



AFRICOM

NEWS

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AFRICOM PLAN

AFRICOM steps out to address emerging challenges to remain relevant to members.



ASSEMBLY POSTPONED

Third AFRICOM General Assembly pushed to 2010



UNESCO EMPOWERS

Stemming illicit trafficking of cultural properties from Africa tops the UN heritage agenda.



OBAMA TOURS

The first African-American US President comes into terms with pains of slavery at Ghana's former slave depot.

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Nairobi Office



International Council of African Museums [AFRICOM]

International Council of African Museums (AFRICOM) is a pan African non-governmental organization for museums development in Africa. It was established in 2000, in Lusaka (Zambia) with the aim of addressing the needs of the museums and the museum professionals in Africa.

VISION

A secure, rich and vibrant African Heritage

MISSION STATEMENT

AFRICOM is committed to the safe guarding, conserving, sharing African heritage resources through resource mobilization, advocacy, capacity building, networking and awareness raising so as to achieve a rich vibrant heritage in Africa.

VALUES

▪ EQUITY

AFRICOM is a platform for building and promoting tolerance and respect among museum/heritage institutions and related staff to ensure equal access and representation in cultural heritage development on the African continent.

▪ DIVERSITY

AFRICOM, as a pan-African organisation, that continually thrives in the diversity of both the cultural heritage of Africa and the social context of the very communities that own this heritage.

▪ PROFESSIONALISM

AFRICOM advocates for transparency and professionalism among museums/heritage institutions and related professionals as a way of building commitment and dynamism in the sustainable management of the diverse and rich cultural heritage of Africa in collaboration with other partners.

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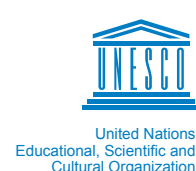


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AFRICOM's New Path

AFRICOM is going through a transition phase which has been characterized by the development of a new strategic direction (plan) and the appointment of new senior management staff with effect from April 2009. Transitions are always difficult, but with commitment, skilled staff, technical and financial support, results will be realized. As part of the new and senior management team our Secretariat motto has become; "New vision New strategic plan; stepping into the future".

Central to this vision is fundraising to create sustainability in programming and activities at AFRICOM, and for the benefit of members. In addition, expansion of networks and partnerships, improved membership management, diversifying the internship programme, revitalizing and improving the information platforms, developing other seemingly forgotten museum disciplines, strengthening of regional museum associations, and improving the AFRICOM News are essential steps in this transition.

Understandably, the global recession has posed a whole new range of challenges to transition planning for AFRICOM. Despite the challenges the new Secretariat has faced since taking over the office, be rest assured that the Secretariat has stepped up the 'transition gears' to re-ascertain the rightful role of AFRICOM as the truly pan African heritage institution.

As of now, AFRICOM is undertaking fundraising missions in the USA and Europe, and missions to Asia, and on the African continent are scheduled for the near future, all meant to ensure the implementation of the AFRICOM Strategic Plan [2009-2013]. The upcoming 3rd AFRICOM General Assembly and Conference [October 2010] will provide a platform for the AFRICOM Secretariat to share with all of you on some of these developments. With your support, the AFRICOM transition plan will bring the much needed change at a continental level.

The current newsletter will offer you a glimpse on the transition course AFRICOM is taking with the full mandate of its Board and Membership. This also includes an update on developments in the museum field on the African continent, including the results of the small grants projects across Africa. At continental level,



AFRICOM is ecstatic with cultural heritage recognized by AU where Professional organizations such as AFRICOM and ICOM were being called upon to study the means of creating, encouraging and implementing documentation standards, training, establish a continental museum, promoting the recognition and celebration of cultural diversity in Africa. It is within this context that AFRICOM has to widen its partnership platform in order to continue playing a meaningful role on the continent.

As we progress into a new year, and shaking off the wave of global recession, we want to remind you that 2010 is big for Africa with the biggest World Cup showcase in South Africa, starting in June 2010. Our cultural heritage in its diversity, continues to play an important role in the tourism industry of Africa. Therefore Museums in Africa should be part of this global phenomenon! The museum thinking and strategic planning process across the continent has to reflect a growing realization for making sure museums are relevant to the public, and in specific terms, to the local communities who own the heritage.

As the year 2010 progresses, we encourage you to join forces with us as we continue to uphold AFRICOM values and walk along our transition path!

Dr. Rudo Sithole
Executive Director of AFRICOM



The AFRICOM 2009-2013 strategic document was discussed and approved by the AFRICOM Board of Directors during a crucial three day meeting held in Nairobi on the April 20 -22, 2009.
Photo by AFRICOM Information Centre

New Vision, New Strategies

The 2009 AFRICOM news marks the beginning of a new era for the International Council of Africa Museums [AFRICOM]; the finalization of a new strategic plan, appointment of experienced senior management team to spearhead the implementation of the plan and the changing layout of the newsletter. These developments are the foundations of AFRICOM making a transition from dependency to sustainability through expanding partnerships, diversifying programmes and activities, as well as improving information sharing platforms for the benefit of members and partners.

While this newsletter articulates the framework for this transition process, it also gives the reader a projection into past achievements, 'news blitz' on hot spots in the heritage sector, and a glimpse of how museums and related institutions in Africa are coping with the global trends.

Following the new layout; the section on AFRICOM activities articulates the transition framework; new vision, strategic plan, and the appointment of senior management team. In order to build on understanding the transition, the projects undertaken with the support of the Ford Foundation in different countries are presented, with snippets of in roads AFRICOM is making in reinforcing its role as a pan African organization, including the forth coming 3rd General Assembly and Conference [27-30 October 2010].

Our main feature demonstrates how cultural heritage can affect anyone irrespective of their social standing! The slave trade history of Ghana had a profound emotional impact on the

first African-American President; Barak Obama when he visited Ghana in 2009.

This feature story leads us into an array of news blitz around the continent showing the changing thinking and programming in museums on the African continent. You will also marvel at how UNESCO continues to support the African continent in developing museums as centres of excellence!

Once you talk about museums and culture, it is inescapable to celebrate the role of museums in socio-economic development in Africa every year on the 18th of May; the International Museums Day. The diversification of these celebrations over the years is an indicator of the increasing relevance of museums to societies in Africa. The 2009 theme was 'museums and tourism' aptly recognizing the centrality of cultural and natural values in the tourism sector of Africa, and in preparation for the biggest soccer event for the whole world; World Cup 2010! 'Karibuni' to Africa!



Heritage in Peril is a section that brings forth challenges facing museums in Africa such as illicit trafficking and related ethical issues and an insight into how this situation can be improved.

And obviously as an editorial team, we have not forgotten to update all of you on the AFRICOM membership services! We hope to introduce more changes to the newsletter to make it informative, but at the same time remain competitive as a vehicle for information sharing on cultural and natural heritage issues in Africa and on the continent!

With your support we can make this transition!

Asante

Pascall Taruvinga
Programmes Manager

NAIROBI NATIONAL MUSEUM



AFRICOM'S STRATEGIC PLAN

[2009-2013]

Following evaluations on the impact and effectiveness of AFRICOM's past programmes and activities, it was realized that a Strategic Plan is required to address the emerging challenges and also refocus AFRICOM so that it remains relevant to members. The plan identifies and prioritizes the key result areas, including associated monitoring and evaluating systems. The AFRICOM Strategic Plan [2009-2013] thus provides the framework for programmes and activities. The Strategic Plan is guided by the mission statement, values and objectives of AFRICOM.

Planning Process

In order to remain relevant to its membership and stakeholders, AFRICOM tried to strike a balance between membership needs and what it can realistically offer given the global recession. AFRICOM took cognizance of the potentially available financial and technical resources for implementing such a dynamic programme. In addition, all AFRICOM members and other stakeholders/partners were consulted electronically on the various draft stages of this Strategic Plan. The strategic planning process adapted to changes in the global socio-economic environment to ensure that AFRICOM adapts to the changing priorities on the African continent.

Focus of the AFRICOM Strategic Plan

The AFRICOM Strategic Plan [2009-2013] gives the overall strategic direction of AFRICOM as an institution in fulfilling its mandate, mission and goals.

Priority areas covered by the Strategic Plan include: Museums and Heritage Development, Protection and appreciation of museums and heritage, Partnerships and Networking. Other areas of the plan are Advocacy, Publications and Communication, Training and Professional Development as well as Institutional and Organizational Building. Implementation and Monitoring systems have also been designed to ensure successful programming.

