



# COMMONWEALTH ASSOCIATION OF MUSEUMS CAM BULLETIN

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## COMMONWEALTH FOUNDATION

**Commonwealth People's Forum (CPF),  
Hikkaduwa, Sri Lanka, November 10-14, 2013**

The CPF will focus on *Equitable growth and inclusive development: beyond 2015* and the post-2015 development agenda from a Commonwealth civil society perspective. If any CAM members plan to attend could you please inform the Secretariat? We would like to ensure that culture is restored to its position on the development agenda. For information go to:  
<http://www.commonwealthfoundation.com/updates/registration-opens-commonwealth-people%E2%80%99s-forum-2013#sthash.xxiZ4DdF.dpuf>

## POST-2015 DEVELOPMENT GOALS

*A New Global Partnership: Eradicate Poverty and Transform Economies through Sustainable Development: The Report of the High-Level Panel of Eminent Persons on the Post-2015 Development Agenda* released in June 2013 outlines the vision: "to end extreme poverty in all its forms in the context of sustainable development and to have in place the building blocks of sustained prosperity for all." The report notes that environment and development were not considered together in the Millennium Development Goals (MDGs) – as they must be – but unfortunately, does not acknowledge the critical role of culture in development. [www.post2015hlp.org/wp-content/uploads/2013/05/UN-Report.pdf](http://www.post2015hlp.org/wp-content/uploads/2013/05/UN-Report.pdf)

The report calls for five – what it refers to as – "big, transformative shifts." CAM's programs and the activities of our members have addressed these concerns for many years. The panel acknowledged that it did not have all the answers. Museums do not have all the answers either but we can and should contribute to the conversation. Culture has not been given any attention in this report yet is an important component of development.

From May 15-17 the UNESCO Congress *Culture: Key to Sustainable Development* was held in Hangzhou, China focusing on the linkages between culture and sustainable development and resulted in the adoption of the Hangzhou Declaration *Placing Culture at the Heart of Sustainable Development Policies*. [unesdoc.unesco.org/images/0022/002212/221238m.pdf](http://unesdoc.unesco.org/images/0022/002212/221238m.pdf). The Declaration recommends a number of specific actions to integrate culture within all development policies and programmes, to harness, mobilize, leverage and build upon culture, ensure cultural rights, and safeguard and transmit culture to future generations.

The UN is currently reviewing the role of culture in development in preparation for the MDG review in September. In June the UN General Assembly held a thematic debate on Culture and Sustainable Development and was addressed by Secretary-General Ban Ki-moon who referenced the Hangzhou Declaration [www.un.org/sg/statements/index.asp?nid=6895](http://www.un.org/sg/statements/index.asp?nid=6895).

*Culture and Development: Review of MDG-F Joint Programmes Key Findings and Achievements* released in February 2013 affirms culture as a substantial component of human and sustainable development and sees culture as a resource to achieve international development objectives such as the alleviation of poverty and social exclusion, promotion of health and education and preservation of the environment. [www.mdgfund.org/content/cultureanddevelopment](http://www.mdgfund.org/content/cultureanddevelopment)

The 6<sup>th</sup> World Summit on Arts and Culture *Creative Times: new models for cultural development* to be held in Santiago de Chile January 13-16, 2014 will address how globalisation, shifts in social and economic development and new forms of communication are generating challenges and opportunities within the cultural field and how this is impacting development. Go to [www.artsummit.org/en/](http://www.artsummit.org/en/) for further information.

## CAM's 2014-2017 STRATEGIC PLAN

We've begun work on CAM's 2014-2017 Strategic Plan. We are rethinking CAM's vision, mission, goals and objectives as well as specific actions for the next three years.

The CAM membership survey is now closed and results are being analysed. We received 39 completed forms. Thank you to those of you who contributed. If you missed the survey but would like to provide input, please contact the Secretariat directly.

## RECENT ACTIVITIES

### CAM 2011-2013 Annual General Assembly ICOM, Rio de Janeiro, Brazil, August 10-17, 2013



L: New CAM member Executive Director of the Musée de la Blackitude in Cameroon Christiaan Nana Tchuisseu, with SG Catherine C. Cole and President Rooksana Omar at ICOM; R: Sign for the first of four bases in the Favela Museum an ecomuseum that tells history through murals..

CAM held our Annual General Assembly in Rio. The ICOM opening session went on long past its scheduled time which compressed our meeting time but we were able to hold the general assembly and later met informally with members and received helpful input into our strategic planning process. The ICOM conference itself provided a valuable opportunity to learn about museum activities internationally.

