and projects to underline the relationship between CAM's work and the SDGs.

UPCOMING CAM EVENTS

Art Focus on Women's Rights: Nigeria

Faculty of History at the University of Barcelona

November 21-22, 2019

In collaboration with ICMEMO (ICOM's International Committee for Memorialisation Museums), ICOM Nigeria, the National Museums of Nigeria, ICOM Slovenia, ICAMT and others

November 21: Roundtable: Women, Art and Colonial Memory with invited speakers: Gustau Nerín and Xavier Montanyà; 22 November: Screening of documentary *Nigeria* by Louisa Onuoha; Roundtable: Planning, structuring, and scheduling

exhibitions and future events; featuring Ophelia Leon, Chair ICMEMO and Jordi Guixe, Vice-chair; Louisa Onuoha, ICOM Nigeria; Kaja Sirok, Chair ICOM Slovenia; Silvia Fernández, International Coalition of Sites of Conscience; Marie Claverie, ICOM Secretariat; and Catherine C. Cole, Secretary-General, CAM.

The goal of the project is to increase public awareness of women's rights in Nigeria through contemporary art exhibitions, short documentaries and related programming. We aim to raise consciousness on issues such as child abuse, particularly of girls, child labour, sex slavery, Early and forced marriage.

Access and Inclusion in South and Southeast Asian Museums

Mehrangarh Fort, Jodhpur, India, November 28-30

Post-workshop tour to Bikaner and Nagaur

December 1-3

CAM is working in collaboration with ICOM ICTOP (the International Committee for the Training of Personnel), ICOM India, Mehrangarh Museum Trust, Jodhpur, and the Maharaja Sawai Man Singh II Museum Trust in Jaipur to organise this workshop. The agenda is under development and will include:

- Keynote address by Prof Asha Hans, Executive Director, Women with Disabilities
- Roundtable discussion of the current status of accessibility in various countries in the region including: Bangladesh, India, Singapore and Sri Lanka
- Plenary presentations, simulation and hands-on exercises
  - *Ecomuseology, Accessibility and Inclusion in the Amaravathi Heritage Town* by Prof Amareswar Galla, International Institute for the Inclusive Museum & Anant National University
  - *Getting the Objects to Talk: Working with Oral Histories in Museums* by Hasini A. Haputhanthri, Independent Consultant, German Development Cooperation, International Centre for Ethnic Studies, Sri Lanka
  - *Welcome Disability Welcome This Ability* by Siddhant Shah, co-founder, Access For ALL, cultural heritage & accessibility expert
  - *Access and Inclusion: Making museums more dementia-friendly and accessible to the mental health community* by Charlotte Spink, Access and Community Engagement Officer, Oriental Museum, Durham University, UK
  - And more to be announced….

Built into the workshop programme will be tours of the following sites, from the perspective of accessibility: Mehrangarh Museum; Arna Jharna: The Thar Desert Museum of Rajasthan; and Sardar Government Museum. The post-workshop tour will include visits to Nagaur Fort and in Bikaner, Junagarh Fort, Lalgarh Palace, Ganga State Museum, and Rajasthan State Archives.

Registration will be limited to 30 participants, so be sure to register early. For further information https://camtriennial2020.org/accessworkshop or to apply, please contact: Poulomi Das varnikaz@yahoo.co.in. 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; you may feel free to register for part or all of the programme.

Conference:
We received a tremendous response to the Call for Papers with just over 70 submissions representing 28 different countries, including a strong representation from our African membership. The submissions reflect all the main themes of the conference: Decolonising the Museum, Legacies of Empire, Trauma and Memory, Human Remains and Spiritual Objects, Community Engagement, and Reconciliation. The Programme Committee will now review each submission and place the selected presentations into the Conference Programme schedule. This work will be completed as quickly as possible so that CAM can release the Programme and Registration information. Thank you to all those who have submitted their abstracts and shown such support for the conference.

Receptions
March 10: The opening reception will be held at Groot Constantia, one of the oldest wine farms in South Africa with a rich history dating back to 1685 and the early establishment of the Dutch East India Company (VOC) and slavery in the Cape. The historic core of the Estate including the Cloete Cellar where the reception will be held, is managed by Iziko Museums of South Africa who interpret the spaces and associated collections in new, transformative ways: www.grootconstantia.co.za/our-history/

March 12: A gala dinner will be held at the Iziko South African Museum, the largest and oldest museum in South Africa, established in 1825. Guests will have an unforgettable experience dining under the majestic displays in the Whale Well, a space housing a unique collection of whale casts and skeletons, including a grand blue whale.

Pre-conference workshops: pre-registration required

1. *Collections Management and Preventive Conservation of Human Remains and Spiritual Objects:* limited to 25, people working with African collections and one person per country/institution will be given first priority
2. *Interpreting Difficult History: Curation and Education:* there will be both plenary introductions and concurrent workshops, with each workshop limited to 25 participants, for example:
   - *Gender and Sites of Conscience,* led by the International Coalition of Sites of Conscience at District 6 Museum
   - *Digital approaches to restorative history - engaging, archiving and preserving,* led by Chao Tayiana, Museum of British Colonialism, Kenya
   - *Museum Education as a tool to review Difficult Histories,* at the National Gallery, led by Milene Chiovatto, Head of Education, Pinacoteca do Estado de São Paulo, Brazil and Chair of the ICOM International Committee for Education and Cultural Action (CECA)
   - *and more…*

Post-conference tours:
March 14: Solms Delta https://www.solms-delta.co.za
March 15: !Khwa ttu San Heritage Centre https://www.khwattuheritagecentre.org/; and, the West Coast Fossil Park http://www.fossilpark.org.za/

