CAM BULLETIN
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COMMONWEALTH ASSOCIATION OF MUSEUMS

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FROM THE PRESIDENT

The Winds of Change

by Dr Richard Benjamin

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On 3 February 1960 British Prime Minister Harold Macmillan gave one of the 20th century's most notable speeches. Addressing a South African Parliament that had instigated that most hideous system of apartheid he uttered the enduring words… "The wind of change is blowing through this continent, and whether we like it or not, this growth of national consciousness is a political fact. We must all accept it as a fact, and our national policies must take account of it." Macmillan was referring to the rising tide of African nationalism across Africa.

I'm sure I'm not the only member of CAM to feel as if there is a wind of change blowing through our sector. Now this does not mean that decolonisation discussions are at all new, they are not. Many pioneers of political thought, activists and writers had dissected this for many years. But within our sector, and I speak foremost of the UK here, it has a greater public and professional profile [look at the many conferences, articles, conference sessions, workshops and official statements]. Decolonising museum spaces and curatorial practices have made many museum professionals really sit-up and take notice. It is now not just about a dedicated few, often marginalised voices, who incorporate the core principles into their working practices, but also museum directors, boards and trustees too.

CAM is already involved in ground-breaking projects. The *Human Remains Management* project is a prime example. In 2016, CAM, in collaboration with Iziko Museums, the Museums Association of Namibia, the National Museum of Botswana and the University of Botswana, ICOM ICME (International Committee for Museums of Ethnography) and National Committees in southern Africa initiated a project to develop policy and guidelines for human remains management and repatriation, a partnership between Indigenous communities, museums, universities, and governments. We need to continue such work so that we are leading the way and making sure we are part of that wind of change.

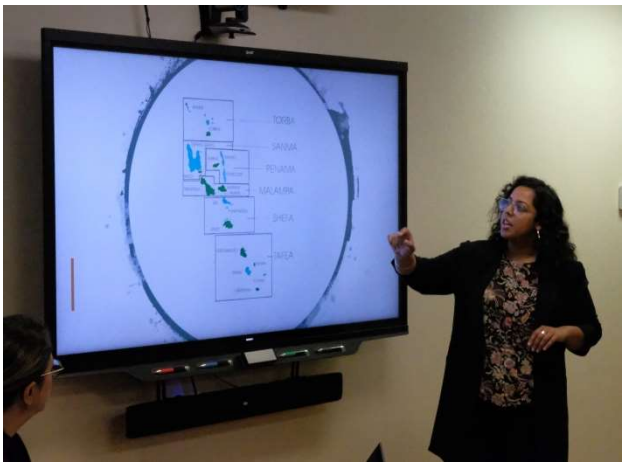
Best,

Richard

RECENT CAM EVENTS

Thinking Locally, Acting Globally

Saturday, November 2, 2019, 1:00-4:00pm MDT
Lestock Room, Prince of Wales Archives
Edmonton, Alberta, Canada



CAM held our second *Thinking Locally, Acting Globally* symposium in Edmonton on November 2. Kanchal Lal, CAM 2018-2019 intern in Vanuatu, spoke about *Recognizing Kastom: Women & Weaving in Vanuatu* and Heather Fraser, CAM 2018-2019 intern in South Africa/Botswana spoke about *Human Remains Management in southern Africa: The importance of Unified Policies*. CAM Secretary-General Catherine C. Cole spoke about *Cultural Diplomacy in the Commonwealth* and Wendy Molnar of Cultural Visions Consulting in Winnipeg, co-chair of the upcoming CAM Conference in Cape Town gave an overview of the conference. CAM Treasurer and Assistant Professor and Director of the Heritage Resources Management Program at Athabasca University in Alberta moderated a lively discussion.The symposium was followed by the CAM Annual General Meeting. To receive copies of the 2019-2019 Annual Report and Financial Statements, contact the Secretariat. CAM would like to acknowledge the support of the the Edmonton Heritage Council for this event for a second year.

