



AFRICOM

NEWS

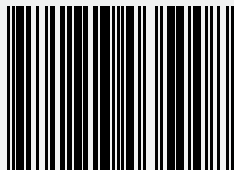
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THE LOIYANGALANI DESERT FESTIVALS

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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 is 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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It gives me great pleasure to welcome our readers to this edition of the AFRICOM newsletter. With information about partner organizations working on the African continent, exciting activities and programs enriching the lives of communities – it illustrates the initiatives, the passion and commitment of the museum fraternity across the continent and in the world.

As a Board we are also excited to share with you the progress made since last year in the consolidation of the AFRICOM secretariat under the leadership of the Executive Director, Dr Rudo Sithole and her team. Great efforts have been made in meeting the objectives set out in the Strategic Plan. There has been particular success in the area of; identification, initiation and consolidation of strategic partnerships which would enhance AFRICOM services to you, its members.

Through two new partnerships which have been signed, one with the Norwegian government and the other with UNESCO; AFRICOM has been provided with resources to address its mandate for securing the heritage resources of Africa. We encourage members to fully participate in the activities so as to gain maximum benefit.

Current partnership discussions underway are those between ICOM and AFRICOM, institutions across the United States of America and AFRICOM, AFRICOM and the AU and AFRICOM with regional institutions. All of these are at various stages of development and can only auger well for the future sustainability and effectiveness of the organization.

We now look forward to the intensive roll out of plans and resources for the 2013 General Assembly and Conference. This critical activity has been postponed for too long and we have, with the Executive Director and potential partners begun exploring alternative and innovative ways of conducting and



funding it. More updates shall be posted on AFRICOM-L and the AFRICOM website. But. What we are certain of, is that it MUST happen and that it cannot happen without all of your support.

This edition also ushers in an era without the leadership of Claude Arduin and Dr Norbert Kayombo. Both, remarkable heritage activists, leaders and administrators for their time and gone far too soon. Our colleagues have written words in celebration of these two leaders with which we concur. As we celebrate their very rich lives and contribution to the heritage sector and indeed society within Africa, may we nourish the dreams which they dreamt and pursue the actions which they undertook to secure Africa's rich and diverse heritage.

One of the concrete steps which we need to take is to ensure that all of our State Parties sign up to the myriad of International Conventions which have a direct and indirect bearing on the protection and use of cultural and heritage resources. A further step is to ensure that these conventions are domesticated and that we begin to carry out the tasks and mandates which accompany them. For a start – the recent uprisings across the North African region clearly indicates to us the need for more National Blue Shield Committees within Africa.

LET US WORK COLLECTIVELY FOR A SECURE AND SUSTAINABLE AFRICAN HERITAGE!

Deirdre Prins-Solani
President
AFRICOM

One of the concrete steps which we need to take is to ensure that all of our State Parties sign up to the myriad of International Conventions which have a direct and indirect bearing on the protection and use of cultural and heritage resources.

PARTNERSHIP: KEY TO TRANSFORMING AFRICAN MUSEUMS

In 2010 AFRICOM shifted to higher gears in its transformation for sustainability through networking, partnership building and programs for the revitalization of the African museums.

It was an extremely busy year for AFRICOM as it strove to forge new partnerships and consolidate existing ones with both regional and international heritage organizations. Away from the office, the partnerships program saw AFRICOM engage the AU in Addis Ababa and Abuja on the evolving AFRICOM –AUC Partnership which would result in various collaborations. Among them is the establishment of a dynamic cultural space at the new AUC headquarters in Addis Ababa. AFRICOM is looking forward to marshalling its membership skills towards creating and sustaining an active exhibition program showcasing Africa's rich heritage.

The 2010 ICOM General conference held in Shanghai, China provided an excellent opportunity for AFRICOM to network and pursue partnership development. Main highlights included a meeting at which members were updated on current AFRICOM developments and strategies. This was followed by a partnership development meeting between AFRICOM and the Chinese Museums Association. Networks and partnerships were further initiated and fortified during a Southern African countries Museum Directors' meeting held in Botswana. In the keynote address, AFRICOM emphasized the protection of African heritage from illicit trafficking through cross-border linkages involving heritage professionals, police, customs and immigration officials.



The 'Heritage in Peril' section shows that Africa is taking steps towards the return of its heritage as exemplified by the repatriation of the Makonde Mask back to Tanzania and the return of many artifacts back to Egypt through the excellent work of their Supreme Council of Antiquities. However, recent developments in North Africa, particularly the looting of cultural objects in Egypt and the burning of Kasubi Tombs in Uganda show that we still need to do more in terms of safeguarding our heritage in times of crisis. While it is heartening to note that the tombs are now being reconstructed, the unnecessary costs and questions on authenticity could have been avoided if proactive measures had been put in place for emergencies.

AFRICOM received many notable visitors from ICOM, UNESCO, Japan and Norway and the issue of collaborations dominated

the discussions. Indeed our efforts in establishing partnerships have started to bear fruit as they translate into collaborative projects such as those with UNESCO and Norway which are now underway for the benefit of our membership. In view of these and many other partnerships under development, AFRICOM's programs can only get bigger and better.

The sections on Heritage News, 2010 International Museum Day Highlights and Partner News give overviews on the various roles the museums and heritage institutions on the continent are playing as they demonstrate the link between culture and development. Some are using culture to fight poverty and diseases such as malaria and AIDS. Others are increasing public access to museums and culture, preserving and documenting heritage, promoting multi-cultural tolerance and becoming agents for social transformation.

Our feature article on the preservation of Desert Libraries in Mauritania, with support from Italy, provides details on a successful model of a North- South partnership!

Stay connected to the Heritage Sector in Africa! To have frequent updates on AFRICOM, African Museums and to participate in the partnerships/programs become an AFRICOM member today!

Dr. Rudo Sithole
Executive Director of AFRICOM

It was an extremely busy year for AFRICOM as it strove to forge new partnerships and consolidate existing ones with both regional and international heritage organizations.

AFRICOM MEETS THE AFRICAN UNION IN ADDIS ABABA

After realizing that there were many similarities and overlaps in terms of objectives and expected outcomes in the policy, strategic and implementation documents of the AUC and AFRICOM, AFRICOM submitted a proposal to the AUC in July 2010, for the establishment of a strategic partnership involving the two organizations and African governments for the revitalization of the African cultural sector.

In response, the AUC expressed its willingness to participate in this important strategic partnership as a way of combining our efforts for the achievement of our common goals. It therefore, invited AFRICOM for a meeting in Addis Ababa to discuss further the proposals and explore ways of implementing the partnership. The AFRICOM President and Executive Director travelled to Addis Ababa for the meeting with the AUC on Tuesday 5th October. During the meeting the AUC was represented by Mr. Ralaivao Darafify, the Head of Culture and Sports Division.

The meeting recognized that a collaborative partnership between the two organizations would:

1. Result in the elimination of duplication thus maximizing utilization of both human and financial resources, and also ensure that the African cultural Agenda is moved forward in an efficient and effective manner in accordance with the AU's desire that Africa's problems be resolved through the utilization of her own

resources and collaborative partnerships at local, national, sub-regional, continental and international levels.

2. Be in line with the AFRICOM's Constitution which states that AFRICOM, as a body representing African Cultural Institutions, should strengthen relations with African bodies such as AU, which would assist in the achievement of AFRICOM's agenda.
3. Serve as a support mechanism for the AUC in implementing shared objectives, especially on the inventorying, preservation, protection and promotion of African culture and cultural goods, since the AUC's main focus is on policy issues.

AREAS FOR THE AFRICOM-AUC STRATEGIC PARTNERSHIP

After extensive discussions, three main areas were identified for the first phase of collaborations namely;

- A. Carrying out feasibility studies and establishing a Pan-African Cultural Space at the new AU headquarters to be opened in 2012 in Addis Ababa, in partial fulfillment of AFRICOM's objectives. No. 1 (Promote Development of Museums and Museum Related institutions in Africa in the context of global development); and No. 2 (Promote the development of professions on which Museum activities are built)
- B. Raising awareness on and encouraging ratification and domestication of the Charter for African Cultural Renaissance

in line with AFRICOM's objective No. 4 (Promote the participation of all sectors of the society in the protection and appreciation of cultural and natural heritage

- C. Establishing and facilitating international cooperation and exchange partnerships between African Museums and their counterparts in South America and Europe as per AFRICOM objective No.3 (Strengthen the collaboration and co-operation among Museums and Museum Professionals in Africa, and develop exchanges with Museum professionals abroad) and No.5 (Fight against the illicit trafficking of African Heritage).

With the new Strategic Plan and a diversified membership base, AFRICOM is in a position to facilitate development, capacity building, transfer of knowledge and regional and international exchanges between museums. AFRICOM's membership includes some of the best experts in museums and culture in Africa and the Diaspora and these would serve as an excellent resource for supporting the AUC's programmatic areas for culture. It is AFRICOM's considered view that with the support of the AUC and African governments, museums in Africa will expand and increase their contribution to economic development and for the benefit of local communities, countries and the whole continent.



AFRICOM meetings at ICOM Shanghai 2010



During the ICOM General Assembly and Conference in Shanghai, AFRICOM had a special meeting with its members and networks at the Expo Centre, on the 10th November 2010. Previously on the 9th of November AFRICOM and the Chinese Museums Association (CMA) held a meeting which deliberated on various issues revolving around museums and more specifically possible collaborative partnerships between the CMA and AFRICOM.

Kyoto Peace museum meets AFRICOM

The Associate Director of Kyoto Museum for World Peace Professor Katsura Ryutaro visited AFRICOM secretariat in March 2010 for the purpose of sharing and exchanging information on peace museums in Kenya and Africa in general for the purpose of fostering future collaborations with them.

The Kyoto Museum for World Peace, Ritsumeikan University, is the first peace museum in

the world to be established by a university, although it is just one of many such institutions in Japan. Like many peace museums, this museum documents the horrors of war and was established in the hope that such tragedies would never occur again.

Professor Ryutaro, donated publications on peace museums which will be of benefit to the research needs of our membership.



Professor Ryutaro exchanging publications with AFRICOM Information Officer Francis Awinda



AFRICOM ACTIVITIES

AFRICOM SUPPORTS THE REVIVAL OF SADCAMM

The AFRICOM Executive Director was invited to be the keynote speaker and a workshop facilitator at a meeting of Museum Directors from Southern Africa. The meeting was held in Botswana from 19-24 September 2010.

The meeting was organized by the National Museums of Botswana with funding support from UNESCO cluster offices in Windhoek and Harare. The major aim of the meeting was to establish cross-border collaborations among the museums within the SADC region. The meeting agreed that one of the ways of effectively achieving this would be through the revival of the regional association of museums, SADCAM but under a new name of Southern African Development Community Heritage Association (SADC-HA). In her keynote address the

executive director informed the meeting that AFRICOM would be happy to engage SADC-HA for collaborative purposes and she said that illicit trafficking in cultural objects should be one of the priority areas for the SADC-HA cross-border collaborations. This was also supported by the UNESCO representatives from Botswana and Namibia who attended the meeting. Follow-ups are currently going on for a possible joint workshop on ways of combating illicit trafficking in Southern Africa.

