CAM BULLETIN
ISBN 1026 5155
COMMONWEALTH ASSOCIATION OF MUSEUMS

CAM Bulletin No. 56
January/February 2020

FROM THE PRESIDENT

by Dr Richard Benjamin

Happy New Year!

CAM had another very productive year in 2019.

In February en route to ICOM meetings in Paris, CAM Secretary-General Catherine C Cole spoke about *Repatriation, Restitution and Reconciliation* at Cambridge and Durham universities in the UK and in early March, I represented CAM at the ICOM UK *Working Internationally* Conference about CAM and the *Migration:Cities* project noting how successful both were in cultivating and sustaining international partnerships and support networks.

In March, CAM and our partners organised the third workshop on *Human Remains Management in Southern Africa* at the University of Botswana. Project partners collaborated on "Who Were They? Repatriation and the Rehumanisation of Human Remains in Museums in Southern Africa," published in *Museums and Communities: Diversity, Dialogue and Collaboration in an Age of Migrations,* edited by Viv Golding and Jen Walklate and published by Cambridge Scholars Publishing. This project has instigated the conversation about the management and repatriation of human remains and decolonisation of museums in the region.

Cole featured Commonwealth city museums in the talks she gave at the *Towards a City Museum Watch CAMOC workshop hosted by* the Museum of Lisbon in May and at *Museum in the City — City in the Museum* conference hosted by the Museum of Moscow in December

As an ICOM-Affiliated Organisation, CAM organised a session in collaboration with the Museums Association of the Caribbean at ICOM's Triennial General Assembly in Kyoto, and witnessed a meeting to revive AFRICOM. We held a second symposium on *Living Locally, Acting Globally* at our AGM in Edmonton, Canada in November.

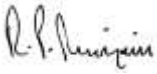
CAM held a second workshop on accessibility - *Access and Inclusion in South and Southeast Asian Museums at* Mehrangarh Fort, Jodhpur, India and a post-workshop tour to Bikaner and Nagaur in November/December. See the full report below.

CAM had interns in Botswana/South Africa and Vanuatu in 2018-2019 and in the Cayman Islands and Rwanda in 2019-2020. The internship program remains a vital way to introduce young Canadian graduates to museums in the Commonwealth while providing invaluable assistance to our members. Five participants in Barbados, four in Guyana and one in South Africa graduated from the CAM Distance Learning Programme last year, in Barbados, Guyana and South Africa.

2020 promises to be another rich and full year with our International Conference and Triennial General Assembly in Cape Town, South Africa and a pre-Commonwealth Heads of Government (CHOGM) symposium on the use of ICT in African Museums in Kigali, Rwanda in June.

Despite CAM's continued success in 2019, we are very aware of the difficulties faced by some of our colleagues – whether due to terrorism, political instability, natural disater, or violence, 2019 was a challenging year for many and while 2020 is beginning with uncertainty, we hope that the new year will bring peace and security to all.

Best,



Richard

RECENT CAM EVENTS

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, 2019

Twenty colleagues from five countries (Canada, India, Singapore, Sri Lanka and the United Kingdom) with two others joining us by Skype (Bangladesh and Pakistan) participated in the workshop. Early arrivals had the opportunity to visit Umaid Bhawan Palace and Museum, one of the largest private residences in the world, and to walk the trails of Rao Jodha Desert Rock Park at the foot of the Fort.

The workshop began with a tour of Mehrangarh Museum by Director Karni Singh Jasol and Deputy Curator Dr Sunayana Rathore – including private spaces not normally accessible to visitors – and of the ramparts with prominent Rajasthani architectural historian Dr Giles Tillotson. Mehrangarh Museum is one of Rajasthan's largest forts and was for five centuries home to the Rajput clan known as 'Rathores'.

The Maharajah officially opened the workshop and cut a cake celebrating the Commonwealth@70. Karni Singh Jasol gave a tribute to former CAM President Sadashiv Vasantrao Gorakshkar, the first CAM president from India, who passed away this fall. Professor Asha Hans, Executive Director, Women and Disabilities, gave the keynote address "An Unforgettable Journey" about her many years of work advocating for the rights of disabled women in India.