One of the highlights of the conference was an excursion to the Museum of Favela. The museum's goal is "To review the local culture of the slum/favela to rebuild the collective identity, seeking the recovery of origins and creation of new markets." The museum tells the history of the favela through a gallery of murals painted on the exterior of people's homes. It also collects, conducts oral histories, and supports artistic production. <http://soulbrasileiro.com/social-projects/museum-of-favela/>

### Pacific Intersections and Cross-Currents: Uncharted Histories and Future Trends Pacific Arts Association Symposium Vancouver, BC, Canada, August 6-9, 2013



CAM SG Catherine C. Cole with CAM members Ken Hall, Curator at the Christchurch Art Gallery in New Zealand and Tari Vunidilo, PIMA SG at the PAA Symposium.

CAM Secretary-General Catherine C. Cole attended the Pacific Arts Association Symposium in Vancouver, Canada to meet with delegates from museums in the South Pacific to discuss the work of CAM and potential collaborations with artists and museums in the Pacific as well as with other civil society organizations.

Speakers addressed a number of complex issues including the revitalization of custom skills; journeys of artifact discovery; the lack of museums and galleries in some places; intellectual property; language retention and challenging the use of terminology such as 'indigenous' and 'paradise'; globalization as colonialism, corporatization and urbanization; difficult political histories and current realities.

MOA also launched the book *No Longer Captives of the Past: A Reconciliation Ceremony on Erromango* by Carol E. Mayer, Anna Naupa and Vanessa Warri. Participants in CAM's 2011 triennial symposium will remember Carol Mayer's moving presentation about this event.

## UPCOMING EVENTS

### Disaster Risk Management for Caribbean Museums, Bahamas, September 24-27, 2013

Final preparations are in place for this workshop which will include identifying and mitigating risks; first aid for heritage buildings and artifacts; visits to local heritage sites, museums and the national gallery; and discussion of whether there is a need for a regional response network. For further information contact the Secretary-General [CatherineC.Cole@telus.net](mailto:CatherineC.Cole@telus.net).

**Taking it to the Streets**  
**CAM 40<sup>th</sup> Anniversary, Triennial Symposium**  
**CAM and Glasgow Museums**  
**Scotland Street School Museum, Glasgow**  
**May 14-17, 2014**

**Proposal Deadline: September 15, 2013**

The deadline for proposals is fast approaching. If you have not yet submitted your proposal but are interested in participating, please get in touch with the Secretary-General Catherine C. Cole [CatherineC.Cole@telus.net](mailto:CatherineC.Cole@telus.net).

**The Problem of Cultural Education for Urban Youth in Cameroon: The Case of Museums**

By Christian Nana Tchuisseu, Executive Director, Blackitude Museum and Arts of God Gallery



Blackitude Museum Class

Education is the cornerstone of any society building its future. It reflects trends and options and projects society into the future. Education is a decisive factor in progressive development, the harmonious political, economic, social and cultural emancipation of human beings and societies as a whole. It is increasingly recognized as essential for reducing poverty and advancing democracy, peace, and social justice and ultimately the ability to counter oppression and war. Cultural education is the act of developing a body of knowledge essential to achieving the desired level of cultural values. Cultural education transmits the culture necessary for personality development and social integration of the individual from one generation to the next.

The educational function is integral to the definition and missions of museums which have mentioned words like enjoyment and education from the outset. A primary function of museums is to allow everyone access to

works in public collections. Physical accessibility can also double as a work of cultural mediation for everyone, including schools, have at their disposal the elements that permit and facilitate their access to culture. How can Cameroon museums contribute to the cultural education of young people? How can cultural identity be understood by young people? By organizing attractive events, cultural and heritage activities.

*Study case of Blackitude Museum of Yaoundé, Cameroun*

*Museum Classes and Dance at the Museum*

Since 2011, the museum has organized museum classes and dance activities in order to enable students to break away from the formal school life, to arouse in them the spirit of society. Museum classes use different approaches. The first is to move young people into the museum so that they can discover the art and have fun at the same time. They organize a series of activities such as guided tours of the museum and gallery. Students ask questions about aspects that appear strange to them like heritage dances. Children are introduced to dance by professionals and learn dances from different regions of Cameroon. A storyteller and a Mvet player are often present. The second approach takes the group to an historical site for a tour and film. The third concerns museum officials who visit schools, provide talks and organize workshops to show children how to create artistic works. The curators, in partnership with city schools, go there at least once a month in order to provide cultural education, art, sculpture, modeling, etc. They also discuss with the teachers whether certain classes could take place in the museum in a bid to ease children's assimilation and understanding of these courses.