AFRICOM fully supports the revival of SADCAM and looks forward to a collaborative partnership with SADCAM in resolving problems that have been identified by both organizations.



Task Team including AFRICOM executive director during a visit to the SADC Secretariat

AFRICOM PRESIDENT AND EXECUTIVE DIRECTOR MEET THE UNESCO DIRECTOR GENERAL IN NAIROBI

The AFRICOM Executive Director, Rudo Sithole and the CHDA Director, Deirdre Prins-Solani were formally introduced to the UNESCO Director General, Irina Bokova by the Director General of the National Museums of Kenya, Dr Idle Farah. Ms. Bokova and her delegation were on a guided tour of the exhibitions in the Nairobi Museum on 16th November 2010.

Dr. Sithole presented to the UNESCO Director General copies of the 2010 AFRICOM Newsletter which was supported by the UNESCO Nairobi office. Ms. Prins-Solani presented copies of CHDA's latest publication entitled "Cultural Heritage Impact Assessment in Africa: An Overview". The publication was made possible through the AFRICOM small grants projects funded by the Ford Foundation.

The UNESCO Director General was in Kenya for an official visit and also opened the 5th session of the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage which started on the 15th and ended on the 17th November. This was the first meeting ever in sub Saharan Africa and saw the committee evaluate 51 elements of intangible cultural heritage for their urgent safeguarding needs or for their representative status as Intangible Cultural Heritage of Humanity.



During the five-day meeting, the Committee examined 4 elements presented for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and 47 elements for the Representative List of the Intangible Cultural Heritage of Humanity.

UNESCO PARTNERS WITH AFRICOM TO REINFORCE THE PROFESSIONAL MUSEUM NETWORK IN AFRICA

In December 2010, UNESCO and AFRICOM signed a new partnership agreement, which aims to reinforce the communications, awareness-raising and networking among the professional museums community in Africa.

As part of the partnership, AFRICOM's vast communication tools will be strengthened and supported, including: the annual newsletter, the active AFRICOM List serve (AFRICOM-L platform), the AFRICOM Directory of members, and the AFRICOM web site.

In addition, UNESCO is building on its existing partnership with GOOGLE to enlarge the scope of the AFRICOM Membership Directory to include more information on museums in Africa in order to elaborate a mapping of museums in Africa on the general GOOGLE site and a more detailed mapping that includes museum professionals and their specialities on the AFRICOM web site.

Lastly, the partnership will explore the possibility of facilitating professional and

internship exchanges between museums in Africa and international universities offering museum studies courses.

"We are confident that this partnership will help rally the museum community in Africa around mutually-beneficial activities and will also demonstrate UNESCO's long-term commitment to empowering museums in Africa," said Karalyn Monteil, UNESCO Culture Sector's Desk Officer for Africa within the Section of Museums and Cultural Objects.

AFRICOM AT THE 3RD SESSION OF THE CONFERENCE OF MINISTERS OF CULTURE OF THE AFRICAN UNION

The AFRICOM Executive Director was invited and attended the 3rd Session of the Conference of the Ministers of Culture of the African Union (CAMC3) held in Abuja, Nigeria from 25-29 October 2010.

The meeting was attended by Ministers of culture and delegates from 32 AU Member States including many cultural experts. Some of the cultural institutions represented were AFRICOM, CHDA, EPA, OCPA, CELHTO, ACALAN, AWHF, CERDOTOLA, CBAAC, Art Moves Africa (AMA) and ArtWorkAfrica. Regional and Inter-Community Organizations such as ECOWAS, East African Community (EAC), Pan African Parliament and UNESCO also participated in the meeting.

Among the main objectives of the Conference were:

- To consolidate and adopt the political and technical recommendations from the PACC2
- To review and adopt recommendations and policies related to the popularization, ratification and implementation of legislation of the protection and promotion of African cultural goods including the return of cultural goods to their countries of origin
- Address crucial issues regarding the development of culture in Africa such as the sustainable financing of cultural development sector in Africa.

The AFRICOM Executive Director was one of the panelists for the session on the conference theme "Sustainable Financing of the Cultural Development Sector in Africa". In her contribution she spoke on the need for Africa to take ownership of her own



AFRICOM treasurer Mr Peter Okwaro, Dr Rudo Sithole and Ministers of Culture in Abuja

heritage as well as fund its cultural programs. She also emphasized the need for heritage to be visible and to prioritize cultural heritage as an important production sector for revenue generation.

The AFRICOM Executive Director was also given an opportunity to share with the meeting on the areas identified for a strategic partnership between AFRICOM and the AUC. AFRICOM expressed readiness to collaborate with the African Union Commission for the promotion of the Charter for African Cultural Renaissance, African Museums, Popularization of Positive Values and the creation of a Pan African Cultural Space within the new Conference Hall of the African Union Headquarters in Addis Ababa, Ethiopia.

NORWEGIAN GOVERNMENT SUPPORTS AFRICOM IN CAPACITY BUILDING AND EXHIBITION DEVELOPMENT IN EAST AFRICA

The Norwegian government through the sector for cultural affairs signed an agreement to assist AFRICOM in 2010, to assist in capacity building and exhibition development for museums in the five East African countries of Kenya, Uganda, Tanzania, Rwanda and Burundi. The AFRICOM Board, Secretariat and on behalf of the membership extend their most sincere appreciation to the Norwegian government for this support. We also take cognizance of the fact that the Norwegian government has funded AFRICOM in the past.

This renewed partnership program between AFRICOM and the Government of Norway is in response to members' needs as articulated in the General Assembly, the AFRICOM meeting held in China in November 2010 during the ICOM General Conference and the strategic plan objective of supporting capacity building needs in African museums.

Through the collaboration Museums in East Africa will benefit in Exhibition development,

establishment of a network of museums in the region through capacity building and exchanges, increased visibility of museums as well as strengthening of the cultural sector in the countries represented.

In addition, the partnership will involve a training workshop on exhibition development and one temporary exhibition will be mounted in each of the five countries in East Africa. The workshop centred on Training of Trainers will offer an opportunity for the museum directors, exhibitions designers, developers and producers to exchange skills with their colleagues

and later on impart this knowledge to their various institutions and countries.

The project runs from January to December 2011 and priority will be given to both institutional and individual AFRICOM members within the region.

AFRICOM looks forward to the participation of all museums and cultural institutions in East Africa as we are in the process of establishing and building more partnerships that will accommodate the entire African continent.

ICOM DIRECTOR GENERAL VISITS AFRICOM

The ICOM Director General, Julien Anfruns had a luncheon meeting with the AFRICOM President Deirdre Prins- Solani and the Executive Director, Rudo Sithole on 16th November 2010 at the National Museum of Kenya in Nairobi, a few days after the conclusion of the triennial ICOM General Conference held in Shanghai, China. The meeting focused on identifying potential areas for collaboration. The deliberations will soon be concretized through the signing of a Memorandum of understanding between the two Institutions thus paving the way for joint project activities for the revitalization and development of museums in Africa.



ICOM Director General, Julien Anfruns with AFRICOM Executive Director Dr Rudo Sithole

The National English Literary Museum, Grahamstown, South Africa

30 Years of "Telling our Story" Mrs Beverly Thomas, the Director, National English Museum

The National English Museum (NELM) in Grahamstown was founded with a small collection of indigenous manuscripts by Professor Guy Butler of Rhodes University in the 1960s.

NELM now houses the world's largest dedicated collection of southern African literature in English. In addition to South African writing, the museum collects works from Namibia, Botswana, Zimbabwe, Mozambique, Lesotho and Swaziland. NELM's collection policy includes all genres of literature – poems, short stories, novels, plays, autobiographies, travel writing and children's literature, both published and in manuscript form. In 1980, NELM was granted the status of a Declared Cultural Institution and is substantially funded by the national Department of Arts and Culture. NELM is also an associate research institute of Rhodes University and maintains a close connection with the Institute for the Study of English in Africa.

NELM's collection comprises authors' manuscripts, printers' proofs, diaries, correspondence,

publishers' archives, photographs, posters, play-scripts and theatre programmes. It has over 20 000 published works of creative or imaginative writing and an extensive collection of journals and theses. It also assembles press-clippings relating to local writers and their work, theatrical events and literary awards.

NELM's satellite museums, Schreiner House and the Eastern Star Gallery, conserve and present two important aspects of the writing and publishing heritage of South Africa.

NELM always mounts a new exhibition at its headquarters to coincide with the National Arts Festival. This year it also coincided with the 2010 FIFA World Cup in South Africa so it was thought appropriate to focus on sport in literature. The resulting exhibition titled "SPORT IS DARNED CRAZY,



NELM Eastern Star Gallery.

SIR!" included fiction, biography, poetry, drama, children's literature and cartoons.

NELM's 30th anniversary in April 2010, was an important one in its history. Recent years have seen the development and expansion of Schreiner House and the Eastern Star Gallery. This year sees the final planning phase of a new building in Grahamstown for the National English Literary Museum, funded

by the Department of Arts and Culture. This purpose-built facility will house the collections and provide much needed space for exhibitions and public programmes. The previous director, Malcolm Hacksley, retired at the end of 2009. A new Council was inaugurated in 2010 with the new Director, Beverly Thomas leading the museum into a new phase of growth and development.



NELM learners life of Mandela

PYRAMIDS OF SUDAN



The Pyramids of Meroe



APPOINTMENT

Rooksana Omar Appointed to head Iziko Museums, South Africa

Ms. Rooksana Omar has been appointed as the Chief Executive Officer for Iziko Museums. Prior to her appointment, she was the Director of the Luthuli Museum, a national cultural institution in KwaZulu Natal. Ms. Omar previously worked in senior leadership roles as the Acting Director of eThekweni Heritage Department and Director of the Local History Museum, Durban. She is the past President of the South African Museums Association (SAMA), served as a member of ICOM South Africa's Executive Board and is currently the 2nd Vice President of the Commonwealth Association of Museums.



BRIEF ON NATIONAL MUSEUM AKURE, AKURE, ONDO STATE, NIGERIA

By **Amos E. Olurunnipa, Heritage Manager/ Curator, National Museum Akure**

National Museum, Akure located in the capital city of Ondo State, Nigeria was established in June 1988. Since its inception, the National Museum Akure has made significant contributions to the development of Nigeria's heritage and national identity.

The National Museum Akure has continued its work of research, inventory taking, documentation, education, protection and education. It has also helped foster unity within the community.

There are two declared National Monuments that are under the supervision and management of the National Museum, Akure.

The Petroglyph is a National Monument declared in March 1963 but discovered in 1959 by local people of Igbara-Oke in Ifedore Local Government Area. The Petroglyph is a few kilometers from the Ondo State capital - Akure.

