

Conference
December 1–3 2016

Museum cooperation between **Africa** and **Europe**: Opportunities, Challenges and Modalities.



Swiss Society for African Studies
Société suisse d'études africaines
Schweizerische Gesellschaft
für Afrikastudien



Schweizerische Ethnologische Gesellschaft
Société Suisse d'Ethnologie
Associazione Svizzera di Antropologia
Swiss Anthropological Association

**ethnographic
museum**

University of Zurich

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Intro

The International Council of Museums (ICOM) defines the state of the art in museology as comprising the classical objectives of conservation, collection, research, communication and exhibition delivered through museums' core activities, complemented by broad international cooperation, especially with communities and museums in the areas and countries where the collections originate from.

Although there are many examples of international cooperation between African and European museums, only a few live up to the demands of post-colonial critique. This is either because the cooperation was mainly unidirectional, displaying European exhibitions in African museums, or aiming to instruct African institutions in fields such as conservation, restoration or curating, thereby following a development approach. Some takes place merely as consultancy-level knowledge exchange with Afropolitan museologists in Europe or the Americas. Only very occasionally does this cooperation focus on the practical implementation of joint projects, taking into consideration the expectations, goals and needs of all the stakeholders.

In this conference, several past and current collaborative projects will be reviewed and discussed critically in order to learn from each other's experiences and to develop new ideas for future endeavours. Against this backdrop, the conference will aim to address the following questions:

- What are the objectives and modalities of museum cooperation? Which opportunities and challenges are likely to arise?
- How similar or different are museum strategies on collecting, interpreting and communicating material and immaterial culture in the 21st century? Do shared narratives exist and, if so, how are they produced?
- How similar or different are understandings of cultural history and representation, as well as best practice in African and European museum work? What is the relationship between academic anthropology and museums in Africa today?
- How does the colonial legacy affect – existent and non-existent – international cooperation and museum practice (e.g. artefact loans, claims for restitution, collecting, curating, preserving, and exhibiting) today? How does it affect cooperation between museums within Africa?
- How do contemporary phenomena such as urbanity, globalised flows of objects and ideas, and modern technology translate into museum work, exhibitions, perception and audience?

The conference is embedded in a current collaborative project between the Ethnographic Museum at the University of Zurich (EMZ), the Uganda National Museum in Kampala and the Igongo Cultural Centre in Mbarara, Uganda. The project aims to scrutinise and debate current and planned examples of partnership and best practice of cooperation, and will form the basis of a publication and exhibition at the EMZ in 2018.

Presenters

Alexandra Galitzine

Centre d'études en sciences sociales sur les mondes africains, américains et asiatiques, Université Paris Diderot

Dr Alexandra Galitzine received her PhD in anthropology from Paris I. For almost twenty years she lectured at the University of Yaounde I. Currently she works in France (CNRS, FMSH and now INALCO). She is an associated member of CESSMA (University of Paris Diderot/INALCO/IRD) and teaches at INALCO and Paris Descartes. Her fields of research include material culture, museums in Africa, Bamun Kingdom and exile studies. She was a fellow at the Clark Institute, worked recently at the Musée de Quai Branly (Self-representations in Bamun drawings and photographs) and on the presentation of Bamun drawings at the Musée d'Ethnographie de Geneva.

Germain Loumpet

Université de Yaoundé

Dr Germain Loumpet studied prehistory, archaeology, and anthropology in Paris I Panthéon Sorbonne before returning to Cameroon where he served as senior lecturer at the University of Yaounde, as director of the National Museum of Cameroon project and as the first advisor to the ministry of culture. He reorganized the Bamun Palace Museum and the Tandeng Munan private museum. He was an elected member on the ICCROM board and got fellowships from the Sainsbury Research Unit at the Univ. of East Anglia, the Clark Art Institute in Williamstown and the Getty Research Institute. Currently he coordinates the New Patrons programme and is involved in the relocation of the museum collections of the Royal Palace of Foumban to the new museum.

Reconsidering Cooperation: Processes of musealization / demusealization in Cameroon

Through the example of the Bamun Kingdom (West Cameroon), this paper seeks to examine the notions of Heritage and Museum in Cameroon and Africa in order to grasp the original developments and their extensions in current contexts.

The use of the term 'museum' has often been empirically assigned to places, in Bamun kingdom as elsewhere, that do not meet all criteria, influencing potential ways of cooperation. Two phases will be discussed here: a diachronic perspective during the colonial era and afterwards underlines the processes of musealization, from first Bamun museum-like collections at the end of the twenties to present days regional museums.

The second issue addresses recompositions from the past decade that are part of a paradigm shift, from the appearance of museums-sign distinguishing the virtual representation of the museum of its real form, to what might be described as a "demusealization" process. Paradoxically indeed, while museums seem to increase in the framework of cooperation between Europe and Africa, their content becomes less heritage but a European view of 'tradition' and tourism. Finally, we will outline new ways of commitment of civil society (e.g. New Patrons programme), through which the museum could become part of the public space.

Birthe Pater

Department of Anthropology and African Studies, Johannes Gutenberg University Mainz & University of Zurich

Birthe Annkathrijn Pater works on New Museums in Southern Africa and focuses in her doctoral thesis, at the Department of Anthropology and African Studies (IfEAS Mainz), on the Cultural Museum Centre Karonga in Malawi. She was employed as a research and teaching associate at IfEAS Gutenberg University Mainz and the Department of Political Science Goethe University Frankfurt. Today, she works at the University of Zurich. In 2014 she curated the exhibition Living Legends in Karonga on political culture in Malawi and is working in the museum cooperation project between the Ethnographic Museum at the University of Zurich, the Uganda Museum and the Igongo Cultural Centre since the beginning of the project in 2015.

The meaning of political culture for museum cooperation.

The focus of this paper is on a long-term cooperation at the Cultural Museum Centre Karonga (CMCK) in Northern Malawi. This regional history museum is constituted as a partnership between public and private stakeholders within the country and from Europe. Despite the common approach, to analyse local museums from the perspective of identity construction, the museum or cultural centre sheds light on a contact zone (Clifford 1997) of three diverging groups, equally laying claim to this museum. This paper elaborates on which topics emerge in museums. How does it unfold its meaning for the transnational stakeholders? And what can we learn from the constitution of an African museum? I argue that this platform triggers a particular politicisation. The study highlights, that this cultural institution provides a contested space (contact zone) for political culture on the intersection of the local, regional, national and transnational level. More specifically, the museum integrates the local power structures and hierarchies while offering a direct, alternative link to the central government in a setting of local politics.

Cynthia Kros

University of Witwatersrand

Cynthia Kros is a historian and heritage specialist who holds a PhD from the University of the Witwatersrand (Wits). She taught in the History Department at Wits for 18 years before moving to the School of Arts at the same institution where she headed the Department of Arts, Culture and Heritage Management. Dr Kros has published many articles in the fields of education and heritage. In 2010 her book based on her doctoral thesis titled *The Seeds of Separate Development: Origins of Bantu Education* was published. Currently, Dr Kros is a research associate of the History Workshop and an Honorary Fellow of the City Institute, both housed at Wits University.

