



Managing Community Museums in Uganda.

**A compilation of Newsletters shared by
community museums in Uganda between 2009
and 2011**

December, 2013



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a. **Foreword**

In all the four regions of Uganda that you may visit, you will be pleasantly surprised to find a Community Museum. Community museums are initiatives by individuals, families or groups who have collected artifacts, oral history, and other elements of the local culture. The museums have made an effort to link past and future through their collections, which are accessible to schools, researchers, local residents and foreign tourists.

Community Museums play an important role in preserving and presenting the diversity of Uganda's cultural heritage and provide spaces for appreciating different cultures; they are cultural repositories; some have well documented literature on culture and other socio-anthropology aspects.

In 2008, CCFU realized that, most of the museum owners had limitations in museum management and governance despite their enthusiasm to collect cultural heritage artefacts. The owners also lacked documentation, publicity and marketing skills and they needed to network. Therefore from 2009 to 2011, CCFU initiated a community museums newsletter to provide a common platform for the museums to share news and challenges as well as network with one another on a monthly basis. The newsletters contained a theme or technical issue every month related to managing and governing museums.

This publication is therefore, a compilation of the different themes published in all the newsletters. It is intended to be shared by all community museums owners and managers as a way of further building their competencies and skills to manage their museums better.

We hope that both the existing and upcoming community museums will find this book a useful tool especially in managing smaller museums.



Oloka Fred
Chairman, Uganda Community Museums Association.

b. SUGGESTED METHODS OF SHARING THE THEMES.

There many ways to share information in the different themes depending on the size of our museums, willingness of the museum operators or caretakers to travel to other museums and share information with other colleagues as well as the interest one has for museum work. Below are a few suggestions:

- 1) Members or representatives of community museums may share information in this guide during exchanges visits to individual museums.
- 2) Museum managers or owners may choose to read and apply the information in the guide on their own. They may also pass on the information to other museum staff who may not be able to read and apply the information on their own.
- 3) Museum managers may wish to try out certain activities like exhibitions and assess the impact on the nearby communities.
- 4) Community museums located in the same region may wish to organize meetings for peer learning to help one another to internalize the content of the guide.

THEMES:

1. UNDERSTANDING MUSEUM OBJECTS AND DESIGN SHOWCASES ACCORDINGLY.

During the maiden training for community museum owners and managers in June 2009 at Impala Hotel in Munyonyo, emphasis was put on managing Community Museums as living museums-where people are free to interact and associate themselves with museum objects. Therefore, the theme of the very first newsletter encouraged museum owners to understand the objects they preserve. A quote from the first newsletter went like this: *"Many of us also are planning to have glass cases to display objects in the museums. It is important to be aware that, while some objects may need glass cages for display and preservation purposes, others are better preserved and appreciated when not encased (see pictures below). We may consider the traditional and cheap ways of preservation and displaying of objects rather than glass cages-display tables and stands. Remember, **a living museum** has the ability to attract visitors when its collection is constantly accessible and relates directly with the communities and other visitors for instance by touching and taking photos besides the objects etc".*

The objects below may not need glass cases; they are better preserved and displayed when there is a continuous interaction with the external environment, especially with the people.



Objects below, on top of keeping the environment dry and clean, may need some protection (showcases). Why? To protect them from graffiti and pilferage and control the temperature.



2. HOW TO USE THE OUTSIDE ENVIRONMENT OF OUR MUSEUMS

Many of us pay no attention to the outside environment of our community museums. We devote all our efforts and resources to the interior and the arrangement of the collections inside the museums. Contemporary museums the world over are now changing this approach and are very dynamic and offer diversified products to their clients. Knowing that our museums are private initiatives without any funding from government, we have to embrace contemporary approaches to preserve and manage objects and for museums to sustain themselves.

Having a tranquil and neat environment outside your museum is now considered as a value added to the museum objects. Neatness does not only enhance the appearance of the museums, but it also serves as a preservation technique for museum objects.

Of course not everybody can afford to have the space of the Royal Museum of Central Africa in Belgium or Uganda National Museum in Kampala but you can always

maximize the use of the little space you have by keeping it neat, tranquil or better still equip it with recreational facilities for both adults and children. We need to develop value addition facilities to our museums. These are facilities that not only add value to the museum but also prolong the stay and enrich the experience of museum goers.

In this paragraph some practical and inexpensive ideas are explained. If you have an area outside your museum where visitors can relax, under a tree shade, you can complement it with a bench or two. If the tree is missing, you can plant one. You can entice your visitors to a drink-water or soda after their visit. They could have this outside your premises, may be under the tree. This would therefore mean stocking a few bottles and, if you do not have a fridge, you put them in a bucket of water.

For those who can afford, having restaurants providing traditional dishes, providing venues for traditional wedding ceremonies, Community centres, Internet cafes, Craft stalls, Libraries and Recreational facilities will also add value to our museums.

Using museum space to engage communities.

As a way of engaging the communities around us our museums, we need to have their goodwill. We need to collaborate with them-offer them discounted tickets to our museums, allow them to sell their hand made products from our museums and involve them when collecting museum objects from time to time. Sometimes if there are village/community celebrations our museums should be willing to provide space for such celebrations as a way of opening up to the community.

3. MEASURING FINANCIAL PERFORMANCE OF OUR MUSEUMS

The performance of any museum should be measured in line with the execution of its functions which include acquiring objects, conserving them, do research, communicate and exhibit objects, for purposes of study, education and enjoyment, material evidence of people and their environment

This may require extensive resources, in terms of time, money, materials etc. So how is it possible for us to balance the resources invested in our museums (in puts) with the benefits we derive from them (out puts).

Measuring the performance of our museums can be done using several indicators-numbers of visitors received; how well the museum objects are preserved, the number of exhibitions organized and most importantly, the income & expenditure indicators during particular time periods. Our focus here is on the two related indicators, that is, income/expenditure and visitor arrival indicators. Below are some tips and basic information on how to measure financial performance of our museums using the income & expenditure indicator.

- 1) Open a cash book to record money coming in (receipts) & money going out (payments)
- 2) Subtract expenditure from income-if the difference is negative, then your museum is making losses. If the difference is zero, then your museum is not progressing financially and if the difference is 1 and above, then your museum will be considered as a progressing one.

4. DOCUMENTING MUSEUM OBJECTS

Realizing how important it is to systematically capture information on our museum objects, we should ask ourselves these two basic questions: why document? And how to document?

According to the International Council for Museums (ICOM), documentation is concerned with the development and use of information about objects within a museum collection and the procedures which support the management of the collection. The information should be recorded in written or digital form in a museum documentation system and should be accessible to staff, researchers and the public.

Why document?

Well documented museum collections serve the purposes of referencing, security for objects and the sustainable management of objects; facilitating knowledge exchange; conservation of objects and intellectual property rights.

How to document?

First and foremost, there is need to have a clear documentation policy.

Documenting objects is quite simple although it can be one of the most time consuming parts of museum activities. Before documenting, a clear method of approach is required, it can be shelf by shelf or a numerical order of the catalogues. Once a documentation method is decided; here are the steps to follow: 1) Write the object number 2) Write object name, 3) Brief Description of the object including its former use, current uses and future relevance to the community, 4) Naming the current location of the object, 5) Recorder and Date.

Information about the objects can be captured either on accession cards or accession register.