CAM UPCOMING EVENTS

Art Focus on Women's Rights: Nigeria

Faculty of History at the University of Barcelona
November 21-22, 2019

CAM is collaborating with ICMEMO (ICOM's International Committee for Memorialisation Museums), the International Coalition of Sites of Conscience, ICOM Nigeria, the National Museums of Nigeria, ICOM Slovenia, ICAMT and others to develop an international art exhibition on women's rights in Nigeria. A workshop is being held November 21-22 in Barcelona to discuss how to move this project forward. 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, 2020

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. CAM is looking forward to welcoming facilitators from Bangladesh, Canada, India, Singapore, Sri Lanka, and the United Kingdom. The workshop will include plenary presentations, roundtable discussions, simulation and hands-on exercises, and visits to local heritage sites. CAM has received funding from the Commonwealth Secretariat's Commonwealth@70 programme which will supplement funding that ICTOP received from ICOM to support the workshop and subsequent publication. For further information https://camtriennial2020.org/accessworkshop or

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

EARLY BIRD REGISTRATION ENDS DECEMBER 10!

CAM's upcoming conference is comprised of two, two-day pre-conference workshops, a three-day conference, and two days of post-conference tours. The Programme Committee has drafted a programme that reflects all conference themes: Decolonising the Museum, Legacies of Empire, Trauma and Memory, Human Remains and Spiritual Objects, Community Engagement, and Reconciliation. There will be separate registration fees for each activity; feel free to register for part or all of the programme.

Keynote Speakers
In addition to ICOM President Suay Aksoy, announced earlier, we are pleased to announce two additional keynote speakers:

Dr Webber Ndoro
Before joining ICCROM in January 2018 as Director General, Dr Webber Ndoro was the Executive Director of the African World Heritage Fund based in Johannesburg, South Africa. He is also Associate Professor at the University of Cape Town. He was Project Manager at ICCROM in Rome where he worked

on the Africa 2009 programme from 2000 to 2007. Before then he worked at the University of Zimbabwe as a senior lecturer in heritage management and conservation. Has worked on several Heritage management projects in many parts of Africa, and has worked at Great Zimbabwe as the site manager. His recent books and edited collections include *Great Zimbabwe: Your Monument, our Shrine* (2000 Uppsala UP); *Cultural Heritage and the Law: Protecting Immovable Heritage in sub-Saharan Africa* (2009, ICCROM), *The Archaeological heritage of Africa* (2014 Cambridge UP) and *Managing Heritage in Africa: Who Cares?* (2017) - Routledge. He has also published several articles on heritage management.

Dr. Ciraj Rassool

Dr. Ciraj Rassool is Professor of History at the University of the Western Cape and directs the Remaking Societies, Remaking Persons Supranational Forum. His latest co-authored and co-edited books are *The Politics of Heritage in Africa: Economies, Histories and Infrastructures* (New York 2015); *Unsettled History: Making South African Public Pasts* (Ann Arbor, 2017); and *Missing and Missed: Subject, Politics, Memorialisation* (published as *Kronos: southern african histories*, 44, 2018). He has been on the boards of the District Six Museum and Iziko Museums of South Africa and previously chaired the Scientific Committee of the International Council of African Museums.

Receptions
March 10: Groot Constantia and
March 12: Whale Well, Iziko South African Museum

Pre-conference workshops: pre-registration required
1. *Conservation of Human Remains and Spiritual Objects*

2. *Interpreting Difficult History: Curation and Education:*
   - *Gender and Sites of Conscience*
   - *Digital approaches to restorative history - engaging, archiving and preserving*
   - *Museum Education as a tool to review Difficult Histories*

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. For more information visit the project website: https://www.humanremainsinsouthernafrica.org/ ; contact Jeremy Silvester at the Museums Association of Namibia to book the travelling exhibit jeremysilvester3@gmail.com; or read "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)

CAM is collaborating with the Social Innovation Institute at MacEwan University in Edmonton, Canada on a research project about The Role of Arts and Heritage in the (Im)migrant Experience. We have hired graduate student Samantha Wesch as a Research Fellow to explore the question: *How can (im)migrant communities engage with arts and heritage projects to reaffirm cultural identities and improve settlement experiences?* Samantha is completing an MA on Gender and Social Justice at the University of Alberta and has an MA in Philosophy from the University of Toronto.