KEY RESULT AREA	OBJECTIVES
Museums and heritage development	<ul style="list-style-type: none"> To promote the development of Museums and related institutions in Africa in the context of global developments. To redefine the concept and relevance of museums to communities and all other stakeholders.
Protection and appreciation of museums and heritage	<ul style="list-style-type: none"> To promote the participation of all societies in the management and presentation of cultural and natural heritage To consistently fight against the illicit traffic of African Heritage and cultural property. To assist museums in documenting the Intangible cultural heritage of Africa. To build partnerships for the management of Africa's tangible and intangible cultural heritage.
Partnerships and Networking. (Collaboration and Co-operation)	<ul style="list-style-type: none"> To strengthen the collaboration and co-operation among Museums and professionals in Africa. To facilitate collaboration and partnership among African museums/heritage institutions and the rest of the world, including respective professionals. To have an interactive and dynamic museum/heritage institution and professionals database. To continue improving the management of the AFRICOM Membership database. To consolidate and broaden the internship programme. To improve relations with the media in order to raise awareness about AFRICOM. Improve the role of African cultural heritage Institutions in AFRICOM programmes and activities.
Advocacy	<ul style="list-style-type: none"> To lobby states and agencies for the effective implementation of legislation and policies that favour museums and cultural heritage sites. To lobby AU/NEPAD for harmonisation of heritage management legislations on the African continent. To lobby AU/NEPAD to support training of cultural heritage professionals on the African continent.
Publications and communication	<ul style="list-style-type: none"> To Improve communication among museum professionals within Africa and the world beyond. To collect and disseminate information on cultural heritage and museums among museum & heritage professionals. To facilitate the collection, distribution and sharing of ideas and creativity between and among museum related institutions in Africa. To improve the efficiency of the information centre in order to serve both individual and institutional members. To improve library services for the benefit of institutional and individual members. To continue developing and updating the bilingual Directory of Museum Professionals in Africa. To provide best practices and offer a communication platform for the public towards creating awareness and reducing poverty.

Training and Professional Development	<ul style="list-style-type: none"> ▪ To facilitate training in order to build capacities and competencies in museums/cultural heritage institutions. ▪ To facilitate specialized training and professional services for museums and heritage professionals in Africa. ▪ To facilitate contact and partnerships for museum/cultural heritage professionals on the regional and international forums. ▪ To facilitate regional collaboration and programmes in order to strengthen professional development between museums through joint activities.
Institutional and organizational building	<ul style="list-style-type: none"> ▪ To have training programmes focusing on the effective management and operation of AFRICOM. ▪ To develop and implement institutional policies in order to promote best practices at AFRICOM. ▪ To host General Assemblies in line with the AFRICOM constitution. ▪ To promote Information Communication Technology (ICT) development at AFRICOM. ▪ To develop better relations with donors and partners in order to ensure support for AFRICOM's cultural and natural heritage programmes and activities. ▪ To develop sustainable resource mobilization strategies for AFRICOM. ▪ To build capacity at the AFRICOM Secretariat to ensure effective implementation of programmes and activities.
Programme Monitoring	<ul style="list-style-type: none"> ▪ To develop and implement effective monitoring and evaluation tools for AFRICOM programmes and activities.

Implementation modalities for the Strategic Plan

The AFRICOM Strategic Plan [2009 – 2013] seeks to accomplish the membership driven objectives through collaboration and partnering with funding and technical stakeholders, communities and other stakeholders at national, regional and international levels.

AFRICOM will mobilize resources to facilitate the implementation of programmes and activities. AFRICOM will also monitor and evaluate the programmes and activities, as well as build internal capacity to increase efficiency. This will also include carrying out awareness work in order to make AFRICOM more visible and attract support.

Pascall Taruvinga
Programmes Manager,
AFRICOM

APPOINTMENTS

New lease of energy at AFRICOM

IT IS WITH GREAT EXCITEMENT and joy that the Board of AFRICOM announces the appointment of the Senior Management team [Executive Director and Programmes Manager] in the Secretariat of AFRICOM since April 2009.

The team with lengthy years of productive and fruitful service in the cultural heritage sector form a formidable team supported by competent and hardworking staff at the Secretariat; administrative officer, information officer, membership officer, accountant, and office assistant.

Dr. Rudo Sithole, the Executive Director of AFRICOM, holds a doctorate in Entomology. Prior to this appointment she was serving as the Director of the Natural History Museum of Zimbabwe. She has received numerous awards including the ICIPE-BMZ Scholarship to undertake her PhD Studies in 2000.

Dr. Sithole has also been a recipient of the Bio-Net International Fellowship in the UK and has presented and published scholarly

papers at local, national, regional and international levels.

Among her numerous contributions within the heritage sector is Old Bulawayo Theme Park which opened in 2006, Matobo World Heritage Area Management Plan, commendable service as Vice President of the ICOM Committee on Natural History Collections and Biodiversity as well as an Advisory Board Member in the Carnivore Research Unit in Zimbabwe and country co-coordinator for Bio-Net International.

Mr Pascall Taruvinga, appointed the Programs Manager of AFRICOM, holds an MA in Heritage Studies and several postgraduate certificates. He is an archaeologist by training with over 15 years of experience in the heritage sector.

Prior to this appointment, he was serving as the Director of Research and Development with National Monuments and Museums of Zimbabwe (NMMZ). Before this he was the Principal Curator and Head of Archaeology at the Zimbabwe Museum of Human Sciences (Harare) and

part time lecturer at the University of Zimbabwe.

Mr. Turavinga's national, regional and international experience in the heritage sector includes research projects, heritage management activities, museology; conservation, world heritage nominations and management plans, marketing of cultural heritage, public programming and cross border initiative sponsored by SAREC, NORAD, SAMP, PREMA, CHDA, ICCROM, SARAP, Getty Conservation Institute, the World Heritage Centre, ICOM and ICOMOS. He has published widely in newsletters, books, conference proceedings and journals.

This team, together with those who have been at the Secretariat for the past nine years will be responsible for the implementation of the new AFRICOM Strategic Plan.

KARIBUNI! BIENVENU! WELCOME!
Deirdre Prins Solani
The President and Board of AFRICOM

African collections digitized

A **DIGITAL CATALOGUE** of the entire African collection housed at the Musée du Quai Branly was handed over to the Government of Benin on the 20th of October 2009. The project supported by France's Ministry of Finance, aims at keeping updated information on cultural objects of African origin held by the Musée du Quai Branly museum. Though it's not the actual return of the physical collections, its celebrated by Africans as a move towards creating a database on African collections in foreign lands!

During the hand over ceremony of a memory stick with this digital catalogue in Porto Novo (Benin), several dignitaries, who over the years have championed the need to uphold Africa's rich heritage graced the occasion.

Among them was the outgoing Director of EPA, Alain Godonou, Mrs. Marie Escot an official at the Musée du Quai Branly, the President of AFRICOM, Ms Deirdre Prins- Solani, and Mr. Francois Gaudeau, the representative for the MAE.

Ms Prins-Solani stated that there was strong feeling amongst the membership of AFRICOM that African artefacts in other continents would continue to be returned. She further acknowledged cordial



From Left: Alain Godonou, former Director, EPA ; Marie Escot, Musée du quai Branly ; Deidre Prins-Solani, AFRICOM President, François Gaudeau, Representative MAE - Photo courtesy of EPA

relationships being built between institutions across the divide of privilege and past, colonial evils and the African patience over the issue of restitution/repatriation.

Liberia to upgrade museum

Kennedy Nyewan

Liberia has embarked on an ambitious project dubbed: "Upgrading the Capacity, Services and Rejuvenation of the National Museum" to restore the glory of its rich cultural heritage. Technical advice rendered to the country by AFRICOM is yielding worthwhile conservation results now. Heritage is now poised to become second to none as was the case in the 1970's and 1980's. This initiative follows a prolonged war in the 1990s, which led to the country's valuable heritage sites being destroyed.

The country's national museum stands-out as the only surviving repository that can actively play a leading role in re-storing the heritage. Activities to catalyze national unity are partly based on the progress made on the preservation and presentation of the national heritage.

As part of the plan, the Liberian authorities are going to construct storage facilities for collections, purchasing basic conservation material and will provide public facilities such as a gift shop and a reading room.

This momentum is being sustained by a series of educational activities and periodic training workshops involving museum staff members, among them the exhibitions training held from July 15 to August 1, 2009. The event equipped museum staff members with



Curator Kenedy Nyewan, signing a control report of artifacts while the acting Director, Albert Markeh looks on

requisite skills for artefacts handling and exhibition techniques.

Fundraising and development through partnership is at the core of this proposed plan as part of ensuring that the museum plays a role in the enhancement of peace building and reconciliation efforts.

Small grants disbursed

FORD FOUNDATION through AFRICOM supported seven heritage projects across Africa to the tune of US\$35 000.00.

The approved project proposals were from; Museum La Blackitude; Cameroon (Central African Region), Kaduna Museum; Nigeria (West Africa region), Touezekt Museum; Atar, Mauritania (North Africa Region) and Musee National and Musee De la Femme; Central Africa Republic (Central Africa Region).

Others in this list included the Centre for Heritage Development in Africa (CHDA) in Kenya, Lake Basin Arts Group, Kenya (East Africa) and the National Museum of Liberia (West Africa region).

The process and criteria of awarding of the small grants was highly competitive as it involved evaluation of proposals by AFRICOM; assessing their relevance to national goals and AFRICOM's objectives and expected impacts. While disbursing the grants, AFRICOM took into consideration regional representation as a way of promoting equity, inclusiveness and diversity on the continent.

AFRICOM to implement AU recommendations on culture

The Executive Director of AFRICOM, Dr. Rudo Sithole, was invited by the African Union (AU) to attend the 2nd Pan-African Cultural Congress of the AU in November 2009. The conference was held at the AU Conference Centre in Addis Ababa, Ethiopia. The theme was "Inventory, Protection and Promotion of African Cultural Goods".

There were eight plenary sessions, each dealing with a specific sub-theme of the main conference theme. One of the sub-themes was "Survey on Technical Staff and Inventories in African Museums". The EPA Director Mr. Alain Godounou's thematic presentation for this sub-theme dealt with the results of a survey commissioned by the AU in 18 museums representing the different regions of Africa. The survey was conducted by EPA. The survey findings indicated a need for capacity building in African Museums, need for standards in the documentation of African collections and the need for harmonization of policies dealing with the inventorying, protection and promotion of African cultural goods.