Tips on documentation

- 1) Regular updates of the documented objects is recommended to check the contemporary relevance of objects and any damages
- 2) The documentation must include evidence of the basis on which each object came into the museum

- 3) In case an object has been acquisitioned, the method, date, source and any other conditions must be defined and recorded.
- 4) Two challenges associated with documenting museum objects need to be known-how to document the intangible (cultural stories, oral traditions or our daily life practices) and the transition from manual to electronic documentation systems.
We need to start thinking ahead of how to overcome such challenges to enable our museums move with the times. Documenting intangibles can take different recordings e.g. video documentaries and storage using CDs.

5 DEVELOPING HERITAGE TRAILS AROUND OUR MUSEUMS

What are Heritage Trails?

Heritage trails are networks linking various heritage sites, cultural attractions, information centers and other points of relaxation and refreshments for the enjoyment of visitors. Trails could be created with safe and easily accessible, diversified sites, businesses and green spaces.

What can be on a heritage trail?

- i) Key attractions with their histories including community museums
- ii) Maps and Directions
- iii) Points of recreation
- iv) Information boards/signage/interpretation panels installed at different points

Issues to take note of while developing a heritage trail

- i) Heritage trails could start with very interesting attractions/stories, be less attractive in the middle and end with equally interesting points to encourage return visits.
- ii) There should be a maintenance plan for Heritage trails.
- iii) There should be strategies to bring economic benefits of the trails to the community.

Which purpose do you want your trail to do?

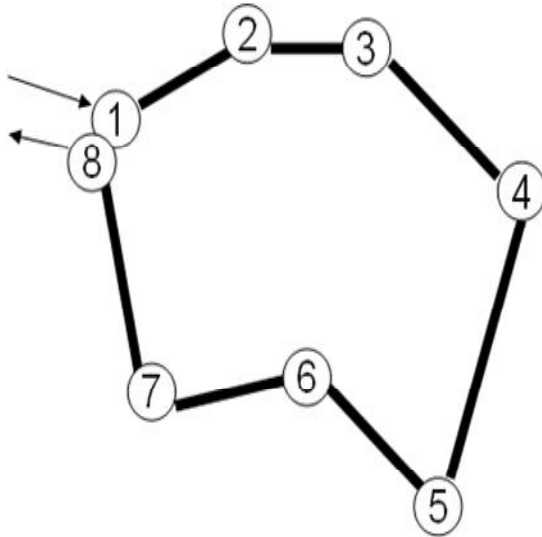
There must be a reason why you are planning a Heritage trail, so what do you want it to do?

Is the primary function of your Heritage Trail, to inform, to educate, to entertain, to encourage tourism towards places of interest, to assist visitors in getting the best from their visit to your museum, to control visitors in sensitive or fragile environments or a combination of these?

The purpose of the trail will often condition: the layout of the trail geography; the materials included in the trail information and the information methods used

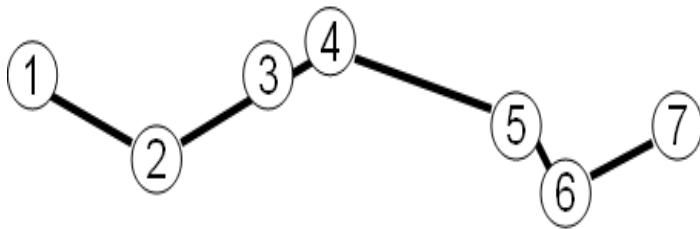
Types of trails:

- 1) Circuit trails-all attractions can be arranged in a circular order.



An ideal example of a circuit trail, a visitor can start from site 1 and end the tour at site 8

- 2) Linear trails which have all important sites/attractions on the same line



It is easy to develop. However, its disadvantage is that it does not provide a visitor with several alternatives. After completing the trail, the visitor is forced to return through the same attractions which could have been boring already.

What are the particular features that might make particular points on your trail appropriate places to pause? e.g. You might want your trail to have these points to feature:

- 1) A particular view or prospect that enables several features to be linked
- 2) A particular building, or set of buildings, important to your trail objectives
- 3) An ancient tree, or a particular plantation of trees, shrubs, or flowers
- 4) A natural feature such as a rock outcrop, or a particular species of flora
- 5) An artificial feature such as a fountain, a statue, or a exhibition area
- 6) A place of historical or social interest

Why do we need to develop heritage trails for our museums?

Trails:

- i) Allow visitors to learn about our museums and increase the stay of tourists which might lead to increased spending by the tourists
- ii) Generate employment opportunities and increase local residents' feelings of pride and worthiness and community spirit of conservation.

6. FUNDRAISING FOR OUR COMMUNITY MUSEUMS: WHY AND HOW?

Fundraising could refer to ways or ideas we come up with to raise money for our museums. There are several reasons why we fundraise and they might vary from one museum/organization to another.

With regard to our individual museums, we could fundraise for different things and from different sources. For instance while the Home of Edirisa could be fundraising to construct a one stop cultural centre in Kabale town where local performances will be held, Kikongo Language Center and Ankole Cultural Drama actors' museum could be fundraising to disseminate the cultural knowledge among young people in local schools. However, the bottom line is, we all fundraise in order to keep our museums going.

Fundraising for our museum could take different forms. It could be by replicating museum objects and sell them; it could be by charging entry fees to our museums. It could also take the form of an exhibition and charging entry fees into the exhibition space

Other ways of fundraising include writing concepts or project proposals and submit them to prospective donors. Besides, there are other simple strategies to raise money for our museums.

1. Developing partnerships with local companies: mutual partnerships with local companies for sponsorships could help us raise funds for our museums
2. Organizing small but special events at your museums. Small and temporary exhibitions, unveiling a new museum object, a painting or a new film or cultural story. Invitations can be issued to people with an interest in culture and who are likely to pay to attend the event. In the same way, open days for our museums can be organized and invitations sent with a request to support your museum
3. Develop membership schemes. We can also invite other people from the community to become members of our museums and encourage them to pay annual subscriptions. Active members and their family members could have privileges to enter the museum for free for the time their membership is valid. Alternatively, friends of the museum associations can be established and encourage members of the associations to fundraise for your museum.
4. Engage in other income generating activities-catering, craft shops and other visitor

facilities such as tour guiding. Remember the second theme, talks about how to use the outside space of our museums for facilities such as craft shops, places for children to play outside the museums. The 5th theme talks about developing local trails around our museums. If we can conduct guided tours for tourists at a small fee around our museums, we could raise some money. Batwa Cultural Experience, the Home of Edirisa Museum, Kabalega Development Foundation, Butambala Heritage for Civilization, Igongo Cultural Centre and Museum and the Benet Cultural Learning Centre, are some of the museums with potential for heritage trails.

Other ways of raising funds could include loaning/leasing our objects to big museums for specific periods of time.

7. BENEFITS OF NETWORKING AND THE MUSEUM ASSOCIATIONS.

We should ask ourselves what networking means in the context of our museums. In our museums, networking could be the practice of linking up with other museums for the purposes of sharing information, exchange ideas, experiences and challenges related to the management of our museums. Sometimes networks develop into associations or alliances to achieve similar objectives as those specified above. Although networking is an area often neglected, some museum managers have tried to link up with others. There have been collaborations between Butambala heritage center for civilization and the museum at Uganda Matyr's University in Nkozi through exchange visits and the Ankore Cultural Drama Actors' museum have established linkages with Igongo Cultural center museum in Biharwe-Mbarara.

How to network?

Networking within our museums can take different forms:

1. It could be through telephone communication to share experiences and exchange of ideas
2. It could be through exchange/loaning of museum objects
3. It could be through exchange visits and peer learning based on technical issues
4. It could be through joint marketing or fundraising strategies.
5. It could also be by starting an association of people's museums. This is already achieved with the registration of Uganda Community Museums Association.