It is a rock with incised undeciphered writing seemingly representing a mask. Although the object has garnered various interpretations by different visitors and researchers, no definitive one exists at present.

The Deji Palace Akure was declared a National Monument, in August 1990. It is the only palace among the palaces in southwestern Nigeria that holds this designation. The palace was built about 1150AD and since then, its various custodians have maintained its authenticity and integrity as it harbours all traditional rites and rituals of the community.



Director General, NCMM visit to the Petroglyph in Igbara Oke

In addition, the palace contains rich cultural materials of the people. Its architectural designs, contents and functions occupied a very significant place in the history of Akure kingdom. It served as authentic symbol of the traditional technology of the people at that period of its construction. The Deji Palace Akure continues to be cherished and preserved for present and future generations.

Another important site of growing interest is the 'Oke - Idanre' Cultural Landscape, located about 25kms from the Ondo State capital. In collaboration with the Ondo State Government, the National Commission for Museums and Monuments, Nigeria has been able to develop, package and promote the site (Oke-Idanre) for possible inclusion on UNESCO's World Heritage List.

The nomination file has been submitted to UNESCO's World Heritage Centre in Paris.

Oke-Idanre is an ancient settlement of the Yoruba of Idanre Land of south west Nigeria and is situated on a hilltop plain. The local inhabitants resided there for more than 800 years before they descended to the foot of the hill in groups. Climbing the hill with its 670 steps is a challenging but interesting exercise.

The National Museum Akure's educational department has undertaken a broad outreach to schools even though the museum's staff is in need of educational teaching aid materials on culture and heritage for use in school programmes. As a heritage institution, National Museum, Akure has been involved proactively in the documentation, preservation and promotion of the nation's image, tourism and cultural production industries.

BUILDING ON ZAMBIAN HERITAGE AT THE NATIONAL MUSEUM OF LUSAKA

George S Mudenda, Director Lusaka National Museum

In the early 1980s, a large museum building was constructed in a prime location in the Lusaka city centre. The building complex, a joint effort of the Government of the Republic of Zambia and the People's Republic of China, was primarily meant to house the Political Museum, documenting and presenting the history of Zambia's struggle for independence.

Although limited in the number and range of artefacts it housed, the museum building's potential was much greater. Due to political change in the country in 1991, the completion of the building was somewhat delayed.

In 1995, the building was completed and transferred to the National Museums Board (NMB) of Zambia. On October 25 1996, the building was officially opened to the public as a national museum specializing in cultural history. Since 1996, Lusaka



Lusaka National Museum Building

National Museum has been the sole museum serving the inhabitants of Lusaka and the surrounding areas.

The transfer of the building to NMB saw Lusaka National Museum (LNM) become one of the four Zambian national museums.

The public exhibition area is composed of a ground floor and a first floor. Temporary exhibitions are mounted on the ground floor while the first floor houses the permanent exhibition which offers a broad overview of Zambian culture(s), both in a historical and contemporary perspective.

In the permanent exhibition space devoted to the cultures of Zambia, the Lusaka museum has completed a replica of a traditional village setting.

The museum has an active education department which, in supplementing the current incomplete permanent exhibitions, has designed an educational program. This consists of lectures, video/DVD recorded packages, pottery, storytelling, museum guided tours and the Lusaka National Museum (LuNaMu) Junior Art activities. A number of learning institutions have found the educational initiative a valuable, hands-on teaching aid.

SOUTH AFRICA WORKERS MUSEUM PROMOTES THE HERITAGE OF MIGRANT WORKERS

Anne-Katrin Bicher, Curator and Programme Co-ordinator Khanya History Programme/ Migrant Workers Project

On March 5, 2010 a former municipal workers' compound in the cultural precinct known as Newtown in Johannesburg, South Africa, was opened to the public. The "Workers Museum- A Site of Labour Migration" celebrates the heritage of labour migration in southern Africa.

The launch of the new museum was a joint project of the Johannesburg Development Agency (JDA), the City of Johannesburg's Arts, Culture and Heritage Directorate, and Khanya College. Management of the museum is the responsibility of Museum Africa (partnering with Khanya College in special programmes).

The JDA, which also launched the newly renovated Kippies' building the same morning, hosted the museum opening. Director of Johannesburg's Arts, Culture and Heritage Directorate, Steven Sack, welcomed everyone and highlighted the importance of the Workers Museum as a community resource.

He is committed to the partnership between the City of Johannesburg and Khanya College in programming for the museum. Architect and heritage expert Herbert Prins stressed the importance of industrial heritage for Johannesburg's identity as a city of migrants and described the unique role the Workers' Museum plays in this regard.

Khanya College board member Petrus Mashishi reminded the audience of the struggles it took to preserve the museum's heritage site, one of the very few remaining compounds of its kind. Mr. Mashishi told the audience about the enormous effort expended to prevent the site's deterioration and demolition in the contested environment of the inner city.

The audience was then treated to Christopher Mabaso's personal memories of living as a migrant worker in the Newtown compound. Mr. Mabaso spoke on behalf of a group of ex-residents who were housed at the site in the 1970s and 1980s and who still work for various municipal services today.

In a moving and memorable speech, he described how the Newtown compound was his life and told of the harsh conditions that he and other workers endured there. He shared a small room with 13 workers. There was no electricity and concrete bunks served as beds.

He also gave examples of the harsh rules of the compound and punishment that was imposed. He mentioned punishments like



Representatives of the City of Johannesburg, Johannesburg Development Agency, Museum Africa, Khanya College and ex-resident Christopher Mabaso celebrate the opening of the Workers Museum by MMC Bafana Sithole. Copyright: JDA (Johannesburg Development Agency)



The outside of the Workers Museum with its new Visitors' Centre. Copyright: Workers Museum

throwing buckets of ice water on workers and being tied to a tree for the whole night.

Keynote speaker at the opening was the MMC for Community Development, Bafana Sithole who fondly remembered the educational work of the former Workers Library that had been based on site since 1995 and encouraged the new museum to follow that tradition.

The final speaker was labour historian Luli Callinicos who thanked those involved in the making of the revamped museum that includes a new permanent exhibition, visitors' centre and fence. The official programme ended with the cutting of the ribbon before guests toured the museum site, particularly the new permanent exhibition.

The permanent exhibition, created by "Trace-Group", tells the story of thousands of migrant workers who came from all over southern Africa to Johannesburg after the discovery of gold. While describing the



The new permanent exhibition of the Workers Museum tells the story of migrant labour in southern Africa. A typical dormitory of the single-sex Newtown Compound. Copyright: Workers Museum

economic and political processes that formed the migrant labour system, the exhibition focuses on the lives of municipal workers and their experience of the compound system.

Interviews with ex-residents and other workers are a main source of the exhibition as well as archival documents and various artefacts. Most compounds were for men but the story of female migrants seeking for work in the urban areas or women running the rural homestead is also a key focus of the exhibition's narrative.

Entering the museum, the visitor crosses a fence that was recently erected as a symbol of compound control. The entrance of the museum boasts a new visitors' centre designed by Henry Paine Architects.

The museum is open from Tuesdays to Sundays from 9 am to 5 pm. Contact: Workers Museum, Belinda Hlaka (083 417 0 555), for special educational programmes and for tours contact Khanya College, Zodwa Nako (084 3773 016) or (011 336 9190).



NEW APARTHEID MUSEUM FOR THE HISTORY OF CONTRACT LABOR IN NAMIBIA

Antoinette Mostert, Curator, Walvis Bay Museum

A smaller portion of the former contract/migrant worker's compound was identified by the Municipality of Walvis Bay to be preserved as a contract labour and apartheid museum. The aim of this heritage project will be to preserve the history of the notorious contract/migrant labour system which formed part of apartheid as imposed in Namibia under former white South African rule.

The former workers' compound is situated in the Kuisebmond residential area of the harbour town of Walvis Bay, Namibia's major fishing export industrial centre.

It was built when Walvis Bay experienced an economic boom of the fishing industry during the 1950s. The contract labour system, an infamous labour practice quenched the thirst for cheap labour with the recruitment of predominantly Ovambo-speaking migrant labourers who came from the northern regions of Namibia.

The proposed museum project has gained considerable support from the Museums Association of Namibia (MAN) and the government of Finland through the Finnish Embassy in Namibia.



The façade of workers compound 1970's with contract workers in the foreground

The Finnish Embassy has donated more than 1.5 million Namibian dollars to help finance the project. MAN played a key role in the project's preparatory phase by organizing a regional museum planning workshop in July 2007.

This workshop provided a platform to explore ideas regarding future operations of the proposed museum and was attended by a variety of stakeholders, ranging from government to non-governmental organizations.

The outcome of the workshop was the setting up of a Technical Steering Committee to get the museum project off the ground. The curator of the Walvis Bay Museum was charged with obtaining informational



A view of a section of dormitories used as living quarters for contract workers. Source Kimmo Kiljunen

material and artefacts to be used in future exhibitions and resource documentation for the new museum.

The first phase of project entails the renovation of the existing site. The Municipality of Walvis Bay has commissioned an architect who submitted several proposals including drawings for the future museum's facade.

This proposed museum will be an important heritage site for Walvis Bay, Namibia and other countries around the world. When the museum is in operation, it will encourage community participation and also brand Walvis Bay as a tourist attraction in Namibia.

Kasubi Tombs to be reconstructed

Mwanja Nkaale Rose, acting Commissioner of Uganda Museum and Monuments

On Tuesday 16th March 2010, 8.30pm, fire broke out at Kasubi Tombs, Uganda's only cultural heritage site, razing down the monumental grass-thatched roof. As the main house went up in flames, the surrounding community tried to put out the fire but failed.

The fire brigade attempted to rescue the situation in time but because of scampering and confusion it was stopped from entering the site. By the time the Fire brigade finally entered the site, it was too late to stop the fire from destroying the tombs.

The police is still investigating the cause of fire. Although evidence was destroyed when the community rushed to remove all the residues of the ashes, burnt poles etc. the custodians and the attendants managed to rescue some of the artefacts which were on display, such as the spears, photographs, statue of King Muteesa I, stuffed leopard, the royal regalia, royal drums and many other items yet to be identified.

In response to the incidence, committees for the restoration of tombs were put in place



that include technical, finance and cultural experts.

The entire roof structure was completely destroyed by the fire. The supporting concrete poles were damaged and therefore the integrity was weakened. The interior decorations such as the backcloth curtain, mats among others were completely burnt in the fire.

Extensive consultative meetings with stakeholders are ongoing. The site was secured to avoid further damage, but documentation of all events and incidences is on going.

The Uganda government as state party instituted a National Technical Committee to advise the cabinet committee on the



reconstruction strategy prepared after the National workshop on the reconstruction strategic plan by National technical people from key stakeholders. A Management plan (2009-2015) of the site was submitted to The UNESCO World Heritage Committee.

