

## Peer reviewing and technical support to Community Museums through regional clusters.



Participants in the Fort  
Portal Cluster



Participants in the Kabale  
Cluster



Participants in the Moroto  
Cluster

## REPORT

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## **1.0 Background**

To further support Community Museums in Uganda, the Cross Cultural Foundation of Uganda, with support from UNESCO, facilitated regional peer learning/reviews for Community Museums in Uganda. The exercise was designed to bring technical support and to share experiences in conservation and management of museum objects as close to the museums as possible.

The technical support provided was largely informed by the challenges highlighted during the May 2010 Community Museums exhibition at the National Theatre in Kampala. These challenges included limited authentic information about the artifacts presented, as a result of insufficient documentation skills by Community Museums, the limited application of international minimum standards and the lack of local policy guidelines for Community Museums. All museums in the different clusters were also given books to use as accession register for their objects

## **2.0 Purpose of the peer review exercise.**

The exercise was intended to provide technical support and to share experiences among Community Museums with respect to:

- i) Progress and challenges facing museums since the May 2010 exhibition
- ii) Basic international museum standards
- iii) Documentation and cataloguing of museum objects
- iv) Effective presentation of Museum objects
- v) Opportunities afforded by the Policy contexts (local, national & international) for our museums
- vi) The Uganda Community Museum Association: the way forward
- vii) Prospects for Community Museums.

To reach all Community Museums and create an environment for them to interact and share experiences and challenges, CCFU brought all the museums in three Clusters, based on their geographical location.

## **3.0 FORT PORTAL CLUSTER, 26<sup>th</sup> -27<sup>th</sup> August 2010**

### **3.1 Museums in Fort Portal Cluster.**

- i) Kabalega Development Foundation museum
- ii) Bunyoro Community Museum
- iii) Cultural Assets Center, URDT
- iv) Engabo Za Tooro, Koogere Community museum
- v) Bulemba Museum, Kasese
- vi) Kikonzo Language Centre

vii) Mountain of the Moon University museum

### 3.2 Presentations, Discussions and Exercises.

#### Day one (Thursday 26<sup>th</sup> August 2010)

**a) Welcome remarks, introductions and sharing news, experiences and challenges since May 2010:** Fredrick Nsibambi (CCFU) welcomed representatives of the seven Community Museums from the western part of the Country. Representatives of the Community Museums introduced themselves and new members were welcomed to the group. They also had the opportunity to share news on developments at their respective museums

Fredrick also reviewed the program objectives for the 1 ½ days as well as the expected outcomes which included among other things:

- i) Acquiring knowledge on the basic international museum standards
- ii) Acquiring practical skills for documenting and Cataloguing museum objects
- iii) Acquiring skills on the effective presentation of museum objects
- iv) Knowing the existing opportunities for Community Museums in the policy context
- v) Charting a way forward of Uganda Community Museums Association (UCOMA) and the action plan for the next 6 months for Community Museums

**b) Sharing experiences and challenges since May 2010:** John De Coninck (CCFU) facilitated this session and participants shared their ups and downs in the last three months. (Since the May exhibition in Kampala). Some of the key successes and obstacles mentioned by the different museums including the National Museum and CCFU included:

#### Success and obstacles for Community museums in the last three months

	<b>Museum</b>	<b>success</b>	<b>Obstacles</b>
1	Kabalega Development Foundation	-Growing number of visitors (especially school children) -Increased publicity with the Common brochure	-Bursting water pipes in the old building-wetting bark cloth -Insects & weevils -limited space -Location of the museum inside the Palace -limited field work to increase on a collection
2	Bunyoro Com. Museum	-Cataloguing of museum objects -Increased number of visitors.	-Negative response from the community -Limited funds -Limited manpower
3	Cultural Assets Center, URDT	-Increased number of visitors -Mapping of the center	-Lack of enough space -Lack of license to keep wildlife from Uganda Wildlife Authority -Limited funds
4	Kikonzo Language & Culture	-Recorded new cultural stories & songs on CDs and in books	-Inadequate funds -Limited recording & documentation skills for the staff
5	Mountains of the Moon University Museum	-Received training in cataloguing and digitalization of archives -Developed a curriculum for the center -Acquired archive documents (1910-	-Inadequate space -Museum space not suitable.

		1970) from the local government of Kabarole District -Collaboration with Michigan University & CCFU	
6	Engabu Za Tooro, Com. Museum	Did not record any success	-Lack of funds
7	Bulemba Museum	-Developing a management plan -Training of tour guides by Uganda Community Tourism Association (UCOTA) -Construction of a Museum building	-Lack of technical skills -Limited documentation -Location in the hills -Limited marketing
8	Uganda National Museum	-Increased number of visitors especially school children -Increased need for research.	-Limited space -Natural hazards
9	CCFU	-Draft UCOMA Constitution -New museums joining the group	-Fundraising for heritage programs -Trained personnel leaving museums for other jobs -Poor feedback from some museums

**c) International museum minimum standards:** Fredrick facilitated the session on the international minimum museum standards. This was intended to encourage museum owners to aspects of these standards, which were developed by the International Council of Museums (ICOM) for all the museums in the world. However, realizing that Community museums in Uganda are still small and struggling to survive, the standards were summarized into five categories which could suit the local context. The categories include:

- a) Institutional standing (legal status of the museum)
- b) Availability of physical resources e.g. museum building, fire extinguishers, health and safety precautions etc
- c) Financial resources, including availability of income generating activities; and accountability systems in place
- d) Collecting objects (addressing issues of objects entering the museum, how they are exhibited, display of sensitive material; and
- e) The legal framework (conforming to existing legislation).