Examples of museum associations in other parts of the World.

In other parts of the world museum associations exist such as the South African Museum Association (SAMA), the National Museums of Kenya (NMK) and abroad there is the Netherlands Museum Association (NMV) which promotes the interests of the museum sector and acts as a representative organ of Dutch museums. On the European continent, there is the NEMO-Network of European Museum Organization an independent network of museums associations and similar bodies representing the museum community of Europe.

Benefits of networking and museum associations

Fred Oloka of the Cultural Research Centre Museum in Jinja summarizes some of the benefits of networking as follows: “Museums networking benefits others in sharing of information as the saying goes”; ‘no man is an island’. Museums in the network share best practices and experiences with each other in a variety of areas: Curatorship, education, exhibitions, documentation, marketing etc.”

With community museum initiatives being a recent innovation especially in Uganda with the exception of the Uganda Museum, there are numerous challenges. Through networking these challenges can be overcome through sharing knowledge and experiences.

Through networking, museums can acquire unique artifacts from their networking partners in the form of guest artifacts and it enhances knowledge thus professional developments for the *museologists*. A network of museum or an association could provide a forum to participate in implementing or lobbying for the implementation of the existing cultural policies e.g. the 2006 Cultural policy of Uganda. Museum associations provide advice and information to help individual museums raise standards and improve services to current and potential users. The associations/networks could actively promote the interests of individual museums throughout the country. Associations could also act as the voice and a forum to initiate debate, challenge issues and provide advice and policies to underpin the work of relevant offices working towards the protection, conservation and promotion of heritage.

8. ENGAGING THE MEDIA TO PROMOTE AND PUBLICIZE OUR MUSEUMS

Currently, community museums need the media the most. As we all know community museums are little known, remote and scattered across Uganda. In order for them to survive on their own and their works be known, and essential linkages be forged with potential sources of support, such as from Government and from the private sector, we need to engage with the media from time to time.

How to engage the media?

We can creatively engage with different types of media while keeping in mind our target audiences.

1) Newspapers and magazines. With news papers it is possible to write exciting stories or opinion pieces about our museums and send them to the print media. Sunday magazine of the New vision and Sunday Monitor, for instance will be suitable for community museums in Uganda.

2) Visiting radio stations within our areas to seek support for publicity or tell interesting stories or even ask for airtime to talk about our museums.

3) Inviting the media persons to our museums and take them around

4) Using websites, facebook, twitter, SMS etc. Currently these are the most effective ways of communication because they are interactive and are used by big and small organizations as well as the young and old.

However, with these types of communication we have to be available all the time to respond to inquiries from our potential clients and some of them require an internet connection.

9. POSITIONING OURSELVES TO BENEFIT FROM THE EXHIBITIONS

Exhibitions provide us with a unique opportunity to market our museums and interact with high profile persons from the government, the private sector, diplomatic missions and from the media. Therefore the following tips will help community museums to benefit from the exhibition:

- 1) Exhibit objects unique to your region
- 2) Make sure you have enough information about these objects so that you can respond to most of the questions that exhibition goers might ask
- 3) The information on the objects should be well organized and categorized according to the objects to be exhibited (write this information down)
- 4) Wear unique attire (those with bark cloth outfits please, use them during exhibitions)
- 5) Use museum brochures-some people like reading while in their homes or relaxing somewhere
- 6) Sale replicas, painting or batiks with a cultural dimension
- 7) Be available at your exhibition table at all times
- 8) Think of ways to attract people to your exhibition table and eventually to your museum
- 9) Collect details of people coming to your exhibition table
- 10) Take time and tour other stalls, take pictures of objects for storage, learning and reference purposes.
- 11) If the exhibition takes more than one day, evaluate each day of the exhibition and see if it is helping your museum achieve its objectives.
- 12) Be confident and talk about your museum as though it is the only thing you know in the world
- 13) Interact with the media persons, ask them to write about your museums or ask for their contacts.
- 14) Interact with the tour operators; ask them to bring tourists to your museums or as for their contacts.

After the exhibition

1. Do not wait too long to take action: send information packages about your museums to the addresses obtained during the exhibition
2. Process the acquired information in your database
3. Evaluate the exhibition internally to see if you met the objectives of your museum

10. THE BENEFITS OF UGANDA COMMUNITY MUSEUMS ASSOCIATION

In May 2010, fifteen community museums in Uganda were supported by the Cross-Cultural Foundation of Uganda to participate in the national exhibition. One of the key outcomes of the exhibition was the formation of an association of Community Museums, the Uganda Community Museums Association (UCOMA).

Objectives and benefits of UCOMA

From the discussions during the exhibition on forming an association, the following came up as shared experiences on the objectives, benefits and challenges of UCOMA. Participants during the exhibition agreed that the overall objective of UCOMA should be to bring all community museums together for the promotion of cultural values while the specific objectives included:

- 1) To have a common voice
- 2) To coordinate activities of all community museums in the Republic of Uganda
- 3) To develop guidelines governing community museums
- 4) To preserve our cultural heritage

UCOMA benefits to its members:

Advocacy work: UCOMA helps its members to get their issues heard at the local, national (working with Uganda National Museum), regional and international levels and directly to key stakeholders.

Collaborating with international museums organizations: COMA presents opportunities for Community Museums to collaborate with African Council for Museums (AFRICOM) and the International Council for Museums (ICOM) among others for technical and other types of support.

Keeping in touch and networking with fellow members: UCOMA will keep Community Museums in touch for exchange of ideas, knowledge and skills.

Representation: UCOMA management committee can voice community museums concerns to the government and other international organizations.

11. BASIC INTERNATIONAL MUSEUM STANDARDS

The standards are statements of ethics for museums defined by the International Council of Museums (ICOM). The standards reflect principles generally accepted by the international museum community. They are presented as principles /guidelines desirable for professional museum practice. In some countries, certain minimum standards are defined by law or government regulation. In others, guidance on and

assessment of minimum professional standards may be available in the form of 'Accreditation', 'Registration', or similar evaluative mechanism.

In summary, the professional museum minimum standards or code of ethics for museums include:

- 1) Museums should preserve, interpret and promote the natural and cultural inheritance of humanity.
- 2) Museums that maintain collections should hold them in trust for the benefit of society and its development.
- 3) Museums should hold primary evidence for establishing and furthering knowledge.
- 4) Museums should provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage.
- 5) Museums should hold resources that provide opportunities for other public services and benefits.
- 6) Museums should work in close collaboration with the communities from which their collections originate as well as those they serve.
- 7) Museums should operate in a legal manner.
- 8) Museums should operate in a professional manner.

12. DOMESTICATING INTERNATIONAL MUSEUM STANDARDS TO OUR COMMUNITY MUSEUMS.

In 1946, the International Council of Museums developed museum standards as a way to ensure professionalism of museum practitioners and to provide self regulatory system for museums. The international museum standards stipulate:

- 1) Museums should preserve, interpret and promote the natural and cultural inheritance of humanity. Museums should maintain collections in trust for the benefit of society and its development.
- 2) Museums should hold primary evidence for establishing and furthering knowledge.
- 3) Museums should provide opportunities for the appreciation, understanding and management of the natural and cultural heritage.
- 4) Museums should hold resources that provide opportunities for other public services and benefits.
- 5) Museums should work in close collaboration with the communities from which their collections originate as well as those they serve.
- 6) Museums should operate in a legal manner.
- 7) Museums should operate in a professional manner.