The AFRICOM Executive Director was nominated as the first and main respondent to the presentation by the EPA Director. The AFRICOM Executive Director,

emphasized the fact that African heritage is not only made up of cultural aspects but natural aspects as well hence any measures for the inventorying, protection and promotion of African Heritage should include natural heritage. She proposed a number of ways in which conditions in African Museums can be improved among them; professional capacity building in curatorship and documentation, exchange programmes between African museums and the rest of the World, strengthening of security in museums, short courses to make the police, customs and other partners aware of the ways in which to combat illicit trafficking in heritage artifacts. In terms of promoting African heritage, she recommended advocacy campaigns through the print and electronic media, travelling exhibitions, and enhanced celebrations to mark International Museums Day.

Recommendations emerging out of this conference, especially those in line with AFRICOM's responsibilities, are that;

1. Professional organizations such as AFRICOM and ICOM should be called upon to study the means of creating, encouraging and implementing documentation standards in African

Museums

2. A proposal for the establishment of an African Museum should be submitted to AU.
3. The preservation and promotion of traditional forms of cultural expression be prioritized.
4. Regional, sub-regional and international organizations, which engage in the promotion and protection of the diversity of cultural expressions, should include in their objectives, building of awareness for their member states that are yet to ratify the 2005 convention. Similarly, the civil society and all the cultural actors should be supported in their sensitization actions.
5. Specific cultural days such as the Africa day should be promoted all over the continent with strong cultural programmes.

AFRICOM is therefore ready to engage the AU and its partners such as the EU, all the African Governments, other heritage institutions and African museums to ensure implementation of the recommendations of the 2ND Pan-African Cultural Congress.

Lake Basin Arts Group exhibits in Nairobi

By Patrick Adoyo

THE LAKE BASIN ARTS GROUP (LBAG) EXPO sponsored by AFRICOM in April/May as well as in October/November 2009 took place at Village Market, a prestigious shopping mall in Nairobi, Kenya. The EXPO served as a platform for showcasing artistic talent from the lakeside city of Kisumu and the adjacent towns as well as generating some income for the exhibitors through the sale of the artworks.

According to Victor Peko, the LBAG's secretary, the exhibitors had the opportunity to engage with prospective buyers and even sold some of their paintings. Willis Otieno, an egg shell artist secured orders from Tinga Tinga, a Nairobi based company for supplying his unique portrait designs. Two of his paintings were selected for display at the Nairobi National Museum for protection and sale.

Among the other benefits for the artists, international schools expressed interests in having some of the artists to possibly instruct their pupils in art lessons.



Dr Rudo Sithole, AFRICOM Executive Director, launching Lake Basin exhibition at Village market - Nairobi - Photo courtesy of AFRICOM Information Centre

AFRICOM remains committed to supporting and improving artists skills in developing and marketing their quality of artworks in Africa.

OBAMA TOURS former slave depot

AS THE US PRESIDENT, Barack Obama made his maiden trip to Ghana, he squarely came into terms with the pains of slavery that tore families apart at Cape Coast Castle, writes Humphrey Odhiambo.

SINCE BARRACK OBAMA took office as the US President in 2009, he made his first historic tour to the Sub-Saharan Africa in mid July 2009. He chose to visit Cape Coast Castle in Ghana, a former depot of the trans-Atlantic slave trade.

The episodic excursion, which served as a reminder of one of the darkest chapters in African and American history, illustrated an old adage; experience is the best teacher. The visit was meant to afford America's First Family an opportunity to come to grips with the history of the slave trade. It was a induced reflection on the painful knowledge of man's inhumanity to men.

Yes you can!

While touring the former coastal outpost from where African slaves were shipped to Europe and the Americas, located in the continent of his ancestors, President Obama, urged the African continent to shed corruption and conflict in favour of peace. Using his favourite presidential campaign slogan, "Yes we can", he deliberately challenged Africa to build democracy, good governance and promote peace.

"I say this knowing full well the tragic past that haunted this part of the world," Obama told a riveted audience as he further stressed: "I have the blood of Africa within me."

Michelle's roots in the Cape Coast Castle

Mrs Obama, has been able to trace her roots to the Cape Coast Castle. History has it that majority of slaves who were taken to the British colonies of the Caribbean, South Carolina and Virginia in the United States of America went through the Cape Coast.

"In South Carolina the slaves were engaged in growing tobacco in Virginia and rice in

the better part of America. President Obama and his family, according to Baffour, were plainly saddened when they got to the female dungeon and displayed uneasiness particularly on the fate of pregnant women some of whom gave birth while in detention. The family was also shocked to learn that even children were incarcerated and how families were torn apart as a result of slavery.

Mr Frederic Fritz Baffour is the Member of Parliament (MP) for Ablekuma Central and former Chairman of the Ghana Museums and Monuments Board (GMMB), who was guiding the First Family in their tour of the infamous slave castle.

Mr. Baffour explained that Michelle's mother and the children's god-mother who were old enough to appreciate the deep racial prejudices of the 1950's and 60's had been affected very much by this process.

Inhumanity across the Atlantic

It was with heavy hearts that America's first family watched with incomprehension the past happenings at the infamous Cape Coast Castle, during the President's visit to the Fortress of Shame, erected as a historical evidence of inhumanity across the Atlantic Ocean.

"As painful as it is, I think that it helps to teach all of us that we have to do what we can to fight against the kinds of evils that sadly still exist in our world, not just on this continent but in every corner of the globe," said a sombre-looking Obama.

Unbroken spirit

The unbroken spirit of the slaves, who saw hell, smelt death but never gave up, must be celebrated. The slave trader built a formidable fortress in Ghana in order to contain the slaves before their shipment to the "New World".

Unwittingly, the slave trader erected a monument through which the world now mirrors the stone-hearted, open cut-throat abuse and brutish deeds to humanity.



President Obama and family walking past door of no return.



The first family listening to explanations by the tour guides



President Obama's address at the Cape Castle Museum

"I thank the Government of Ghana for preserving forever the most callous abuse of Africans in historical time. I fervently recommend that those human beings, who are created by God, may visit the castle, so that they would be awed and shocked in many profound ways," said President Obama.

Korea promotes exchange programmes

By Victoria Phiri, Zambia

SOUTH KOREA, through the Cultural Initiative Partnership (CPI), hosted by the National Folk Museums of Korea (NFMK) continues to enhance cultural understanding through exchange programmes with Africa. I participated in the Africa and the Latin America in curator-ship program under the initiative of National Folk Museums of Korea.

Since 2006, the CPI programme administered by the Ministry of Culture, Sports and Tourism (South Korea) has been carried out with other Asian countries. In 2008, the Ministry decided to spread its wings to the African continent. The primary goal of the programme is to train curators in areas that focus on the following museological fields; research, collections management, exhibitions and education.

Therefore in 2008, the first African Curator from the National Museums of Kenya in Nairobi was invited to participate in this dynamic exchange programme. Zambia, through my representation in 2009,



Victoria phiri and her classmates during curatorship programme exchange - Photo by Victoria Phiri

was privileged to participate in a six month-long exchange programme. The goal of the exchange programme was to compare and contrast Zambian and Korean folk music

My exchange programme has opened doors for establishing a partnership between the National Museums Board of Zambia and NFMK. The envisaged collaboration will focus on joint, travelling and exchanged exhibitions in order to create awareness and broaden the understanding of the cultural heritage of both countries. NFMK already has an overseas exhibitions program and this program will be extended to Africa.

Tanzania launches Maasai Museum

A MUSEUM DEDICATED TO THE MAASAI culture was launched for the public in Meserani area about ten kilometres south of Arusha in Tanzania in early 2009.



An exhibition depicting the Maasai way of living - Photo by Maasai Museum

The Maasai Cultural Museum is centred on the Maasai people and their culture. The display at the museum includes pictures of Maasai elders, warriors (Morans), women and children, clothes and domestic objects.

The community's paraphanelia are arranged in replicas of Maasai huts and bomas (enclosures) from where information about their cultural events and traditions (such as circumcision, traditional medicine, meat eating and traditional dancing) is exhibited for the nourishment of the public.

Thanks to the representatives of East Africa's indigenous community who have played a pivotal role in establishing this museum.

Contact with President Obama!

"Signs of uneasiness were clearly written on the America's first-family visit at the former slave fort," said Baffour further noting; "Being with them at close range was a moment that will forever be etched in my memory.

"I was very honoured and privileged to be the one selected to take President Obama and his family round the castle, I did this with the assistance of the official tour guide, Mr Kwesi Essel Blankson," said Mr. Baffour.



President Obama makes a speech at the Cape Coast Castle in Ghana - Photos by Cape Castle Museum



A curio trader selling beads in her old Mukuni Park stand - Photo by Edwin Mbulo

Mukuni Park attracts tourists

By Edwin Mbulo

LIVINGSTONE, ZAMBIA'S TOURIST CAPITAL, which seemingly had been left to ruthless hands of destruction, neglect and vandalism since the country's independence in 1964 has transformed to an attractive tourist destination with the establishment of the Mukuni Park, show casing the cultural heritage of the Zambezi escarpment, otherwise popularised as the Barotse Centre.