A request by the state party to list the site on properties in danger was accepted by the 34th session of the UNESCO World Heritage Committee held in Brasilia, Brazil on 25th July-3rd August 2010.

A resolution by the World Heritage Committee to support the state party on the reconstruction was overwhelmingly supported, and the WHC, ICCROM, ICOMOS and AWHF were tasked to ensure that the site is removed from the danger list as soon as possible.

TAKING ADVANTAGE OF SOCIAL NETWORKING PLATFORMS: THE CASE OF MUS'ART GALLERY, CAMEROON

During the first AFRICOM conference in 2003 held in Nairobi, Kenya, Peter Musa, the curator at Mus'Art gallery presented a paper entitled "Web Presence and the Availability of Internet Services: The case of the Musa Heritage Gallery, Cameroon." The presentation focused on how museums can get on the World Wide Web (www) by creating a website or web presence. Things have changed enormously since then and museums have to keep pace with the fast evolving new information and communication technology (ICT) trends.

Mus'Art Gallery was established in December 1996 through the inspiration of Mrs. Paulina Muba, Founder of Mus'Art Gallery who passed away at the beginning of 2010. Following her death, Peter Musa thought about closing the doors of the museum, but on a second thought decided not to.

The Gallery therefore embarked on a marketing strategy using the World Wide Web as its basis which, resulted in a new website for the museum www.musartgallery.info.ms. Another portal was created, called the museum's gateway linking to the website cited above, and to the museum's web blog <http://musartgallery.blogspot.com>. At the portal located at <http://musart.spruz.com> visitors can also join the museum's online community from any part of the world; this means the portal is a social networking platform which is being employed to bring an



online audience closer to Mus'ArtGallery. Visitors are also able to visit several links related to the museum as well as Cameroon. This is intended to attract visitors to the museum or to Cameroon as a whole. It is also possible to download from the site.

The Gallery has also created a page for the museum on Facebook <http://www.facebook.com/profile.php?id=1572876857> as well as a Facebook group <http://www.facebook.com/pages/Kumbo-Cameroon/MusArt-Gallery-the-Grass-fields-arts-museum-Cameroon/102280256491539>.

These platforms offer interactive activities on the museum, and also enable the museum to pass on instant up-dates to a wide audience worldwide. The museum is also on Twitter. Up-dates from their Facebook go straight not only to the Facebook community but also to the Twitter community thus reaching millions of people with information on their work. Their twitter address is <http://www.twitter.org/musartgallery>

In a nutshell; Peter Musa says "Today, online presence by merely running a website is not sufficient. Museums in Africa need to take advantage of the numerous social networking platforms available on the internet now if they are not going to lag behind as far as this modern communication age is concerned".

*Peter Musa was an AFRICOM intern from January to March 2005 and was attached to NMK's Interactive Public Programs Project. Personal Blog of Peter Musa <http://personalblogofpetermusa.blogspot.com/>

NAIROBI RAILWAY MUSEUM:

HOME OF THE LUNATIC EXPRESS

By Maurice Barasa, Curator, Nairobi Railway Museum

The Nairobi Railway Museum (NRM) is an exceptional tourist venue in Kenya. It's ideally situated at the north-west end of Nairobi station and can be seen from the Uhuru Highway where it crosses the main line.

The museum was established in 1971 by the then East African Railways and Harbours Corporation to preserve and display relics and records of the railways of East Africa from their inception in the 19th century to the present day.

The NRM houses an outstanding collection of memorabilia related to railway construction in East Africa dating way back to the late 1890s. Indeed, it is the railway that developed Kenya into the country it is today.

The railway provided access to Kenya's interior and the towns that grew as a result of settlement along the railway line. Meanwhile, trade flourished between the local communities and foreigners.

As a source of information and discovery, the NRM provides answers to many questions concerning the early history of this vital form of transportation and its importance over time to Kenya's development.

The first operational railway in East Africa was a two foot gauge trolley line in



the port of Mombasa operated by hand propelled wagons, the original route being supplemented with track recovered from the abortive Central African Railway which had reached a mere 11 kms inland from Mombasa Island.

Documentary and feature film crews from all over the world have used the railway museum's trains. Locomotive 301 was employed in the production of the 1985



movie "Out of Africa" which depicts the life of Karen Blixen. And coach 12 found its way into the winning 1996 thriller, "The Ghost and the Darkness". The film, which stars Michael Douglas, details the fight to end the reign of terror caused by the man-eating lions of Tsavo which are reputed to have killed 28 people and stopped railway construction for two weeks in 1898.





Kenya's Modern Art Museum provides a model for community engagement

Emily Perreault

Visitors come to museums for a variety of reasons—for social experiences, educational engagement, or for restoration. Yet, there are certain audiences who never enter the gates of a museum. Given the commitment we as museum professionals have to the public, it is our responsibility to ensure that these communities are not ignored.

This belief provides the foundation and impetus for the children's wing of Nairobi's Rahimtulla Museum of Modern Art's (RaMoMA) outreach programming. Under the direction of James Mbutia, the children's wing empowers marginalized communities by teaching art-making and creative expression in an inclusive environment where all feel accepted. By employing local Kenyan artists and RaMoMA's collection, the museum uses its resources to reach a broader group of audiences.

RaMoMA's Kenyan artists - in partnership with Kenyatta Hospital, Limuru's Cheshire Home for Women, Dagoretti's Children's Home, and community-based schools in the slums of Nairobi - lead weekly visual arts programming for the purposes of health and social transformation. The creative process provides encouragement and emotional support to children and youth suffering from trauma and extreme poverty.

For the past ten years, the children's wing's Healing Through Art project, teaches art sessions specifically designed for children in the Eye Cancer ward, the HIV clinic, and general pediatric wards of Kenyatta Hospital. In this context, the visual arts serve as a forum for community development and experiencing joy in the midst of difficult circumstances. Artists rely heavily upon evaluation methods to ensure that programs meet the diverse needs of the children.

In partnership with the Limuru Cheshire Home, the children's wing provides art activities for 32 women with physical and developmental disabilities. The goal for this program is to empower and equip young women with arts and crafts skills (e.g. bead-work, card-making, fabric decoration). These skills enable participants to develop self-reliance and financial independence.

On Saturdays, orphans from the Dagoretti Children's Home, a center for orphaned children, many of whom have HIV and AIDS and physical disabilities explore the collection and create their own artwork. Every Thursday, government-funded and Thursday-based school students from the slums of Nairobi—none of whom are extended the opportunity to take art classes—are invited to a space where they are exposed to local artists and the art-making process. Each session inspires confidence through learning new skills and completing projects with success.

At present, RaMoMA faces a funding shortfall that jeopardizes their future plans. Yet, the outreach programming remains active. It breathes life into the mission of the museum to "provide a place for all where artistic creativity is nurtured, promoted and exposed for education, posterity and the good of Kenya".

RaMoMA's children's wing provides a replicable model for engaging the community that can inspire other African museums. Their programs do not only benefit traditional museum-goers, but they also invest in the future of Kenyan society. The children and youth now have the confidence to overcome their challenges and contribute to society as people who value art and culture.

If you are interested in learning more about the children's wing programs please contact James Mbutia at james.mbutia@gmail.com

USING CULTURE FOR THE DEVELOPMENT OF CHILDREN AND THE YOUTH: THE MUSEUMS OF MALAWI EXPERIENCE

Mr Lovemore Mazibuko, Acting Director, Malawi National Museum

The Museums of Malawi believe that it is a noble foundation to preserve culture in glass cases, today they have become agents of change in development. The Museum mirrors events in society and has become an instrument of change by calling attention to actions and events that will encourage positive transformations in society. One of the fundamental objectives of the Museums of Malawi is to educate and it is only the museum that has the capacity to impart cultural education effectively as it houses in its collections the tools and materials for doing so.



Lovemore Mazibuko - Acting Director of Museums

It is with this realization that the Museums of Malawi, in collaboration with other stakeholders, embarked on a campaign to fight poverty through the lens of culture. Some of the issues it has concentrated on include food security, HIV and AIDS prevention and using culture as a weapon against malaria and poverty. Slowly, there is increasing awareness that there is a direct link between culture and development, unlike in the past when culture was considered as non-developmental and hence was placed on the periphery of the government development agenda. Realizing how important children are to the future of any nation, the Commonwealth Association of Museums formed the Group for Children in African Museums (GCAM). The aim was to initiate, link, support and monitor children's programs in both school related and informal educational settings.

In an effort to encourage the promotion of expressive arts among the Malawian youths, the Museums of Malawi are implementing activities such as collecting and exhibiting pictures of icons on culture from Malawi and elsewhere, brochures, newspaper cuttings, posters, artworks etc. from internet, archives, libraries, embassies and other such organizations. Lectures are given in Primary Education Zones in districts and Teachers Training Colleges. Guests are identified as speakers/icons/volunteers to give testimonies, ideas, views and expertise on culture and development at selected venues and organize drama/poetry/dance to reinforce the message.

In conclusion, museums have a responsibility to provide services to their communities. We all know that most people think of exhibitions when they hear about museums because they are the heart of museums. However, it would seem that public programmes are in an excellent position to service contemporary issues and address Millennium Development Goals. By reaching out to those communities who cannot access the museum, we can instill a sense of understanding that makes culture work for the development of children and the youth.



The Loiyangalani Festival

Keeru Njagi, public relations officer, Nairobi National Museum

The Kenyan community of Loiyangalani is situated on the Eastern shores of Lake Turkana, 665 kilometres from Nairobi. Loiyangalani means “a place of many trees” in the native Samburu language. The site of the Annual Loiyangalani Cultural Festival is a colourful and fascinating showcase of music, dance, art and sport that has been held every May since 2008.

A visitor arrives as a rainbow appears with scorching sun beating down on the parched land. A herd of camels struts by as herdsmen glance at the plains ahead. Meanwhile, crouching women hum among themselves outside a well thatched Manyatta as children nearby play with the goats.

It’s in this rugged environment that the Desert Museum, under whose auspices the festival takes place, was established. Its aim is to heighten awareness of the rich cultural heritage of the East Lake Turkana area and also make area residents conscious of their heritage.

The museum focuses on eight area communities including el-Mosaretu, an acronym for El Molo, Samburu, Rendille, Turkana and Dawryabo (Dassananash, Watta, Borana, and Gabra). It also highlights the challenging natural environment.

With the collaboration of the National Museums of Kenya, the community of Loiyangalani hosts this dynamic cultural festival which, in 2010, was sponsored by the Embassy of Germany to Kenya.

As well as representatives from more than 20 diplomatic missions, the festival drew members of the Muslim fraternity,

government officials, and of course enthusiastic groups and individuals from local and neighbouring communities.

During the 2010 festival, there were various ethnic dances to be enjoyed as well as war songs, marriage rites songs and many others. Religious lyrics filled the air as visitors were treated to displays of rock art paintings, swimming competitions, traditional board games, wrestling matches, football competitions and many other activities.