13. DEVELOPING CATALOGUES FOR MUSEUM OBJECTS.

What are catalogues? Do we need catalogues for community museums? How do we make them & for what use?

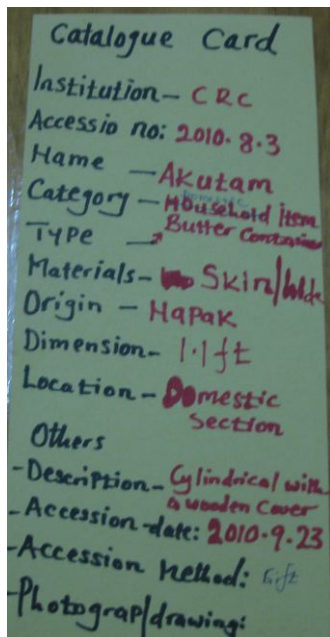
Catalogues could simply be defined as registers for museum objects. The main purpose of the registers is partly to enable the public access to the records on objects stored in a

Museum.

Regardless of the type of museum, we all need to have well organized and accessible information about our museum objects. The best way to organize this information is through catalogues. For many museum visitors, information provided about the objects helps make a visit to the museum enjoyable and memorable. One vehicle used to provide such information is a catalogue. Catalogues can be made manually or by computer by recording information about the objects. Such information includes brief description of objects, pictures, measurements, and labeling/numbering of objects.

Can museum owners develop catalogues themselves? Museum owners have the skills to develop catalogues for museum objects. They only need to identify proper paper materials for cataloguing, organize the objects and their related data to be documented, get proper areas for storage and bear in mind the different audiences for which the catalogues are being developed.

Below is a sample of a simple catalogue card for an object at the Cultural Research Centre in Jinja.



14. RAISING THE PROFILE OF COMMUNITY MUSEUMS DURING THE POLITICAL CAMPAIGNS.

For politicians, the election period and campaigns are all about winning votes. For community museums, the campaign period can provide an opportunity to capitalize on the heightened political atmosphere. This section offers some ideas on how best to use the political campaigns period for Community Museum's benefit, by raising their profile and influencing those looking forward to gaining political support.

During the political campaigns for instance, incumbent and in-coming Members of Parliament for instance, go to canvas for votes. This provides the best opportunity to attract them to your area and encourage them to take an interest in issues related to culture including your museums activities and other activities you are involved in.

During the campaign period local media will be tracking MPs or potential MPs and others involved in the campaigns. Community museums managers can take advantage of this opportunity to make their museums newsworthy, enabling them to attract significant publicity and reach a wider public.

What else can be done to raise the profile of community museums during the political campaigns period?

Meet the candidates of all types: If you want your future MP to support your museum by raising awareness of your achievements in Parliament and your local council, as well as lobbying potential supporters on your behalf, you need to organize a meeting with potential candidates. Although the majority of the candidates may not be elected, they are still worth cultivating. As influential MPs, councilors or future councilors, they will become allies of your museum in times of difficulty or when you want to gain support for a new area of work. Potential candidates are often well networked and may help you to gain knowledge of, and access to, influential decision-makers.

What are the best incentives for potential candidates to attend meetings at community museums? The best incentive for a candidate to attend a meeting at a community museum is the chance to meet potential voters and achieve exposure in the media. Opportunities include: an exhibition opening, special event or visit to an education session that would attract media coverage; a formal meeting at which candidates can speak; a social event where candidates can network and meet others; and an invitation for candidates to meet your governing body and staff. However, care should be taken in the campaign period to ensure that candidates are provided with the same access to information and opportunities, and that communication is impartial.

Making the most out of your meeting with potential candidates: In order to take full advantage of the opportunity to meet political candidates, it is necessary to plan the meeting carefully, and clearly identify what you want to achieve. The candidate should form a clear picture of your museum – its work, success stories and challenges, audience, supporters and prominent allies. Emphasize the number of people you employ or potential employment opportunities, ensuring you acknowledge the support of your current and previous funders, volunteers and friends. The candidates should understand how your museum work is affected by the wider context: local and national funding, national policy instruments, and local government issues.

Writing to Candidates: You can officially write to candidates to talk about your community museums, their potential, challenges and future plans and indicate the kind of support you need. Although the vast majority of letters and emails received by MPs or candidates may be ignored, some letters and e-mails pressing strongly for action on

community museums could influence politicians, particularly during election campaigns. A brief text on the need to preserve culture for inclusion in their commitments to local communities can be prepared for the politicians. The text should be clear, concise and targeted in order to have the greatest impact. It should also be followed up.

While community museums should consider making direct contact with individual candidates in their area, the most effective sorts of communication are: written by beneficiaries of Community Museums from a personal standpoint, expressing enthusiasm for Community Museums and requesting the candidate's support for helpful and positive policy changes; from your friends, your board or your volunteers – not paid staff who are seen to have a vested interest in the museum's future prosperity; and from members of the public who visit, enjoy and appreciate Community Museums.

What community museums should not do during election campaigns?

Community museums should not allow campaign rallies to be organized within their premises. During campaigns, candidates can be invited as guests to community museum occasions and events, such as exhibition openings, which simply provide an informal opportunity to meet people.

Community museums should not favour certain Candidates against others. During campaigns, you are not sure who is going to win. Community museums should not be seen to present views of certain Candidates to voters

Community museums should not showcase Posters of Candidates inside and outside the museums.

What should Community Museums do after the elections?

Write letters to all the candidates, congratulating the victors and cheer up the defeated opponents; keep contacts live; invite the successful candidate back to visit the Community Museum and keep them informed, but try not to bore them with brochures and reports. Engage them creatively. Visit the communities around; explain the potential and future plans of your museum

15. BEST PRACTICES OF MUSEUM COMMUNITY OUTREACH PROGRAMMES

Time has come to invite the communities around our museums to be part of our museums and the museums to be part of them. This is what is referred to as Community outreach in the museum world. Community Outreach Programmes offer museums the opportunity to express their visions and carry out their missions to community members. Through outreach programmes, museums can instill awareness and interest in the art form as well as create an opportunity for community enrichment.

Outreach programmes should target, sustain and involve underrepresented members of the community through education and attendance. Before designing outreach programmes, museums have to define their communities as people with whom they

share the same values. Looking back from where your museum were 2-3 years ago, some museums have made significant progress probably, in the internal management, preservation and documentation of museum objects, while others have not progressed much. What do we have to do to develop effective Community Outreach Programmes?

1) Let your museum become part of the community and allow the community to become part of the museum.

Seek expertise from the community to partner or assist with museum projects. For example if you are organizing an exhibition or any cultural event at your museum, hire members or partner with some members from the community.

Learn about special interests groups in the community (youths, children, elderly and working class) and base your museum programmes on their interests. Consider the age groups and social classes and develop your museum programmes basing the interests of each group or class.

Invite community special interest groups into your museum to tour for free. These will become good ambassadors for your museum.

2) Utilize community places/spaces

Community museums should make use of places such as markets, libraries, sports grounds, schools and universities and community halls to organize exhibitions. Igongo Cultural center for instance can use public spaces in Mbarara including Mbarara University. Butambala Heritage Center of Civilization can partner with Uganda Martyrs' University Museum to organize exhibitions within the university and engage both the university and non-university communities. In doing all this, try to link your museum displays with the goals and desires of the host facility.

Community museums should offer information such as historic photos or objects for use in public places and help build a public interest in local heritage. For instance, Igongo Cultural Museum could offer pictures of different cultural leaders to community centers or local authorities.