The Fellowship is supported by the Mitacs programme which will fund 75% of the cost of the research project. Samantha will be developing a research proposal over the next two months and conducting the study from January to June 2020.

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

We would like to introduce our two interns for the period October 1, 2019-March 31, 2020. Shona MacKay, Collections and Exhibitions Intern for the National Gallery of the Cayman Islands, and Emily Parsons, Culture and Heritage Intern at the National Museum of Rwanda.

Shona writes: As this is my first internship report, I will begin with an introduction: I graduated from the University of Calgary with a BSc in Anthropology (minor in Archaeology) and after attending summer school at the University of Geneva covering International Cultural Heritage Law, went on to an MA at Ulster University in Cultural Heritage and Museum Studies. My background in anthropology greatly influences my approach to museum studies and some of the biggest issues facing

our sector today. It is truly an exciting time to be beginning a career in museums and heritage.

This month, Alberta was predicted to experience 10-25 centimetres of snow. This was a less than ideal weather forecast, especially because I was supposed to be in the Cayman Islands long before the winter started. However, the visa process for working in the Cayman Islands is particularly strict, and after many medical and background checks I have finally submitted all the necessary documents. In the meantime, I have been keeping busy planning the exciting upcoming Canadian-Caribbean exchange and researching Caribbean museology and art, with a particular focus on Caymanian art and heritage. I am very lucky that Natalie Urquhart, the director of the National Gallery, is one of the leading authorities on Caymanian art.

I also consider myself lucky for undertaking this internship in the age of social media. I have been following along with joy (and a little FOMO) at the recent opening of the Bendel Hydes retrospective, and the activities of my fellow intern Emily in Rwanda. At least I will be in the Cayman Islands for the National Gallery's annual fundraising gala – dress code: couture inspired by classic artworks! I couldn't ask for a more exciting start to this internship.

Emily Parsons writes: Greetings (Mwaramutse) from Kigali! I have a BA Hons from the University of Alberta in Anthropology and an MA in Viking and Medieval Norse Studies from the University of Iceland, yet somehow I've ended up in Kigali, the other side of the world. For my first few days, I was taken around the city to get a bus pass, SIM, and orientation to Kigali by my colleague David. My co-workers also took me out for brochette and other dishes in Nyamirambo, the oldest part of the city.

I've visited two of the three museums in Kigali. The first one, the Kandt House Museum, is where I will be

working most days. The house is the oldest European house in Rwanda and was the home of the first colonial overseer, Richard Kandt. I was guided around the museum by Doreen, who informed me about the colonial history of Rwanda. Then, I took a motorcycle taxi (sorry mom!) to the Campaign to End Genocide museum in the Rwandan Parliament buildings, where I had a guided tour by John. This museum shows how the Rwandan Patriotic Army defeated genocide forces and ended the 1994 Genocide Against the Tutsi. Both the Kandt House museum and the Campaign to End Genocide museum have fantastic collections of photographs, displays, and interpretive panels.

Between these visits, I've also been working on a survey to discuss technology use in African museums. CAM plans to present findings from this survey in workshops prior to the Commonwealth Heads of Government Meeting (CHOGM) in Rwanda in June 2020. I am hoping to visit the site I will be working on with David sometime next week, so that I can familiarize myself with the context. I am excited to see the heritage hiking trail and get a chance to explore the Rwandan countryside!

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 CAM DLP is convenient way to access training while working in your local museum. If you or your staff need museum studies training, please contact: CatherineC.Cole@telus.net for more information. 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 and can be completed within a year.

