CAM BULLETIN
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COMMONWEALTH ASSOCIATION OF MUSEUMS

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March/April 2020

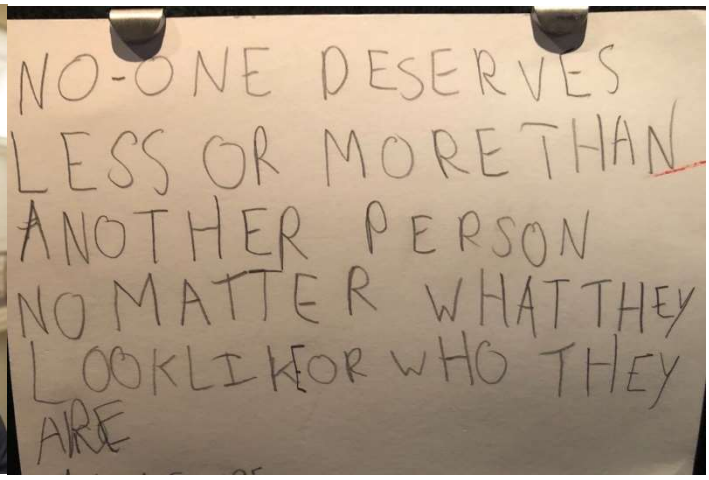
FROM THE PRESIDENT

by Dr Richard Benjamin

Passing the Baton

We are now several months into 2020 and for me realism has overtaken the enthusiasm of the new year. I think of all the young people around the Commonwealth whose perspective on the world can literally change after engaging with one of our museums. But I also think of the massive financial pressure that many of us are under. I think of how we will be at the forefront of current issues and debates, ones that have much broader ramifications than the museum world such as decolonisation and climate emergencies. But I also think about the need to promote and improve equality issues across our family of nations for often marginalised groups such as the LGBTQ community. I realise there are many sensitive cultural issues at stake here but unless we as a body of museums openly discuss, debate and take positive action then we risk being seen as irrelevant in the modern world – especially by younger audiences.

This will be my last message from the President as my tenure comes to an end and someone else will take the presidential baton. I will be continuing on the Board as Past-President. So what do I feel the future holds for CAM and our sector? Well I think the already effective Distance Learning Programme has great potential to build on its success; ideas are always welcome. The *Human Remains Management* project should have a long-lasting legacy, paving the way for the development of further policies on the return of human remains.



Message at the International Slavery Museum © R Benjamin

The *Migration:Cities* project is entering a new phase and seeking funding to contunue. CAM should also be central to decolonisation discussions – from diversifying our sector to being a platform for discussions and actions on cultural redress and repatriation.

There are of course challenges ahead for all of us but the words left by a young visitor in the International Slavery Museum reminded me that change in actions and attitudes is possible if we only follow the most rudimentary values *No-one deserves less or more than another person no matter what they look like or who they are.*

Thanks to the outgoing members of the Executive Board for their service: Past-President Rooksana Omar, Pooulomi Das, Ken Hall, and David Mbuthia, It has been a great honour to serve as President and I look forward to being part of the next chapter in CAM's journey.

Best regards,

R. P. Benjamin

Richard

In Memorium
Timothy 'Tim' Mason 1945 – 2019

With profound sadness, CAM pays tribute to one of our outstanding members who can be counted as a major contributor to both CAM and the international world of arts and culture, heritage and memory, intangible and tangible. He gave willing, constant and broad support to CAM as a member from 1999 and a Council member from 2003 to 2014.

Tim shared his wisdom and insight gained from many years of experience in senior positions. He was Director, Western Australia Arts Council (1977-1980), Director, Scottish Arts Council (1980-1990), Chief Executive, London Arts Board (1991-1995) and Director of the Museums and Galleries Commission (1995-2000). He established his Arts and Heritage Consultancy and continued to remain active in the world-wide museum community and to travel and write.