Community Museums should make the museum available for important community announcements. This provides visibility and connects the museum to the life of the community. For instance, if there is a village meeting, let the announcements be pinned on the walls of your museum.

3) Become proactive in seeking out community resources for exhibitions.

For instance, you can partner with local businesses to contribute non-museum items to enhance the exhibition. Such items could include other forms of entertainment such as music, activities for kids and other service providers.

4) Use posters to invite the community to your museum (making community

museums part of the streetscape)

Community museums could borrow a leaf from the current political campaigns in Uganda. Many candidates of different political parties are looking for votes and make the public aware of their existence by pinning posters everywhere.

b) Graphically appealing posters announcing museum programmes or unique objects and special events can become community outreach projects in themselves. Posters can make a museum present in mainstream culture and lifestyles of the different towns where museums are located. For example, Ankore Cultural Drama Actors can have posters pinned up in Mbarara town and its environs to advertise different programmes and events of the museum. Karamoja Women Cultural Group museum can pin up posters in Moroto town. CRC can also have posters pinned on the walls in Jinja town to advertise new objects or events taking place at the museum

5) Community museums can also participate in co-marketing activities with traditional and non traditional partners.

Community museums need to participate in joint activities with community partners. Co-marketing activities might include sharing tradeshow space with other tourism attractions. This creates a greater presence for all through a joint display. For example every year there trade shows at Lugogo, in Jinja and Mbarara. Community Museums can look around to see who to partner with probably in the next trade shows. Doing it alone is not cost-effective since the fee they charge to participate is normally high for small initiatives such as Community Museums

6) Attend to requirements of the local authorities:

Before embarking on community outreach activities, especially activities that are organized in public spaces, museums should fulfill the requirements of the local authorities. Community museums should be legally recognized/have a license to operate

Are there benefits of Community Outreach Programmes for Community Museums?

There are different benefits of community outreach programmes. Outreach programmes for museums are at the heart of building a strong and responsive relationship between museums and their communities.

Outreach programmes will increase the visibility of the Community Museums and their roles in promoting Cultural heritage. In the same way the profile of the museums will be raised.

Through Community outreach programmes, community museums can get people to volunteer at the museums. They can also get people willing to donate objects to museums.

Community outreach programmes enable museums to get access to the community and become sustainable through feedback, ideas, views and new insights.

However, we should bear in mind that achieving an effective and inclusive community outreach programme does not happen overnight. It takes time, energy and commitment to build it.

Your efforts to include a broad range of community interests should not be driven by outside expectations but instead an internal desire to see all the people in your community served by the museum.

16. WHAT DO WE NEED TO DO DIFFERENTLY AS COMMUNITY MUSEUMS?

The concept of Community museums came into the lime light in 2008 when CCFU was mapping individuals/organization involved in the preservation and promotion of Uganda's heritage resources. There were hesitations to refer to the museums as community museums, but not doing so would not have helped the museums to be known. In 2010, about 15 community museums were supported to participate in the first ever national exhibition in Kampala during which owners of community museums agreed to start an association called Uganda Community Museums Association. Currently, some museums have produced brochures and designed sign posts to market themselves. However, most of our museums are still unknown, less visited and not sufficiently supported by local community members. It is therefore suggested that community museums should do the following to further publicize themselves and be able to attract support from different sources:

1) Marketing community museums

Community museums should be marketed more actively. Apart from brochures and sign posts, we need to start thinking of developing simple marketing strategies such as the 4ps-Product, Price, Place and Promotion. Whereas our museums are supposed to be non-profit making, we all know that they are privately owned and they need to be financially self sustaining. For this reason we should market our museums.

The 4Ps marketing strategy

This could include, though not limited to, designing museum products, pricing the product, promoting the products and getting and retaining customers.

The Product-think about what your museum has to offer to children, young adults, adults, elderly, researchers and tourists. The product could be a special artifact (traditional homestead, gramophone, unique museum structure (grass thatched museums etc)

The Price: attach a price value to that product. Different prices can apply to different uses and category of users as mentioned above

The Place: think of where the product is going to be offered-inside your museum, in the museum

The Promotion: think about the promotion strategies for the product. Different categories of clients may require specific promotion strategies. While you may advertise the product over the radio for adults, you may need to go to schools to advertise the same product for school children.

2) Linkages and networking -with schools? Exchange visits

Initially, community museums used to work in isolation. A network of museums across the country has been created. However, it will be important for all community museums to go beyond a network of museums. Community museums need to establish linkages with other institutions such as schools (primary and secondary) as a way of enhancing heritage conservation and promotion among young generations.

3) Creating spaces in our museums for children, adults, elderly and young adults, students, researchers, tourists etc.

In the last 3 years, many museums focused on collecting objects and documenting them. However, it is increasingly becoming important to re-organize spaces in our museums to allow easy navigation by visitors inside the museums. Spaces can be created by having shelves, showcases and display tables.

17. MUSEUM CONNECTIONS: VISITOR ENGAGEMENT AND REACHING OUT

This section aims at building the capacity of museum managers to understand how museums can connect with people, in order to:

- 1) Show the contemporary relevance of museum objects
- 2) Change attitudes about museums
- 3) Make museums home for everyone.

To achieve this museum need to:

1. Understand our audiences and their needs
2. Use relevant techniques to engage and connect with them; and
3. Think beyond the objects.

How to reach out and engage a museum visitor.

For community museums to reach out and meaningfully engage their target audiences, they need to:

1) Identify museums target audiences or knowing who is interested in our museums

It is important to identify groups of people who are interested in visiting our museums and understand their specific motivations and needs. The groups normally include tourists, school groups, researchers and local community members among other groups. It is important to establish their nationalities, gender, education levels and age.

This kind of information helps in designing services to be offered by museums. One important factor to note here is that needs and motivations are dynamic. Therefore museums need to review the needs and motivation of museum goers from time to time.

2) Know who is not interested in our museums and devise strategies of changing their attitudes

It is important to identify groups of people who are not interested in visiting our museums. In many cases, these groups include politicians, religious leaders, and members of the business community, teenagers and the non-learned people among other groups. It is important that we investigate why these people do not visit our museums and design appropriate techniques to change their attitudes towards museums.

Religious leaders for instance, may not visit our museums because of wrong perception that museums are satanic. Politicians may not find time to visit museums because they are always busy. For the non-learned ones it could be lack of money. For teenagers, it could be that they are attracted to modern lifestyles more than to museums. Specific outreach strategies can be developed to attract the above groups.

3) Engage in other activities that bring income to museums and think beyond the museum objects.

As we design outreach activities, it is rewarding to understand that not all museum goers are interested in museum objects. This is because museums have different audiences. Some have been discussed above. This means that different activities, events or business should be organized around a museum to attract people with different needs and motivations. Museums for instance can provide reading environment (library) for students, entertainment facilities/concerts, restaurants, craft shops, conference facilities etc.

4) The objects and people-which is more important

Another learning point for Community Museums is to engage in a debate on which is the most important between the museum objects and museum goers. To many of us this is like the '*chicken and egg*' tale.

As Community museums we need to appreciate that, both objects and people are important since our museums are still small and trying to establish niches. The relevance of museums and their objects is determined by whether they are visited and appreciated by people or not.

18. STRATEGICALLY ENGAGING MUSEUM VISITORS AND MAKING THEM FEEL AT HOME



Young people are engaged with questions at a museum & Brother Anatoli Wasswa shows tourists some of the items at St. Luke's community museum

Visitors are central to community museums' purpose and sustainability. Attendance numbers matter and attendance shifts can hardly be taken lightly. Every museum needs a sound and shared understanding of who it must serve to achieve its mission. Museums go about this in many ways and on an on-going basis: identifying primary, secondary, and emerging audiences; surveying visitors; analyzing attendance data; and sometimes conducting audience research. Together, these practices contribute to a people-centered museum capable of engaging its visitors strategically.