The Junod Collection. A new generation of collaboration between Europe and Africa

Swiss missionary-ethnologist, Henri-Alexandre Junod's collection can be found distributed across two museums in South Africa and one in Neuchâtel, Switzerland. This collection has never been studied as a whole and provides an opportunity for collaboration between Europe and Africa. The project of digitization has already begun at UNISA's Museum of Anthropology and Archaeology, however issues associated with a "colonial" heritage have to be explored in the context of the current South African museum landscape. The Junod collection provides an excellent opportunity for them to be brought into the cross African-European dialogue.

Emery Patrick Effiboley

Centre for the Creative Arts of Africa, University of the Witwatersrand

Emery Patrick EFFIBOLEY est Postdoctoral Research Fellow au Centre for the Creative Arts of Africa/Wits Art Museum à l'université de Witwatersrand (Afrique du Sud). Il est titulaire d'un doctorat mention Anthropologie-Ethnologie de l'Université Paris Ouest Nanterre La Défense en France, obtenu à l'issue de la réalisation d'une thèse intitulée *Les Béninois et leurs musées : étude ethno-historique* (2013). Il est également l'auteur de plusieurs articles notamment «Alexandre Senou Adande Ethnographic Museum and the Intangible Heritage: Some Ethical Points for Community Involvement» paru dans *Abhandlungen und Berichte der Staatlichen Ethnographischen Sammlungen Sachsen*, 2005, 52, pp. 79-90; «Les musées béninois d'hier à demain» dans H. Joubert and C. Vital (éd.), *Dieux, rois et peuples du Bénin. Arts anciens du littoral aux savanes*, 2008, pp. 125-232, et «Les musées béninois: du musée ethnographique au musée d'histoire sociale», dans *French Studies in Southern Africa*, vol.45, pp. 30-61.

Développement des musées en Afrique: des projets de coopération à l'appropriation / indigénisation des pratiques.

La présente communication a pour ambition de montrer que les projets de coopération notamment dans le domaine des musées ne peuvent réussir à transformer ceux-ci en un secteur viable et économiquement rentable que si les Etats africains eux-mêmes manifestent de la volonté et mettent en place une politique cohérente en la matière.

L'analyse porte sur quelques actions de coopération que l'on peut qualifier d'exemplaires telles Ingénieuse Afrique: Artisans de la récupération et du recyclage, puis Femmes bâtisseurs d'Afrique avec le Musée de la Civilisation du Canada [Ferera, Lissette, (dir.), 1996, *Vers une muséologie sans frontières - L'expérience d'Ingénieuse Afrique, Québec, Musée de la civilisation.*], Séminaire-atelier au Bénin, Ouidah à travers ses patrimoines et ses fêtes du West African Museums Programme, WAMP (Adandé, Joseph, 1997, Ouidah à travers ses fêtes et patrimoines familiaux, in: *Bulletin du WAMP*, n° 7, 42-49) et le projet de documentation des collections du Musée historique d'Abomey avec le Tropenmuseum des Pays-Bas (2002-2004).

En s'appuyant sur ces exemples, il s'agira de démontrer comment le manque de suivi de ces projets ainsi que la difficulté à traduire les expériences acquises dans les pratiques quotidiennes de ces établissements sont de nature à entraver, dans la durée, les succès des actions de coopération.

Fatima Fall

Musée du Centre de Recherches et de Documentation du Sénégal, Université Gaston Berger

Fatima Fall is a Culture Mediator and has been a Specialist in Heritage Conservation during the last two decades. She is currently preparing a Master's Degree in Marketing at the Higher Institute of Management of Saint-Louis.

Fatima Fall has been intervening in the Heritage Professions Section of the Civilizations, Religion, Arts and Communication Training and Research Unit (UFR) of the Gaston Berger University of Saint-Louis since 2012 and in Tourism and Conservation (Master, 1st yr.) at the Literature and Human Sciences (LHS) UFR of the African Heritage School (EPA) in Porto Novo, Benin, since 1999. She has given many communications based on collections and organized many exhibitions in the CRDS Museum, as well as inventory surveys on the architectural Heritage of the City of Saint-Louis after its inscription in the World Heritage List. Besides, she has participated in various Culture and Tourism Heritage conservation and valorisation projects intervening in Saint-Louis, in the Senegal River Valley and in the region of Thies.

Fatima Fall has been holding the post of the Saint-Louis CRDS Museum Curator for 13 years and filling the post of Director of the Documentation and Research Centre of Saint-Louis – former IFAN – since 2006. She is a member of the board of directors of EPA and of the advisory council of ICOMOS International.

Le Musée du CRDS de Saint-Louis/Sénégal, 20 ans de coopération internationale.

The Center for Research and Documentation of Senegal (CRDS) in Saint-Louis has been part of the University Gaston Berger since October 2007. The CRDS comprise one of the oldest research libraries in French-speaking Africa and a Museum of History, Arts and Traditions. The CRDS Museum is one of the most visited museums in Senegal because of its geographical location, collections, and museum activities. It is much sought after, especially for its contribution to heritage conservation and valorisation, and cooperation among institutions, associations and other organizations. This makes the centre an important educational resource whose opinion is sought for all that relates to heritage management.

The CRDS Museum's management team understood early that without cooperation, it would be difficult – even impossible – to share its concerns, constraints and projects. The world has become a global village, and as a result, partnerships have become essential.

The development of new information and communication technologies and the advances of the internet have facilitated access and responsiveness of professionals around the issues related to North-South networking. Membership in professional organizations like ICOM, ICCROM, ICOMOS, ICOM-CC, CIDOC, etc, have fostered communication between institutions and professionals in the museum world.

In my presentation I will discuss the main areas of cooperation between the CRDS Museum and its various institutional and organizational partners, especially those in the collaboration with the Spanish Agency for International Development Cooperation (AECID). It is important to note that some cooperation had obstacles that lead to unsatisfactory results for all parties concerned.

George Abungu

Okello Abungu Heritage Consultant & formerly National Museums of Kenya

George Okello Abungu is a Cambridge-trained archaeologist and former Director-General of the National Museums of Kenya. He is the founding Chairman of Africa 2009, the International Standing Committee on the Traffic in Illicit Antiquities, and CHDA, the Centre for Heritage Development in Africa.

He is recipient of the distinction of "Passeur du Patrimoine" from l'Ecole du Patrimoine Africain, 2009, Lifetime Achievement in Defense of Art by the Association for Research into Crime against Art (ARCA), 2012 and Chevalier de l'Ordre des Arts et des Lettres from the Government of France in 2012.

He has been an advisor to the Global Heritage Fund, USA, Vice President ICOM, and was Kenya's Representative to the UNESCO World Heritage Committee, and Vice-President of its Bureau (2004–2009). He is a fellow of the Stellenbosch Institute for Advanced Studies, University of Stellenbosch South Africa among others.

Connected by history, divided by reality: eliminating suspicion and promoting cooperation between African and European Museums.

This paper critically analyses the historical development of the relationships between African and European museums from the colonial times to the present, detailing some of the challenges faced over the period. It looks at the emerging positive relationships citing some of the best examples of recent. It further elaborates on the opportunities presented by the long historical contacts of the two continents, the shared history and heritage, the available networks and resources of cooperation in a united yet diversified global world with unlimited opportunities for cooperation for mutual benefits. It touches on the role of immigration and present population dynamics in Europe in particular and how this mixed and mostly urban based population calls for a paradigm shift in the roles of museums including the need to be inclusive and representative that require European museums to closely work with museums in African for acquisition and or loans of representative collections. Finally it postulates on some of the areas of common interest, modalities for cooperation and elimination of suspicions.