He became a member of Council in 2003 and our London representative responsible for communications with the Commonwealth Foundation and professional associations and attended the Advisory Council of ICOM on our behalf. Tim was CAM's International Treasurer from 2011 to 2014. During this period he worked with the late Geoff Davis of the Association of Commonwealth Literature and Language Studies (ACLALS) to consult in Zimbabwe with a wide range of cultural and heritage groups to mobilise plans for the time when Zimbabwe might return to the Commonwealth.

His passing leaves his wide network and his family to mourn. He leaves his wife Marilyn, two children and four grandchildren who will miss him dearly. They are joined by his many friends and colleagues throughout the world. Goodbye our dear friend, may you rest in peace and may your loss be tempered with the memories of your kind nature and wonderful achievements.

- Lois Irvine

UPCOMING CAM EVENTS

CAM 2020 Triennial General Assembly
Cape Town, South Africa, March 13, 2020
Agenda

1. Call to Order
2. Adoption of the Agenda
3. Remembrance of Past Members
4. Approval of 2018-2019 AGM Minutes, Edmonton & CAM 2017 Triennial Minutes, Calgary
5. Business Arising from Minutes
6. Treasurer's Report and Receipt of the 2018-2019 Financial Statements, for information
7. Appointment of Accountant for Financial Statements, for information
8. President's Report
9. CAM Bylaws
10. CAM Strategic Plan 2020-2023
11. Business Arising
    a. CAM Online Journal
    b. *Fish and Fishing in Fishing Dependent Communitie*s Exhibition Project
    c. Former British Empire and Commonwealth Museum: *Interrogating Memorialisation of Empire*
12. Election of Executive Council 2020-2022
13. 2023 Triennial General Assembly location
14. New Business
    a. ICOM Museum Definition
    b. CAM Caribbean-Canadian Museum Exchange

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

By the time you read this, the CAM 2020 Triennial Conference and General Assembly will be underway. To see the complete programme check out the CAM 2020 Conference website https://camtriennial2020.org/ or follow us on social media.

Pre-Conference Workshops, March 9-10, 2020

1. Collections Management & Preventive Conservation of Human Remains & Culturally Sensitive Objects

This workshop will focus on the information and skills necessary to manage and preserve collections of human remains and culturally sensitive artefacts. It will outline standard professional practices with regard to collections management, cataloguing documentation and databases, and preventive and basic remedial conservation, storage and exhibition considerations, as well as discuss Indigenous protocols and policy development.

2. Interpreting Difficult Histories: Memory and Trauma in Sites of Conscience

Whether a visitor is a victim, has a lived experience of such events, or has no personal relationship to them, a host of emotions emerge from visiting sites of atrocity. This workshop will explore questions such as:

- How do museums approach the issue of 'trauma'? How do they tell histories and narratives and how is their processing embedded in their programmes?
- What are our responsibilities towards helping visitors process trauma – before, during and after a visit – to contribute towards healing and eventually reconciliation?

What is done with that memory and how it is processed in the short, medium and long term are important tools for any museum dealing with these issues to move from memory to action.

International Coalition of SITES of CONSCIENCE
Celebrating 20 Years of Memory to Action

Conference Programme Highlights

March 11, 2020
Keynote: Suay Aksoy, ICOM President
Plenary Sessions
- Decolonising from the Ground Up: Grassroots Engagement with Communities
- Difficult Heritage: Storytelling, Trauma, and the Future of Museums
- Reconciliation & Challenging Histories: Case Studies for Transformational Practice

Evening Reception at Groot Constantia

March 12, 2020
Keynote: Dr Webber Ndoro, Director-General of ICCROM
Plenary Sessions
- Repatriation of Human Remains and Sacred Artefacts: A South African Discussion, Parts I and II
- Legacies of Empire & the Decolonisation of Imperial Collections

Dinner in the Whale Well, Iziko South African Museum

March 13, 2020
Keynote: Dr. Ciraj Rassool, Professor of History at the University of the Western Cape
Plenary Sessions
- Making Change: Institutional Ideologies for the Post-Colonial Museum
- Difficult Heritage: Storytelling, Trauma, and the Future of Museums
- Exhibiting Engagement: Representation & Inclusion from the Commonwealth and Beyond

Post-Conference Tours
March 14: Solms Delta
March 15: !Khwa ttu San Heritage Centre and, the West Coast Fossil Park

Stay tuned for a full report in the next issue of the CAM Bulletin!