But, just what does *engaging the visitors strategically* mean? It is not planning exhibits and programs for the entire audience and hoping they will come and like what they find. To the contrary, it is intentionally using museum resources—staff time and expertise, museum spaces, and information on and from the visitors—to maximize the possibility of effectively serving those who will most use and benefit from the services your museum offers.

Choosing who and how to serve at your museum is challenging because no museum can offer everything to everybody; choices must be made. While this seems obvious, making distinctions about serving visitor groups is difficult; it is not unusual to feel a group is being overlooked or excluded. To help manage this tension, keep it in mind that a museum must serve all parts of its audience well. It must serve priority audience groups fully.

Engaging visitors in the museum's programs means considering specific attributes and qualities that are salient to involvement with objects, programs, and activities. There are four attributes relevant to consider when planning engaging museum visitors strategically and these include:

1) **Age** of children is relevant because age-related development drives other important

considerations: how children of different ages explore, play with, and learn from objects, activities, and spaces; how they interact with family and peers; and related roles for adults.

2) **Interests** may be personal like sports, music, nature, history or art. Interests may also be related to development such as a pre-schooler being interested in what his/her parents are doing and a teen being interested in peers. For adults interests may be related to careers and hobbies.

3) **Availability** depends on other options or commitments on someone's time. This includes school and jobs for most people from 5 to 65 years; school vacations; more open schedules for retirees. This means that museums should design activities to fit into people's vacations or holidays.

4) **Grouping** relates to whether children and adults are likely to visit in groups (school, family, or community organizations), or as individuals.

Having this information helps in planning ahead and designing the necessary programmes and activities to engage the different groups of visitors including accessibility to the museum (*how easy it is to get to the museum and what does it cost for each group*)

Strategies to engage museum visitors

Engagement strategies are ways community museums can deliver varied experiences to their visitors. They are programs, objects, and events selected and developed in ways that:

1) Take advantage of the availability of the different visitor groups and increase their presence and stay at your museum. Consider groups of young people, families or holiday makers by designing relevant activities for each group.

2) Build on an area in which your museum is already and reliably excellent. Take a moment to look at your museum and see its strong areas or success stories– for the Home of Edirisa Museum it could be international publicity, for Cultural Research Centre Museum it could be a good audience from church members, Ankole Cultural Drama Actors' museum could be the interest young people have in the museum while for Bulemba museum in Kasese, it could be the larger audience of the Bakonzo

3) Respond to documented community needs or priorities especially when they come to visit your museum. For instance, you can make the museum comfortable for everyone by including some restaurants, playgrounds, and maybe even a TV room for people who might get bored.

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19. INVESTIGATING THE IMPACT OF OUR MUSEUMS IN THE COMMUNITIES WHERE THEY ARE LOCATED.

Why investigate the impact?

There is a need for museums to stay relevant and be responsive to pressing social and environmental issues, such as socio-economic sustainability, social justice and indigenous rights. It is important that we find out if our museums respond or provide solutions to some of these issues especially in the communities where the museums are located.

Secondly, funding bodies including governments and other stakeholders now acknowledge that museums need to demonstrate impact and value within their local communities in order to attract funding and other types of support.

Thirdly, as managers of Community Museums, we can easily establish whether or not our museums are progressing or moving forward if they are contributing to the issues affecting the communities.

What impact?

Before we discuss the impact, it is important to note that in some cases museums may not directly cause an impact to happen but they may contribute to an impact. Generally the value of local museums are the linkages with community; opportunities for people to visit, including attending events at the museums; the work opportunities (both paid & unpaid) that are available at a museum; the wealth that the museum creates in the local community, leading to money in the community. Broader outcomes can also be identified. These could include developing an appreciation of place and culture, community pride, museums preserving heritage, and opportunities for learning across all age levels.

Specific contribution by Community Museums to society may include:

Enhancing a sense of pride in local cultures and traditional practices especially when displayed for others to see. Karamoja women cultural group museum provides an example where local people feel proud of their cultural practices.

- 1) Enhancing a sense of ownership and sharing culture: Community Museums help local people nurture a sense of ownership of their culture and also help them appreciate an element of sharing because culture comprises a set of shared values by communities.
- 2) Enhancing education and research: Community Museums provide spaces for researchers, reflecting a core museum objective, which is to provide research opportunities. Therefore apart from showcasing objectives, museums should provide relevant information for researchers on different subjects.
- 3) Enhancing community memories:
- 4) Community Museums provide spaces for members of the community to reflect on their past, museums should display objects that bring back memories. Objects displayed inside our museums should reflect multiple histories, cultures and memories of the specific communities that surround them.
- 5) Promoting reconciliation: Some of the Community Museums promote reconciliation and dispute resolution in the community by showcasing objects for peace or objects that can disrupt peace. Museums should tell stories and provide examples of how disputes in society can be resolved.
- 6) Developing skills within the community, both practical job skills and an understanding and appreciation of how to promote Indigenous knowledge: Community Museums go beyond displaying objects. They provide spaces to enhance practical skills for members of the community. Skills could include iron smithing and farming. Butambala Heritage Center for Civilization Museum is a good example here, since it provides skills for making spears and other household utensils.
- 7) Helping people feel a sense of belonging and involvement: Community Museums, especially those preserving and promoting ethnic cultures, help people to feel they subscribe to a given culture and, when involved during the collection of objects, they identify with the museum too.

How to investigate the contribution of our museums to the communities?

Although community museums may not have goals designed to specifically benefit the communities, it is important that museums find out if they are making a contribution to the communities where they are found. Below are some of the indicators to use to evaluate our contribution:

- 1) Increased number of researchers coming to community museums;
- 2) Number of schools and research agencies seeking partnership with community museums;
- 3) Members of the community seeking voluntary work from community museums;
- 4) Members of the community expressing desire to acquire traditional skills (iron smith) from community museums;
- 5) Members of the community requesting to celebrate important cultural events, rituals marriage ceremonies or anniversaries at the community museums;
- 6) Members of the community using community museum spaces to spent their leisure time.

- 7) Members of the community interacting with tourists/museum goers at the Community
- 8) Members of the community donating objects to community museums;
- 9) Members of the community working at community museums;
- 10) Community museums visitors/tourists contributing to other community activities such as agriculture, handcrafts, transport and accommodation.

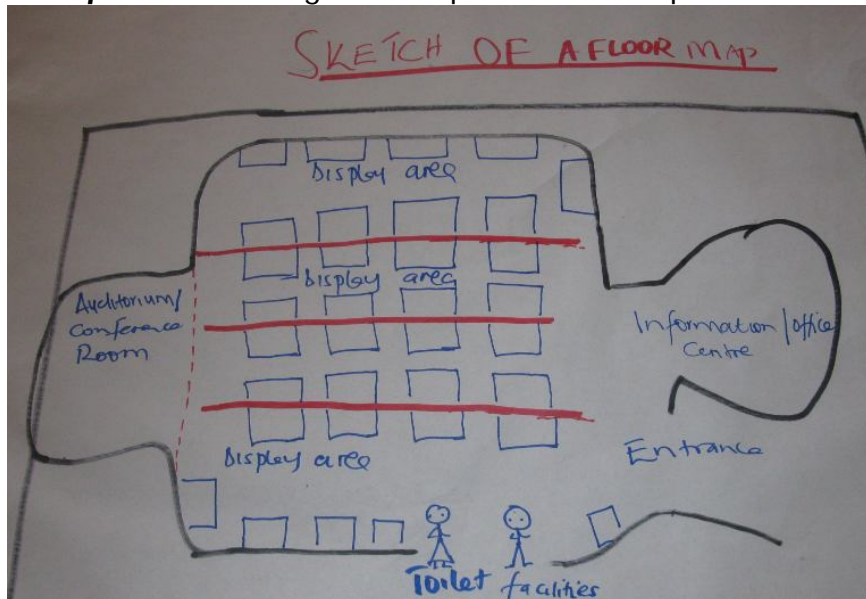
20. DEVELOPING MUSEUM SKETCH MAPS

What is a museum sketch map?