Participants were told to rate their museums against the five categories of international minimum standards. Each category carried 20 marks. The table below summarizes the score for each museum.

Self scoring by Community Museums against the international minimum standards

Museum	Mark (out of 100)
Kabalega Development Foundation	75
Bunyoro Com. Museum	65
Cultural Assets Center, URDT	57
Kikonzo Language & Culture	80
Engabu Za Tooro community museum	82
Mountains of the moon university museum	79
Bulemba museum	44
Uganda national museum	95

Participants used the self scoring exercise to reflect on the facilities and resources they have in their museums and many said the exercise helped them to start thinking and planning for their museums using an international framework (*details of the score sheet in Annex 7.4*)

**d) Documentation and Cataloguing of museum objects:** Sarah Musalizi, from the Uganda National Museum, took participants through the session on documentation and cataloguing museum objects and how relevant information on the objects can be entered into the museum accession register and on the catalogue cards.

Participants also had the opportunity to learn effective ways of presenting museum objects to different museum audiences. Presenting objects in a living museum was also emphasized and Sarah encouraged the participants to always engage the visitors and to provide them with opportunities to interact with the objects.

In the afternoon, Sarah helped the participants to develop on their own, accession registers and catalogue cards.

Object No.	Description	Accession No.	Date	Location	Remarks

Accession Register developed by a participant

Catalogue card developed by a participant.

Accession No: BCH/MA/002/09  
 Name: Leg Rattle  
 Category: Musical Instrument (Runyige dance)  
 type:  
 Origin: Mid Western Region  
 Dimension: 3 X 3 X 2 (pair)  
 Location: cbn 3  
 Cat No: R/22  
 L.P.O No: 005

**e) Field visit:** Later in the day, participants visited Tooro Botanical gardens. The gardens do not have a museum component, but their activities are closely related to museum documentation and tour guiding. During the visit, participants were therefore encouraged to pay attention to the documentation & labeling of objects, how to design tourist trails and tour guiding skills, and to see what could be applicable to their museums.

The manager of the gardens informed the visitors that they are planning to have several components each with a specific theme. A component of gardens with the trees mentioned in the Bible and other trees with cultural and medicinal values is planned.

The manager also mentioned that they have a computerized system of documenting and coding of all the tree species in the garden using a GIS.

## Day Two

**a) Sharing learning points from the field visit & the way forward:** Participants were asked to share their learning experiences from the Tooro Botanical gardens in the area of documentation, design of heritage trails and tour guiding skills and mention what might be applicable to their individual museums. All participants found the visit revealing, including on record keeping, tour guiding skills and how to design and maintain trails. They also remarked on documentation skills, signage systems, nature of trails (though design can differ according to size of the area), tour guiding skills and record keeping, that are all applicable to their museums. Best practices during documentation included the use of local language (mother tongue) were also shared.

**b) Exploring opportunities arising from the policy landscape for Community Museums:** CCFU and the Community Development Office (CDO) of Kabarole District facilitated this session. Fredrick introduced the list of policy documents relevant to Community Museums and engaged the participants to explore the opportunities offered by the Local government Act of 1997 (last amended in 2008) and the 2006 Cultural Policy of Uganda. Participants said that they were hearing about the opportunities offered by the policies for the first time and claimed that CDOs do not communicate to them to include their museums in district plans. Fredrick also advised museum owners to approach their respective CDOs, the Ministry of Gender, Labour and Social Development and the Department of Museums and Monuments for further details about these policies.

Mr. Balisanga Tadeo, the CDO of Kabarole District highlighted the origin of cultural rights enshrined in the 1948 Universal Declaration of Human rights and encouraged the participants to continue with their work to preserve and promote Uganda's heritage. Mr. Balisanga stressed that in Kabarole District, there is an independent department of Culture with a budget though limited. For instance only 3m is allocated for cultural issues in Kabarole, limited to facilitating transport for the cultural officer and sometimes training of drama groups in the district.

The CDO invited fundable proposals from the Community Museums so that they can be incorporated into the District development plans. He also mentioned that the Luwero-Rwenzori Development Programme could cover some of the activities of Community Museums.

The CDO also responded to a number of questions from the participants which included: what plans are there at the District level to support artists? Shouldn't the Districts involve CBOs and Cultural Institutions during planning activities? The CDO encouraged museum owners to always collaborate with the Districts so that they can be part of the planning processes and benefit from the district development programmes.

**c) Uganda Community Museum Association; the way forward:** CCFU and Apuuli Karugaba, from the Bunyoro Community Museum and the Chairperson of the interim committee for the Uganda Community Museum Association, facilitated this session.

Mr. Apuuli took other participants through the history of UCOMA and its Constitution since May 2010. CCFU emphasized the role of a mission statement in determining the focus of the association. Participants had the chance to go through the proposed constitution, and make comments on the mission, objectives and activities of the association together.

The Articles and Memorandum of Association were not yet ready for discussion. Members were invited to send their comments.

**d) Prospects for Community Museums:** Participants were requested to draw up a six months plan to apply the knowledge acquired during the exercise. The plans comprised of documentation and accession measures, better presentation of museum objects, application of minimum standards, field visits, exploiting policy opportunities and working on the Association. (See Annex 7.1)

**e) Evaluation of the exercise:** At the end of the 1 ½ days, participants were requested to evaluate the exercise. More than 50% of the participants said the field visit was the most interesting part of the exercise because it exposed them to many things including documentation skills, development of tourist trails and tour guiding skills.