COMMONWEALTH ASSOCIATION OF MUSEUMS
iziko museums of South Africa
an agency of the Department of Arts and Culture

Book Launch
Access and Inclusion in Museums in South and Southeast Asia

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.

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? 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. The project will explore the ways in which (im)migrant communities can engage with arts and heritage projects to reaffirm cultural identities and improve settlement experiences that will 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 September 2020 with findings and materials produced from this project integrated into the *Migration:Cities* platform at www.migrationcities.net.

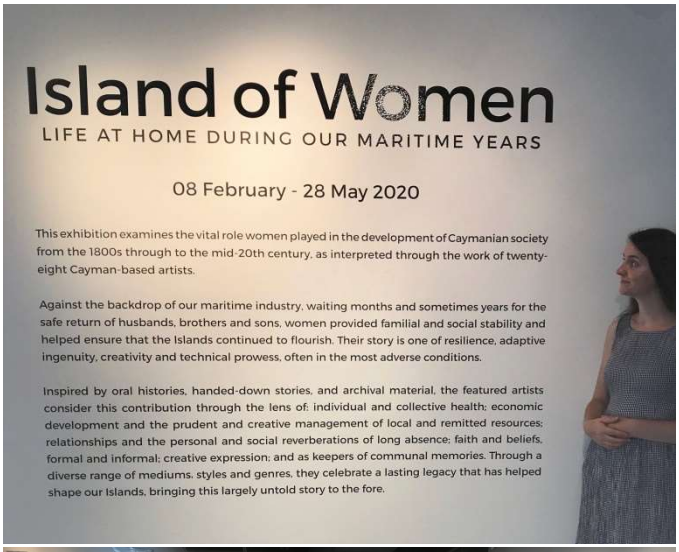
CAM is also collaborating with the Alberta Labour History Institute on a demonstration project related to immigrants/ migrants/ refugees from the seven Muslim-majority countries impacted by the US travel ban. This project will include oral histories, a storytelling cabaret and a small display and will also 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:
I am excited and proud to announce the opening of the National Gallery of the Cayman Islands (NGCI)' new exhibition, *The Island of Women: Life at Home During our Maritime Years*. Developing this temporary exhibition was one of the key tasks for this internship. The concept was collaboratively developed during a staff curatorial training workshop in 2018, and when I joined the team in 2019, we began in the Cayman Islands National Archives reading oral histories, articles and books about the lives of women during Cayman's



maritime heyday in preparation for interpreting and contextualising the work being produced by 18 Cayman-based artists.

The development of this exhibition has led to some exciting opportunities to produce condition reports, meet with artists, mount unique installation works, witness the loan request and intake process, learn about the lighting process, help write, edit and proof wall text, create a volunteer orientation packet, assemble an artist binder with biographies and statements, work with the education team to help create educational materials and tour ideas, and work with communications to produce social media content around this exhibition. Like the development of the exhibition concept, the development of the exhibition itself took the effort, passion and dedication of the NGCI team. All our hard work paid off with a very successful opening and an exciting schedule of programming ahead of us.

Now that the exhibition has been installed, I will be pivoting to collections management and digitisation. I have a lot of very exciting work ahead of me to ensure that people from across the Cayman Islands and the world can access the National Collection and learn about Caymanian art. This will allow the Cayman Islands – often overlooked due to its size – to further its voice in regional and international conversations around art, heritage and museums.

Emily Parsons reports:

The view from Remera Hill, Nyanza

The time has gone by so quickly! In Rwanda, I've been enjoying the dry season, which very shortly will turn into the wet season (again). The projects I've been working on have started picking up steam and it's going to be a race to finish everything I want to do before the end of my internship in Kigali.