*Educational Talks*

Educational talks occur most often during visits to nursery, primary and secondary schools. Here, the promoter of the museum exchanges with the children for about two hours. She tells them about the origin of the art museum, the museum's mission and importance. She also answers questions from the children. Thematic talks also take place during the heritage classes when children are brought into an historic site or when museum officials visit institutions. They lecture the young people on issues related to compliance with elders, the environment, etc. They can also give advice on the behavior of young people, on how a girl should sit and stand for example.

Preserving one's culture is to defend his identity.

## PIMA/MAC Exchange Program

by Tarisi Vunidilo



Tarisi Vunidilo (PIMA) and Kerron Hamblin who went to the Solomon Islands from the Barbados National Museum in Bridgetown.

The Pacific Islands Museums Association (PIMA), the Museums Association of the Caribbean (MAC) and the Secretariat of the Pacific Community (SPC) recently delivered a series of exchange programs to carry out museum related research. Some of the topics proposed were: the documentation and recording of intangible cultural heritage, regional museum capacity building and training programs, museums and contemporary arts,

museums and communities, museum shops and merchandising, museum visitation, potential regional museum exhibitions, and issues and opportunities of online databases, and virtual museums.

The exchange programme was designed to build research in the area of museum studies, museum collections, museum exhibitions, education programs, funding and business management, traditional knowledge and intellectual property rights and environmental issues affecting museums today. Exchanges took place between six individuals who were museum staff, students and researchers: Edward Wale, a museum conservator from the Solomon Islands National Museum and Kerron Hamblin, a Curator from the Barbados National Museum; Kimber Rilometo, a student from the University of the South Pacific in the Marshall Islands, and Neidai Franklin, a tertiary student from St. Kitts; and museum researcher and artist, Nerys Rudder from Barbados and New Zealand based museum researcher Tarisi Vunidilo, originally from Fiji. Each participant was hosted by a member of PIMA and MAC.

The exchange program was funded by the European Union and managed by the Secretariat of the Pacific Community's (SPC) project Structuring the Cultural Sector for Enhanced Human Development. This was an excellent program that involved museum supporters of both PIMA and MAC. All participants have maintained

contact from their island countries and are willing to collaborate in future museum projects. This program has surely narrowed the divide between the Pacific and the Caribbean. PIMA and MAC are looking at continuing this exchange program and both organizations are looking at further funding to enable them to do so.

### *Background of PIMA and MAC*

Both the Museums Association of the Caribbean (MAC) and The Pacific Islands Museums Association (PIMA) were established as regional forums where heritage professionals could exchange their views and work towards improving the quality of the services that they provided to the public. PIMA was established in 1994, accepted as an affiliated organisation of ICOM in 1998, and incorporated in Fiji as a Charitable Trust in 1999. In mid-2006 PIMA relocated the Secretariat to its current office hosted by the Vanuatu Cultural Centre. MAC was formed in 1989 and has held 21 annual general meetings throughout the Caribbean as well as several joint projects, most notably the UNESCO Slave Route Project carried out in 1999-2001. MAC is a multilingual association serving English, French and Spanish-speaking nations as well as the Dutch speaking Caribbean. Since 2004 MAC has had a presence at ICOM meetings in Seoul, Shanghai and Paris.

### **RENEW YOUR CAM MEMBERSHIP NOW!**

CAM's membership year runs from July 1-June 30. If you have not yet renewed your membership it has expired so please renew as soon as possible. CAM now accepts payment by PayPal: [http://www.maltwood.uvic.ca/cam/about/membership\\_info.html](http://www.maltwood.uvic.ca/cam/about/membership_info.html)

**JOIN CAM**

### **Join the CAM listserve by going to:**

<https://lists.uvic.ca/mailman/listinfo/cam-l>

The listserve is now being moderated to ensure that news posted to the list is intended for all readers, not just for the Secretariat.

### **CAM is now on Facebook: Like us on Facebook**

<https://www.facebook.com/pages/Commonwealth-Association-of-Museums/480204485395613>

### **Contribute to the next CAM Bulletin!**

Send news of people and events, or a profile of your institution by October 15 to [CatherineC.Cole@telus.net](mailto:CatherineC.Cole@telus.net); Commonwealth Association of Museums, 10023 93 Street, Edmonton, Alberta, Canada, T5H 1W6.