Participants also rated the peer review exercise 8.6 out of 10. A majority said the exercise was interesting and created hope for the future of Community Museums in Uganda. The creation of UCOMA, participants said, creates hope and strength for member museums.

Participants also said the exercise provided them with the opportunity to interact, debate and evaluate their museums. Keeness of the facilitators throughout the exercise was another plus point mentioned by the museum owners.

## **4.0 KABALE CLUSTER, 9<sup>th</sup>-10<sup>th</sup> September 2010**

### **4.1 Museums in the Kabale Cluster**

- i) Kawere African Museum
- ii) Uganda Martyrs University Nkozi Museum
- iii) Butambala Heritage Centre
- iv) Centre African Christian Studies (CACISA)
- v) Igongo cultural centre
- vi) Ankore Drama actors
- vii) The home of Edirisa
- viii) Buganda Museum
- ix) Attitude change museum.
- x) Batwa Cultural Experience

### **4.2 Presentations, Discussions and Exercises**

#### **Day one**

**a) Welcome remarks, introductions and sharing news, experiences and challenges since May 2010:** Representatives from nine museums turned up for the event. CCFU welcomed representatives from the nine Community Museums from the central and south-west part of the Country. He expressed happiness that they had all turned up for the exercise. Representatives of the Community Museums introduced themselves and new members were welcomed to the group. They also had the opportunity to share news on developments at their respective museums. Expected outcomes were similar to those listed in Fort Portal

**b) Sharing experiences and challenges since May 2010:** Participants shared their ups and downs in the last three months. (Since the May exhibition in Kampala). Some of the key successes and obstacles mentioned by the different museums including the National Museum and CCFU are highlighted in the table below:

Success and obstacles for Community museums in the last three months

	Museum	Success	Obstacles
1	Uganda Martyrs University Nkozi Museum	-Improvement in documentation of museum objects -Collaboration with students cultural associations e.g. <i>Nkoba za mbogo</i> -Publicity in the students newsletter -New cabinets for museum objects are ready	-No regular museum attendant -Road to the University/Museum is in a bad state -Limited marketing -University community take the museum for granted
2	Butambala Heritage Centre	-The museum gained publicity during Kabaka Mutebi's tour of Butambala County -Four spears and traditional knives have been produced for the royal family of Buganda	-Lack of information on the collected objects -Lack of adequate funding -Wining the goodwill of the community -Limited technical personnel (only Ali Ssemperera)
3	Centre African Christian Studies (CACISA)	-Advertising in the magazine designed by the Ministry of Gender during world cultural day celebrations -Exposure through exhibitions (Munyonyo) -Acquisition of more objects -Networking with different cultural groups (Mukono cultural group)	-Lack of objects -Lack of skilled labour -Lack of adequate funds
4	Igongo cultural centre	-Expansion of the center with a craft shop, information center & a restaurant -Increased appreciation of culture by the community -Acquisition of objects	-Collecting artifacts from the community (they demand money) -Mobilizing the public to participate in the setting up of the center (their participation is money driven) -Lack of data on collected artifacts -Expensive consultants
5	Ankore Cultural Drama Actors	-School children are now more interested in visiting the museum -The elderly also like to visit the museum. They say they are reminded of their cultures	-The youth and middle aged do not take the museum seriously -Limited space (hut) -Location of the museum (off the main tourist route)
6	The home of	-Acquisition of new objects	-Limited space

	Edirisa	<ul style="list-style-type: none"> <li>-Increased tourist numbers</li> <li>-Member of UCOMA</li> <li>-Redesigned the museum brochure</li> </ul>	<ul style="list-style-type: none"> <li>-Limited preservation skills</li> <li>-Departure of trained guides</li> <li>-Negative attitude of town dwellers towards the museum</li> </ul>
7	Buganda Museum	<ul style="list-style-type: none"> <li>-Being part of the Buganda Tourism expo (June-July 2010)</li> <li>-Increased number of domestic tourists</li> <li>-Getting sponsors</li> <li>-Tourism website (<a href="http://www.bugandatourism.com">www.bugandatourism.com</a>)</li> <li>-Knowing the existence of other museums especially in the central region of Uganda.</li> </ul>	<ul style="list-style-type: none"> <li>Lack of data on the collected objects</li> <li>Lack of presentation skills of objects</li> <li>Limited funds</li> <li>Death of reliable historical sources</li> </ul>
8	Attitude change museum.	<ul style="list-style-type: none"> <li>-Support from CCFU</li> <li>-Talked about the museum in front of a fully packed community church in Bulaga</li> </ul>	<ul style="list-style-type: none"> <li>-The museum is about new ideas. The community finds it difficult to understand them</li> <li>-Lack of funds</li> </ul>
9	Batwa Cultural Experience	<ul style="list-style-type: none"> <li>-Officially opened in January 2010</li> <li>-10 Batwa students are brought to the cultural site every week and spend 2 days with the elders</li> <li>-Income engine for the Batwa to help them become less dependent on donors (10% of gross given back to the community)</li> <li>-100 acres of forest land for the cultural site</li> <li>-Potential to increase income of many businesses in Bwindi &amp; Kampala</li> </ul>	<ul style="list-style-type: none"> <li>-Making tourist aware of the Batwa Cultural Experience before they reach Bwindi</li> <li>-Tourists en-route to Bwindi are always on a fixed schedule</li> <li>-Elderly Bwata dying</li> <li>-BCE is a living museum so it is susceptible to human traits and weather</li> </ul>
10	CCFU	<ul style="list-style-type: none"> <li>-Draft UCOMA Constitution</li> <li>-New museums joining the group</li> </ul>	<ul style="list-style-type: none"> <li>-Fundraising for heritage programs</li> <li>-Trained personnel leaving museums for other jobs</li> <li>-Poor feedback from some museums</li> </ul>
11	Uganda National Museum	<ul style="list-style-type: none"> <li>-Additional staff</li> <li>-Small projects funds secured</li> <li>-Training of staff</li> <li>-Frequent temporary exhibitions</li> <li>-Policy development</li> </ul>	<ul style="list-style-type: none"> <li>-Weak regulation regimes</li> <li>-Inadequate funding</li> <li>-Vandalism</li> <li>-Market/Competition from other leisure activities in Kampala</li> <li>-Too centralized</li> </ul>