Jeremy Silvester

Museums Association of Namibia
& University of Namibia

Jeremy Silvester worked as a project planning and training officer for the Museums Association of Namibia (MAN) for the last eleven years. Before MAN, he was a lecturer in the History Department at the University of Namibia for eight years. Also, he served for ten years as an external examiner for the Postgraduate Diploma in Museum and Heritage Studies in Cape Town. His work at MAN involves working with communities to develop new museums and exhibitions and, for 10 years, he organised an annual exhibition competition for school history clubs.

The Africa Accessioned Project – Collections make Connections between Africa and Europe.

In Namibia it is difficult today to locate many historical artefacts that embody the cultural identity of communities. Yet these objects have been collected and, often, archived (rather than displayed) in museums beyond the continent. The internet gives access to a disparate 'virtual museum' of Namibian cultural heritage. The Africa Accessioned project aims to locate and list African ethnographic collections held in European museums as a tool to generate dialogue and collaborative projects (so in the spirit of dialogue we also have an interest in European objects displayed in African museums). The project is a pilot, and operates with limited financial resources ie. currently none.

Four African countries provided the initial focus for the project: Botswana, Namibia, Zambia and Zimbabwe. The project initially, mapped relevant collections held in Finland, Germany, Sweden and the UK. A secondary exercise has documented Namibian collections in Finnish museums and will be used to demonstrate the project's potential to develop the notion of the 'museum as process'. The project recognises the contextual framework of the circulation of material culture along colonial trade routes. The project seeks to position museums as mediums for global dialogue. Conversations enable source communities to provide greater historical depth regarding the intangible cultural heritage and places which provide a more complete biography of an object in a collection.

The project is not a campaign for the repatriation of all African artefacts to the continent, but it will initiate debate about the provenance and significance of some artefacts. The willingness to review collections to address the past can increase cultural dialogue and positive co-operation. European museums need to engage with this legacy, but should see dialogue as an opportunity, rather than a threat. Collections can generate connections. Museums can build bridges, rather than barriers, between communities.

Jesmael Mataga

Museum and Heritage Studies
Programme, Sol Plaatje University

Jesmael Mataga is a Zimbabwean professional with experience in research and training in museums and heritage management on the African continent in areas such as museum curation, heritage preservation, cultural diversity and implementation of UNESCO conventions. He previously worked as a Curator for the National Museums and Monuments of Zimbabwe (NMMZ) and has taught at Universities in Zimbabwe, Lesotho and South Africa. He has engaged in training and capacity building activities on the 2003 and 2005 UNESCO Conventions and participated in the UNESCO Pool of Experts programme, for the African region. Jesmael is also fellow of the UNESCO (Germany) U40 Global Forum on Cultural Diversity – U40 is a network of young professionals from all over the globe working on issues concerning cultural diversity. He has PhD from University of Cape Town, where he has been National Research Foundation Fellow in the Archive and Public Culture Research Project. He is currently a Head of the School of Humanities at the Sol Plaatje University in South Africa, one of whose niche research and training focus on museums and heritage studies.

Shifting the Boundaries: Museum Objects, Local Communities and Curatorial Shifts in African Museums.

This paper highlights the importance of mainstreaming "local" knowledge producers within the context of International cooperation activities between museums. It makes a case for what I have termed practices of pastness – community based activities that seem to defy mainstream museological standards, but yearn to engage the museum. Acknowledging them and allowing them to be part of the curatorial exchanges between African and European museums engender a deeper, more relevant interpretation of ethnographic material culture held in museums across the two continents.

Through short biographies of 3 museum objects from Zimbabwe (one- the Zimbabwe Bird repatriated from Germany in 2003), this paper analyses how museum objects collected into colonial museums and previously confined to museum storerooms have a potential to inspire a new approach to museum practice in Africa. The chapter highlights how museum objects with strong spiritual significance have enabled a new trajectory in expert-community relations and engendered a new curatorial approach.

The argument made here is that the ancestral motif is a dominant aspect in the heritage making processes in Africa and that acknowledging and integrating this to museum practice and in projects on international cooperation project present an opportunity for deconstructing and unsettling the tainted museological practices and skewed knowledge flows inculcated by the colonial encounters between Europe and Africa.

In terms of contemporary museum practice, the (re) emergence of these objects and the associated activities point to the need for an alternative museology. This chapter suggests that for many African museums burdened with collections uprooted from communities during the colonial era, a "decolonial" museology (Mignolo, 2000, 2009, 2011). These new approaches should facilitate self-representation - where space is given to previously marginalised communities to challenge mainstream curatorial practices and to reconnect with objects accumulated from communities.

Katrin Peters-Klaphake

Makerere Art Gallery/Institute of Heritage Conservation and Restoration, Makerere University

Katrin Peters-Klaphake is a curator at Makerere Art Gallery/Institute for Heritage Conservation and Restoration (IHCR) and lectures on exhibition and museum studies at Margaret Trowell School of Industrial and Fine Arts (MTSIFA), Makerere University, Kampala. In the context of the collection care she gained and implemented the US Ambassador's Fund for Cultural Preservation at Makerere Art Gallery in 2013/2014. In 2016, Peters-Klaphake co-curated the itinerant exhibition *Kabbo ka Muwala – The Girl's Basket. Migration and Mobility in Southern and Eastern Africa*, a joint project of Makerere Art Gallery/IHCR, National Gallery of Zimbabwe in Harare, Städtische Galerie Bremen and the University of Oldenburg, Germany. Currently, she is a core member of the research team on African Art History and the Formation of a Modern Aesthetic, a collaborative project of Iwalewaha, University of Bayreuth, Museum of World Cultures, Frankfurt, and Makerere Art Gallery/IHCR, Makerere University Kampala, Uganda.

Art works abroad – Ugandan art in German museum collections.

A team of scholars from the Iwalewaha, University of Bayreuth, the Weltkulturen Museum in Frankfurt/Main and the Makerere University Art Gallery in Kampala, Uganda, is currently working together on researching the entangled histories of the art collections of those three institutions. All the participating core team researchers are also involved in practical museum work. The project builds on cross cutting and cooperative research in the participating institutions including collaborations on the level of archival work, workshops, publications and exhibition projects. Envisioned is the joint generation of new knowledge and perspectives through the exchange and sharing of specific knowledge and experiences on a theoretical and a practical level. Herein, the critical investigation into the production of narratives and the question of possible relations between them is central aspect. Another important aim is making the outcomes of this research publicly accessible, especially in the respective country of origin of the art works. In my current research I'm focusing on a comparative analysis of a large private collection assembled by the late Jochen Schneider that is now kept at the Museum of World Cultures and one that is still with its German collector Klaus Betz in Kampala in relation to holdings and gaps in the Makerere collection. Both came to Kampala for work around 1970 and later began engaging in building contemporary art collections. They acquired their works mainly from the Makerere art school and gallery environment mostly in the 1980s and 1990s. This presentation will take an exemplary look at the biographies of selected objects by taking the histories of the collections into consideration, i.e. Makerere collection as an archive of the art school, Schneider's and Betz' different private collection activities and Agthe's acquisition of art works within the strategic framework of building a collection of contemporary art from various African countries in an ethnographic museum in Germany.