The Mukuni park was rehabilitated under World Bank funded programme [Support for Economical Enhancement and Diversification -SEED] at about US\$400,000. Apart from a curio market that is a major activity in the area, it is prided as a major business hub for the local and foreign tourists.

The historical significance of the park is on display at the Heritage and Information Centre managed by National Heritage Conservation Commission (NHCC); an institution responsible for taking care of the cultural heritage of Zambia.

AFRICOM third General Assembly postponed

The AFRICOM Board of Directors regrets to inform the AFRICOM Membership, the Funding and Technical Partners and the public that the 3rd AFRICOM General Assembly and Conference originally scheduled for 2th - 5th December, 2009 in Burkina Faso has been postponed to 27th -30th October, 2010.

The new AFRICOM Secretariat, which took office in May 2009, tirelessly prepared and embarked on fundraising for this event, but due to lack of adequate financial resources, it became clear that it was not possible to host this event in December 2009.

Therefore the AFRICOM Board would like the AFRICOM Membership, the Funding and Technical Partners to take note of the following developments put in place to ensure the hosting of the 3rd AFRICOM General Assembly and Conference in October 2010;

- The AFRICOM Board and Secretariat have re-prioritized the fundraising for this event for the next 10 months. Please note that the funding that had been secured for the event is still guaranteed for September 2010.
- The 3rd AFRICOM General Assembly and Conference retains the current theme; "New Museums for Africa: Change and Continuity"
- AFRICOM will retain the current Scientific Committee for the 3rd General Assembly and Conference. The Committee is currently reviewing all the abstracts and successful applicants will be notified soon. At the same time the postponement creates a window for new submissions as well as for improvements on abstracts likely not to be selected by the Scientific Committee.
- AFRICOM will provide members with



His Excellency Alpha Konare, former president of Mali and chairman of AU, will be the Guest of Honour at the 3rd AFRICOM General Assembly Photo by NATO

further and regular updates on the 3rd AFRICOM General Assembly.

- In terms of the AFRICOM constitution, the current Board will remain as the interim Board of AFRICOM until their dissolution and subsequent election of new members during the 3rd General Assembly in October 2010.

The AFRICOM Board and Secretariat would like to assure the AFRICOM membership, the Funding and Technical partners and the public at large, that the 3rd AFRICOM General Assembly and Conference remains a priority activity until October 2010.

The AFRICOM Board and the Secretariat regrets any inconveniences that are likely to be caused by this development, which is in the best interest of the AFRICOM Membership.

All enquiries or communications regarding this development should be sent to the Secretariat at secretariat@africom.museum

Prins-Solani appointed CHDA Director

By Dr Idle Farah

THE BOARD of the Centre for Heritage Development [CHDA] in Africa, previously, Program for Museums Development in Africa [PMDA] appointed Ms Deirdre Prins- Solani as Director of the Centre for Heritage Development in Africa in March 2009.

Ms Prins-Solani has been instrumental in the development of academic programs in Heritage Management, such as, the African Program for Museums

and Heritage Studies, a collaborative post graduate diploma offered by the Universities of Cape Town, Western Cape and Robben Island Museum.

She has previously served as President of the South African Museums Association and currently serves as President of AFRICOM. She has also served on the South African Committee of the SANCH (South African National Cultural Heritage, a Training and Technology Program in collaboration between South Africa and the USA).

Ethiopia, China in pact

ETHIOPIA AND CHINA recently signed a Memorandum of Understanding for promoting research and conservation of cultural heritage between the two countries.

The Director of the State Administration of Cultural Heritages of China (SACH) Shan Jixiang, and the General Manager of the Ethiopian Authority for Research and Conservation of Cultural Heritages, Jara Hailemariam, signed the agreement in Addis Ababa, Ethiopia on 26th February 2009.

Promoting cooperation

The MoU encourages and supports sharing of experiences in the preservation and management of cultural heritage. It also envisages exchange programmes and publications. The focus of exchange programmes is to train personnel involved in

the conservation of monuments and excavated sites. In addition, the management of museums and promoting cooperation in scientific research on archaeology, anthropology and pale-anthropology is also prioritized.

According to the authorities formulating this MoU, the agreement is expected to promote Ethiopia's tourist attractions in China to increase the flow of tourism in Ethiopia and strengthen the people-to-people relations of the two countries. Ethiopia is home to world heritage sites; Lalibela and Gondar, as well as numerous world class museums in Addis Ababa.



Fasilidas castle Ethiopia

Congo goes musical

PAN AFRICAN MUSEUM OF MUSIC is open at last in Congo-Brazzaville. The Pan African Museum of Music was created on the initiative of the African Union (A.U.) within the framework of the 1976 Pan African Festival of Music (FESPAM).

First of its kind

According to the vision of the African Union, this museum is the first of its kind in Africa. It's a Pan African institution in cultural and scientific matters relating to the research, promotion and the conservation of the African music and related musical instruments.

The Museum collects musical instrumental, technical, and iconographic items as well as explore the development of musical phenomenon, conserve and safeguard this immaterial heritage. Using the multi-media process; animation and



promotion of the material and immaterial musical cultural inheritance, the museum is presenting musical heritage of Africa for the benefit of the public.

The museum collections, which are already being sourced, will cover Africa. The items will be acquired through research, purchases and gifts. Currently nearly 150 instruments are preserved in the museum, all coming from Congo-Brazzaville, Central Africa, Ghana, Togo, The Democratic Republic of Congo and Cameroun.

The museum is supported by UNESCO, the Université Senghor of Alexandria, the Institute of the Cultural Inheritance (IPAC) of the Laval University (Quebec) and Ciciba. It is an important Centre of conservation, safeguard and development of the musical and instrumental heritage of Africa.

Namibia inscribes the Witbooi papers

Catherine Sasman

NAMIBIA RECENTLY INSCRIBED Captain Hendrik Witbooi's Letter-Journals into the UNESCO Memory of the World Programme. Captain Witbooi is an erstwhile leader of the Namas.

The inscription elevated Namibia as one of the African countries upon which this honour was bestowed by UNESCO. Majority of items inscribed under this programme are from Europe, Asia, and Latin America.

More African items of world significance should be inscribe to go into the annals of global history, said Mr. Mandy Gilber, President of UNESCO's African Regional Committee of the Memory of the World (ARCMOW).

ARCMOW met recently in Windhoek, Namibia's capital, to form a core team that can promote the body's programme in different regions of the continent.

The UNESCO Memory of the World Programme was launched in 1992 to protect and promote the world's documentary heritage (invaluable historical and cultural) documents through preservation and promoting access of the same.

Digitization of such documentary heritage facilitates preservation of the world's significant documents given the growing awareness of the parlous state of

preservation of such documents in the face of wars and social upheavals, looting and illegal trade, which promotes obliteration or complete loss of historical materials.

Witbooi Heritage

Witbooi, with his traditional name of Nanseb Gabemab, lived between 1835 and 1905, was a traditional leader of the Khowsesin. He fought German occupation between 1884 and 1894.

The Witbooi letter journals dating back to 1883, consist of one diary which was in the National Archives, second and third diaries that were held in the Museum of Bremen (Germany) and a fourth journal recovered from a German national, a certain Goebbel. These all have since been repatriated and handed over to Namibia following intervention by the former German Ambassador to Namibia, Wolfgang Massing.

The idea to get the diary and other papers inscribed was initiated by Ndeshi Namhila, the Vice President of the UNESCO International Committee of the Memory of the World Programme in 2003. Thereafter, Ndeshi Namhila and Werner Hillbrecht

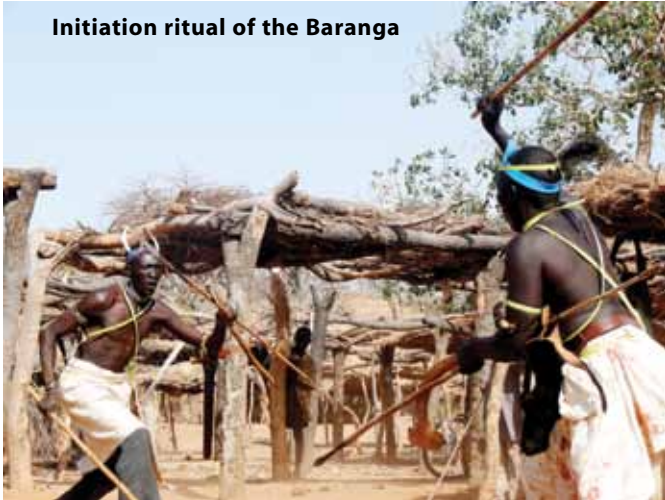


started the search and meticulous compilation for the application to ensure these documents are recognised as a world heritage. The Witbooi letter journals met the test of authenticity and integrity in terms of the UNESCO guidelines, and were thus inscribed on the prestigious list.

Namibia, therefore joins other African countries which have historic documents registered with the programme. These include; South Africa with four items inscribed, Egypt – with three items, Tanzania – with two while both Senegal and Ethiopia have each one item inscribed.



Initiation ritual of the Baranga



Initiation ritual of the Chalak



Traversing the legends of the Nile

By Patrick Gorham

AFRICAWRITES RESEARCH TEAM recently documented past and contemporary rituals and cultural traditions practised along the banks of the Nile River in Sudan, yielding significant historical accounts.