In February, I visited Nyanza for fieldwork with my Institute of National Museums of Rwanda (INMR) colleagues. This time, I was trying to assess the reception and possible future projects for the Nyanza Cultural Trail project. The field visit focused on the Big View trail, which takes hikers up Remera Hill for a spectacular 360-degree view of the Rwandan landscape. There have already been a few hikers braving the distance to Nyanza since the trails opened in December, which is exciting to see. Of course, there are challenges with trail maintenance and developing a narrative to draw visitors in, but my colleagues and I have been working hard to come up with creative proposals. I've also been working on promoting these trails in Rwanda by working with tourism operators and even writing an article for the *New Times* newspaper with David Nkusi from INMR.

For CAM, I've also been working on a survey about ICT and African heritage organisations, which many of you may have received in your inbox. CAM hopes to present the findings of this survey at a pre-CHOGM symposium in Kigali this June.

Until the end of March, the plan is to keep promoting and proposing tourism products for the Nyanza Cultural Trails-- crop-to-cup tours for banana beer, bicycle tours, homestays, and art classes are just some of the things visitors will soon be in store for in Nyanza. And then, just maybe, I'll be ready to go back to my cold Canadian winter.

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. The deadline for funding applications is March 1 and we will learn in June whether we have received funding for next year f you are interested in hosting an intern at your institu*tion 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.*

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CANADIAN MUSEUMS ASSOCIATION
ASSOCIATION DES MUSÉES CANADIENS

CAM DISTANCE LEARNING PROGRAMME

4 QUALITY EDUCATION

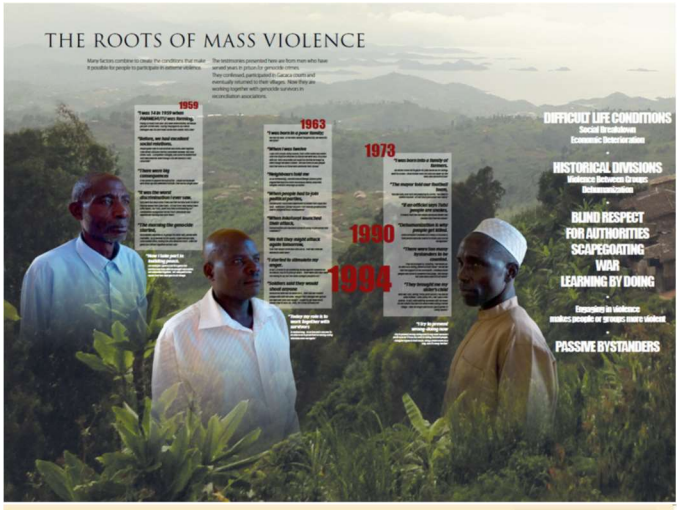
The CAM DLP is convenient way to access training while working in your local museum. If you or your staff need museum studies training, please contact: CatherineC.Cole@telus.net for more information. The *Introduction to Museum Studies Programme* covers the history and philosophy of museums, and the 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. CAM currently has student in The Bahamas, Guyana, South Africa, and the United Kingdom.

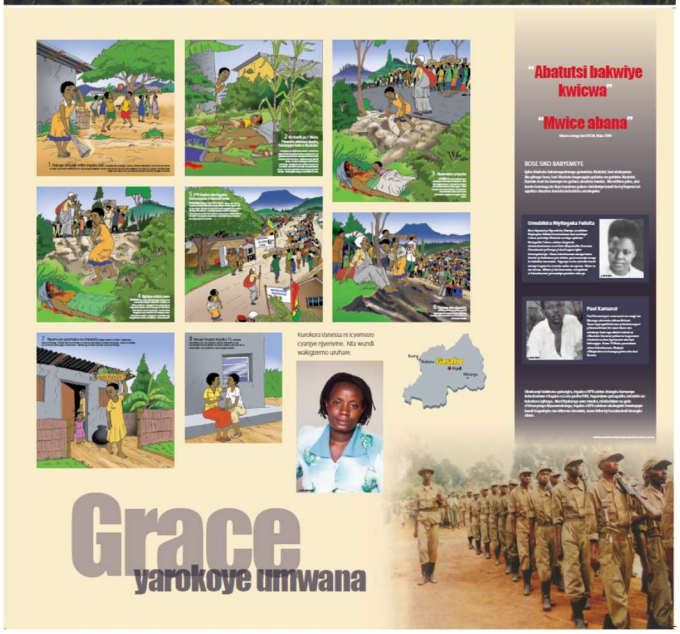
CAM is initiating a review of the Distance Learning Programme, updating the Learning Guide and readings. If you are a former student or tutor and have any recommendations to make, or if you're considering taking the programme but have some reservations, we'd love to hear from you.