Kiprop Lagat

National Museums of Kenya

Kiprop Lagat, the immediate former Assistant Director of the Nairobi National Museum, is the Director of Culture in the Ministry of Sports, Culture and the Arts. Dr. Lagat holds a PhD in Anthropology from the University of East Anglia, United Kingdom, and has research interests in museology, cultural heritage management and processes of memorialization. Dr. Lagat has over 15 years of experience in the management of cultural heritage and has participated in numerous projects focused on the research, documentation, preservation and curation of cultural heritage collections. With Julie Hudson, he co-edited *Hazina: traditions, trade and transitions in eastern Africa*, a catalogue for an international exhibition project between the British Museum and the National Museums of Kenya that he curated at the Nairobi Gallery in 2006. He was recently appointed by the government of Kenya to serve as Commissioner for the 57th edition of the Venice Biennale art exhibition to be held in Venice, Italy in 2017.

Challenges and Lessons for International Museum Collaborations. The Hazina case study and beyond.

Hazina, traditions, trade and exchange in eastern Africa is an international collaborative exhibition project between the National Museums of Kenya (NMK) and the British Museum (BM) that was curated by Kiprop Lagat and hosted by the NMK in Nairobi between 2006 and 2007. This paper discusses the processes, challenges and the lessons learnt in curating this exhibition and offer a reflection on the North-South museum cooperation using it as a case study.

The Hazina exhibition utilized knowledge on the intercultural exchanges and the interconnectedness of the eastern Africa people to have an exhibition with a regional focus. The process, thus, enabled the British Museum to have a critical overview of all their eastern Africa collections with an African-based curator playing the lead role. Considering the existence of tens of thousands of unprovenanced and poorly documented African collections in western museums, this paper proposes the establishment of curatorial partnerships with African museums where research conducted by the latter could be leveraged to enhance existing knowledge of African collections in the west.

Additionally, it explores the opportunities presented by museum cooperation to broach the subject of repatriation through the development of alternative approaches based on loaning and exchange that would make collections more accessible to wider audiences, including those in the regions of their origin.

The partnership identified various areas for further collaboration which included exchange of skills and expertise in key museological fields such as exhibition development and installation, conservation, documentation, education and outreach programmes. Hazina, undoubtedly, engendered a new cooperation model that could be applied in implementing museum projects to further promote access to cultural objects and knowledge sharing for the benefit of humanity.

Kwame Amoah Labi

Museum of the Institute of African Studies, University of Legon, Accra

Kwame Amoah Labi is an art historian at the Institute of African Studies, University of Ghana, and the curator of the Institute's museum, with over twenty years of experience in teaching. His research interests include the Fante Asafo visual communication, contemporary art and art studies in Africa. He has published both locally and internationally. Some of his works include *Art Studies in Ghana: Whose Responsibility?* (2015), *Art studies in Kenya* (2013), *Fante Asafo Flags of Abandze and Kormantse: A Discourse between Rivals* (2002).

Kwame has also taught preventive conservation to English speaking African museum professionals and worked with museum professionals in Kenya, Malawi, Nigeria and Zimbabwe through the PREMA/CDHA activities. He has participated in several professional workshops and made presentations on museums in Ghana.

The challenges and sustainability of PREMA and other initiatives – 1986 to date.

The International Centre for the Study of the Preservation and Conservation of Cultural Property's (ICCRROM) response to the declaration of UNESCO's World Decade for Cultural Development in the 1980s was the launching of a programme called Prevention in Museums in sub-Saharan Africa, PREMA, in 1986, with its head office in Rome, Italy. This was the beginning of a new Euro-American and pan-African museum collaboration towards the revival of Africa's moveable heritage kept in African museum storage areas. This eventually led to the establishment of two African based cultural institutions, namely *École du Patrimoine Africain* (EPA), Porto-Novo, Benin and the Centre for Heritage Development in Africa, CHDA, in Mombasa, Kenya.

It has been 30 years since the inception of PREMA, and 16 years after it wound up, and the establishment of CHDA for English speaking African countries in its place. What roles have PREMA and CDHAs trained personnel played or continue to in addressing the multiple layers and challenges facing the management of their collections? Have these contributed to the development of museums in their communities? What are the lessons learnt, and have new initiatives and collaborations improved on previous foreign interventions? If yes what is the nature of these new relationships, and how successful have these been? If no, what is the way forward?

The analysis takes into consideration PREMA and other training activities and collaborations in Ghana, and questions the long-term impact of these foreign initiated programmes vis a vis local commitment and sustainability. It proposes a strategic shift in partnerships and collaborations that seek to promote shared investments that will reduce the risk of short-term solutions and benefits. Would the benefits of these programmes been different if they were initiated locally, and would their objectives, modalities, opportunities and challenges be different?

Programme

Thursday, 1 December 2016

From 12:00 am	Registration	The registration desk is open during the whole conference.
2:00 – 2:45 pm	Opening	Mareile Flitsch Director Ethnographic Museum at the University of Zurich (EMZ) → Welcome. EMZ's international cooperation. Anne Mayor Co-president Swiss Society for African Studies → Opening Address Thomas Laely Deputy Director EMZ → Objective of conference and its significance in the wider museum cooperation project
2:45 – 4:15 pm	Session I	Integration through international programs and networks? Anne Mayor (Chair) Laboratoire Archéologie et Peuplement de l'Afrique, University of Geneva Rosalie Hans Sainsbury Research Unit, University of East Anglia → Who Owns the Museum? Exploring the Impact of International Networks on Contemporary Museums in East Africa. Fatima Fall Musée du Centre de Recherches et de Documentation du Sénégal, Université Gaston Berger → Le Musée du CRDS de Saint-Louis/Senegal, 20 ans de coopération internationale. Kwame Amoah Labi Museum of the Institute of African Studies, University of Legon, Accra → The challenges and sustainability of PREMA and other initiatives – 1986 to date.
4:15 – 5:00 pm	Break	Health break and exhibition visit
5:00 – 6:00 pm	Keynote	Public Lecture Nelson Abiti Adebo (Chair) Uganda National Museum George Abungu Heritage consultant and former Director General of the National Museums of Kenya → Connected by history, divided by reality: eliminating suspicion and promoting cooperation between African and European Museums.
6:00 – 7:30 pm	Aperitif	

Friday, 2 December 2016

9:30 – 11:00 am	Session II	Tensions between international and local politics, practices and knowledge Germain Loumpet (Chair) Université de Yaoundé Jesmael Mataga Museum and Heritage Studies Programme, Sol Plaatje University → Shifting the Boundaries: Museum Objects, Local Communities and Curatorial Shifts in African Museums. Birthe Pater Department of Anthropology and African Studies, Johannes Gutenberg University Mainz & University of Zurich → The meaning of political culture for museum cooperations. Emery Patrick Effiboley Centre for the Creative Arts of Africa, University of the Witwatersrand → Développement des musées en Afrique: des projets de coopération à l'appropriation/indigénisation des pratiques.
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11:00 – 11:30 am **Break**