Working alongside the AfricaWrites Field Coordinator, Robert Saa Millimono, myself and other members of the team journeyed from Juba to the north-eastern villages of Blue Nile state of Sudan in a month-long fieldwork. The aim was to research, and accurately record and preserve the sounds and images of ancient cultures along the Nile River.

Among the rituals and collections recorded are the initiation rituals of the Ropi, Chalak and Baranga communities. The rituals, which are distinct in origin and purpose, embody not only the proud past and hopeful future of the people of Sudan, but also the rich intangible cultural heritage of Africa.

Another ritual recorded among the Mundari people of Terekeka were the Ropi and Dadjaka traditional wrestling aspects. The Ropi is an initiation marking the passage of one's childhood to adulthood and responsibility to the greater good of Mundari society. During the ceremony, an initiate is challenged both mentally and physically. The initiation is designed to strengthen those who would pass its rigors and trials to become adults by getting the traditional and spiritual blessings! Thus it characterizes the strength and cultural norms of traditional Mundari society.

In the northern part of the Nile in Khartoum, the AfricaWrites Team



Payeti

documented the N'Gaams or N'Gamk, Baranga and Chalak rituals in the Baw region of Sudan.

The Chalak, a traditional dance of Baw, is performed in celebration of the good

harvest, rains, institution of marriage and honouring of heroes such as Chief Faandi, a legendary hero and warrior during the colonial war against the British.

Key to the military successes of Chief Faandi and his armies were the tactics harnessed during the training of his soldiers in the Baranga ritual combat. Baranga was the first level of martial training known as "Ugdono", which was comprised of weapon based, armed and unarmed physical combat.

~Article Photos by Patrick Gorham

More about rituals along the Nile can be read on <http://www.africawrites.com>.

OPINION

Tax incentives may hasten conservation

Wycliff Oloo

DESPITE HAVING LONGSTANDING cultural heritage preservation laws, Kenya continues to grapple with an upsurge of demands of economic incentives for gazetted monuments especially with colonial-era buildings which are still in use.

Through the National Museums and Heritage Act of 2006, the country legislatively protects over 200 heritage properties, which would have been abused or lost without the law.

Heritage protection system

The Kenyan heritage protection system has largely continued to be driven by the academic conservation and research



concerns of the National Museums of Kenya (NMK).

This approach worked in the colonial period, when the public had little say in anything. It worked well in dealing with initial pale-ontological and archaeological findings on public land. It also worked well in dealing with coastal archaeological sites and ruins as it tamed clashes with local owners and inhabitants.

Egypt builds a grand museum

By Digby Lidstone

IT TOOK ABOUT 20 YEARS to build the Great Pyramid of Giza, archaeologists believe. It will take about the same period for the Grand Egyptian Museum to be completed. Given the scale of the project, it is not entirely surprising, but a worthy development.

Conceived in 1992, the US\$550 million museum being constructed at Giza expresses the worthiness and significance of the Pharaohs. It will cover an area of almost 11 football/soccer pitches combined. The museum will house more than 100,000 ancient artefacts, chief among them, contents of King Tutankhamen's tomb.

Sell it, some way

"Egypt's heritage is very important for its tourism industry. We therefore have to protect it and also have to sell it, some way," says Professor Alaa al Din Shaheen, the dean of Cairo University's faculty of archaeology and a member of the Supreme Council of Antiquities.

Tourism is integral to the Egyptian economy as visitors have grown four-fold over the past decade to reach more than US\$ 11 billion last year. The tourism industry accounts for 11 per cent of Egypt's



GDP. The sector employs about 12 per cent of the Egyptian workforce, with the antiquities council employing 30,000 people.

Planning for mass tourism

The Grand Egyptian Museum is being built with mass tourism in mind. Henighan Peng, the Dublin-based architects have designed the terraced building to accommodate up to 15,000 visitors a day. The aim is to attract three million visitors per year, equivalent to about 25 per cent of the tourists who visited Egypt in 2008.

The general layout of the new museum - Illustration courtesy of Egyptian Grand Museum

Another 20 local museums are now being planned besides the grand centrepiece in Giza. The aim is to draw the masses but keeping them away from the actual sites. "Our aim now is to balance the needs of tourism with the protection of the monuments," says Dr Hawass.

"The new museum is one of the best ways of preserving these antiquities and showing them to the people at the same time. Our hope is it will be the greatest museum in the world." says Prof Shaheen.

The NMK recognizes that unless solutions based on local private-sector realities are adopted the country stands to lose or come into conflict with building owners.

To address the situation NMK recommends that privately owned properties be exempted from paying either annual land rates or land rents as demonstrated in British Columbia Municipality. Should this not be possible; it suggests that owners of gazetted monuments be subjected to local property tax reduction as has been done in Old Town Mombasa.

Maintaining a heritage building

Alternatively given that cost of maintaining a heritage building or property in good order far exceeds the costs of normal repair and maintenance on newer structures, a tax incentive on materials for the

restoration of a designated built heritage may help in not only the conservation efforts but also in reducing renovation cost.

Benefits accrued would include an increase in the number of buildings restored rather than loss of the remaining heritage structures. This will lead to economic activities stimulated by restoration work that has greater multiplier spin-off.

For NMK to make an impact in conserving the built heritage, it has the opportunity to as well respect the owner's bottom line. The core of the problem of preserving old buildings and neighbourhoods is simply a matter of economics. If the above recommendations are to succeed then NMK, Commissioner of Lands and Local Government Authorities must work together.

Lagos extends exhibition

By Margie Reese

IN AN EFFORT TO IMPROVE AND DEVELOP PARTNERSHIPS with the private sector the Conservation Center in Lagos, the National Commission for Museums and Monuments (NCMM) has extended its exhibition titled: All is Not Lost, a National Exhibition worth Preserving.

The exhibition with a rich range from museum collection features works dating as far back as 900 B.C. The exhibition supported by The Ford Foundation allows more visitors to see extraordinary displays rarely seen in objects of the Nigerian art.

Ford Foundation has been providing support to both the private and public sectors in Nigeria since 1958 and has operated an office in Lagos since 1960. In September 2009 the Foundation commemorated 50 years of programming in Nigeria.



A for Africa

A FOR AFRICA is an exhibition that is based on a broad objective that emanates from a question 'What museums for Africa?'

This question was posed in the early 90's to various communities of professionals at simultaneous workshops that were held in Benin, Ghana and Togo.

In recognition of the distance between museums in Africa and the public, the response was "museums that are open to the general public that discuss the problems of society, are a delight for children, youth, adults, museum media, and which are the mirror of African cultures, offering a synthesis for the future."

This exhibition comes at the right time as Africa is advocating for the re-designing and expansion of museums.

In addressing some of the issues that were raised at these workshops, the Ecole du Patrimoine Africain (EPA) under its Director Dr. Alain Godonou initiated the exhibition A for Africa as part of the projects undertaken by Museums in the Service of Development (MSD).

Unpacks various themes

The exhibition which is now at an advanced stage of development will be on display at the National Museum of Burkina Faso (NMB) in Ouagadougou, then at the Nairobi National Museum (NNM) in Nairobi, Kenya.

The exhibition unpacks various themes on Africa's identity, diversity and richness, heritage, challenges and influences both internal and external that is structured around the Alphabet A to Z.

The twenty six modules represent a concept or aspect of special significance in the African context. The name depicting each of these selected concepts has more or less the same meaning both in English and in French. Thus the modules represented are Africa, Bronze, Cuisine, Diaspora, Exploitation, Football, Grandparents, History, Image, Justice, Kilimanjaro, Language, Music, Nature, Object, Painting, Quinine, Religion, Science, Tontine, Urbanization, Vote, Wax, Xenophobia, Y- chromosome, Zenith. Indeed with



A schematic representation of the A for Africa exhibition, photo credits Franck Houndegla

such diversity, it is a challenge to expound on this vast continent, which comprises 57 countries and territories.

The exhibition also pays special attention to the year 2010 being the first ever year of the FIFA World Cup in Africa, the year of the African Youth to whom this exhibition is dedicated, and the year of the fiftieth Independence Day for most African states. 2010 also coincides with the 100th birthday of the now Nairobi National Museums.

The reality of this exhibition is a concerted effort of various individuals and institutions; the French Embassy in Benin and Musee du Quay Branly in France, the exhibition team and management are from the National Museums of Kenya, National Museums of Burkina Faso, and EPA under the Directorship of Dr. Alain Godonou.

In its realisation, A for Africa is envisaged as a model exhibition that will not only be on display in France in 2012, but in more African countries as it endeavours to address some of the issues raised in the discussions on 'What museums for Africa'.

Rwanda styles-up expo

TRADITIONS CONCERNING clothing and hair styles were the subject of the exhibition, which National Museum of Rwanda held at Huye for two months.

The rare exhibition put together in cooperation with the museum at Kabgayi, the archive of Kagame Alexis and Office of Information also extended this show to Nyanza.

The exhibition began with the celebration of International Museum Day on May 18 and concluded a few days before the commemoration of the death of national hero, King Mutara III Rudahigwa.



AFRICOM mourns Sid Baghli

IT IS WITH DEEP REGRET and sorrow that the African heritage fraternity and the rest of the world remember one of its biggest advocates, Sid Ahmed Baghli who passed on in Paris, France. Sid, a graduate of the Faculty of Arts of the University of Grenoble (France) was the Director of National Museums of Algeria in 1964.