The festivities at Loiyangalani have become an annual special feature in which the National Museums of Kenya (NMK) takes part. The 2010 Loiyangalani festival was one of the many activities organized by the NMK for its celebrations to mark a century of heritage management.



Samburu morans dancing



Gabbra Turkana Elmolo and Rendille communities



STOLEN MAKONDE MASK “HANDSOME BOY” RETURNED TO TANZANIA

Twenty five years after the famous theft of the Makonde mask nicknamed “Handsome Boy” from the National Museum of Tanzania, the priceless art work (pictured above) was returned to its original setting on the 10th of May 2010. Although the monetary value of the mask has not been determined, it is priceless as a part of the cultural heritage of the Tanzanian people.

The heavy mask, sculptured in wood, is a masterpiece that appears to reflect the intermingling cultures of the coastal Swahili and the Makonde tribe in the southern parts of Tanzania and neighboring Mozambique. The mask was stolen in 1984 from the museum in Dar es Salaam with the alleged connivance of several museum staff and outsiders.

The mask was passed illegally through the Tanzanian ports unnotified and carried thousands of kilometers to Europe. It was auctioned on the open market, with no suspicion arising, purchased, and finally displayed in the Barbier Muller Museum in Switzerland.

Tanzania, as a state-member of UNESCO mindful of the 1970 Convention against illicit traffic of cultural property initiated steps to recover the mask. The unpublicized but steady pace of various investigations, diplomatic approaches and negotiations started in 1998. The principal organizations involved were INTERPOL, the International



Makonde Mask

Council of Museums, and Tanzania’s diplomatic missions.

In 1998, Tanzania sent its delegation for talks with senior officials of the Barbier Muller Museum. After several meetings and communications, the final meeting was held in Geneva on May 9, 2010. On that day, the “Makonde mask” was handed over to the Tanzanian delegation.

The mask was officially received by Tanzania’s Minister of Natural Resources and Tourism, the Hon. Shamsa Selengia Mwangunga who was overjoyed at the return. Speaking to members of the media and National Museum staff in Dar es Salaam, she noted that it was a historic day for Tanzania.



The Permanent Secretary, Dr. L.Komba presenting the Makonde Mask to the Minister of Natural Resources and Tourism, Hon. Shamsa

The minister thanks the Government of Switzerland, the Barbier Muller Museum, INTERPOL, the International Council of Museums, Tanzania’s Ministry of Natural Resources and Tourism staff and officials in the country’s diplomatic missions for their sensitive and determined role in seeing the mask returned.

Mwita Sebastian William, Documentation and Information Officer, Ministry of Natural Resources and Tourism, Antiquities Division, Tanzania

INVENTORY OF OBJECTS MISSING AT THE EGYPTIAN MUSEUM, CAIRO

The Egyptian Museum in Cairo has established through its inventory that 18 objects are now missing after the looting that took place at the museum in February 2011. The missing objects include:-

- Gilded wood statue of Tutankhamun being carried by a goddess
- Gilded wood statue of Tutankhamun harpooning. Only the torso and upper limbs of the king are missing
- Limestone statue of Akhenaten holding an offering table
- Statue of Nefertiti making offerings
- Sandstone head of an Amarna princess
- Stone statuette of a scribe from Amarna
- Wooden shabti statuettes from Yuya (11 pieces)
- Heart Scarab of Yuya

More information on the missing objects is available at <http://zahihawass.net/> or contact The Egyptian Antiquities authorities at:-



Tutankhamun harpooning.
Photo Griffith Institute



Tutankhamun being carried by a goddess

**14 Fakhry Abdel Nour St. Abbassyia, Cairo, Egypt;
Tel 6859253; Fax 6831117 OR 3 El Adel Abu Bakr St., Zamalek, Cairo, Egypt; Tel 7365645; Fax 7357239 Website: www.sca.gov.eg**



AFRICOM mourns Dr. Norbert Kayombo

The AFRICOM Board and Secretariat convey their most sincere condolences to the family, National Museums of Tanzania and the whole museum fraternity for the passing away of Dr. Norbert Kayombo on the 30th November 2010.

At the time of his death, Dr. Kayombo was the Director General, National Museum of Tanzania as well as an AFRICOM Board Member representing the Southern Africa region. During 9-11 November, 2010, Dr. Kayombo visited the AFRICOM offices in Nairobi and spent some time chatting with staff and encouraging them to continue the good work AFRICOM is doing. He also signed the AFRICOM visitors' book where he remarked that "I am glad AFRICOM is growing up".

Dr. Kayombo will be remembered as a kind, generous and insightful man who understood the need for a changing museum, a museum in touch with and as custodian of communities' heritage. He believed in the restructuring of museum policy so as to facilitate better working relations between communities and museum authorities.

May his soul rest in peace.



Rwanda National Museums loses its Director

The National Museums of Rwanda mourns the sudden death of Prof. Kanimba Misago Celestin, Director of the museum since 1995. Professor Kanimba passed away in Paris where he had been hospitalized in July 2010. As many people in the African cultural heritage sector may recall, Prof. Kanimba was a man of integrity, fairness and humility. His contribution to the promotion of cultural heritage in Rwanda in particular and Africa in general will forever be remembered.

Jean Butoto, Conservator, National Museums of Rwanda



In memory of Dr Claude Ardouin, AFRICOM's Founding Member 1999-2003

Dr. Ardouin was the Director of the Museum in Bamako (1981 to 1987), Mali before becoming the first Executive Director of West African Museum Programme (WAMP) from 1987 to 1995. He was in Nairobi and worked towards the formation of AFRICOM. He was the Chair, Scientific Committee of the First General Assembly of AFRICOM in Nairobi, Kenya in 2003 before his appointment as the Curator of West African Collection at the British Museum, the position he kept till death.

Claude as he is popularly called and known will be missed by colleagues at the British Museum, African continent, AFRICOM, WAMP and many West African Museum officials where he strode like a colossus arranging programmes and supervising projects funded by WAMP.

An IROKO has fallen

The elephant has fallen in the jungle

The roaring of the fallen lion we shall hear no more

The silver-back is gone

The rain fell and there was a great torrent

The torrent did not come homewards

It went in the way of the forests

To water new hearts and supply strength to budding and emerging hearts

He departed at the spring of time as his broods receive strength after the cold winter

The coming summer shall be no threat the long hard cold of winter is past

In death, the Spring shall come to summer

Sweet sleep for a sweet life with a sweet temper, sweet meditation and sweet love

Adieu, CLAUDE

Adieu, CLAUDE

Adieu, CLAUDE

Adieu, CLAUDE

Nath Mayo Adediran
Vice-President AFRICOM on behalf of
AFRICOM Board, Secretariat and Membership



RWANDA NATIONAL MUSEUM

Safeguarding the Desert Libraries: A Project for Conserving Memory

By **Alessandro Giacomello**
 Director of restoration courses of the
 Autonomous Region of Friuli Venezia Giulia
 (Italy)

In 2005, Mauritania expressly asked Italy for support in preserving its cultural heritage, in particular in relation to the protection and conservation of its 'desert libraries'. In response, the Autonomous Region of Friuli Venezia Giulia drew up an approved two-year project, supported and mainly funded by the General Directorate for Cooperation for Development of the Italian Ministry for Foreign Affairs.

The local partners were two Mauritanian cultural institutions: the IMRS - Institut Mauritanien de Recherche Scientifique (Mauritanian Institute for Scientific Research) and the FNSVA - Fondation Nationale pour la Sauvegarde des Villes Anciennes (National Foundation for the Safeguarding of the Ancient Cities).

This initiative takes forward the Region's long tradition in training restoration specialists, initiated in 1976 after the earthquake in Friuli, and followed over the next 30 years with courses focused on various aspects of cultural heritage conservation. The Mauritania project was launched in December 2007 and saw the successful training of 12 local specialists in preservation techniques. These experts are now working at five laboratories set up for this purpose in the capital Nouakchott and in the four Mauritanian 'villes anciennes' of Ouadane, Chinguetti, Tichitt and Oualata, the historical cities inscribed on the UNESCO World Heritage List in 1996 and exceptional examples of settlements built to serve the trade routes of the Sahara Desert, and which were "witness to cultural, social and economic contacts for many centuries".

Training of local specialists

The twelve students who attended the courses were selected on the basis of objective criteria such as relevant background training, good knowledge of French and their status as civil servants. This last point guaranteed availability of librarians after the end of the project, thus maximizing its benefits. Eight local students were selected from the four 'villes anciennes' of Ouadane, Chinguetti, Tichitt and Oualata in order to ensure sustainability of the program. In addition the local students would win the trust and cooperation of local library owners.

The first phase was launched officially in Nouakchott on March 18th, 2008. A ceremony took place at the Exposition Hall of the National Museum, in the presence of the Minister for Culture and Communication, the Minister for Islamic Affairs and traditional teaching, the General Secretary of the Ministry for Culture and Communication of the Islamic Republic of Mauritania, an expert



of the General Direction for Cooperation and Development Affairs of the Italian Ministry for Foreign Affairs, finally, the Director of the Project "Safeguarding of desert libraries".

From March 28th to June 6th 2008 professors from the University of Nouakchott and local experts chosen by the Mauritanian partners gave theoretical lessons at IMRS, for a total of 360 hours. The lecturers were on humanistic subjects such as the history and development of the Mauritanian Libraries and their social and cultural context. They also gave information about the history of manuscript tradition and book manufacture, trade and collection compared with that of routes, means of transport and international exchanges. The Mauritanian legislation on safeguarding, protection and valorisation of cultural heritage was covered as well. Finally the students received the basic and necessary scientific knowledge on physics, organic and inorganic chemistry, general biology, entomology and IT.

In summer 2009 the students had some time to practise on their own, both the preservation treatments and the general management of the laboratories. At the end of this period the achievements of each student were carefully examined and discussed in class, being an important part of the final evaluations.

A further goal of the project was to establish five conservation laboratories in various locations marking the country's main manuscript collections. One is based in Nouakchott, at the IMRS, where a documentation laboratory was also set up.



Four other conservation laboratories were established at Ouadane, Chinguetti, Tichitt and Oualata, in dedicated spaces within recently constructed buildings owned by the FNSVA. Technical facilities in these laboratories were installed by Mauritanian partners.

The end of the Project

The equipment installed in the laboratories and the two all-terrain vehicles were officially donated to the two Mauritanian partners during the End of the Project Ceremony, celebrated at the "Maison de la Culture" in Nouakchott on January 12th, 2010. A certificate of attendance was also given to each student.

Among the guests were the Mauritanian Ministers Haha Mint Hamdi Ould Mouknass (Foreign Affairs and Cooperation) and Cissé Mint Cheikh Ould Boïdé (Culture, Youth Politics and Sports). The Minister for Foreign Affairs, Franco Frattini, represented the Italian government.