11:30 am – 1:00 pm	Session III	Problems and lessons learned from cooperation practice Fiona Siegenthaler (Chair) University of Basel Katrin Peters-Klaphake Makerere Art Gallery/Institute of Heritage Conservation & Restoration, Makerere University → Art works abroad – Ugandan art in German museum collections. Marie-Agnès Gainon-Court ICOM Switzerland → ICOM Switzerland Collaboration with African Museums, with a focus on the example of the museological training work shops organized by ICOM Switzerland and ICOM Zambia. Marie Eve Celio Scheurer Haute Ecole Arc Neuchâtel → Cooperation and Museology: a practical example of museum cooperation between the Museum Rietberg, Zurich, the Crafts Museum, New Delhi, the National Museum, New Delhi and the National Museum of Mankind, Bhopal.
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1:00 – 1:15 pm **Poster** Melanie Boehi, Nikki Grout, Zoë Cormack

1:15 – 2:15 pm **Lunch Break**

Friday, 2 December 2016

2:15 – 3:15 pm	Session IV	Digitization, Publishing, and Accessibility – prospects and pitfalls Alexis Malefakis (Chair) Ethnographic Museum at the University of Zurich Cynthia Kros University of Witwatersrand → The Junod Collection. A new generation of collaboration between Europe and Africa. Jeremy Silvester Museums Association of Namibia → The Africa Accessioned Project – Collections make Connections between Africa and Europe.
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3:15 – 3:45 pm **Break**

3:45 – 4:45 pm	Session V	Cooperation with the Fouban palace museum Julien Glauser (Chair) Musée d'Ethnographie de Neuchâtel Alexandra Galitzine & Germain Loumpet Université Paris Diderot & Université de Yaoundé → Reconsidering Cooperation: Processes of musealization / demusealization in Cameroon Michaela Oberhofer Museum Rietberg Zurich → The Entangled History of Museum Cooperations: The Case of the Palace Museum in Fumban (Cameroon).
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4:45 – 6:00 pm **Break**

6:00 – 7:15 pm	Session VI (at Johann Jacobs Museum Zurich)	Roger Buerger (Welcome address) Director of the Johann Jacobs Museum Zurich Contribution of museum cooperation to post-conflict reconciliation Clara Himmelheber (Chair) Rautenstrauch-Joest Museum Cologne Nelson Abiti Adebo Uganda National Museum → The road to reconciliation: Community memorial nexus Uganda National Museum cooperation with Norwegian Directorate of Cultural Heritage.
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7:15 pm **Dinner** (incl. a visit of the current exhibition of the Johann Jacobs Museum Zurich)

9:30 – 10:30 am	Session VII-A	<p>Access through cooperation? Can international cooperation enhance access to collections for people in the contexts of provenance?</p> <p>Cynthia Kros (Chair) University of Witwatersrand</p> <p>Winani Kgwatalala Botswana National Museum, University of Witwatersrand → A shared Heritage: How Practical, what Challenges and Proposals?</p> <p>Kiprop Lagat National Museums of Kenya → Challenges and Lessons for International Museum Collaborations. The Hazina case study and beyond.</p>
10:30 – 11:00 am	Break	
11:00 – 12:00 am	Session VII-B	<p>Access through cooperation? Can international cooperation enhance access to collections for people in the contexts of provenance?</p> <p>Chair: Cynthia Kros University of Witwatersrand</p> <p>Sarah Worden National Museums Scotland → Museums as Agents of Change: Scotland and Malawi, a Case Study.</p> <p>Marc Bundi Swiss Archaeological Mission to the Sudan → Identity and Heritage Construction: A Case Study from the Kerma Museum.</p>
12:00 am – 1:00 pm	Concluding Discussion	<p>Good practice in museum cooperation</p> <p>Larissa Förster (Chair) Centre for Anthropological Research on Museums and Heritage, Humboldt University of Berlin</p>
1:00 – 2:00 pm	Closure	
2:00 – 5:00 pm		Optional: Visit of the current exhibitions of the Ethnographic Museum

Marc Bundi

Swiss Archaeological Mission to the Sudan

Marc Bundi holds a Master's degree in Ethnology, History and Arabic from the University of Zurich. He is a Research Associate at the Institute of Archaeology, University of Neuchâtel, and a Scientific Collaborator with the Swiss Archaeological Mission in Kerma, Sudan. His numerous visits to Sudan over 20 years have enabled him to acquire in-depth knowledge of both archaeological practice and of the colonial and postcolonial transformations that have affected Sudanese society. His ongoing PhD research focuses on the mechanisms of identity construction in Sudanese museum practice. Based on two case studies from the archaeological museums of Khartoum and Kerma, he will explore the relationship between identity, representation and power as it occurs in the context of these museums. The theoretical findings and practical results of the study should strengthen the link between theory and museum practice and enhance the thinking of the players involved in the field of heritage management.

Identity and Heritage Construction – A Case Study from the Kerma Museum.

The Kerma Museum, located in Sudan's Northern State in the homogeneous city of Kerma, is currently the country's second largest museum in size and number of visitors. Inaugurated in 2008, the museum is predominantly visited by the local population (up to 25'000 entries annually). Covering an exhibition area of 600 square meters, it exhibits archaeological findings from nearby sites excavated, since 1965, by the Swiss Archaeological Mission to Sudan. The museum is organized in chronological order from the early Palaeolithic to the Christian and Islamic periods. In addition to the archaeological collections ('athâr' in Arabic, for 'antiquities'), it also includes a small 'folklore' section dedicated to the customs and traditions ('turâth' in Arabic, for 'heritage') of Nubia.

The museum originated at the initiative of a committee of Kerma citizens comprised of government representatives and civil society (the "High Committee for the Kerma Cultural Complex"). The museum – now under the shared umbrella of the National Corporation for Antiquities and Museums (NCAM) and the Directorate of Antiquities of the Northern State – was created against the backdrop of a widespread desire to preserve and promote the archaeological artefacts in their place of origin. As a strategic museum partner, the Swiss Archaeological Mission developed and implemented the museography in close coordination and cooperation with all stakeholders.

Nevertheless, the museographic transposition – i.e., the process in which content from the scientific research domain is transformed into a physical exhibition – is an ongoing process that needs permanent adjustments and adaptations. The same applies to the understanding, interpretation and representation of heritage. While official expert-derived heritage discourses tend to reinforce hegemonic national narratives and exclusive identities, a move away from an understanding of the museum as an authoritarian institution presupposes the incorporation of the knowledge and beliefs of other, equally invested stakeholders. From this perspective, it is appropriate to think of the Kerma Museum as a 'contact zone' (as opposed to the model of the museum as 'a frontier') as characterized by James Clifford, following Mary-Louise Pratt; as a space of ongoing exchange, negotiation and communication between museum authorities and community groups in which both sides need to make adjustments.

Marie-Agnès Gainon-Court

ICOM Switzerland

Marie-Agnès Gainon-Court is a museum professional who has worked in the field for 25 years in France and Switzerland. Her academic background includes studies in sociology, ethnology, museum studies and museum education. She also holds a Certificate in Comparative Public Policy from IDHEAP (Switzerland).