Dependable resource

As an active member of the Algerian Centre of Scientific Research from 1966 to 1976, he proved to be a dependable resource, a personal attribute that saw him rise through the ranks to become the Plenipotentiary Minister at UNESCO from 1982 to 1985.

From 1986 to 1997, Mr. Baghli returned to Algeria as Director of Cultural Patrimony at the Ministry of Culture and Tourism. He became the Head of Cabinet of the Ministry of Culture during that period. In 1996, he was appointed Head of Ministry of the National Education Cabinet.

Contribution to ICOM

As member of ICOM since 1963, Sid was involved in numerous activities that include the revision of the Code of Professional Ethics in 1974. He was also elected on several occasions to the ICOM's Executive Council.

In later years, he collaborated with Patrick Boylan and Yani Herreman to write the History of ICOM 1946-1996 on the occasion of ICOM's 50th Anniversary. In recognition of his exceptional contribution to ICOM and the world museum community, Mr. Baghli was elected Honorary Member of ICOM in 2001. In the same year, Mr. Baghli was named Cultural Advisor to the Permanent Delegation of Algeria at UNESCO.

During the ICOM's 20th General Conference in Seoul (Korea), In 2004, he delivered a Keynote Address on "The Convention for the Safeguarding



Sid Ahmed Baghli - Photo by ICOM

of the Intangible Cultural Heritage and New Perspectives for the Museum". In this special address Sid advocated for broadening the definition of museum and the need to preserve the works of man and nature by recognising the intangible aspects.

Sid Ahmed Baghli will surely be missed at this time when Africa is striving to secure its tangible and intangible heritage.

Iziko museum remembers Cecil Skotnes

Cecil Skotnes, supreme South African artist whose pioneering African modernism inspired many of this country's leading artists, died after a short illness at the age of 82 on 7th April 2009 .

Born in 1926, Cecil was awarded honorary degrees from Rhodes University, University of Witwatersrand and the University of Cape Town.

He exhibited prolifically both at local and international levels, including representing South Africa on many occasions during the prestigious Venice and São Paulo Biennales. His countless awards for art include the Order of Ikhamanga (Gold).

Road to becoming an Artist

As a young man he served in the South African Army's Italian Campaign. He ended up in Florence where he remained after the Allies' victory to study painting under Heinrich Steiner. On his return to South Africa he completed a BA Fine Arts at the University of Witwatersrand.

His experience of war and subsequent exposure to the magnificence of Italian Renaissance art must have forever shaped his passions for beauty, justice, good wine, generosity and hospitality.



Cecil Skotnes 1926-2009 - Photo by Iziko Museums

Prolific

His prolific multi-media output includes prints, paintings, incised painted woodblocks, graffiti murals and commissioned works in seminaries and churches.

It is safe to say that no single artist influenced late twentieth century South African art as profoundly as Cecil. Besides being an active artist, he was an educator who 'freed' the creative spirit of those oppressed during the height of apartheid.

Iziko South African National Gallery Gardens in Cape Town held a memorial service in mid April 2009 to mark his untimely demise.

Iziko South African National Gallery

UNESCO empowers African museums

By Karalyn Monteil & Vanessa Kredler

The 193 Member States (and 6 Associate Members) of the United Nations Educational, Scientific and Cultural Organization (UNESCO) have made Africa a priority for all of its specialized programme sectors. With 15 Field Offices spread across Africa and support from its Headquarters in Paris—including a specialized department dedicated to coordinating activities in Africa, UNESCO is actively making that priority a reality.

Every two years the Member States of UNESCO come together to decide upon a programme and budget for the next biennium. In addition to the activities financed by UNESCO's Regular Budget, some Member States also contribute Funds-in-Trust grants to support individual projects.

The majority of UNESCO's museum projects focus on capacity-building of museum staff. Projects take a variety of forms from pilot projects to museum partnership projects. Developing community museums has become the focus of many projects as well as an overall effort to fight illicit trafficking. In addition, a series of training manuals, publications and handbooks were created to support capacity-building activities.

See:

ICOM/UNESCO "Running A Museum" training package:

http://portal.unesco.org/culture/en/ev.php-URL_ID=35511&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO's Cultural Heritage Protection Handbooks:

http://portal.unesco.org/culture/en/ev.php-URL_ID=35516&URL_DO=DO_TOPIC&URL_SECTION=201.html

As part of UNESCO's Programme for the Preservation of Endangered Movable Cultural Properties and Museum Development funded by the United States of America's contribution UNESCO, three pilot projects were recently completed in Kenya, Mali/Niger and Ghana, which exemplify the potential of UNESCO's actions to empower museums in Africa:



Community Museum Initiative for Sukama Heritage in Tanzania, photo credits Laurent Lévi-Strauss/UNESCO

Safeguarding Kenya's coastal cultural assets

In an effort to preserve the endangered cultural assets of the Swahili, Taita, Miji, Kenda, Pokomo, Waata, Dahalo and Boni people along the Kenyan coast, the UNESCO Field Offices in Nairobi and Dar-es-Salaam worked closely with the National Museums of Kenya and the Center for Heritage Development in Africa (CHDA) to improve inventories, documentation, conservation and storage conditions at four coastal museums in Mombasa, Lamu, Rabai and Gedi.

The project focused on the collection, conservation, documentation, and presentation of textiles, manuscripts, basketry, wood, leather, metal objects, and other movable cultural properties. These objects are often associated with intangible heritage such as traditional healing, rain-making rituals, food production and related rituals. Today, many of these cultural practices are disappearing, and traces of their existence had not been documented nor collected for conservation and education by museums.

While the project promoted inter-ethnic understanding and cultural diversity that characterizes the Kenyan nation, it also showcased the economic potential of

culture and particularly of practices and activities central to cultural tourism. These efforts are significantly contributing to the strengthening of the identity and dignity of the Kenyan coastal people.

Preservation of Ashante Textiles

The long and proud Ashante Textile tradition is one of the most prominent features of Ghanaian culture. Kente, Ghana's famous hand-woven and narrow strip cloth has become an international icon of African tangible and intangible cultural heritage. It is the best known and most widely recognized of all African textiles.

UNESCO's office in Accra worked closely with local communities, government cultural agencies, civil society organizations, and the private sector in Ghana to strengthen institutional development and capacity building for the preservation of the endangered Ashante textile tradition.

Activities of this project focused on developing concrete methods to preserve these textiles, such as cataloguing and documenting existing national and regional textile collections.

A community-based pilot project; dubbed on-site museum for living cultures, was also launched to create income-generating

SPECIAL FEATURE



Main floor gallery, Sherif Harar city Museum, Ethiopia, photo credits Karalyn Monteil/UNESCO



Conservation Laboratory at Fort Jesus Museum in Mombassa, Kenya - Karalyn Monteil/UNESCO

the private sector and the international community.

Strategies in the Conservation and management of Dogon collections

Several activities were undertaken for the promotion, training on conservation and management of cultural resources as well as the development of heritage resources for the reducing illicit trafficking of Dogon cultural objects. Community theatre was also used to raise awareness among Dogons communities about the importance of preserving their own cultural heritage and fighting illicit trafficking.

The project resulted in the development and refinement of village "keeping places" or community museums; training of local museum authorities and staff in documentation and digitisation of the Dogon collections; rehabilitation of tourist sites in response to the growing tourism industry in order to retain authenticity of the sites; training of local tour guides; and developing the women dyeing industry.

UNESCO Section of Museums and Cultural Heritage

UNESCO is continuing to work closely with its partners in Africa to empower museum professionals and safeguard cultural heritage collections across the continent. For more information on UNESCO's museum programme, please consult:

http://portal.unesco.org/culture/en/ev.php-URL_ID=34324&URL_DO=DO_TOPIC&URL_SECTION=201.html



Display of Ashante Textiles at Community Museum in Ghana, photo credits Laurent Lévi-Strauss

activities and introduce new vocational skills and job opportunities for the youth, as well as to implement museum education programmes for promoting the national cultural agenda.

Arts of the Dogon (Mali /Niger)

UNESCO through partnerships has started building capacity of local managers responsible for looking after the endangered movable and immovable cultural heritage [objects and sites] of the Dogon people. The focus of the training was to preserve the outstanding universal

values of the Dogons and the Cliffs of Bandiagara World Heritage Site.

Due to pressures associated with tourism, the Dogon culture requires constant check, refreshing of local management skills and traditional know-how being simultaneously developed, preserved and sustained.

UNESCO's Bamako Office worked closely with the communities, Government cultural organizations in charge of the site and local authorities in this initiative. Also represented in the communal initiative are artisans, Non-Governmental Organizations,



Burundi National Museum set for facelift

By Jacques Mapfarakora

The National Museum of Gitenga, Burundi, is set for a massive facelift. This was revealed recently by the government, after it secured a grant of US\$ 25,000 from the United States for the project.

Some of the key highlights of the facelift include mounting of all the objects in showcases or on pedestals in the permanent exhibition, the reorganization of the ones in preservation, improvement and control of lighting, enhancement of the sound system within the museum and the creation of a leisure garden.

The first grant was given on August 19, 2009. Two months later, another grant amounting to 5,500 Euros was disbursed to the museum by Germany. It would be used to monitor and improve on the preservation of photos.