**c) International museum minimum standards:** The session on the international minimum museum standards was intended to encourage museum owners to apply certain minimum standards at their museums.

Participants were told to rate their museums against the five categories of international minimum standards. Each category carried 20 marks. The table below summarizes the scores.

## Self scoring by Community Museums against the international minimum standards

	<b>Museum</b>	<b>Mark (out of 100)</b>
1	Uganda Martyrs University Nkozi Museum	83
2	Butambala Heritage Centre	50
3	Centre African Christian Studies (CACISA)	56
4	Igongo cultural centre	50
5	Ankore Drama actors	47
6	The home of Edirisa	85
7	Buganda Museum	52
8	Attitude change museum.	24
9	Batwa Cultural Experience	75

Participants used this exercise to reflect on the facilities and resources they have in their museums. Many said the exercise helped them to start thinking and planning for their museums, using an international framework. The facilitator encouraged the participants to use the exercise as a checklist of the basic facilities that the museum can have. Participants stated that the exercise will help them develop financial accountability systems, as well as health and safety measures at their respective museums.

**d) Documentation and Cataloguing of museum objects:** Leone Candia from the Uganda National Museum took participants through the session on documentation and cataloguing museum objects and how relevant information on objects can be entered into a museum accession register and on catalogue cards and index file cards.

Participants also had the opportunity to learn effective ways of presenting museum objects to different museum audiences. Presenting objects in a living museum was also emphasized and Leone encouraged the participants to engage visitors, by providing them with opportunities to interact with the objects.

Leone presented on the effective presentation of museum objects. Participants from the different museums mentioned the following:

- Use of drawings and sketches of objects
- Use of local languages alongside English when labeling objects
- Use of large tables in the middle of the museums to explain important museum objects
- Use of years when labeling objects
- Taking advantage of traditional ceremonies to showcase objects
- Use of glass cases and open space
- Use of shelves and pictorial displays

Leone emphasized that Community Museums need to design appropriate and unique methods to display objects considering the available resources, location and nature of objects. He mentioned that while some museums may use glass showcases, other museums may have objects in an open place to ease interaction.

In the afternoon, Leone helped the participants to develop on their own, accession registers; catalogues as well as index file cards.

Practical exercise: A participant filling in an Accession Register



**e) Field visit:** Participants visited the Home of Edirisa Museum (*locally known as Akehogo K'a ba Karwemera*) which is located in the center of Kabale town. The museum showcases a traditional Kikiga homestead. It is intended to teach the young generation their traditional lifestyle, architecture and other cultural heritage values. The museum is run alongside other facilities such as a craft shop, hostel facilities, a coffee shop and a restaurant. They also provide tour guiding services to tourist attractions in and around Kabale.

During the visit, participants were encouraged to pay attention to the different aspects of the museum, including documentation & labeling of objects, extra sources of income to the museum, tour guiding skills, safety and security measures among others and see what could be applicable to their individual museums.

Participants had the opportunity to listen to *Omugurusi* Karwemera, the person who started the home of Edirisa. Karwemera said that what motivated him to start the museum was the desire to preserve and promote the cultural heritage of the Bakiga which is disappearing because of modernity. He added that because he did not have enough energy to run the museum himself, he rented it out. He is now considering building another museum out of town because the current location of museum does not give it much significance in term of cultural heritage preservation.

### **Day Two:**

**a) Sharing learning points from the field visit & the way forward:** Participants were asked to share their learning experiences from the Home of Edirisa in the area of documentation, extra sources of income to the museum, tour guiding skills, presentation of museum objects and mentioned what is applicable to their individual museums. All participants said the visit to the museum revealed a number of interesting features, including how to have “a house

inside another house”, tour guiding skills, sustainability of the museum through other sources of income and presentation of museum

They also said that the concept of a living museum is well illustrated at Edirisa because they were able to interact with the objects and be part of the experience. Some participants stated that, despite coming from the different parts of the country with different cultures, what they saw at Edirisa can be applied to their museums. A majority of the participants said they were going to develop facilities that will bring extra income to their museums after learning from the Edirisa. Igongo Cultural Center has already replicated the concept of a cultural village following the example of Edirisa.

#### **Picture taken at Igongo Cultural Center**



**b) Uganda Community Museum Association and the way forward:** CCFU and Apuuli Karugaba, facilitated this session. Mr. Apuuli took other participants through the history of UCOMA since May 2010 and its Constitution. Participants agreed that the Constitution was well written and they endorsed it.