Registration:
For further information or to register visit the CAM 2020 Conference website https://camtriennial2020.org/ or 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

The human remains management project will wrap up with the pre-conference workshop in Cape Town next March. For more information go to the project website at:

https://www.humanremainsinsouthernafrica.org/; contact Jeremy Silvester at the Museums Association of Namibia to book the travelling exhibit: jeremysilvester3@gmail.com; or read about the project in "Who Were They? Repatriation and the Rehumanisation of Human Remains in Museums in Southern Africa," in *Museums and Communities: Diversity, Dialogue and Collaboration in an Age of Migrations, pp 308-321,* edited by Viv Golding and Jen Walklate, Cambridge Scholars Publishing, Newcastle upon Tyne available at: https://www.cambridgescholars.com/museums-and-communities

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. Shona MacKay has been hired as the Collections and Exhibitions Intern for the National Gallery of the Cayman Islands; she will also provide support to the Museums Association of the Caribbean (MAC) and CAM in the organisation of a Caribbean/Canadian Museum Exchange. Emily Parsons has accepted the position of 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. Look for articles from both of them with their first impressions in the November/December *CAM Bulletin.* 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 28 students in the programme: 13 in The Bahamas, eight 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

16 Days of Activism for the elimination of violence against women

CAM is encouraging 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.* Museums are unique institutions, with a high degree of public trust and the mandate to educate people of all ages and circumstances. Why is this important now?

- The World Health Organisation reports that 35% of women have experienced either physical and/or

UNESCO exhibition about Violence Against Women, 2018
https://en.unesco.org/commemorations/eliminationofviolenceagainstwomenday/exhibition

sexual intimate partner violence or non-partner sexual violence

- UNESCO reports that 73% of women have experienced online violence, with women ages 18-24 at a heightened risk
- In wartime, following a disaster, or during migration, women are at greater risk of violence than civilian men
- Misogyny is becoming increasingly normalised
- Gender equality is one of the core values and principles of the Commonwealth

What can your museum do?

- Develop an exhibition about the role of women in society and the struggle for equal rights for women
- Explore the historical roots of the problem
- Present the work of female artists
- Organise workshops about culturally-condoned violence against women

Like International Museum Day or Commonwealth Day, this is a specific time of year when we encourage you to address a particular theme. Let us know how your museum commemorates the *16 Days of Activism for the elimination of violence against women November 25-December 10*. Send a brief report with a photograph for publication in the *CAM Bulletin.* For more information about the UN's *16 Days* campaign, go to: http://www.unwomen.org/en/what-we-do/ending-violence-against-women/take-action/16-days-of-activism or contact the Secretariat: CatherineC.Cole@telus.net

Note that ICOM is producing a theme issue of *Museum International* about Women and Gender that aims to generate serious reflection on gender issues in museums, how they are intertwined, and the role of museums in a world prioritising gender equality. Abstracts are due September 13. For more information, see https://icom.museum/en/news/call-for-papers-museum-international-museums-and-gender/, or contact publications@icom.museum

Steps taken to fight against illicit trafficking of cultural property in Seychelles

By Ms Bella Rose, Museum Curator, National Museum of History, Seychelles

The Department of Culture of Seychelles in collaboration with ICOM Seychelles and UNESCO organised a three day workshop in Mahe entitled *National workshop to strengthen capacities to fight against illicit trafficking of cultural objects in Seychelles: prevention, cooperation, restitution* from 24 to 26 July.

Thirty-five key national stakeholders and representatives from the Ministry of Youth, Sports and Culture, Ministry of Foreign Affairs, the Ministry of Trade and other relevant ministries, the Attorney General's Office, museum and heritage professionals, law enforcement officers (police and customs) participated. The illicit import, export and transfer of ownership of cultural property poses a serious threat to the cultural heritage of humanity.

Seychelles organised the workshop to provide a platform for discussion amongst national stakeholders on the policies for best practices required to combat illicit trafficking of cultural property, nationally and in the region. This enabled key stakeholders in Seychelles to enhance their knowledge, skills and networking to fight illicit trafficking of cultural property through prevention, cooperation and restitution.
The workshop was led by international experts from UNESCO, the International Institute for the Unification of Private Law (UNIDROIT) the International Criminal Police Organisation (INTERPOL), the World Customs Organisation (WCO), and ICOM as well as high level experts from the Seychelles Department of Culture. The

workshop ended with participants adopting recommendations for follow-up on the updating of the national legislation, policies and measures for the protection of cultural property in Seychelles in line with relevant international partners.

Southern Alberta's Writing-on-Stone/Áísínai'pi named World Heritage Site

Those of you who participated in the CAM Triennial General Assembly and study tour in southern Alberta in 2017 will remember visiting Writing-on-Stone/Áísínai'pi which has the largest concentration of petroglyphs and pictographs in the North American Great plains. We were led through the rock formations and taught the history of the site by Elder Peter Standing Alone and Site Manager Aaron Domes. Through the pictographs we learned about Blackfoot culture and the community's relationship to the site and then enjoyed a barbeque in the park. See the CBC article for more information.
https://www.cbc.ca/news/canada/calgary/writing-on-stone-provincial-park-unesco-site-1.5202644?__vfz=medium%3Dsharebar&fbclid=IwAR2wd8o8OhiJvSSuwQjONFhgjWVjjUfrQpTvBpenl30xSj_E3VKZ6SwY_z4

JOIN OR RENEW YOUR CAM MEMBERSHIP!

CAM is an international NGO, a network of postcolonial museums and heritage organisations 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
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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