Above: Mehrangarh Museum Director Karni Singh Jasol giving a private tour of the Fort; Below: Maharaja H. H. Gaj Singh cutting the Commonwealth@70 cake with CAM Secretary-General Catherine C. Cole

The next day we began with a roundtable on the *Current Status of Access and Inclusion in South and Southeast Asian Museums.* Independent Consultant Hasini A. Haputhanthri of Sri Lanka spoke about how museums in postcolonial Sri Lanka have been influenced by divisive nationalist narratives based on ethno-religious identities. Professor Ambika Patel, University of Baroda spoke about higher education training provided to museum professionals on access and inclusion in India. Via Skype, Md. Serajul Islam, Deputy Keeper, Department of Ethnography and Decorative Art at the Bangladesh National Museum discussed accessibility in Bangladeshi museums and the rights of persons with disabilities in Bangladesh. Also via skype, a representative of the Ida Rieu Welfare Association spoke about the work of Dr Asma Ibrahim, Director of the State Bank Museum who due to the political impasse between India and Pakistan was not able to travel or to participate directly. Jamal Mohamad, Senior Manager (Programmes) at the Malay Heritage Centre in Singapore introduced the National Heritage Board's new Silver Hubs Framework and age-friendly initiatives that leverage heritage/museum resources and modern assistive technologies to facilitate learning, encourage contribution and promote the psycho-social well-being of seniors.

Hasini Haputhanthri led small group discussions about the use of oral history to provide greater inclusion. She argued that oral history is not only a tool to create powerful experiences for visitors but also a methodology to engage communities which are often distant from museum practice. Furthermore, oral history is at the heart of emerging practices of acknowledging conflicted histories of cultural ownership and the need for inclusion – "Whose stories are these?" "Who is telling them?" "Who is presenting them and how?"

Top: Charlotte Spink introducing her workshop on dementia; Middle: Tour of Arna Jharna; Bottom: Participants gathered following a musical performance.

Charlotte Spink, Access and Community Engagement Officer, Oriental Museum, Durham University, led a hands-on session about how to make museums more dementia-friendly and accessible to the mental health community. She explored two recent case studies from the Museum, including how projects were developed, delivered and evaluated.

Siddhant Shah, co-founder-of India's ACCESS for ALL about how to create accessible museum plans. Shah suggested that museums fail to be accessible because they tend to get bogged down during the access audit stage, focusing on inaccessible features of a site rather than what can be done to welcome their untapped diverse audiences.

The next morning we visited the Arna Jharna Museum which focuses on the region's folk culture and oral traditions highlighting broom production and musical instruments unique to western India. The Museum is a good example of being inclusive from inception rather than after the fact as with many museums. Tejshvi Jain of the ReReeti Foundation for Museums, Galleries and Heritage Sites led a workshop on *building an inclusive exhibition*. She stressed the importance of considering inclusiveness every stage of exhibition planning and development. Later we visited the Sardar Government Museum.

Bhargav Padhiyar, Research and Design Consultant at the Living Waters Museum, Centre for Heritage Management, Ahmedabad University, Ahmedabad Gujarat spoke about virtual accessibility.

A study tour to Nagaur and Bikaner followed the workshop. On arrival at Nagaur Fort, Dr Giles Tillotson provided a tour. After continuing on to Bikaner we attended a lecture about the history and architecture of the community by Dr Rima Hooja. The next day we visited the Prachina Museum and Junagarh Fort with Dr Rima Hooja and Dr Giles Tillotson and Lalgarh Palace, the Ganga State Museum and the Rajasthan State Archives. The following day we departed from Bikaner to Jodhpur by land and on to Delhi by air. The opportunity to visit museums in the region, both during the workshop itself and during the study tour, provided valuable insight into their innovations and challenges and opportunities for reflection on our own museums.

Thanks to ICOM, the Commonwealth Secretariat, the Mehrangarh Museum Trust and the Maharaja Sawai Man Singh II Museum in Jaipur for their financial support of this workshop; to program Co-Chairs Poulomi Das and Mrinalini Venkateswaran and Committee Members Darko Babić, Catherine C. Cole, Asma Ibrahim, Karni Singh Jasol, Ambika Patel, and Giles Tillotson; to Sunayana Rathore for organising the local arrangements; and to Kanchan Lal for her assistance in drafting the program.

CAM received funding from the Commonwealth Secretariat's Commonwealth@70 programme which supplemented funding that ICTOP received from ICOM to support the workshop and subsequent publication. The publication is now being edited and will be launched at the ICOM Advisory Council meeting in Paris and the Commonwealth Heads of Government meeting in Rwanda in June 2020.

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

REGISTER BY FEBRUARY 10 TO SAVE!

Final preparations are being made for CAM's upcoming conference. The complete list of speakers, detailed programme and registration information is now available on the CAM 2020 Conference website https://camtriennial2020.org/.

CAM Triennial General Assembly
Elections will be held for the 2020-2023 term; if you are interested in serving on the CAM board, please contact CAM President Dr Richard Benjamin at: Dr.Richard.Benjamin@liverpoolmuseums.org.uk

Keynote Speakers
Suay Aksoy, ICOM President
Dr Webber Ndoro, Director-General of ICCROM; and
Dr. Ciraj Rassool, Professor of History at the University of the Western Cape

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
March 15: !Khwa ttu San Heritage Centre and, the West Coast Fossil Park

For 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

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)

Migration:Cities I *(Im)migration and Arrival Cities* began in 2016 as a collaboration led by CAMOC (the International Committee for the Collections and Activities of Museums of Cities) with the intent of discussing and exploring the roles museums can have in collecting, presenting and collaborating in the migration process.