After serving as Assistant Curator at the International Museum of the Red Cross and the Red Crescent in Geneva for a decade, she went on to carry out various missions as a freelance consultant: she holds particular expertise in areas including the design and realisation of exhibitions, collections management projects, museum education programmes, quality assurance implementation and human resources. She was a member of the ICOM Switzerland Training Task Force from 1999 to 2016, and since 1999 has been the director of the association's Basic Course in Museum Studies (in French). She also organises, leads, and coordinates various training courses for museums and cultural institutions. She was a member of the Board of ICOM's International Committee for the Training of Personnel (ICTOP) from 2008 to 2013.

ICOM Switzerland Collaboration with African Museums, with a focus on the example of the museological training workshops organized by ICOM Switzerland and ICOM Zambia.

The interest of ICOM Switzerland for African Museums has consisted, for years, in a financial support by the annual payment of memberships fees of African professionals, and this, through ICOM International.

Then, ICOM Switzerland has created its own fund in order to contribute financially to the travel and subsistence expenses of African professionals, allowing them to actively participate in international events. A collaboration with Zambia was initiated in 2013, on the occasion of the General Conference of Rio de Janeiro. In 2012, a translation in English of the « *Vademecum du surveillant ou l'agent de gardiennage* », a reference publication has been realized. The same year, the training of a member of ICOM Zambia in Beijing has been sustained.

Currently, the attention of ICOM Switzerland is more and more focused on bilateral programs and on professional exchange with ICOM Zambia. In May 2015, in cooperation with ICOM-CECA, the International Committee of ICOM for Cultural Action, ICOM Switzerland organized a seminar in Lusaka and Siavonga. 60 participants from Zambia, Botswana, Tanzania, Namibia and Malawi were present to share their vision and experiences on education and cultural actions.

For ICOM Switzerland, the international professional exchange is an important pillar, and one of its aims to share competencies and training tools and also to participate to the reflection about the challenges of Swiss and African museums today and in the future. A bilateral project with Zambia according to these guidelines is under consideration for 2017.

Marie Eve Celio Scheurer

Haute Ecole Arc Neuchâtel

Marie Eve Celio (Scheurer) holds a PhD in History of Art from Paris IV-Sorbonne. She studied History of Art at the Universities of Neuchâtel, Lausanne and Geneva. She was a recipient of a grant from the Swiss National Science Foundation and was a Research Fellow at the Deutsches Forum für Kunstgeschichte in Paris.

From 2004 to 2012, she lived in India where she worked as a consultant for the Safdar Jung National Museum in Hyderabad and for UNESCO in New Delhi on museum issues.

From 2014 to 2016, she worked as a scientific collaborator at the Rietberg Museum in Zurich where she co-curated the exhibition "Sculpted Sounds. Stringed Instruments from India" and where she initiated, as well as conducted a cooperation project between the Museum Rietberg, the National Museum and Crafts Museum in New Delhi, supported by UNESCO, the Swiss Federal Office of Culture and the Embassy of Switzerland in India.

She currently teaches History of Art at the Haute Ecole ARC conservation-restoration in Neuchâtel and works as a freelancer.

Cooperation and Museology: a practical example of museum cooperation between the Museum Rietberg, Zurich, the Crafts Museum, New Delhi, the National Museum, New Delhi and the National Museum of Mankind, Bhopal.

This communication provides an actual example of cooperation, which took place in 2014 and 2015, between museums in Europe and Asia. Though not specifically dealing with museums in Africa, the example is significant as illustrative of cooperation between museums located in developed, respectively developing countries.

To preserve and valorise world heritage, tangible or intangible, it is essential to properly manage museum's objects and reserves. If objects in museums are not accessioned, have no localization system, are not well kept (against humidity, heat, etc.) and documented, or correctly displayed to the public, they incur the risk of disappearing, being damaged, lost, stolen or broken.

In 2014, the Museum Rietberg and the Crafts Museum started a cooperation project co-financed by the Swiss Federal Office of Culture and by the Rietberg. The project was also supported by UNESCO, New Delhi, and by the Embassy of Switzerland in India. At a later stage, the cooperation extended to the Indian National Museum, New Delhi, and the Museum of Mankind, Bhopal. The main goals of the project were to contribute to the preservation of a patrimony, to establish a better knowledge on the objects and to create institutional linkages. The cooperation was based on exchange of competences and knowledge. Among the activities and tangible results achieved one may mention an exhibition in India, two publications (in collaboration with ECAL), and two workshops (one on valorisation of patrimony through design and one on accessibility of museum for impaired people).

Eventually, the cooperation contributed to the preservation of tangible and intangible heritage, while links were created between institutions and their staff in Switzerland and India. The capacity of each participant to adapt to a different cultural environment was also key to the success of the project.

Melanie Boehi

University of Western Cape &
University of Basel

Melanie Boehi is a PhD student in history at the Basel Graduate School of History and Centre for African Studies Basel. She received an MA degree in history from the University of the Western Cape. Her dissertation titled *The South African botanical complex* analyses the political history of botany, gardening and plant cultures in South Africa in the 20th and 21st centuries. Interest in public history led her to expand her practice into visual and public art and found *Nowseum*, a speculative museum of now. *Nowseum* uses museological methods of collecting, documenting and displaying for researching the now. It intervenes in public spaces by re-curating them or interrupting existing narratives with disorientations that enable speculating about alternative worlds.

nowseum.com

Cape Town Floriography. (Poster)

Cape Town Floriography is a public history and art project concerned with stories of flower selling and urban life in Cape Town. On Heritage Day, 24 September 2016, a first installation took place at flower markets across the city. A series of flower wrapping papers and postcards were displayed and distributed that addressed various aspects of the trade. For long flower selling was presented as tradition and markets as pretty backgrounds to urban life. The dominant narratives ignored that flower sellers have been trading in central Adderley Street since the mid-1880s and that they actively made their presence possible. Cape Town Floriography shifts perspectives on the memorialisation of black working class history in the city with interventions in public space. The project engages museums in several ways. First, it turns the flower markets itself into temporary and elusive museum installations. Second, it mobilises objects from collections in museums, libraries and archives. Archival photographs were reproduced on papers that were used to wrap up flowers that besides serving a practical purpose could be up-cycled as newspaper and double as exhibition panels. Many collecting institutions hold records depicting flower sellers. However, flower sellers rarely access them. This is not unique to flower selling. Public history and art projects offer institutions a way to bring collections into the streets and expand their publics. However we experienced that institutions differ vastly in their approaches to public history and art, ranging from enthusiasm to lengthy negotiations and access restrictions that seem to contradict copyright law. This shows that the terms North and South need to be applied carefully when it comes to museum cooperation. Not all institutions in the South serve the public in the best way they could. It remains important to consider publics that have not yet entered the museum, or whose representations have not yet escaped the museum.

Michaela Oberhofer

Museum Rietberg Zurich

Michaela Oberhofer is curator for Africa and Oceania at Museum Rietberg in Zurich and responsible for the restoration project with the Palace Museum in Fumban (Cameroon). She has realized several exhibitions on the Kingdom of Benin (Nigeria) and Bamum (Cameroon) for the Ethnological Museum in Berlin. Her latest exhibition „Dada Africa“ was a joint project of Museum Rietberg and the Berlinische Galerie and focused on the reception of non-western art and culture in the Dada movement. She conducted research on different collectors of African art (e.g. Leo Frobenius, Bernhard Ankermann). Her PhD in Anthropology was based on long-term research about identity and ethnicity in Burkina Faso.