A sketch map, in the context of community museums should be an outline placed at the reception area indicating the different components inside the museum including object display areas, galleries, stores, directions, toilet facilities and leisure rooms/spaces among other facilities.

Examples of museum sketch suitable for small museums.

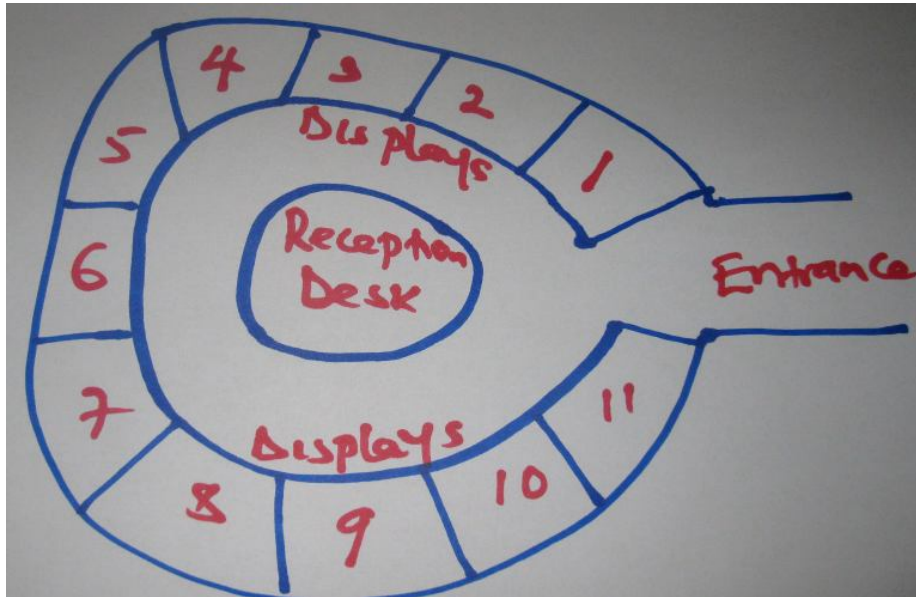
Examples 1: A rectangular or square sketch map



Usually, sketches of museum floor maps should indicate where to find the basic information inside the museum.

Display areas should be clearly marked indicating which category of objects displayed in different sections. Sections can be categorized depending on the type and/or themes that the objects represent. Objects can be categorized as natural history, cultural heritage artifacts, war weapons, education, archaeological objects, etc.

Example 2: a circular sketch map



The circular sketch map only provides for an information desk and display spaces inside the museum.

Other facilities such as toilets are accommodated outside. The advantage with this example is that visitors do not have to *criss-cross* around the display area because all objects are arranged along a circular trail inside the museum.

Sketch maps for community museums should:

- a. Be simple and easy to read;
- b. Have directions;
- c. Be placed in accessible areas;
- d. Include other information related to visiting hours, charges to visit the museum as well as the dos and don'ts while inside the museum.
- e. Indicate security and safety precautions

Uses of the sketch maps

- a. Printed or hand written, maps enhance accessibility to the museum objects. Therefore maps should be available on entry to the Museum from the Information and Ticket Desks.
- b. Floor maps make it easy for museum visitors to find their way around the Museum.
- c. The maps make the tour guiding work much easier since visitors can take themselves around the museum
- d. Sketch maps can be used as a marketing tool for the museums
- e. Maps also enhance the preservation and conservation of museum objects since they guide and direct the movement of visitors inside the museum and ensure that visitor do not damage the objects they are coming to see

21. COMMUNITY MUSEUMS AND THE CONCEPT OF 'LIVING MUSEUMS'

What is a living museum?

A living museum is a type of museum that recreates to the fullest extent, conditions of a culture, natural environment or historical period and connect with members of the community. Sometimes, a drama performing group of historical re-enactment of historical scenes in historical buildings is considered as a living museum.

Living museums present an accurate portrayal of what life was like in a certain time period with the use of live acting instead of books or photographs. These museums provide a more active, hands-on learning environment.

The mind map below presents ideas on what is considered to be a living museum.



Below are Khoisan people of South Africa showcasing how life was like when they were still living in the bush.



Signs to show that a museum is not a living museum.

These may include:

- If a museum is not open to the public especially to members of the neighbouring communities
- Lack of access to museum object in case they are all in store or are glass cased with 'do not touch' signs
- Absence of social-cultural events to engage community members
- If objects preserved by the museum do not have meaning/any significance to members of the community
- Lack of appropriate programmes for different categories of community members for instance, young people, tourists and elderly people
- Lack of creativity in a museum where one object is showcased to the public for a long period
- Lack of new collections

Some examples of living museums in Uganda

- The Home of Edirisa museum: it engages with community members including young people
- Igongo Cultural Museum: it also engages community members of all age groups with different events.
- Cultural Research Centre Museum: It engages young people from schools as well researchers from tertiary institutions.
- Cultural Assets Centre: It engages members of the community with different activities including radio programmes on the cultural heritage of Bunyoro.
- Batwa Cultural Experiences: This museum allows the Batwa people to recreate their traditional lifestyles and showcase them to other members of the community including tourists.

What should we do to ensure that our museums are 'living?'

- Organize social-cultural events at our museums not only as a way of publicizing our museums but also as a way of engaging with community members.

- Allow community participation. This can take the form of involvement as volunteers. For example, encouraging community members to collect objects and preserve them in your museum. This further connects community members to the museum if the objects are attributed to them.
- Organize exciting activities to engage young people. Board game competition could excite young people and old alike.
- Encourage members of the community to form friends of the museum associations. Through this kind of associations members can boost visitation to the museum as well as enhancing the appreciation and understanding of cultural heritage objects preserved inside the museum.
- Develop simple publicity materials such as fliers giving information about your museum activities for different age groups. The fliers can be distributed in places like bus/taxi parks, super markets, restaurants and schools among other places.
- Open the museums every day especially over the weekends. People prefer to museums when they are free.
- Take the museum to the community. Organize mini-exhibitions during public gatherings or trade shows or community markets. This will give an opportunity to people to know what your museum is all about.

22. RISK ASSESSMENT AND MANAGEMENT FOR MUSEUM OBJECTS.

Below is a museum conservator recording damages to the ancient drum.



Risk Assessment & Management (RM) for museum artefacts is defined as a means by which museum managers and conservators identify risks threatening artefacts and systematically quantify and prioritize them. Resources can then be best directed according to the immediacy of each risk.

Before museums started developing risk assessment tools in the early 1990s, most of them were using Preventive Conservation which aims at minimising deterioration and damage to museum objects. In assessing risks, we should always analyze a threat's chances of occurring, and the severity of its consequences. We also need to identify the possible ways losses can occur, what the impact of the losses would be, and how we prevent or reduce the losses.