Fredrick engaged the participants on what should be included in the Articles of Association of UCOMA. Later on, participants went through a draft copy of the Articles and Memorandum of Association to which they made changes, including an Article on dispute resolution.

**c) Exploring opportunities arising from the policy landscape by Community Museums:** CCFU and the Senior Community Development Office (SCDO) of Kabale District facilitated this session. Fredrick introduced the list of policy documents relevant to Community Museums, both local and international. He gave a number of examples of the opportunities that Community Museums could exploit including:

- 1) Financial support
- 2) Protection, promotion of cultural resources at the local level
- 3) Collaboration with traditional/Cultural Institutions
- 4) Training/capacity building
- 5) National exhibitions

- 6) Marketing and publicity (Uganda Tourist Board, Uganda Export Promotions Board)
- 7) Working with local schools & sale of publications
- 8) International funding, sale of handcrafts in the international market, etc

Here too, participants stated that they were hearing about the opportunities offered by the policies for the first time and claimed that CDOs do not communicate to them to include their museums in the district plans. Ms Kyomuhangi, the SCDO of Kabale District mentioned that in Kabale District, they respect the Constitution and what it says about Culture. She said she was hearing about the concept of Community Museums for the first time. She also said that in Kabale, there no strong cultural institutions and the Bakiga do not care so much about their cultures (!). She knew about the home of Edirisa but not in a museum context. She added that her office has been supporting traditional herbalists and traditional birth attendants and disabled persons. She promised to take the message back that there are Community Museums which need to be supported. She also encouraged Community Museums to work with their District officials.

Community museums were also advised to join their colleagues in the cultural industry to push for an independent Ministry of Culture to adequately cater for their interests. Currently, Community Museums seem to fall under two Ministries, those of Gender Labour and Social Development and of Tourism Trade and Industry. They were also encouraged to pressure for an enabling policy environment.

**d) Prospects for Community Museums:** Participants were requested to draw up a six months plan to apply the knowledge acquired during the exercise. (See Annex 7.2)

**e) Evaluation of the exercise:** participants were requested to rate the entire exercise out of 10 marks. More than 80% of the participants said the presentation on museum standards and what museum are required to have, the documentation exercise and the visit to the home of Edirisa were the most interesting, because these exposed them, among others, to the required documentation skills and required museum standards. Participants rated the peer review exercise 8.7 out of 10.

Participants also said the exercise provided them with the opportunity to interact, debate and evaluate their museums. The keenness and kindly approach of the facilitators throughout the exercise was another plus point mentioned by the museum owners. Participants also said that the exercise and the visit to Edirisa helped them to internalize the concept of a living museum and that small museums such as Edirisa if well planned can make a difference.

## **5.0 MOROTO CLUSTER (23-24<sup>th</sup> September 2010)**

### **5.1 Museums in Moroto Cluster.**

- i) Cultural Research Center Museum, Jinja
- ii) Iteso Cultural Union Museum, Soroti
- iii) Human Rights Focus-Peace Museum, Gulu
- iv) Karamoja Women Cultural Group Museum (KWCG), Moroto

## 5.2 Presentations, Discussions and Exercises.

### Day one

**a) A brief meeting with the Town Clerk of Moroto Town:** Before starting the peer learning sessions, we were invited by Mr. Odere, the Town Clerk of Moroto Municipality. He welcomed us into his office since he was already informed about the Community Museums meeting in Moroto. The Town Clerk promised support to Community Museums and other cultural initiatives in the region, as an advocate of cultural issues. In all the places he has been posted as Town Clerk such as Gulu, Soroti and Mbale, he has been working closely with cultural/traditional institutions to promote good cultural practices. In Gulu he worked had with the Paramount Chiefs to restore calm in the Acholi land. He also worked with the Emorimor to start the Iteso Cultural Union and he pledged further support to Iteso Cultural Union. The Town Clerk has been working with KWCG. In Moroto, the Town council charges 200,000/= for raising sign posts. But he helped the group to hoist the museum sign post at no cost.

**b) Welcome remarks, introductions and sharing news, experiences and challenges since May 2010:** All representatives from the four museums in Moroto Cluster turned up for the event. As elsewhere, they had the opportunity to share news on developments at their respective museums

**c) Sharing experiences and challenges since May 2010:** Some of the key successes and obstacles mentioned by the different museums including the National Museum and CCFU are highlighted in the table below:

#### Success & obstacles for Community museums in the Moroto Cluster in the last three months

	<b>Museum</b>	<b>Success</b>	<b>Obstacles</b>
1	Cultural Research Center Museum, Jinja	-Developed an inventory for all objects -Acquired new objects (xylophone, fishing gear, hunters' bag) -Publicity (were invited to participate in the June/July 2010 Buganda Tourism expo)	-Documenting about 3,000 Lusoga proverbs -Other activities of the center taking up time for museum work
2	Iteso Cultural Union Museum, Soroti	-Participating in the May exhibition was a remarkable success -Many visitors coming to the museum including visitors from Mbale University, Mali and Prof. Nabudere ( a renown historian/former Ugandan Minister of Culture) -Started on documentation of museum objects -Initiated peace initiatives( Teso, Karamoja peace initiative)	-Community not willing to donate objects to the museums-they ask for museum
3	Peace Museum, Gulu	-Increased number of visitors who included Justice Remy Kasule -New space for a museum (40feet Container) -New objects (Leopard Skin)	-Not finalized works on the new premises (Container)
4	KWCG-Museum,	-Organizing different age groups to participate in the	-Lack of commitment