The Mauritanian government expressed a deep appreciation for the project, wishing the cooperation among these two countries could keep on growing "in order to promote culture, increase hope and build peace". For his part Minister Frattini expressed his own appreciation and showed willingness to further preservation actions for the Mauritanian Cultural Heritage, to consolidate and disseminate the results that have been achieved so far.

From left to right: the Mauritanian Ministers Haha Mint Hamdi Ould Mouknass (Foreign affairs and cooperation) the Italian Minister Franco Frattini (Foreign Affairs) the Mauritanian Minister Cissé Mint Cheikh Ould Boïdé (Culture, youth politics and sports) and the Director of the Project Alessandro Giacomello

Highlights from International Museum Day 2010:

Museums across Africa joined in the celebration of "International Museum Day" on 18 May 2010. This annual event has been established and promoted by the International Council of Museums (ICOM) since 1977.

All around the world, museums hold special contests, workshops, conferences, and performances. They stay open day and night, or offer virtual or real tours, and

itineraries that reach out to new audiences and provide opportunities for cultural exchanges.

With "Museums for Social Harmony" as its theme, the 2010 edition represented a critical milestone for intercultural dialogue, promoting mutual respect and intergenerational exchange. As a result, new models of collaboration emerged between

museums and their communities. Below are a few highlights of how African museums celebrated this day.

For information on the 2011 celebration of International Museum Day, whose theme is "Museum and Memory", consult the ICOM web site: <http://icom.museum/what-we-do/activities/international-museum-day/imd-2011.html>

IZIKO MUSEUMS, SOUTH AFRICA

Wandile Goozen Kasibe, Iziko Public Programmes Coordinator

On 18th May, Iziko Museums joined the International heritage fraternity in celebrating the annual International Museum Day. In post conflict societies such as South Africa, this theme on 'Museums for Social Harmony' is timely, as museums are beginning to grasp the urgency of assuming responsibilities as catalysts of socio-cultural change and inclusivity.

Fostering social cohesion is a founding principle of South Africa's new democratic dispensation. Iziko Museums, as a custodian of the people's cultural heritage, envisions its heritage sites as laboratories for learning and furthering society's intellectual development. For International Museum Day, we asked the following question "What is the role of museums in bringing about social cohesion, nation building and reconciliation?" In this effort, we must heed Paulo Freire's directive (1972: 77) in his classic account: "Pedagogy of the Oppressed", that: "We...must never provide the people with programmes which have little or nothing to do with their own preoccupations..."

This question could not have come at any better time, than when the citizens of South Africa's fledgling democracy and its institutions are collectively seeking ways of fostering an inclusive society, where people can no longer fear the nature of their differences. South African museums have begun to assume a leading role in opening a space for this dialogue through education and public programmes.

On International Museum Day, the theme afforded us an opportunity to deepen our discussion of museums as catalysts of social cohesion through a thought-provoking public panel discussion, and youth cultural exchange workshops and interactive activities. Other elements of the multifaceted program intended to locate our museums as a central meeting space for diverse communities included special guided exhibition tours, an art collections book sale, planetarium shows and a special collections' natural history



display. In an effort to open the museum to all, admission on the day was free.

The public panel discussion was a highlight of the day and brought together cultural activists, learners and members of the public from diverse communities of the Western Cape, many of whom met for the first time that day at the museum to discuss issues of social cohesion. Featuring Damir Dijakovic, programme specialist in culture from UNESCO office in Namibia, Lucy Campbell, cultural heritage slave site interpreter from Transcending History Tours, Mandy Sanger from the District Six Museum, Tracey Petersen from the Holocaust Centre as well as the well known poet, Diana

Ferrus, the programme speakers afforded us an opportunity to view museums as an evolving concept: a space for development, critical inquiry on contemporary issues and ultimately, societal change.

In a nutshell, the day's programme strengthened the museum's connection to local communities and sparked interest in learners and the public to continue engaging in discussions and future museum activities. As a public programmes' coordinator, it brings me pleasure to realize that museums are playing a vital role in sparking critical inquiry for social transformation in the lives of cultural consumers.



Zimbabwe exhibits Ancient Artefact and awards Youth Quiz Winners

Dr Godfrey Mahachi, Executive Director, National Museums and Monuments of Zimbabwe

National Museums and Monuments of Zimbabwe (NMMZ) joined the 150 ICOM National members in celebrating International Museum Day in May 2010. In Zimbabwe, celebrations of International Museum Day are held on a rotating basis among the five regional museums.

This year, the function took place at the Natural History Museum, Bulawayo. The day's principal events were the Finals of Primary Schools Quiz Competition for Primary Schools and the exhibition of the Ngoma Lungundu - The Lost and Found Ark of the Covenant.

The event was attended by officials from the Ministry of Education, Sports, Art and Culture, Board Members of NMMZ, representatives of Culture Fund (the principal financial sponsor) as well as government department heads. In addition, representatives of the business world were present as were NMMZ staff, principals of participating schools, primary schools pupils and parents. Entertainment was provided by a marimba band from Milton High School and a Xhosa dance group from Cameron Primary School.

Since 1993, NMMZ has used the competition as the major event for celebrations marking International Museum Day. The competition which is held at cluster, circuit, district, regional and national levels aims to educate as many school children as possible, in rural and urban areas, about our heritage. The Quiz is also a marketing tool used to create awareness about Zimbabwe's cultural and natural heritage in all its diversity.

In his welcoming remarks, Dr G Mahachi, the Executive Director of NMMZ, said one of the primary roles of the museums "is to tell the story of how communities interact within themselves and with the rest of the world, and how communities relate with their physical, social and spiritual environment".

The theme for the year, Museums for Social Harmony, embraces his sentiments



Quiz participants from the winning school, Helen McGhee

as it is "an open invitation to the world's museums, communities, ethnic or religious groups, public citizens and especially our young, people in our schools and society to respect everybody regardless of differences in identity".

The importance of museum objects and exhibitions was highlighted through the Ngoma Lungundu Exhibition. With reference to the excitement and debate generated by discovery of the Ngoma Lungundu object, which is linked to Moses' Ark of the Covenant of biblical times, the guest speaker Roger Mtembo, who represented the Minister of Education, Sports, Arts and Culture, David Coltart, had this to say:

"The history that is presented and protected in our museums and at sites shapes the identity of our nation and the communities that constitute Zimbabwe. That history must be given constant attention since evidence of achievement by any community must be unearthed and put on the spotlight".



The Ngomalungundu on exhibition at the Natural History Museum

Miss Museums Make History in Nigeria

Yakhub Tiamiyu, Assistant Chief Conservator, National Museum Lagos

The three day International Museum Day celebrations began with the hugely successful Miss Museum Pageant organized in collaboration with Lagos event planning company Sensational Bliss. The competition was open to young undergraduates and graduates with history/ sociology educational backgrounds. The contestants represented various ethnic groups in Nigeria.

The competition, which drew friends of the museum and other stake-holders, was a colourful event. At the pageant's finale, Miss Joy Iruobe, a graduate of History and Anthropology was crowned Miss Museum 2010. The first runner-up, Miss Precious Okon, was designated Miss Museum Tourism, while the third runner-up, Miss Lola Ogunsakin, clinched the Miss Museum Education title.

In addition to the gifts all the winners, were invited to enjoy three-days complimentary accommodation at the Jabitha International Hotel, Ikeja.

As ambassadors for the National Museum Lagos during their tenure, the winners are planning various projects to promote it both inside and outside Nigeria.

On Monday, May 17, 2010, the museum galleries were opened for viewing by visitors with staff on hand to explain the various activities behind the scenes. The spotlight of the event was a special programme for the physically challenged tagged "Ability in Disability". Pupils from area schools for the physically challenged performed. Music and traditional dances were also performed.

To round-up the 3-day activities, museum staff members, resplendent in colourful traditional outfits visited different parts of Lagos in floats decorated with banners donated by Chellarams Nigeria Ltd. Staff distributed awareness leaflets as part of their bid to increase public support for museums and their activities.



Ghana opens Access to Museums by Land and by Sea

Nana Nyarkua Ocran, Head of Education Department

The National Museum of Ghana is the headquarters of the Ghana Museums and Monuments Board which is the institution legally charged with the management of the nation's cultural heritage through preserving and interpreting the past for the future.

This year, the National Museum of Ghana organized several activities for a whole month starting from 18th May, 2010 in order to celebrate the International Museum Day and in line with the theme "Museums for Social Harmony".

On 18th May, 2010, the National Museum of Ghana hosted different audiences. Three hundred and eight visitors aboard a US cruiser, "The Ocean princess" came to visit the museum. Fifty school children, accompanied by two teachers and the East Airport International

School came to the Museum on a "Discovery Tour".

The activities with the different audiences reflect the idea of inclusion of all publics in museums for social harmony. The tourists from "The Ocean Princess" ship toured the National Gallery which has collections on Archaeology, Ethnography and Art.

The children from East Airport International School visited the exhibition on Kwame Nkrumah, Ghana's first Prime Minister, President and Leader of Government Business, who was declared "African of the Millennium" by BBC Polls in 2001. They also visited the Treasure Chest, which is for future kids and reflects themes of continuity and change. The Treasure Chest is a wooden structure which houses a time capsule of young minds' wishes for children in 2057. It originated



in 2007 and exhibits pictures and objects that are either unknown or phasing out and need to be maintained for the education of young audiences.

On 27th May, 2010, two insightful lectures, on the themes "Preserving the material evidence of indigenous governance; the role of museums" and "Educating museum publics for social harmony" were held respectively by Professor James Boachie Ansah, Head of the Department of Archaeology and Heritage Studies, University of Ghana,

Legon, and Dr. J. A. Okoro, a Community Heritage Consultant.

Professor Boachie Ansah's lecture discussed the ability of museums to use indigenous cultural heritage objects in their collection to show how traditional rulers supervise their subjects in the communal setting. Dr. Okoro's Lecture highlighted the pivotal role of Museum Education in reaching out to all public for harmony. Some questions and contributions from the audience enhanced the lectures.

The Culture of Social Harmony Zambian-style



Marchers preparing to march from City center to Lusaka national Museum on 18th May, 2010 commemorating International Museums Day

George S Mudenda, Director, Lusaka National Museum

The museum participates in annual events such as International Museum Day following a given ICOM theme. Lusaka National Museum (LNM) celebrated the 2010 International Museum Day and its theme Museums for Social Harmony, an apt description of Zambia's intercultural and multi-ethnic mosaic.

Zambia has 73 tribes living harmoniously and the museum event showcased the traditional cultures of different ethnic groups. On offer were various Zambian and Italian dishes as well as displays of traditional dances, clothing, and

a temporary exhibition mounted by different nationals living in Zambia.

Among those in attendance at the special International Museums Day festivities was the Honourable Moses Mwangala, Deputy Minister in the Ministry of Tourism, Environment and Natural Resources which operates the museums in Zambia.

The LNM aims to fulfill its mandate of being a truly dynamic cultural history museum. Its aim is to collect, preserve, research and present Zambia's cultural heritage for the enlightenment, appreciation, and entertainment of present and future generations.