Is risk assessment and management necessary for the objects in our museums?

Yes, why? Because risks to the precious and unique objects in our museums are identified and addressed; Risk assessment helps us to identify and establish sources or agents of deterioration, and compile a fairly comprehensive list of everything that could go wrong with a museum object—from physical damage like dropping on the floor, building collapse, a bomb, fire, water damage, pests, theft and pollutants. Risk assessment generally makes the museum managers' tasks a little easier in that he can compile a finite list of things he has to worry about.

Other benefits of risk assessment for museum objects include, both internal and external. Internally, with a risk assessment tools in place, our understanding of the artefacts preservation challenge is much clearer. This is true at all levels from the objects technicians through management to governance. This will further enable us to define what constitutes essential maintenance of a given artefact and what specific interventions are required to address its urgent preservation issues.

The risk assessment provides a rational ranking of risks based on their expected magnitude which allows for setting priorities in treating or reducing them.

It facilitates the involvement of key stakeholders in shared decision-making across our museums. Different risks may require specific interventions as well as specific expertise allowing involvement of different people in conservation work of our museum objects.

Conducting a risk assessment for museum objects?

First, we need to identify the potential threats or hazards that have greatest probability of occurring and those with the greatest adverse impact on the objects. For most of our museums, the commonest threats include fire, decay, theft, neglect, water and pests among others. Then look for irreplaceable, valuable and particularly sensitive objects, especially those on exhibit. Finally, analyze the nature and effectiveness of the protection currently given to such objects. For example, if you want to assess how an object is protected from theft, try to think like a thief.

Steps to undertake risk assessment for museum objects

There are about 5 general steps during risk assessment and management. The steps may also apply to other fields other than museums.

1. Identify the hazards. As we have seen before, hazards to museum objects may include fire, theft, pests etc.

2. Decide which objects might be harmed and how. It is always better to identify objects which are at high risk of damage and make a list of them. For example, animal skins could be prone to pests like termites and rats more than any other objects.
3. Evaluate the risks and decide on the precautions. Evaluating the risks means identifying more eminent risks and rank them in order of high or low risks. For example, of water, pests, theft and fire, which one has high risks and which one has high chances to occur.
4. Record your findings and implement them. You can prepare a brief report on your findings. The report can include the list of risks/threats, objects at high risk of danger and those at low risk of danger and suggested interventions. Interventions could include fumigation for pests, monitoring visitors to reduce on theft.
5. Review the assessment and update from time to time. This will help to identify new risks and check on the effectiveness of the previous interventions.

What is needed to undertake a risk assessment for objects in our museums?

There is need to make a plan as to when to:

1. Undertake a risk assessment since it has to be done regularly
2. There is need to create time for risk assessment
3. We may also require services of volunteers to do it for us.

What should we take note of during risk assessment and management?

1. We should be aware that the nature of risks can change over time. For example, most of us want to use display tables to exhibit objects. Threats to objects on display tables could be different from those for objects placed on the floor. Therefore we should review the list of risks from time to time in order to identify new ones.
2. We should also be aware that different museum objects are faced with different risks. So while making an inventory of risks, they should be categorized according to objects. For example, the risks for calabashes could be pests while the risks for spears could be rust.
3. After identifying risks, it will be better to eliminate those that can be eliminated instead of assessing their potential danger to the objects. For instance, if there bushes around the museum, these will harbor pests like rats or termites which may be dangerous. So instead of assessing the danger of the pests, we should clear the bushes away as a preventive measure.

23. CONTRIBUTING TO POLICY FORMULATION AND THE NEED FOR A NATIONAL HERITAGE POLICY

Currently there is no policy in Uganda to guide the operations and activities of private and community museums. It is therefore important that government develops a policy that will:

1. Recognize the operations and activities of museums
2. Provide opportunities for financial and technical support to community museums

3. Provide for conservation skills development through education, training and research for managers and owners of Community Museums in Uganda.
4. Create research fund for Community Museums
5. Provide for public and private partnerships in the conservation of movable and immovable, tangible and intangible cultural heritage.
6. Provides for linkages and collaboration with similar initiatives especially in the East African Community
7. Provides for expeditious ratification and implementation of international and regional conventions relevant to Community Museums.
8. Strengthen and formalize collaborations between schools and Community Museums or Cultural centres as one of the ways to raise the profile of heritage in Uganda.
9. Provide for collaboration and linkages between Community Museums and local government authorities. Museums have potential to boost social development among local communities.

25. GLOSSARY OF COMMONLY USED TERMINOLOGIES IN THE MANAGEMENT OF MUSEUMS.

Museum management and governance has different terminologies which may not be common to all museum owners or managers. Some these terminologies and their usage are explained below:

Accession: The act of entering an acquired object into the official collection catalogue of the museum. Broadly, a sequence of events following the process of establishing legal ownership. The registration of objects. Documentation of the most recent change of provenance (origin).

Acquire: To obtain legal ownership (but not necessarily custody) of an object via gift, purchase, or other means.

Analyze: To list the constituent materials (wood, shape, colour) or chemical makeup of an object. Also, to determine by scholarly or curatorial means the stylistic or iconographic sources of an object. To place an object in its historical, cultural, and geographical context.

Appraise: To determine the current replacement value or purchase price of an object, usually for the purpose of insuring it. Similar to, but not the same as, determining value. Appraisal is sometimes defined as an estimate of the hypothetical current cost of acquisition.

Attribute: To connect an anonymous object to the school of, or influence of a known maker, or to associate an object with a named style or cultural entity. Attribution may also include establishing the role of the maker in the production of the work

Borrow: To obtain temporary possession of an object owned by another.

Loan: Usually to lend an object from a museum to another entity for a specified purpose and predetermined (or indeterminate) period of time. Loaning helps to publicize little known objects especially if they are exhibited in accessible areas.

Catalogue: To determine the placement of the object within a predetermined and systematically organized filing structure. Also to describe an object according to established data classifications or areas of interest.

Conserve: To treat an object in order to prevent it from deteriorating.

De-accession: To remove an object from the collection. To give up legal title to an object. De-accessioned artifacts may be sold, traded, transferred, destroyed beyond repair, or removed.

Deposit: To place an object received via acquisition or loan in a location from where it can be retrieved.

Describe: Usually part of the cataloguing process. To provide a narrative that identifies the object.

Dispose: To remove an object from the collection, usually after de-accession.

Exhibit: To show an object with others related to it or by itself. Exhibits may be permanent or temporary.

Inspect: Inspection is done when objects are received for acquisition or loan, before they are restored and conserved, before a loan is made, and after a loan is returned.

Inventory: To prepare a list of objects owned by a museum. The inventory may produce a list of objects or may check the presence of objects against a prepared list.

Label: Labels are made for exhibition and to identify objects, whether they be on exhibit or not. Labeling also includes the act of affixing identifying tags or writing accession numbers onto objects.

Move: To change the permanent or temporary location of an object and/or any of its constituent parts. Objects may be moved from storage to exhibition, to curator's offices etc.

Observe: To record changes in live or changing specimens.

c. CONCLUSION

Community museums in Uganda are making unprecedented contribution to the preservation and promotion of Uganda's cultural resources. They have illustrated the desire and the ability to preserve important aspects of our heritage even without external support.

The museums are however, still facing numerous challenges including inadequate museum management skills, limited marketability, limited networking and coordination. It is anticipated that this guide to managing Community Museums will help to address most of these challenges.

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Some of the community museums in Uganda



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