	Moroto	museum work -Have identified objects from other parts of Karamoja (ready to be collected) -Funding from Kenyan friends -Exchange visits to Kenya -Received visitors from the German embassy -Support from Moroto Town Clerk	by some members Pests (termites) -Not budget from local government -Lack of appropriate space
5	Uganda National Museum, Kampala	-Additional staff -Small projects funds secured -Training of staff -Frequent temporary exhibitions -Policy development	-Weak regulation regimes -Inadequate funding -Vandalism -Market/Competition from other leisure activities in Kampala -Too centralized

**d) International museum minimum standards:** The process was similar as elsewhere. Participants were told to rate their museums against the five categories of international minimum standards:

Self scoring by Community Museums in Moroto Cluster against the international minimum standards

	Museum	Mark (out of 100)
1	Cultural Research Center Museum	69
2	Iteso Cultural Union Museum	56
3	Peace Museum	73
4	GWCG Museum	65

Participants used the self scoring exercise to reflect on the facilities and resources they have in their museums and started thinking and planning for their museums using an international framework.

**e) Documentation and Cataloguing of museum objects:** Leone Candia from the Uganda National Museum took participants through the session on documentation and cataloguing museum objects and how relevant information on objects can be entered into a museum accession register and on catalogue cards and index file cards.

A lively discussion on what information to enter in the accession register and catalogue cards ensued. Key information about an object to be entered in an accession register includes:

- i) Accession/order number of an object
- ii) Description (including uses of an object)
- iii) Its Origin
- iv) Its acquisition date, and
- v) Its conservation status and name of a collector

Key information to be entered on a catalogue card includes:

- i) Accession number (a 3 digit system) for example, 2010.1.1, 2010.1.2

- ii) Accession date (yy/mm/day)
- iii) Collector (starting with family name & given name)

Participants also had the opportunity to learn effective ways of presenting museum objects to different museum audiences. Presenting objects in a living museum was also emphasized.

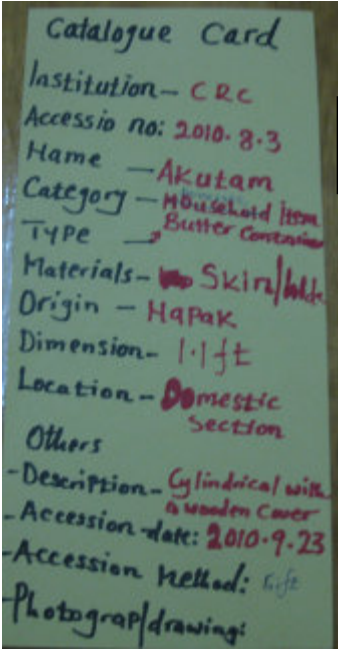
Leone engaged participants on the effective presentation of museum objects. Participants from the different museums shared the local meaning of exhibiting/displaying objects.

- i) Nyutu (Acholi)
- ii) Okulaga (Lusoga)
- iii) Okwolesa/Okulaga (Luganda)
- iv) Akitodikinet (Karamojong)
- v) Aitodiar (Iteso)

In the afternoon participants were taken through a practical exercise of developing an accession register and a catalogue

Sample of an accession register developed during the training

ID	Name	Date	Material	Origin	Dimension	Location	Others
100							



Sample of a catalogue developed during the

Participants said the practical exercise was very useful to them. This was a first and they were looking forward to applying the skills in their respective museums.

**f) Field visit:** Participants visited the only two museums in Moroto, that is, the government Museum and KWCG Museum. The museums are located on the outskirts of Moroto town. (See pictures below)

During the visit, participants were encouraged to pay attention to the different aspects of the museum including extra sources of income to the museum, tour guiding skills, engaging the community when collecting objects and the collecting ethics among others and see what could be applicable to their individual museums.



Participants at KWCG Museum



New exhibition at Moroto Museum

At the KWCG Museum, participants had the opportunity to interact with the museum objects and some tried on themselves the traditional costumes. There was no guide at the Moroto Museum and participants had to view the exhibitions through the windows.

### Day Two:

**a) Sharing learning points from the field visit & the way forward:** Participants were asked to share their learning experiences from the two museums visited the previous evening, in the area of extra sources of income to the museum, community engagement; collecting ethics and to mention what they found applicable. All said the visit to KWCG museum revealed to them how to allow visitors participate in the museum activities and mix with the community. They also learnt that outside the museum work, one can undertake many other activities, such as crushing stones and grinding sorghum as seen at KWCG Museum. Some participants said that with the exposure gained during the peer learning exercise, they will initiate other income generating activities such as internet services (peace museum in Gulu), craft shops (CRC). However, participants said that Moroto Museum, despite being in Moroto district does not reflect the interests of the community. It is detached from the community and its visitors.

**b) Exploring opportunities arising from the policy landscape by Community Museums:** CCFU the two Community Development Officers (CDOs) of Moroto District and Moroto Municipality facilitated this session. The discussion was focused on the 2006 Cultural Policy, the Local government Act, and the 2003 and 2005 UNESCO Conventions.

The CDOs acknowledged that they were still new in their positions and that they do not know much about Community Museums. They have been working with different groups of women and youths locally known as *Karacunas* who are involved in making traditional beads/costumes for Karimojongs. They also have a number of activities related to culture which they implement in collaboration with other departments such as health and education at the district.

As in the other 'clusters', participants said that they were hearing about the opportunities offered by the policies for the first time and that the CDOs are not effective communications channels.