The Entangled History of Museum Cooperations – The Case of the Palace Museum in Fumban (Cameroon).

Cameroon has witnessed a wave of newly founded museums in the past years, thus mirroring a recently grown consciousness for its own cultural heritage. Besides the state owned Musée National in Yaoundé (reopened in 2014), various regional and local museums have sprung up in the Grassfields of Cameroon. Some of these museums like the Palace Museum of Fumban can look back to a long tradition of collecting and displaying objects from the royal heritage. Most of the local museums are constantly challenged with unfavourable conditions of conservation like humidity or damages caused by insects. Furthermore, the infrastructural and financial situation of museums in Cameroon is critical, due to a lack of public funding in the cultural sector.

All the more important are thus cooperative projects like between the Museum Rietberg and the Palace Museum in Fumban. In the vague of the exhibition “Cameroon – Art of the Kings” in Zurich (2009), a joint restoration project was created and financed through public and private funding. The aim of this project is not only the restoration of single objects but also the transfer of knowledge and techniques as well as the common search for solutions to conservatory challenges. Inspired by the international exchange, Fumban experienced a new valorisation of its own cultural heritage. Hence, the reigning sultan decided to build a new and ambitious museum, which simultaneously incorporates modern and traditional features. Moreover, local craftsmen were commissioned to restore wooden and beaded objects.

In my paper I will reflect on the methods and objectives of the cooperation between the Palace Museum in Fumban and the Museum Rietberg. This reflection also entails a critical discussion of Western concepts like museum, restoration and cultural heritage. The creative appropriation and transformation of these concepts in Fumban date back to the early 20th century and is part of the entangled history between Fumban and Europe.

Nelson Abiti Adebo

Uganda National Museum

Nelson is the head of the Ethnography Section of the Uganda National Museum. He has worked with the Kerkwaro Acholi (Cultural institution) in mapping and documenting cultural sites significant to Acholi culture for promoting peace and reconciliation in Northern Uganda. He also headed the team of Museum staff and Norwegian partners in collaboration with the communities of northern Uganda to preserve and present the memory for peace and reconciliation post conflict situation. The result of the project was the exhibition "the Road to Reconciliation". He has worked in documenting the intangible cultural heritage of the four communities in Uganda funded under the UNESCO 2003 Convention. His current interest is to reconstruct the memory of Pabbo Internal Displacement Camp as a community memory centre for reconciliation and peace.

The road to reconciliation: Community memorial nexus Uganda National Museum cooperation with Norwegian Directorate of Cultural Heritage.

The Exhibition project on the 'Road to Reconciliation' recalls the relationship between the Uganda National Museum and the communities who had experienced violent conflict in areas of Internal Displacement Camps of Pabbo, Barlonyo, Aboke girls' school and Lukodi in northern Uganda. The exhibition was an outcome of the memorial project undertaken by the community, the Uganda National Museum and the Norwegian Directorate of Cultural Heritage. The objective of this paper will be to explore the relationship between the community memorial, the Uganda National Museum function and the interface of the international partners. How has this partnership contributed to the reconciliation process in northern Uganda? How have the experiences in community memorial impact in reconciliation process in northern Uganda. To what extent does the community stories and the use of material objects support the heritage work in the National Museum?

Nikki Grout

University of Brighton & British Museum

Nikki Grout is a PhD student completing an AHRC-funded collaborative doctoral award between the University of Brighton and the British Museum. She holds an MA in Museum Studies from the University of East Anglia and was awarded the 2014/15 Education and Research Fellowship at the Sainsbury Centre for Visual Arts, where she went on to work in 2016. She has five years' experience of working with museums and galleries in the UK and before this worked for seven years in Germany and Mozambique. This experience has informed her interest in the relationship between European and African museums and the history of ethnographic collections and archives. She has previously volunteered at the British Museum, working with Ghanaian collections and West African colleagues on the Africa Programme. Her current research examines co-operation between ethnographic museums in the UK and West Africa from 1945-70 and how these early relationships affect current collaborative practice.

Legacies of Collecting, Collaboration and Co-production: The British Museum and West Africa. (Poster)

Collaboration and co-production are often seen as hallmarks of post-1970s, postcolonial museum practice. Yet archive records suggest that in the period surrounding West African independence (1945-1970) there was already a considerable exchange of staff, resources and expertise between museums in the UK and countries such as Ghana and Nigeria. For example, staff in the British Museum's Department of Ethnography were working closely with museums and individuals in the decolonising nations of West Africa: objects were gifted and sold by the British Museum to support developing organisations in the region; resources and expertise were exchanged during fieldwork in West Africa, and African anthropologists visited London to share knowledge and gain training. This doctoral project will be the first to focus on the nature of these early networks between the British Museum and individuals and institutions in Ghana and Nigeria. It will also examine other museums in the UK to determine if these collaborative activities were part of a wider mid-century trend and explore the collections and interpretations that were generated and the practices that were developed. Building on this historical background, the project will then investigate how these early relationships have affected contemporary collaborative work, for example, recent projects run by the British Museum's Africa Programme. One aim of this research is to inform future practice by better understanding the foundations of current collaborative work.

Rosalie Hans

Sainsbury Research Unit,
University of East Anglia

Rosalie Hans is a doctoral student at the Sainsbury Research Unit, University of East Anglia in Norwich, United Kingdom. She is investigating the emerging roles of contemporary museums in eastern Africa and the way in which different stakeholders influence these museum developments. She has recently completed her field research in Kenya and Uganda. Alongside her research she has been a consultant for a heritage project in Tanzania which involved setting up a new museum. Rosalie received her Master's degree in Museum Studies from University College London in 2009. Since then, her experiences as a museum professional have included positions at the Museu Nacional de Arte in Mozambique, the National Museum in Sierra Leone and the Horniman Museum and the British Museum Africa Programme in the United Kingdom. .

Who Owns the Museum? Exploring the Impact of International Networks on Contemporary Museums in East Africa.

Contemporary museums in Uganda and Kenya are a recent phenomenon. They are small museums often located in rural settings, operating as community institutions and mostly presenting a story of a specific ethnic group. They are also well connected to local, national and international heritage networks. Relations with local communities, traditional authorities and national museum services are carefully navigated. Furthermore, they also collaborate directly or indirectly with transnational and international partners who offer various means of support.

Firstly, the impact of global professional organisations like UNESCO and ICOM on the conception, development and management of contemporary east African museums has not been fully assessed or debated before. Secondly, relations between contemporary museums and NGO's have not been examined in depth and little is understood about how the integration and embodiment of a dominant discourse on 'culture and development' frames the conceptualization of the museum. Finally, the motivations and strategies of universities and museums that aim to build capacity and exchange knowledge are also under-researched. Their intentions and networks greatly benefit the contemporary museums they work with but they also export certain expectations of what a museum ought to be.