The *Migration:Cities* project asks: How are cities and citizens adjusting to rapidly increasing cultural diversity? This research will examine the ways in which (im)migrant communities can engage with arts and heritage projects to reaffirm cultural identities and improve settlement experiences and propose best practises for representing (im)migrant experiences in museums and heritage sites. The project will engage with both museum and heritage professionals as well as (im)migrant community members to study the ways in which these groups are and could be working together on arts and heritage projects and how these collaborations impact each group's identity and construct and explore experiences of urban life in 'Arrival Cities.' The project is in the planning and development phase and is projected to be completed in July 2020 with findings and materials produced from this project integrated into the *Migration:Cities* platform at www.migrationcities.net.

All CAM members are encouraged to add their migration-related projects to the *Migration:Cities* platform as case studies and resources. CAM is also initiating a project on the *Role of Arts and Heritage in the (Im)migrant Experience*. Details to follow.

CAM is also collaborating with the Alberta Labour History Institute on a demonstration project related to immigrants/ migrants/ refugees from the seven Muslim-majority countries impacted by the US travel ban. The project will include oral histories, a storytelling cabaret and a small display. This project will be tied to the *Migration:Cities* project.

CAM PROGRAMMES

CAM INTERNSHIP PROGRAMME

CAM's 2019-2020 interns are mid-way through their placements in the Cayman Islands and Rwanda.

Shona MacKay reports:
A 300-word word limit is scarcely enough to cover everything I've seen and done during my time at the National Gallery of the Cayman Islands. After a very warm welcome from the team, I was quickly off to work mounting labels, conducting condition reports, conducting research for an upcoming exhibition – anything and everything an intern would want to gain experience in, I've been doing it! Planning for the Caribbean-Canadian Museum Exchange is also underway, with exciting opportunities for international knowledge sharing and skills development in 2020.

Credit: Jim Gates and Monte Lee Thornton, Blue Dot Studios

Possibly the most notable event from the past two months was the Annual Gala. As you can see from the photos captured by Jim Gates and Monte Lee Thornton of Blue Dot Studios, I was dressed as A Veiled Vestal Virgin by Raffaelle Monti (as seen in Pride and Prejudice (2005) to greet guests at the entrance! The Gala helps raise vital funds for education programmes, events, and exhibitions. It was a privilege to witness how much this community values and supports the work of the National Gallery.

Our other significant event was the launch of a catalogue of Bendel Hydes' work to coincide with the retrospective currently on show. As Bendel Hydes is widely recognised as the founding father of modern art in Cayman, this publication – which will be distributed amongst schools and libraries across the Cayman Islands – will help contextualise the development of his practice and the development of contemporary art in Cayman.

The National Gallery of the Cayman Islands is currently producing exhibitions (including biennials and retrospectives), hosting events, and running education programmes at the level of an international institution at least three times its size. What this organisation achieves with a core team of dedicated staff is inspiring, and it is the experience of a lifetime learning from them.

Emily Parsons reports:

Above: Klaus Eber, President of Deutsches Wanderinstitut and Ambassador Robert Masozera, Director General of the Institute of National Museums Rwanda (R); Below: Emily Parsons (R) with trail marking and promotion team members Hye-jin Cho and Achim Laub

It's been a busy first few months in Rwanda and it's been amazing to see how quickly they've flown by! I've spent a few weeks in Nyanza, in Rwanda's Southern Province, working on the Nyanza Cultural Trails project. The Institute of National Museums Rwanda and other partners have been working on developing hiking trails linking historical sites around Nyanza. I was on hand to help expert Achim Laub from the Deutsches Wanderinstitut to set up trail markers all over the Royal Trail and to assist in every way. This trail links sites relating to the Kings of Rwanda, like the site of the former Royal Palace, the Mwima Mausoleum and the royal-made lake, Icyuzi cya Nyamagana. And of course,

all along the hike we enjoyed the incredible natural beauty of Rwanda's many hills and mountains.

I'm very excited to announce that the first two trails of the Nyanza Cultural Trails were opened December 4th in Nyanza, and have been certified internationally as quality trails by the Deutsches Wanderinstitut. At the launch, the Director General of the Institute of National Museums Rwanda, Ambassador Robert Masozera, was joined by other dignitaries and international guests to hike the 10km Royal Trail. Around 200 people hiked the trail during the launch and we hope these numbers will continue to grow. Afterwards, we watched traditional dances at the King's Palace Museum and enjoyed brochette (my favourite Rwandan food).