**c) Uganda Community Museum Association and the way forward:** The participants in Moroto Cluster agreed that the Constitution was well written and they endorsed it. Anena Lucy from the Peace Museum in Gulu read the Articles of Association of UCOMA while participants were making corrections where it was deemed necessary. The Moroto Cluster was the last to make corrections to the Constitution and Articles of association of UCOMA, paving the way to making a final draft reflecting the views and interests of all Community Museums in Uganda.

**d) Prospects for Community Museums:** Participants were requested to draw up a six months plan to apply the knowledge acquired during the exercise. (See Annex 7.3)

**e) Evaluation of the exercise:** At the end of the 1 and ½ days, participants were requested to evaluate the exercise. All the participants said that the sessions and field visits were interesting and offered much in terms of learning new things. Others on the other hand, mentioned that time was insufficient to interact with one another and with the facilitators.

Participants rated the peer review exercise 8.9 out of 10 and stated that the exercise provided them with the opportunity to debate and evaluate their museums.

**f) Vote of thanks:** On behalf of other participants, Oloka Fred of CRC passed a vote of thanks to CCFU for having organized the peer learning exercise for Community Museums in Uganda.

**g) Closing remarks:** Unlike the Fort Portal and Kabale Clusters, the Moroto Cluster was privileged to have full support and active involvement of the Town Clerk of Moroto Municipality. He came to close the exercise and in his closing remarks reiterated the role of culture in development and decried the onslaught on local cultures by western cultures. He urged participants to be proud of their cultures. The Town Clerk pledged support where he can to all organizations interested in promoting the traditional cultures in the Karamoja region.

## **6.0 Conclusions arising from the three exercises**

The peer review exercises revealed that, little by little, Ugandans are appreciating their heritage and are committed to its conservation, promotion and development. This was the statement indirectly made when *all* Community Museums in the three Clusters of Fort Portal, Kabale and Moroto turned up for the peer review exercises, to share experiences and acquire skills. It was interesting to see new museums such as Bulemba museum in Rwenzori Mountains, Mountains of the Moon University Museum in Fort Portal, Buganda Museum, Attitude Change Museum at Bulaga Mityana road and Batwa Cultural Experience

living museum in Bwindi attending the exercises and willing to join the museums' Association.

### **6.1 Progress made Community Museums**

The peer review exercises indicate that some museums, such as Nkozi University museum and Kawere African Museum have made significant progress in terms of documentation and labeling of museum objects. Others, such as Butambala Heritage Center of Civilization which had an empty museum at the beginning of 2009 is now having different categories of objects which include gourds, calabashes, baskets and the foundry (for blacksmithing). Almost all the museums have developed information/publicity materials including sign posts, brochures and flyers.

### **6.2 Challenges**

The exercises also revealed that, despite the successes registered by some Community Museums, it is still evident that all Community Museums are still grappling with many problems ranging from financial resources to availability of technical personnel. A majority of the museums are still without any permanent sources of income and other types of support, which threatens their survival as indicated in the tables.

### **6.3 Looking to the future**

The action plans for each museum is an indication that they are looking into the future. The formalization of UCOMA is one of the ways Community Museums identify as a strategy for survival and success.

## 8.0 Annexes

### 7.1 Annex I: Action plan for Community Museums in Fort Portal Cluster for the coming six (6) months

Museum	Documentation and accession of museum objects	Applying international minimum requirements	Knowledge acquired from TBG	Exploring opportunities in the policy framework	About UCOMA
Kabalega Development Foundation	Development of accession register, catalogue cards and labels on artifacts and a database of museum objects	Maintain the general environment in and outside the museum clean	Plans to develop a database for cultural heritage objects		
Bunyoro Com. Museum	Development of accession register and inventory and research.	Acquire pesticides to kill pests	Will train guides	Will approach the CDO of Hoima District for guidance	
Cultural Assets Center, URDT	Development of an inventory and share with other museums	Work hand in hand with the community to acquire more artifacts	Will design trails and bird watching towers		
Kiconzo Language & Culture	Finalize recording of cultural stories		Will collect pictures of the tree relevant to documenting cultural stories		Will discuss with the board members of KLC to approve joining of the association
Engabu Za Tooro community museum	Develop catalogue cards, accession register and carry out research on the objects.	Improve on the museum premises	Plans to develop sign posts		
Mountains of the moon university museum	Collect other objects Develop an accession register and label object.	Improve on the culturally sensitive materials Develop a research and collection policy	Plan to develop a herbarium to preserve plants with cultural attachment	Contact CDO of Kabarole District to explore opportunities for collaboration	Register with the Association
Bulemba museum	Develop an inventory and a coding system for museum objects	Will go through all the standards and see what can be done at Bulemba Museum	Plans to develop sign posts		Will register with the Association.
Uganda national museum		Will improve on the security of objects and the signage in and outside the museum.		Consulting relevant stakeholders on the national heritage policy	