Morocco Telecom Museum celebrates International Museum Day

Ech-cherki DAHMALI, Director Morocco Telecom Museum - www.museemaroctelecom.ma

During this day on 18 May 2010, The Morocco Telecom Museum organized an open day with a series of guided tours.

The Museum hosted children from the Moroccan Association for the Protection of Deaf children who benefited from a guided

tour and artistic presentation within the museum.

The Morocco Telecom Museum, through its policy, aims to create awareness to visitors, the Technological and Institutional History of Telecommunications in Morocco and to increase the understanding of the role played by the museum in safeguarding this national heritage.



TARA Community Rock Art Conservation Projects

Gloria Borona, Community Projects & Outreach Manager

TARA – The Trust for African Rock Art efforts in rock art conservation have shown that communities have to be meaningfully engaged to achieve sustainable conservation.

Over the last 12 years, TARA has worked with communities around rock art sites to ensure that they feel the benefits of their heritage through tourism and related activities. Two of these projects are in Kenya: one with the Abasuba people (a small community whose language is on UNESCO’s endangered list) on Mfangano Island, Lake Victoria and the other with the Iteso people in western Kenya.



Abasuba Community Peace Museum

Five years ago, Jack Obonyo, founder and curator of the Abasuba Community Peace Museum (ACPM), approached TARA about conservation of rock art sites on Mfangano Island. Impressed by his motivation and commitment, officials at TARA have worked with the Museum in a partnership that has brought rewards to both institutions.

Since its opening in 2008, the Museum has positioned itself as the gateway to learning about the heritage of the Abasuba people. It showcases rock art, the physical and natural heritage of the community, and creates forums with the council of elders – the supreme governing organ of the Abasuba.

Through support from EPA (Ecole du Patrimoine Africain/School of African Heritage), the Museum has recently launched an education outreach program for students on the importance of heritage in cultural identity and economic development.



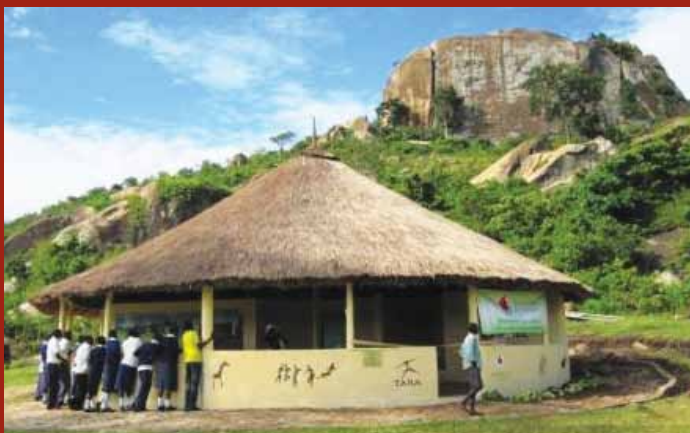
Abasuba museum

Using proceeds from the visitor entry fees at Mawanga, one of the rock art sites, the community has developed a wonderful and appreciated initiative. It has opened the Mawanga Rock Art Nursery School aimed at young children who may not otherwise



Ethnographic exhibition

KAKAPEL ROCK ART SITE



Another initiative based on the ACPM model has been with the Iteso people in Western Kenya. In a different kind of set-up in which the site is fully managed by the National Museums of Kenya, ways have had to be found to integrate community members in site management.

A significant development has been the building of a community cultural centre – a space where local inhabitants can share and promote their culture and ways of life.

The cultural centre was opened in April, 2010, an event attended by more than 1,000 community members and several dignitaries. The structure reflects the local architecture and is enhanced by paintings of rock art from all

Kakapel community center

The Observatory of Cultural Policies in Africa and its action (2002 – 2010)



Suba Community at an Engagers Workshop on conservation.

have the chance to go to school. This is a testament of how communities can benefit from their heritage through tourism.

At the same time, through TARA's support, parts of the island near the rock art sites which have been without mobile phone connectivity will be connected by the end of the year. The impact of the Museum will then be felt by at least 5,000 locals.

Gladys N. Wanga and Gloria K. Borona who worked to implement this project have co-authored a publication, 'Managing Community Projects – TARA and the Abasuba Community Museum', as an illustrated case study. The book narrates the whole experience from conception, implementation, to monitoring and evaluation without covering up the challenges and failures encountered.

over Africa, the aim being to raise rock art as a common heritage across the continent.

Based on these experiences, TARA has launched a community project in Northern Kenya with the Turkana community in Lokori and has been working with the national museums in Tanzania and Uganda to launch similar projects in their important rock art sites.

For more on TARA activities contact Terry Little email: terry@africanrockart.org

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Lupwishi Mbuyamba (r) with Gilberto Gil Brazilian musician and minister of culture 2006

Máté Kovács, OCPA Research Coordinator

The establishment of the Observatory (OCPA) was proposed in the framework of the follow-up to the Intergovernmental Conference on Cultural Policies for development (Stockholm, 1998). Its launching was prepared by a series of regional consultations (Kinshasa, August 2000; Pretoria, January, 2001; Cape Town, May 2001) organized jointly by the Organization of African Unity, the Ford Foundation and UNESCO with the participation of some 90 experts representing the different regions of Africa as well as the disciplines concerned.

At the end of this process of consultations, OCPA was set up on the occasion of an expert meeting organized in May 2002 in Maputo, which defined its mandate and elected its leadership.

Since 2004 OCPA is registered in Mozambique as an international Pan African NGO. It is governed by a Steering Committee composed by seven recognized cultural specialists representing the various sub-regions of AFRICA. The Executive Secretariat is implementing the Observatory's programme in the framework of a medium term strategy and plan of action. OCPA is carrying out its activities in cooperation with a wide network of African and international experts and institutions with the support of various international partners such as the African Union Commission, UNESCO, the Spanish Agency of International Cooperation for Development (AECID), TrustAfrica (Dakar) and the Prince Claus Fund (Amsterdam).

One of the basic functions of OCPA is the development of specialized information



OCPA staff

services such as the OCPA web site which is a resource centre on issues related to African cultural policies and the newsletter OCPA News distributed twice a month, presently sent to some 12500 addresses in Africa and the world. Each of the 259 issues published since July 2001 contains a wide range of information about resources on cultural policies in Africa.

Training in cultural policy and management has been one of the priorities assigned to OCPA. In this field OCPA co-organized a regional consultation on the training needs in Africa (Nairobi, 2002), prepared a regional report on the training in cultural policy and management in Africa (2005), and a directory on training centres existing in this field (2007 for the UNESCO/ENCATC data base). Since its creation, OCPA has been developing co-operation networks with partners in Africa and other regions for developing joint research and training projects as well as exchange of information.

OCPA is presently involved as a partner of EPA in establishing a network of cultural institutions in West Africa (RECAO).

www.ocpanet.org





TRAINING OF TRAINERS IN TEXTILES COLLECTIONS CARE, STORAGE AND DISPLAY IN WEST AFRICAN MUSEUMS

Umebe N. Onyejekwe, Program Officer, West African Museum program (WAMP)

It was a much anticipated opportunity for some curators and conservators in West African museums to learn all about the conservation and handling of textiles from the experts. But they never bargained for what they found themselves doing.

The male staff among them who had never sewn anything in their lives found themselves threading needles, sewing on machines, and handling vacuum cleaners. For their part, female employees stepped into roles as “potential” carpenters and plumbers, cutting plastic pipes, constructing wooden meshes and other duties.

These were activities they would not have done under normal circumstances. Such was the scene last May at a series of textile workshops held with resource staff from the British Museum, at several West African museums.

From 17th May -28th May, 2010, WAMP, in collaboration with the British Museum, held three workshops in Ghana, Nigeria and Niger on Training for Trainers in Textile Collection Care, Storage and Display in West African Museums. The Armed Forces

Museum, Kumasi, Ghana was the site of the first workshop, held 17th May -21st May, 2010. From 19th May- 26th May, there was a workshop at the National Museum, Lagos, Nigeria and at the National Museum, Niamey, Niger from 17th May -28th May.

DEVELOPING SKILLS

The objective of the workshops was to develop professional skills for a number of West African curators and conservators. All are being trained in textiles collection management, documentation, preservation, care, storage, preventive conservation and

display. These trained officers will in turn train others in their respective countries.

THE WORKSHOPS

The workshop in Kumasi had 18 participants from Ghana, The Gambia, Sierra Leone and Cape Verde. The Nigeria workshop had 24 participants from the different museums in the country while the Niamey workshop had 18 participants from the Benin, Burkina Faso, Cote d’Ivoire, Guinea Bissau, Guinea Conakry, Mali, Mauritania, Niger, Senegal and Togo.



Heidi Cutts of the British Museum showing participants how to construct a mesh used together with the vacuum cleaner to clean very fragile textiles. On the table are some of the equipment for conserving textiles and include orange coloured vacuum cleaner, assorted sizes and shapes of brushes, net materials & kits.



Participants constructing a wooden box for storing textiles. With them is the resource person, Julie Hudson of the British Museum.

Participants preparing the textiles for mounting at the exhibition during the workshop at the National Museum, Niamey

The resource persons from the British Museum were Julie Hudson, Helen Wolfe for Nigeria; Duncan Clark and Heidi Cutts for Ghana. The resource persons for Niamey were Christophe Mouleherat from Quai Branly Museum, and Massamba Lame from UCAD, Dakar.

The workshop, which was both theoretical and practical, laid emphasis on the practical aspect of conservation which had participants operating sewing machines, threading needles, sewing pillows, padded hangers, dust covers, and props as well as constructing wooden boxes and rollers using plastic pipes and vacuum cleaners to clean old textiles etc.

They also learned about the collection and documentation of textiles, how to make insect traps and use them to determine the type of insect pests in a collection's storage.

The Niamey group had extensive lessons on infestation and collection of textiles, and mounted a small temporary exhibition titled "Textiles: diversity in West Africa" to showcase the assorted types of textiles from Francophone countries of West Africa.

Not only did participants learn a lot but they thoroughly enjoyed themselves doing so. They promised to train their colleagues who could not attend the workshop and send the reports of such training to WAMP and the British Museum.

The results of the workshops were:

- Acquisition of skills for handling, documentation, storage, conservation and display of textile collection
- Production of a training manual for the future training of other museum professionals
- Establishment of a networking system to include museum professionals from other countries
- Instilling interest among young museum professionals in the collections and care of textiles in the museums
- Stimulation of a research in textiles' collection among museum professionals.

FINANCIAL PARTNERS

The project was made possible by financial support from The European Union, ECOWAS, UEMOA, The British Museum and the Regional Funds for the Promotion of Cooperation and Cultural Exchange in West Africa.

www.wamponline.org



The Archival Platform Team, December 2010. From Left to right: Mbongiseni Buthelezi, Jo-Anne Duggan, Thokozani Mhlambi, Uthando Baduza and Xolelwa Kashe-Katiya.