The celebration of International Museums Day coincided with the inauguration of the



Inauguration of the rehabilitation works

works of rehabilitation and conservation, which had taken approximately four months.

Several government officials and diplomats graced the celebrations. They included the



Traditional performances during the inauguration of the Rehabilitation works- Photos by Jacques Mapfarakora

Minister of Youth, Sports and Culture, the Minister of Communications, Ambassadors of the United States of America and Germany to Burundi, members of the constituency of Gitega and representatives of UNESCO and the Francophone; as well as interested locals.

The ceremonies were interspersed with speeches successively by the conservator of the museum, the governor of the province, Ambassadors of the United States and Germany to Burundi and the Minister of Youth, Sports and Culture.

There was plenty of entertainment as well as a forum on the need to conserve the museum.

The guests emphasized on the need to work together to preserve cultural heritage and equally the need to make it more accessible to the public both domestic and foreign.

South Africa's Amathole enrich schools

By Ricky Brecht

THE AMATHOLE MUSEUM celebrated the International Museum with a special programme that reached out to disadvantaged schools that have to compete with well endowed learning institutions in South Africa.

Led by two Museum educators Mark Mandita and Ricky Brecht, the museum invited four schools for a special tour. This is in line with the directorate's objectives of reaching out to the disadvantaged social groups.

Among the schools invited were St Thomas School, for the hearing impaired, in Izele, St Patrick's School, for the mentally challenged, in Ginsberg, Fundisa School for handicapped in Sweatwaters and Zamani Centre in Zwelitsha. The organisers say they reached out to the schools with special educational needs that never had the opportunity in the past to be part of such programmes.

"Seeing the faces of the children brighten up while they were taken through displays at the museum really made our efforts worthwhile. It was an exercise worth repeating in future," said Somine van der Merwe of the Amathole Museum.

Continents celebrate Cultural Heritage and Tourism

The launch of global Museum Day on museums and tourism by the International Council of Museums and World Federation of Friends of Museums proves to enhance communal gains writes Nadine Amorim.

THOUSANDS OF MUSEUMS worldwide celebrated ethical, responsible and sustainable tourism showing how heritage can bring tourists and local communities together in mutual beneficial relationships on the 18th of May 2009.

The International Council of Museums (ICOM) celebration steered by Alissandra Cummins, the President of ICOM and Carla Bossi-Comelli, President of the World Federation of Friends of Museums (WFFM/FMAM) unveiled a joint effort to showcase ethical tourism on International Museum Day in May 2009.

Key among the issues discussed was how museums can foster a new relationship between visitors and local communities, museums and the tourism industry, and how cultural heritage may promote sustainable development.

Heritage connection

Cummins said that cultivating significant relationship would be enhanced by heritage connection. "Heritage is our shared identity - as humanity, as community," she stressed that: "It's whatever people like to think about themselves, whatever they believe in and however they choose to express it."

According to the ICOM President, museums and tourism encourages museum professionals and volunteers to work together with visitors and tourists, interaction between visitors and local communities; thereby promoting an experience both inside and outside of the museum walls.

ICOM set aside the 18th of May, to be the International Museum Day, in 1977 to encourage awareness about the role of museums in the development of society. Momentum has been rising unabated ever since.

Angola encourages visits to museum

CIPRIANO QUINTAS, the Director of Lobito Regional Museum of Ethnography in the Benguela Province, Angola, urged parents to encourage their children to visit museums in order to familiarise themselves with cultural values of their own country and the region where they live.

In a statement to mark the 2009 International Museums Day, Quintas said that a museum provides an inventory of a country's national collection and brings to reality works of national legends and summarises the meaning of each representation. The museum has 1513 pieces, 5 of which are of the Tchokwe origin.

He further said that museums "facilitate research of those in search of historical knowledge,". Angola, after completing the inventory and other organizational work started in 2008, will launch all data in the portal of the museums of ethnography.

He urged the museum to collaborate with traditional authorities and in order to achieve this work by collecting pieces of historical value of the Ovimbundu tribe within the province.

Museums aren't witchcraft sites

Lusaka times-Zambia

"MUSEUMS AS PUBLIC INSTITUTIONS where valuable heritage resources are preserved for reference and admiration should not be associated with witchcraft" remarked Mr. Mwansa Mbulakulima, the Provincial Minister of Zambia's Copperbelt during the celebrations to commemorate the International Museums Day on the 18th of May 2009 in Zambia,

As Zambia commemorated the International Museums Day under the theme "Museums and Tourism" at the Civic Center grounds (Ndola), the Minister explained that this theme highlighted the continuing interaction between tourism and cultures around the world. He added that cultural heritage provides tangible and intangible aspects critical to the sustenance of tourism.

The Minister acknowledged that the tourism industry, which largely contributed to economic empowerment of most of the developing countries over the past five decades, has of late been stagnating owing to the global financial crisis.

During the same function, the Northern Regional Tourism Co-coordinator, Ms. Veronica Milimo, reiterated that museums were social institutions that reflected and conveyed what was happening in the society. She underscored the need to increase the value of heritage as it defined a base of cultural knowledge of a particular people. She further appealed to the Zambian government to improve the quality and value of museums country wide by providing the required resources.

Zimbabwe Youth safeguard Africa's heritage

"AFRICANS SHOULD JEALOUSLY safeguard their cultural and natural heritage", said Mr Mennas Machawira, the Deputy Secretary-General for the United Nations Educational Scientific and Cultural Organisation (UNESCO) National Commission, while officially opening the 10th International Youth Volunteer Camp held at Khami World Heritage Site, south western Zimbabwe in August 2009.

Mr. Machawira said it was unfortunate that in most parts of Africa, cultural heritage sites continued to be neglected. He also noted that "through modernisation and westernisation, Africans have virtually forgotten about their history and culture and are instead focusing on Eurocentric cultures,"

Referring to the annual restoration programme for Khami World Heritage Site, Mr. Machawira said that it was encouraging to see youth involved in such programmes. He lauded the efforts by National Museums and Monuments of Zimbabwe in ensuring that this takes place every year in Zimbabwe. He urged more volunteers to come forward and assist National Museums and Monuments of Zimbabwe in its noble cause to rebuild this World Heritage site.

The 2009 volunteers were involved in the excavation and re-constructing buried walls of the monument in the same manner that its inhabitants did.

Machawira affirmed UNESCO's preparedness to support such initiatives that uphold efforts by National Museums and Monuments of Zimbabwe, along with others in Africa. "We shall continue contributing towards the restoration of this site as part of safeguarding Zimbabwe's heritage," he said.

The 2009 Youth camp attracted 20 volunteers from the University of Malawi, University of Botswana, Midlands State University and National Museums and Monuments of Zimbabwe employees.

Morocco advocates for museums of resistance

ESTABLISHING MUSEUMS OF RESISTANCE, pioneering experience in preserving memory and national heritage, was the focus of the International Museum's Day celebrations in Morocco on the 18th of May 2009.

During a symposium hosted by the High Commissioner for resistance, veterans and former members of the Liberation Army and the National Chapter of the International Council of Museums (ICOM) in Morocco, a foundation on the preservation of national memory and heritage was discussed. Delegates lauded the importance of promotion and entrenchment of the values of the citizenship.



France to return stolen cultural objects

By Pascale Mollard-Chenebenoit

THE PARIS MUSEUM IN FRANCE is set to return five painted wall fragments believed to have been stolen from Luxor's Valley of the Kings and sold to the Louvre to Egypt. This followed the decision by the Egyptian authorities to sever ties with the Paris museum in a bid to pressure for the return of the antiquities.

A special commission of the French museums agency unanimously decided to hand over the five items after ruling that they were indeed stolen in the 1980s' before ending up at the Louvre between 2000 and 2003.

Circumstances surrounding the thefts

The French government said that Louvre acted in "good faith" when it purchased the relics. Museum curators purchased four of the five fragments in 2000 from the collection of French archaeologist Gaston Maspero and a fifth piece was bought in

2003 during a public sale at the Drouot auction house.

Doubts were only raised recently after archaeologists working in Egypt discovered the tomb and found that fragments of painted walls were missing. The five small relics were chipped away from a wall painting of an ancient Egyptian tomb dating back to the 18th dynasty and are currently in storage at the Louvre.

Move towards repatriation and restoring ties with Cairo

The Louvre Director, Henri Loyrette, said his institution would be in contact with the Egyptian authorities to set a date for the return of the frescoes. No hurdles in the process of repatriation are anticipated.

In recent years, the Egyptian authorities have been increasingly vociferous in campaigning for the return of important works that currently enrich the collections

of top museums such as the Louvre and London's British Museum.

In 2007, France returned hairs from an ancient pharaoh that were nearly sold on the Internet by a French postal worker whose father had acquired them during the scientific examination of the royal mummy 30 years ago. This case prompted Egyptian authorities to bar foreign scientists from examining royal mummies.

Egypt continues to demand the return from Berlin of a bust of the legendary Queen Nefertiti that was discovered on the banks of the Nile River by German archaeologist Ludwig Borchardt in December 1912.

Courtesy AFP



Wooden statues representing male and female figures with accessories - Photos by Christophe Szymanski

Possible scam in Cameroon

FRENCH AUTHORITIES are seeking to identify the origins of six wooden statues, representing male and female figures with accessories. The statues are measuring approximately 1.7 metres in height,.