7.2 Annex II: Action plans for Community Museums in Kabale Cluster in the coming six (6) months

<b>Museum</b>	<b>Documentation and accession of museum objects</b>	<b>Applying international minimum requirements</b>	<b>Knowledge acquired from the home of Edirisa</b>	<b>Exploring opportunities in the policy framework</b>	<b>About UCOMA</b>
Uganda Martyrs University Nkozi Museum	New presentation skills with the new long cabinet Develop catalogue	Put in place facilities for people with special needs		Publicize the museum to university community Visit the national museum Collaboration with other museums	
Butambala Heritage Centre	Label objects Search for more information about the objects	Security measures (control people entering the museum) Have a regular museum attendant to make the museum accessible Fire extinguishers		Contact CDO of the new district of Butambala	
Centre African Christian Studies (CACISA)	Look for information about the objects collected so far.	Health and safety facilities New display designs	Use of Local language when labeling objects Get more skills in guiding people	Visit to Makindye Division for information	Already a member
Igongo cultural centre	Develop showcases where required Label objects	Hygiene facilities Fire fighting equipment Open restaurants & information center	Complete the cultural village		Already a member and willing to endorse documents of the association if contacted
Ankore Drama actors	Improve on the documentation system.	Employ a guard Acquire a fire extinguisher		Will visit the CDO for information and support Visit other schools	
The home of Edirisa	Use pictures to tell stories as a way to protect valuable objects	Health and safety measures Control pests (termites)		Will visit the SCDO of Kabale	
Buganda Museum	-Capture relevant literature about the objects -Label the objects	Present ideas to the Buganda Minister of Tourism for discussions	Tour guiding skills Use of local materials Design brochures and flyers	Work with MTTI/UTB	Collaborate with other museums to share experiences through exchange visits
Attitude change museum.	Record information about the objects in the museum	Sensitize the local community about the museum	Have alternative attractions Design a sign post	Contact the CDO Wakiso District	Will join the Association
Batwa Cultural	Collect and record cultural	Develop information	Style of telling the story and		Happy to be part of the

Experience	stories of the Batwa (audio, video and pictures) Design information panels along the BCE trail	catalogues	the logic in guiding tourists		Association
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### 7.3 Annex III: Action plans for Community Museums in Moroto Cluster in the coming six (6) months

<b>Museum</b>	<b>Documentation and accession of museum objects</b>	<b>Applying international minimum requirements</b>	<b>Knowledge acquired from the KWCG &amp; Moroto Museum</b>	<b>Exploring opportunities in the policy framework</b>
Cultural Research Center Museum, Jinja	-Start using catalogue cards -Improve on the existing inventory on the objects -Identify a resource person for information gathering	-Register the museum under the mother organization of CRC -Strengthen community engagement when collecting objects		-Contact the relevant CDOs in the different districts in Busoga region -Coordinate museums in Moroto Cluster to jointly apply for funding under the 2003 UNESCO framework
Iteso Cultural Union Museum, Soroti	-Label objects -Invite the community to provide information on objects -Document the 'mighty 3' fruit trees, shelled butter tree and mango tree	-Re-arrange objects in the museum to create harmony and easy movement for visitors		-Continue working and seeking support from Teso region districts
Peace Museum, Gulu	-Catalogue all objects in the museum	-Collect more objects to enrich the museum -Involve the community	-Internet services Coffee café -Invite cultural leaders, politicians and government officials to come to the museums	-Strengthen relation with CDOs and the Acholi Paramount chiefs to raise popularity of the museum
GWCG Museum, Moroto	-Categorize objects according to themes -Develop pictorial display of objects	-Re-arrange objects to create space in the museum	-Create more space outside the museum for other activities such as cultural performances	-Find out the flow/distribution of funds at the district -Create further dialogue with the CDOs and other NGOs in the region to promote Karimojong cultures

Annex 7.4 Score sheet against international minimum standards

**RATING COMMUNITY MUSEUMS AGAINST STANDARDS 1, 2 & 3**

Name of your Museum.....

<b>Standards</b>	<b>Mark (20)</b>	<b>Score out of 20</b>
<b>Standard one: Preservation, interpretation and promotion of the cultural and natural heritage.</b>		
<b>a) Institutional standing</b> <ul style="list-style-type: none"> <li>• Enabling documents (constitution, Articles of Association &amp; other public docs), stating legal status of museums;</li> <li>• Existence and implementation of a mission statement &amp; objectives.</li> </ul>	20	
<b>b) Physical Resources</b> <ul style="list-style-type: none"> <li>• Availability of premises (museum building)</li> <li>• Accessibility (is your museum sign posted, open to the public at least 5 days a week, have facilities for people with special needs)</li> <li>• Health &amp; safety precautions &amp; Protection against disasters (Insurance, fire extinguishers, cleanliness, toilets/latrines etc)</li> </ul>	20	
<b>c) Financial resources.</b> <ul style="list-style-type: none"> <li>• Income generating policy (income generating activities e.g. gate collection, sell of hand crafts)</li> <li>• Accountability system (do you keep books of account and account for the money spent?)</li> </ul>	20	
<b>Standard two: Maintenance of collections for the benefit of society and their development.</b>		
<ul style="list-style-type: none"> <li>• Collection guidelines (who collects and from where, collection ethics-do you steal objects?)</li> <li>• Research guidelines (do you undertake research to establish information on collected objects?)</li> <li>• Extra care for living collections (e.g. if animals, do you care for them adequately?)</li> </ul>	20	
<b>Standard seven: Conform to International, national and local legislations.</b>		
<ul style="list-style-type: none"> <li>• Conform to international, national &amp; local laws e.g. <ul style="list-style-type: none"> <li>-employment laws-NSSF, income tax etc</li> <li>- NGOs legislations-Registration certificate, Constitution etc</li> <li>- Security regulations-is your museum a security threat to nearby communities? (hide out for thieves)</li> <li>- Environmental regulations-not a threat to the environment.</li> </ul> </li> </ul>	20	
<b>Total Mark out of 100</b>	<b>100%</b>	