THE ARCHIVAL PLATFORM

By Jo-Anne Duggan, Director, Archival Platform

The Archival Platform, based in Cape Town, South Africa is a non-profit initiative established under the auspices of the University of Cape Town and the Nelson Mandela Foundation. It has a catalytic role to play in the way in which practitioners, theorists and the general public think about archive and the ways in which the process of archiving is practised.

The key objectives of the Archival Platform are to:

- Raise public awareness on the role and value of the archive, particularly in relation to social justice, the processes of reconciliation, redress and social cohesion and the exercise of democratic government;
- Provide a mechanism through which new ideas and information can be shared and debated;
- Facilitate organized effective public engagement and intervention in the public interest wherever questions of archives are involved and;
- Break down inhibiting barriers and encourage cross sectoral interaction;
- Play a role in developing pro-active citizens empowered to draw on archive as a resource for interrogating the past, shaping the present and imagining the future.

The Archival Platform achieves its objectives through a strategy that involves networking, advocacy and research and the development of

tightly focused, high profile public interventions. The reach of the Archival Platform encompasses not only the physical collection of the country's history, but also the memory, cultural practices and places that tell the story of the past.

Who are we? The Archival Platform Team includes: Carolyn Hamilton (National Research Foundation Chair in Archive and Public Culture, University of Cape Town), Verne Harris (Head: Memory Programme, Nelson Mandela Foundation) and Noel Solani (Heritage Resources Manager, Nelson Mandela Museum), the inaugural Steering Committee who assist us in realizing the broad vision for the Archival Platform, as defined in Archives at the Crossroads 2007, the report in which the concept of the Archival Platform was first mooted; Jo-Anne Duggan, the AP Director; Xolelwa Kashe-Katiya, the AP Deputy Director; Mbongiseni Buthelezi, Coordinator of the Ancestral Stories Initiative; Thokozani Mhlambi and Uthando Baduza, our correspondents, who keep their eyes and ears – and minds – open for new developments and contacts across the country, and offer insightful opinion pieces and; Harriet Deacon, the former director who remains onboard as our international correspondent.

Please visit the Archival Platform Website www.archivalplatform.org and subscribe to our monthly newsletter, or email director@archivalplatform.org



EN-COMPASS

AN INTERNATIONAL DIAMOND OF CULTURAL DISSEMINATION...

Peter Dennis Okwaro, Coordinator, Movable Heritage, CHDA.

The Centre for Heritage Development in Africa (CHDA), under the auspices of the European Commission's Investing in People Programme, is partnering with the University of Newcastle upon Tyne, UK, the People's Government of Hainan Province, China and the Iwokrama International Centre for Rainforest Conservation and Development, Guyana on a programme called "En Compass: an international diamond of cultural dissemination and capacity building with countries from the North, East, South and West".

To realize these objectives, the project shall work to increase the capacity of cultural and heritage practitioners in Hainan in Prouvance of China, Anglophone Africa and in Guyana; to identify, promote and safeguard cultural intangible and tangible heritage, with specific focus on indigenous and minority groups in the participating regions; and to increase the access of local populations in these regions to different forms of tangible and intangible cultural heritage.

During the first 12 months, the programme will focus on practitioners of the art, music and heritage practitioners. The team of twelve participants will 'curate' a travelling exhibition, drawing on heritage resources, cultural products and cultural expressions brought together from the regional activities. The exhibition will promote local distinctiveness, cultural diversity and local ownership. Supported by accompanying recorded expressions of intangible cultural heritage, the exhibition will take a tour through the four countries.

These activities are meant to help achieve the objectives related to enhanced access to local culture, protection and promotion of cultural diversity.

In the second year, activities shall revolve around in-country training in Kenya, China and Guyana. These two-week training programmes will be delivered using a participatory approach in order to promote intercultural dialogue, where all participants and facilitators can learn from each other. It will also enable an exchange where the facilitators can learn about local expertise and best practice. The facilitators will then disseminate and raise the profile of local practices and knowledge systems via research outputs and teaching.

Each of the two-week training programmes will involve 15 participants drawn from across



the host country/region. For the training in Mombasa, participants shall be drawn from Anglophone African countries served by CHDA.

Year two will therefore concentrate on enhancing resource capacity and training local people to a level where they feel confident to take ownership of the cultural resources and practices and to manage and communicate these to the outside world. A particular emphasis will be placed on meeting the following two objectives: (i) to raise awareness on the role of culture in social cohesion and in fighting all forms of discrimination, including those accepted by customary law; and, (ii) to promote the exchange of expertise and best practices between cultural actors and promoters.

The last 12 months shall be dedicated to postgraduate education and training for participants from the three developing regions at ICCHS, Newcastle University. Three people from each of (Hainan, Guyana and Anglophone Africa (Region served by CHDA) will be selected through a process of open application to register for one of ICCHS's postgraduate programmes in heritage studies. This will equip the students on returning to their regions to provide capacity-building training programmes at different levels to support the preservation of culture at risk.

Expected Outcomes

It is expected that the activities described shall lead to the realization of a number of positive outputs, including: improved

access to both local and foreign culture for people in the participating countries, through the exchange programmes, the scoping of local indigenous cultural heritage resources, the 'curation' of a travelling exhibition that moves through different venues in the four regions covered by the programme, and the associated online material to be developed in the first year. We also expect to realize improved ownership by the local indigenous communities in participating countries of their own culture, whilst fighting discrimination. There shall be enhanced flow of understanding and knowledge about cultural expressions and productions from the three developing countries towards EU and into the other two developing countries; improved capacity for training and professional growth and improved capacity of private and public culture promoters to create, preserve, make accessible and use cultural heritage. The project shall develop new channels for cultural exchange, especially for remote and isolated communities and reinforce networking and partnerships. Finally, it is envisaged that the project will lead to improved conditions for creation, production, communicating about, and, marketing of cultural expressions, practices and products, improved conditions for the promotion, ownership and stewardship of cultural heritage and the safeguarding of cultural heritage resources at risk and under threat.

The programme started with a launching workshop convened at the University of Newcastle upon Tyne in September 2010

www.heritageinafrica.org



International Council of African Museums [AFRICOM]

BECOME AN AFRICOM MEMBER TODAY

The International Council of African Museums [AFRICOM] invites you to join its membership and help secure the rich and vibrant African heritage. 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 establishment in the year 2000, 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 52 African countries and other countries around the world. These members ensure the future of cultural and natural heritage of the continent. AFRICOM is proud to be part of this network involved in positioning and championing for the vibrancy, dynamism, creativity and preservation of the continent's cultural and natural heritage. AFRICOM is therefore inviting you to become a member of this interactive network.



AFRICOM member Patrick Adoyo (right) Nairobi Museum Head of exhibition with Kenyan Prime Minister Raila Odinga (centre)



AFRICOM at AVICOM

Benefits of being a member

AFRICOM provides a range of benefits that you as a member can take advantage of. They include:-

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

AFRICOM MEMBERSHIP CATEGORIES: AFRICOM has four main membership categories: African Individual Members, African Institutional Members, Non African Individual Members, And Non African Institutional Members.

| Membership Category | Who qualifies? | Annual Fee |
|---------------------------------|--|------------|
| Africa Individual Members | These are persons working full-time or part-time in museums and associated/affiliated heritage institutions in Africa. Equally eligible in this category are former museum professionals and anybody with interest in African heritage. | US\$20 |
| African Institutional Members | These comprise museums and associated/affiliated heritage institutions or other organizations in Africa, working for the promotion of the cultural and natural heritage in Africa. | US\$150 |
| Non African Individual Members | These are persons outside Africa that demonstrate an interest in the objectives of AFRICOM and can support museums in Africa. | US\$50 |
| Non African Institution Members | These comprise museums and associated/affiliated heritage institutions that are not based in Africa but have holdings of African collections, or other organizations working for the promotion of the cultural and natural heritage in Africa. | US\$300 |

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-up 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>

How to pay Membership fees

To remit your membership fees please contact the secretariat for the suitable mode of payment.

All the filled forms should be emailed to:

membership@africom.museum or posted to AFRICOM using the address given below.

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Tel. 254-2-3748668, Mobile; 254 721 392 891, Fax: 254-2-3748928,
Website: www.africom.museum**



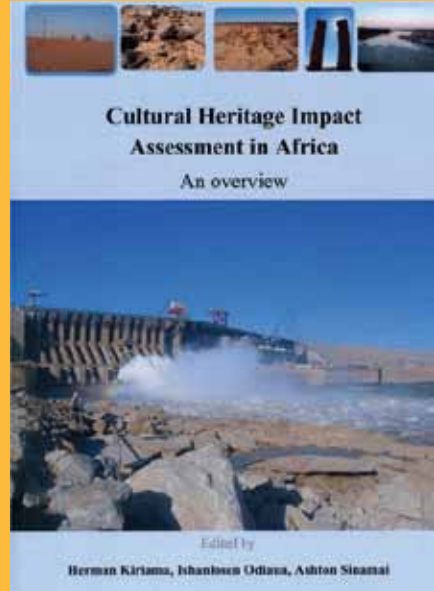
RETURNED



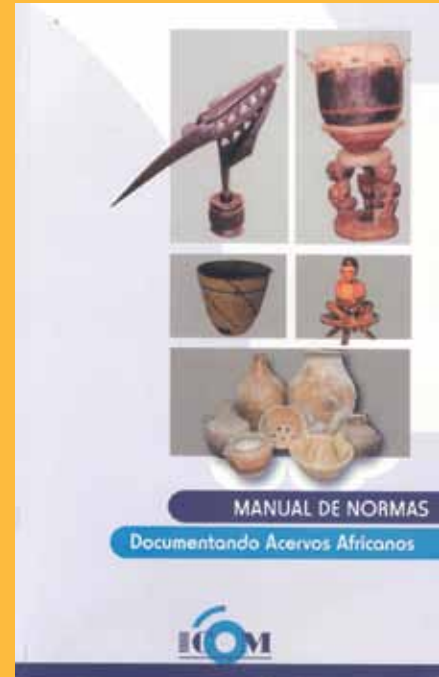
Akhenaten holding an offering table, Egyptian Museum April 2011

More information on the missing objects is available at <http://zahihawass.net>

BOOK REVIEW



The book costs \$20 Usd including postage and is available from CHDA offices in Mombasa. Centre for Heritage Development in Africa Nkrumah Road, Old law Court building P.O. Box 90010 - 80100, Mombasa, Kenya Tel: +254 41 2225114 Email: chda@heritageinafrica.org hk@heritageinafrica.org



Portuguese version of "Handbook of Standards. Documenting African Collections" translated in partnership with the International Council of African Museums (AFRICOM) and the International Committee for Documentation (CIDOC) - ICOM. You can access the publication at <http://revistas.uluso-fona.pt/index.php/cadernosociomuseologia/issue/view/116>