COMMONWEALTH MUSEUMS NEWS

Teaching Difficult Histories: 1994 Genocide Against the Tutsi and Peace and Values Education

By Emily Parsons





Travelling exhibition panels

In 2008, Aegis Trust, an international organisation working to prevent and educate about genocide that manages the Kigali Genocide Memorial on behalf of the National Commission for the Fight Against Genocide, launched their Peace and Values education programme. Educators and students needed resources to teach about the 1994 Genocide against the Tutsi, yet these resources needed to be empowering, rather than re-traumatising.

Aegis Trust created a travelling exhibition showing stories gathered from youth who survived the genocide. These stories drew from a variety of perspectives, from

victims, to perpetrators, to escapees, as a witness to the ideologies and suffering that led to and occurred during the 1994 Genocide. The focus was on youth stories to relate to a youth audience, as the goal was to educate young people first and foremost about their own history and the world they live in, post-Genocide. These stories were paired with facilitated role-play and dialogue clubs for students and groups, to build empathy and confidence in young people and turn them into active bystanders.

Following the success of the travelling exhibitions, Aegis Trust set up two permanent exhibitions in Peace Schools in Karongi and Kigali. They then moved on to creating student, teacher, and parent workshops. These workshops focus on teaching students and teachers how to confront prejudicial thinking, as well as the historical context that led to genocide. In the parent workshops, educators address wider social violence that can lead to genocidaire thinking.

Working closely with teacher colleges, Aegis Trust has also launched an online resource guide for educators and family members. This platform, ubumuntu.rw, (*Ubumuntu* means 'humanity' in Kinyarwanda) offers lesson plans for all subjects with Peace and Values content embedded throughout.

Teaching about one of the most horrific episodes of recent history is difficult, yet education is key in ensuring these events are never repeated. Aegis Trust and the Kigali Genocide Memorial have successfully developed empowering and effective education tools. CAM hopes to work with these groups to develop programmes for educating people about the Indigenous cultural genocide in Canada and furthering a decolonisation mandate.

#BehindthescenesinaMuseum: A Career Orientation Programme at The City Palace Museum, Udaipur

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

The #BehindthescenesinaMuseum workshop was an effort to create an enhanced appreciation for the culture and heritage of the region and the many hands that contribute to its safekeeping. It also encouraged participants aged 15-17 years, to look at work in the cultural sector as a viable profession. They were provided unrestricted access to otherwise inaccessible zones within the museum such as the conservation

One-on-one with the artwork

laboratory and archives and were offered an exclusive, earlybird gallery tour.

There is so much more to a museum than what meets the eye, especially if it is a living heritage museum such as ours! Behind perfectly functional, thriving gallery spaces, and conserved heritage structures including the Palace Museum of Udaipur, there are many professionals that work day-in and day-out to keep things for visitors.

The day was marked with fun-filled learning: exploring Mewar paintings, how they were created, narrative style, studios in which artists worked and patrons who supported them, followed by a search for selected characters which they reworked as if they were the artists. They used laboratory equipment to analyse the paintings to see how they have deteriorated over time and the care and treatment painstakingly awarded to each of them. Students were briefed about physical and digital storage systems and research potential. Students visited the oldest portion of the Palace where they discussed curatorial considerations such as as age and the nature of original building materials.
All in all, the workshop enabled the participants to acquaint themselves to the varied professions in the fields of art, heritage and museums and the skillsets required.

ICOM NEWS

International Museum Day

Please 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
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