The French authorities suspect a possible case of illicit trafficking of cultural objects in Cameroon, involving international syndicates. It would appear that the export authorization was given by the Ministry of Culture in Cameroon.

Anyone with information about the possible trafficking is being asked to contact Gendarme Christophe Szymanski on the following email:

christophe.szymanski@gendarmerie.defense.gouv.fr

War medallions stolen

By Daniel Kipkorir

KENYA'S KITALE MUSEUM suffered a blow from robbers who broke into the gallery and stole 54 World War I and II medals and recognition medallions awarded to the war heroes on the fateful night of 21st May, 2009.

The museum founded in 1926 by Lieutenant Colonel Hugh Stoneham, an amateur naturalist who lived in Kitale was the first of the Inland museums to be developed in Kenya. The museum's founder used to collect insects, other animals and books from 1894 when he was only five years old.

Stoneham collection

Among the lost medallions included Group of Seven war medals and Decorations awarded to the late Senior Chief Ahenda Ogut of Alego in the Luo Nyanza Province of Kenya. He served as a Sergeant in the Police force. The group of medals was received from his Son in-law the Rev. Samwel Okech at Alego on 13th January, 1956.

The stolen medals and medallions were part of the Stoneham collection which he bequeathed to the museum. This collection dates as far back as 1798-1950.

The Kitale Museum has a lot of ethnographical materials collected from surrounding ethnic groups in addition to Stoneham's collections.

As part of the remedial action following the thefts, some staff members have been suspended pending investigations.

Following the theft of medals in May and Mid - July 2009 whose sales worth is estimated at Ksh 60,000, the Kitale Museum was temporarily closed and thirty one members of staff interdicted. Staff members ranging from the top management to laborers were still at home by the time we were proceeding to press.



Samples of the war medallions looted

Chief's head returned to Ghana

GHANANIAN DESCENDANTS OF CHIEF KING BADU BONSU II, have reluctantly accepted the return of his severed head following his hanging and decapitation by a Dutch general 171 years ago

King Badu Bonsu II's head was discovered last year in a jar of formaldehyde gathering dust. It was stored as part of the anatomical collection of the Leiden University Medical Centre. Embarrassed by its discovery the Dutch government agreed to Ghana's demands that the relic be returned.

The head was taken by Maj. Gen. Jan Verveer in 1838 in retaliation for Bonsu's killing of two Dutch emissaries, whose heads were displayed as trophies on Bonsu's throne. Arthur Japin, a Dutch author, discovered the king's head when he was working on a historical novel.

Despite the Dutch Government's effort to correct the historical mistake by organizing the homecoming of the head of King Badu Bonsu II to Ghana, aggrieved members of the chief's Ahante tribe expressed their anger on the manner in which the head was handed over to them.

Handover ceremony

Members of the leader's Ahanta tribe, dressed in dark robes and wearing red sashes, who had been invited to identify the head, were subsequently asked to take part in the unexpected handover ceremony. Despite their concerns, the elders accepted the head by honouring his spirit by toasting with Dutch gin and sprinkling it over the floor at the Dutch Foreign Ministry.

The leader's descendants felt aggrieved by the handover ceremony as they said they were not consoled at all. During the ceremony, the chief's head was stored in a different room from where the handover ceremony was taking place.



Members of the kings Asante tribe, dressed in dark robes and wearing red sashes, during the handover ceremony (Photo by EPA)

Joseph Jones Amoah, the great, great grandson of the chief lamented the manner in which his grandfather's head was handled saying "I am hurt, angry. My grandfather has been killed."

Breach of protocol

Tribal elders from Ghana said they felt angry because they had been sent by their current chief only to identify the head, and not retrieve it. Taking it back without first reporting to the current chief was not acceptable.

"We, the Ahanta, are not happy at all," said Nana Etsin Kofi II.

Dabbed tears

The elders demanded the Dutch government to provide aid to their tribe to appease the slain chief. In his own words, Nana Kwekwe Darko III, who sprinkled the gin onto the floor according to tradition, said he wanted the "Dutch to build schools and hospitals for his people".

However the Dutch Ministry of Foreign Affairs spokesman, Bart Rijs, said that 10



King Badu Bonsu II

tribal chiefs who were invited from Ghana had agreed before the ceremony to take the head home as agreed by the two governments.

Whatever the case or circumstances may have been, this incident raises the issue of ethics and morality in handling repatriations especially those involving human remains.



Become an AFRICOM member today

The secret is now in the open. Professionals looking for an organization within Africa with a broad engagement in heritage and museum issues should look no further. The International Council of African Museums (AFRICOM), is the organization to savour.

The organization is a Nairobi based Pan African Non Governmental Organization (NGO) established in 2000 in Lusaka, Zambia. It is a membership-based international Non-governmental Organization, for museums, heritage professionals and stakeholders throughout Africa and beyond.

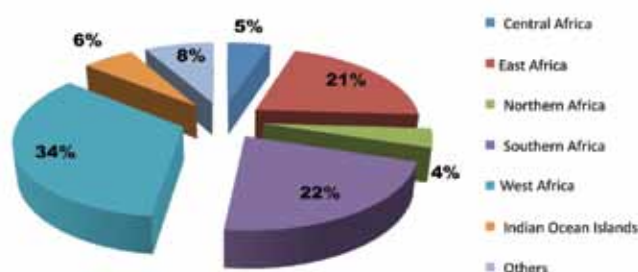
AFRICOM promotes the development of museums and related heritage professionals. It strengthens the collaboration and co-operation among and between African museums and the rest of the world. It also promotes the participation of all sectors of society in the protection and appreciation of cultural and natural heritage, as well as fighting against the illicit trafficking in African Heritage. Since its inception, AFRICOM has become a quality centre, where African museums and heritage professionals exchange ideas, learn and share knowledge, develop skills and new expertise for the development and management of museums in Africa.

AFRICOM has a network of more than 2000 museum and professional members in Africa's 52 countries and other countries around the world. These members ensure the future of cultural and natural heritage of the continent. AFRICOM would like you to be part of this network involved in positioning and championing for the vibrancy, dynamism, creativity and persistence of the continent's cultural and natural heritage. AFRICOM is therefore inviting you to become a member of this interactive network.

AFRICOM Membership Categories

AFRICOM has five membership categories, which include Individual, Institutional, Associate, Student and Honorary Membership. For details on how to remit the annual fees, one is required to liaise with the secretariat.

Membership Category	Who qualifies?	Annual Fee
Individual Members	These are persons working full-time or part-time in museums and associated/affiliated heritage institutions in Africa, and the world at large. Equally eligible in this category are former museum professionals and anybody with interest in African heritage.	US\$10
Institutional Members	These comprise museums and associated/affiliated heritage institutions in Africa and the rest of the world, or other organizations working for the promotion of the cultural and natural heritage in Africa.	US\$50
Associate Members	These are persons or organizations in Africa or elsewhere that demonstrate an interest in the objectives of AFRICOM and can support museums in Africa.	US\$20
Student Membership	Student Members are persons/individuals undertaking studies in fields related to African museums and management. Proof of registration is mandatory on application for this membership.	US\$5
Honorary Members	These are persons/individuals who have rendered exceptional services and demonstrated commitment in the heritage sector in Africa or to AFRICOM. Membership for life is bestowed upon such individuals by the Board of AFRICOM.	None



Pie chart showing distribution of AFRICOM members - courtesy of AFRICOM Information Centre

Benefits of being an AFRICOM Member

Once you become a member of AFRICOM, and continue to renew your respective annual fees, AFRICOM provides the following benefits to you or your institution:

1. An AFRICOM Membership Card.
2. Receive the AFRICOM News: an annual newsletter of AFRICOM with information on professional topics and themes related to museum development as well as AFRICOM's activities. It's a free newsletter to all members in both hard copy and electronic versions!
3. Access to the AFRICOM-L electronic discussion platform; where topical and thematic issues on Africa museums and global developments are discussed.
4. Participation in exchange programmes coordinated by AFRICOM within and outside the African continent.
5. Attendance to the triennial AFRICOM General Assembly and Conference as a voting member.
6. Opportunity to be considered for funding by AFRICOM and her partners in museum related programmes and activities
7. Representing AFRICOM in international and regional arena [meetings, workshops etc].
8. Become a resource person in the implementation of AFRICOM programmes and activities [depending on your qualifications and experience].
9. Participate in capacity building programmes of AFRICOM's regional partners.
10. Access to information resources in AFRICOM Documentation Centre at no cost.
11. Assistance on preparation of publications and distribution.

How to Apply for AFRICOM Membership

Processing of AFRICOM membership is done by the AFRICOM Secretariat based in Nairobi, Kenya. To apply, one is required to fill-in or download a form (on-line or pdf) which can be accessed online via:

English: <http://www.africom.museum/renewal-form.html>

English: <http://www.africom.museum/membership-eng.pdf>

French: <http://www.africom.museum/africom-fr/membership-form-fr.html>

French: <http://www.africom.museum/africom-fr/Membership-F.pdf>

Or request forms from the secretariat at membership@africom.museum. All the filled forms should be emailed to membership@africom.museum or posted to AFRICOM using the address given below. In addition, new members or even those renewing their applications can send the completed membership forms through AFRICOM's regional representatives. Their contact details are available on request. **If you have any further questions please contact the Secretariat at:**

International Council of African Museums [AFRICOM]

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