COMMONWEALTH MUSEUMS NEWS

16 Days of Activism for the elimination of violence against women

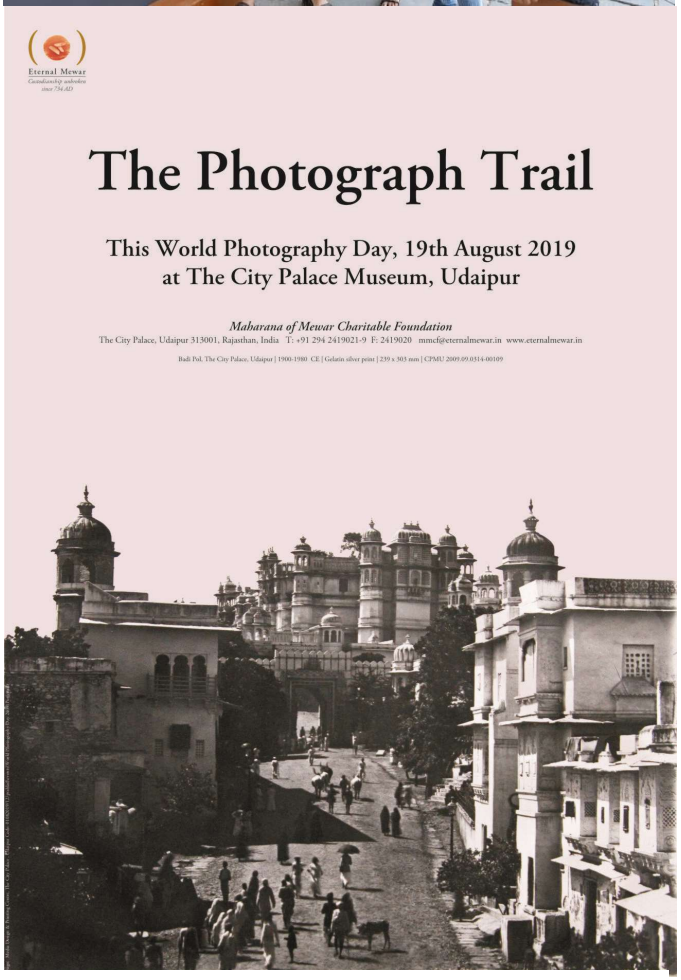
Has your museum developed an exhibition or programme to draw attention to the UN's campaign for the *16 Days of Activism for the elimination of violence against women November 25-December 10?* Like International Museum Day or Commonwealth Day, this is a specific time of year when we encourage you to address a particular theme. As institutions with a high degree of public trust and the mandate to educate people of all ages and circumstances museums are in a unique position to address this critical issue. Let us know what your museum is doing to promote gender equality.

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

The Photograph Trail, World Photography Day 2019

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

The City Palace Museum, Udaipur has a very large collection of photographic material, including some 28,000 + objects such as old cameras, its equipment, glass plate negatives, photographs in various sizes, and produced with different techniques. This vast repository



Top: Visitors and guides using The Photograph Trail to explore the location; Bottom: Event poster

of photographic material dates from the mid-19th to the early 20th century, and captures and features not just the Maharanas and their courts, or royalties from other regions, but also the local elements; persons involved in the nitty-gritty of the Palace, as also visitors. While The City Palace Museum, Udaipur does curate photograph exhibitions, on various themes, with this collection, these are usually confined to a gallery space, restricting the visitor in their exploration and use of their sense of inquiry to its fullest potential.

Having had received positive feedback for its World Photography Day Trail in the year 2018, the Museum organised another of its trails on the occasion of World Photography Day, 19th August 2019. Nine vintage photographs of the Palace were reproduced and exhibited at nine varied locations across the Palace premises, for one month, from 13th August to 15th September 2019. This was accompanied by a Photograph Trail, exclusively available for free on World Photography Day, to help the visitors experience and explore the photographs and locations better. It encouraged visitors to look beyond the photographs, into several aspects revolving around the royal life and the Palace of Udaipur. The trail was an excellent memento that visitors to The Museum could take home with them.