In this paper I will draw on my fieldwork conducted on contemporary museum models in Kenya and Uganda in 2016 to assess and highlight the current situation that is emerging out of the cooperation between Europe and east Africa. Using Clifford's notion of the 'contact zone' (1997) I will argue that the 'culture for development' discourse that casts museums as tools for development is misapplied as is the recurring trope of cultural tourism and its expected economic benefits.

Sarah Worden

National Museums Scotland

Dr Sarah Worden is Senior Curator of African Collections at National Museum of Scotland in Edinburgh. Projects based on developing understanding of the historic collections have led to research into the role of 19th century Scottish missionaries and colonial officials as collectors. As curator of the Scottish missionary explorer David Livingstone 2013 bicentenary exhibition she has worked in collaboration with Museums of Malawi and edited a volume of new research on Livingstone. With a specialist interest in African textiles and the role of clothing and dress in the expression of identity, recent projects include fieldwork and research into the contemporary use of cotton printed religious and political commemorative cloths in Malawi (2014) and the role of bark-cloth in historic and contemporary contexts in Uganda (2016).

Museums as Agents of Change: Scotland and Malawi, a Case Study.

Scotland's links with Malawi date back to 1859 when Scottish missionary explorer David Livingstone first travelled there. National Museums Scotland is a member of the Scotland Malawi Partnership which was set up in 2004 to bring together under a single umbrella the many organisations and individuals throughout Scotland engaged in fostering and developing links between Scotland and Malawi. Planning for the 2013 bi-centenary commemorations of Livingstone brought together a number of interest groups and stakeholders; most notably it acted as a catalyst for National Museums Scotland's (NMS) partnership with Museums of Malawi.

Following an introduction to Mike Gondwe, then curator at Chichiri Museum, Museums of Malawi, seeds were sown for collaboration on National Museums Scotland's Livingstone bi-centenary exhibition. With a proposal from NMS to include a contemporary Malawian perspective of Livingstone in the exhibition, a joint agreement to work together followed, not only to collaborate on the exhibition but also to look at opportunities for future partnership working.

The Museums as Agents of Change project which subsequently developed was conceived as a knowledge exchange programme between the two organisations with key outcomes in taxidermy, collections care, exhibition and display development and audience engagement. In June 2012 NMS submitted a successful funding proposal to the Scottish Government to support this 18 month partnership project. One of the outcomes was the development of an exhibition at Chichiri Museum for the Livingstone bi-centenary, the largest display project the museum had undertaken since its opening in 1966. This paper will consider the development, delivery and legacy of this project. Funded from Scotland, how could the expectations of both institutions be managed? What were the main challenges and successes? How does this project fit into the larger framework of international museum cooperation?

Winani Kgwatalala

University of Witwatersrand

Winani Kgwatalala works for the Botswana National Museum as chief curator and head of the Ethnology Division. She is currently on study leave for her PhD at the Anthropology Department of the University of Witwatersrand in South Africa. The title of her PhD thesis is *The Migrated Museum: Restitution or Shared Heritage?*

A Shared Heritage: How Practical, What Challenges And Proposals?

The issue of migration of cultural property, which has now been refocussed by ICOM / UNESCO as the illicit trafficking of cultural is a complex historical undertaking from both the point of view of a museum, its ramifications through the continent and within the sinews of African heritage that echoes in museum collections of former and current imperial powers. The novelty and innovation of this research is that it brings together a number of very topical issues that are currently seen as separate aspects of heritage, its display and performance on the continent of Africa. These include repatriation of human remains and artefacts taken under the legality of the imperial order. Africa is one of the most affected continents because of its vulnerability status due to wars, famines, floods etc. The North and West African countries have been mostly affected. This is also an epoch which has greatly affected the development of the African museum. This is the background in which African countries lost their cultural heritage and from which the notions of sharing and collaboration have their roots.

The research question is therefore focused on this migrated cultural property and the UNESCO/ICOM option of keeping it where it is as shared universal heritage and the call for collaboration between African and European museums. Today sharing within the context of museums and heritage implies institutional partnerships and collaborations, exchange in exhibitions, staff, research findings, websites and expertise. This is also with a deliberate aim to partner with those who hold our collections, as a way of gaining access to what is rightfully ours.

Perhaps, the UNESCO/ICOM definition of sharing has limitations; it implies equality and a partnership that may not really exist. The study's investigates what this sharing really is, whether it is possible to share this heritage in an equal manner, equal access and equal benefits given the disproportionate access to resources and knowledge between museums in Africa and those in Europe. What does this collaboration mean for African countries which have a large proportion of their cultural heritage located in European museums? This serves as the background and boot to the rationale for undertaking this research.

Zoe Cormack

British School at Rome & African Studies Centre, Oxford University

Zoe Cormack is a 2016-2017 fellow of the British School at Rome, working on the history of ethnographic collections from South Sudan in Italian museums. She is Co-investigator of the research network *New Explorations into South Sudanese Museum Collections in Europe* and a research associate of the Pitt Rivers Museum.

Zoe completed her PhD at Durham University in 2014. Her thesis drew on archival and 14-months ethnographic research in Warrap State (South Sudan) to examine how members of a rural community renegotiated their relationship with the landscape during periods of conflict. She has held post-doctoral positions at The Open University and The British Institute in Eastern Africa. In 2017 Zoe will begin a Leverhulme early career fellowship at Oxford University, conducting research on South Sudanese funerary art and memorial cultures – drawing both on museum collections and field research into changing ways of marking death in the context of civil war.

Exploring new directions for research and museum cooperation between Europe and South Sudan. (Poster)

This poster presents a new (AHRC funded) international network which aims to enhance research on South Sudanese collections in European museums and build cooperation between scholars, museum practitioners and heritage professionals in Europe and South Sudan.

European museums hold significant collections of South Sudanese material culture (in the UK, Italy, Austria, Germany, Romania, Slovenia and France). The network will bring together academics from different disciplines with museum practitioners and heritage stakeholders. It will be the first of its kind to connect these dispersed collections with South Sudanese stakeholders, addressing not only the collections' academic significance, but also their potential contribution to developing more inclusive understandings of South Sudanese identity. These collections provide new sources on the region's past and expose complex histories of interaction, in both its positive and negative aspects.

A key priority is to involve South Sudanese in the research process. There are considerable challenges as governmental neglect of this region under previous regimes and the devastation wrought by prolonged conflicts have precluded any effective museum programmes. Plans to develop a national museum have been on hold since the outbreak of civil war in 2013. Through the network's activities we will think creatively about how to develop a collaborative agenda for museum research and how arts and material culture could open up a discussion of South Sudanese shared history, creative traditions and communal connections.

This network (beginning in April 2017) will be based at Durham University, in partnership with the Pitt Rivers Museum and working closely with staff of the University of Juba and South Sudan National Archives. It will hold three workshops, two in the UK and one in Juba.

General information

Venue	Ethnographic Museum at the University of Zurich Auditorium, Pelikanstrasse 40, 8001 Zurich (Accessibility for PWDs: see website)
Internet	www.musethno.uzh.ch/conference-2016
Convenors	Thomas Laely, Marc Meyer, Raphael Schwere
Contact	laely@vmz.uzh.ch
Fees	Regular fee CHF 90.00, CHF 60.00 for SGAS / SEG / ICOM members, CHF 20.00 for students (including aperitif and dinner)

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