Currently, I am working on several projects related to tourism products along these trails. With the Nyanza District Office and the Institute of National Museums Rwanda, we're hoping to develop different ways to experience the trails. I'm developing cultural bicycling tours, immersive village homestays, education programs, and craft classes to name a few of the ambitious but exciting possibilities for Nyanza area. The Institute of National Museums Rwanda is also moving offices to Huye, in the Southern Province, so I will travel there in the next few weeks—I'm in for an exciting 2020!

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 at museums throughout the Commonwealth. If you are interested in hosting an intern at your institution from October 1 2020- March 31, 2021, please contact the Secretariat for further information. Applications are due the end of February and it does take some time to develop a strong learning opportunity that will benefit both your institution and the intern's career development.

Funded by the Government of Canada | Financé par le gouvernement du Canada | Canada

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 Gender-Based Violence, November 25-December 10 CAM incorporated the 16 Days of Activism for the Elimination of Gender-Based Violence in our workshop on accessibility with our keynote speaker's presentation about issues faced by differently-abled women in India and encouraged members to develop related programmes> Did your museum develop any related programming? Let us know!

Museum of London

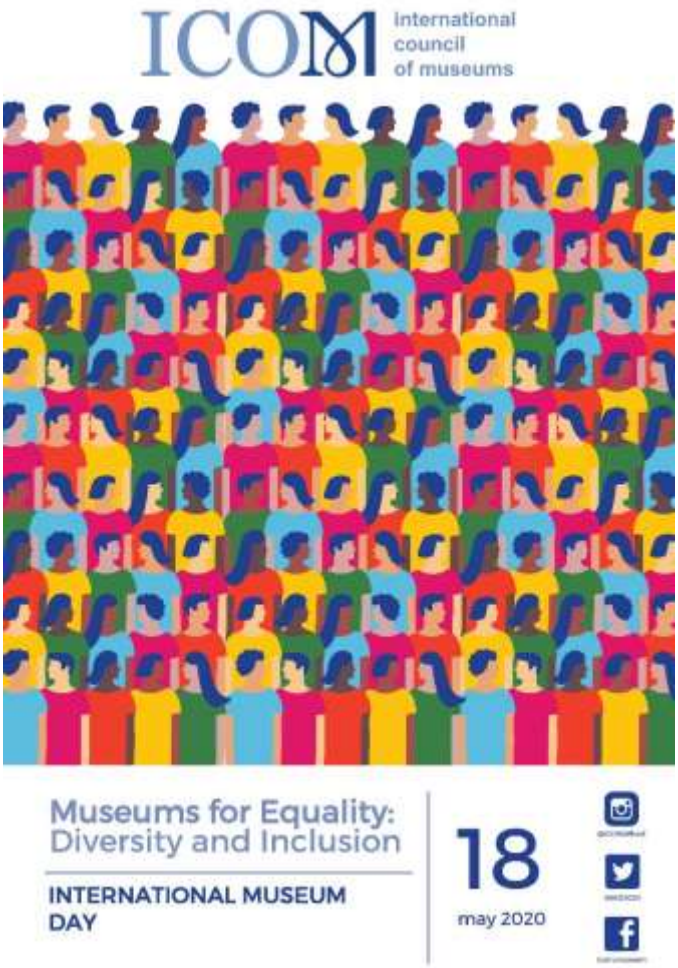
CAM Secretary-General Catherine C. Cole ended the year by speaking about new trends in city museums, particularly in the Commonwealth at the Museum of Moscow's Fourth International Research and Practice Conference "Museum in the City — City in the Museum." Also featured on the programme, Finbarr Whooley, Director of Content at the Museum of London in the UK spoke about the Museum's upcoming new museum project at Smithfield. It sounds like a very exciting development for the Museum. Check out their plans at https://www.museumoflondon.org.uk/west-smithfield.

ICOM NEWS

International Museum Day

Since 1977, ICOM has promoted International Museum Day. The poster for IMD 2020 has been released. Next year's theme is Museums for Equality: Diversity and

Inclusion, celebrating diversity and inclusion in museums. Remember to let CAM know if your museum develops any special programming for International Museum Day May 18, 2020.



CAM MEMBERSHIP CAMPAIGN NOW ON!

IF YOU HAVE NOT YET RENEWED YOUR MEMBERSHIP FOR 2020, PLEASE RENEW OR JOIN CAM NOW!

Unless you just joined CAM to participate in the Accessibility workshop in India, the upcoming conference in Cape Town or the Distance Learning Programme, your membership has expired. CAM's membership is valid for the calendar year. Everyone needs to renew 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

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, Museums & Heritage Spaces, Mumbai, 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, Director, North Vancouver Museum and Archives, British Columbia, Canada