African Heritage at the V&A

By Catherine C. Cole

Top: *Nature,* 1794; Bottom: Bust of a Boy, V&A

London's V&A Museum is one of my favourite places – and not just for the stunning William Morris room. On a recent visit, I took part in a tour of African heritage in the new *Europe 1600-1815* galleries. The opulent artefacts in the galleries include stunning furniture, textiles, clothing, silver and china and this tour pointed out some of the lesser known aspects of the gallery: a white marble bust of an African toddler; a tapestry of a pastoral scene featuring a group of men on horseback with one Black man walking; pages from Diderot's *Encyclopedie* about sugar production and slavery; a full colour bust of a young African man; a sculpture of *Nature* simultaneously suckling a European and an African infant from 1794, the year France abolished slavery; and an illustration of Toussaint Louverture, Haiti's Black Napoleon, all works or details that would not have stood out to visitors strolling through the gallery. Our guide also shared examples of other contemporary works, period documents and poetry. These specialized tours are offered twice a week by community members who each emphasize different works that speak to them personally. I'm familiar with artists' interventions, like those of Fred Wilson whose exhibitions challenge our understanding of history, and of the ongoing debate around whether to reinterpret or replace commemorative statues, but this was my first experience with a guided tour that peeled back layers to reveal an alternate view.

The V&A promotes itself as "the world's leading museum of art and design." Who would have expected it to also talk about the role race plays in design, and the relationship between power, art and design. The tour made me think about the last sentence of the proposed new ICOM museum definition: Museums "*…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.* There was considerable discussion at the ICOM General Assembly in Kyoto about whether or not this definition could be applied to all museums… Do all museums have the ability to address human dignity, social justice, global equality and planetary wellbeing? Clearly the V&A, which is not the same museum I frequented when I first visited London in 1980, thinks it can take on the challenge – with at least some of its exhibitions.

2020 Professional Development Opportunities

Getty Leadership Institute, Claremont Graduate University

Join a dynamic, global network of more than 1,800 museum professionals by participating in the Getty Leadership Institute's executive education programmes.

1. **NEXTGEN 2020;** Online: March 9-14, 2020; Residency: March 22-March 28, 2020; apply by Monday, January 6, 2020

NextGen 2020 is a blended-learning experience designed for mid-level managers with three to five

years that blends one week of online learning with one week of residency in a collegial environment at CGU. Modules explore individual leadership styles, team dynamics, diversity and inclusion, audience development, and the future of the museum field.

2. **MLI 2020:** Online: May 4-16, 2020; Residency in Claremont, California: **June** 5-20, 2020; Apply by Monday, January 22, 2020

The Executive Education Program for Museum Leaders is designed to help 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. Participants take four weeks of intensive courses that blends two weeks online and two weeks of residency at CGU and includes practicum sessions at Los Angeles area institutions.

For more information, and to apply, visit: https://gli.cgu.edu/executive-education-programs/mli-2020/

The V&A

In January 2020 the V&A will run multiple 1-week intensive courses specifically for international museum professionals, a unique opportunity to broaden and deepen specialist sector knowledge as participants are given behind-the-scenes access to the V&A and receive training from experts responsible for producing world class exhibitions, and chance to network with fellow international museum professionals:

1. The Making of Exhibitions- https://www.vam.ac.uk/event/RbGkovbj/the-making-of-exhibitions-jan-2020
2. Managing and caring for your collection- https://www.vam.ac.uk/event/pzlM0dPZ/managing-and-caring-for-your-collection-feb-2020
3. Generating New Income Streams- https://www.vam.ac.uk/event/7VyRGEdq/generating-new-income-streams-mar-2020

Contact: Polly Bussell, Marketing Officer, V&A for more information: p.bussell@vam.ac.uk.

CAM MEMBERSHIPS EXPIRE AT THE END OF DECEMBER – RENEW OR JOIN CAM NOW FOR 2020!

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 for 2020 now. 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. CAM receives no core operating funding. We need your support for all of our upcoming events and programmes. 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

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