Western Sudan Community Museums Project

مشروع متاحف مجتمعات غرب السودان

2020-2018
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**Book cover photo:** Knights from the Ta’isha tribe (one of the branches of the Baggara tribe) in traditional dress and decorated horses, Western Sudan.
**Source:** Michael Mallinson.

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**Western Sudan Community Museums Project**
(مشروع متاحف مجتمعات غرب السودان)

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From His Highness Sheikh Dr Sultan bin Mohammed Al Qasimi, Supreme Council Member and Ruler of Sharjah
Speech at the opening of the Heritage Conservation Symposium for Sudan, September 2019

"Sudan is not like the rest of the world; it does not have a single history, but histories. It does not have a single heritage, but traces and many forms of heritage that everyone must preserve, through which we strengthen belonging to the homeland, and through it we revive the memory of time and place and draw the features of the future.

Sudan was the destination of the caravans from West Africa through Darfur to Suakin. These caravans carried with them their living heritage, which made Suakin a gateway of Africa to the Arab and Islamic world, transferring heritage, knowledge and peoples to this land in which we are here. Therefore, when we look at architecture and intangible heritage such as songs and music in the regions of the Red Sea and the Arabian Peninsula, we see that they are similar and related.

Heritage and history enhance national belonging, and anyone who has nothing in the land has made it easy for him to leave. So this heritage in the land and its restoration with intangible elements is a revival of memory, and planning for a prosperous future."

"السودان ليس كسائر بلدان العالم فهو لا يملك تاريخاً واحداً بل تواريخ. ولا يملك تراثاً واحداً بل أشكالاً كبيراً من التراث يجب على الجميع المحافظة عليه. لقد صنع من خلالها الإنسان للوطن ونحت في معاه زرماً وصلماً ورسماً صمماً المستقبلي.

فانصح علماء السواكن شهدوا الفوائد من غرب إفريقيا عبر دارفور وصولاً إلى سواكن تأثراً بتراثها. وهذا التراث المنقول جعل من سواكن بوابة إفريقيا على العالم العربي والإسلامي، وهي تقدر ما نقل من أثار ومعرفة وأقوام إلى هذه الأرض التي نعي فيها نعيمنا ناديًا بالسياحي. ولذا، عندما ننظر إلى العمارة والتثرين غير الملموس من الأثريات والعوائق الأثرية تراها مشابهة مرتدياً قناعاً تراث البحر الأحمر والجزيرة العربية.

التثرين والتراث يعززان الانتماء الوطني، من لا يملك في الأرض شيئاً سهل عليه أن يرحل عنها. ولذا هذا التراث بإبقاءه في الأرض وɵاعدته وإعادة التثرين غير الملموس هو إحياءاً للذاكرة، وترتيباً للمستقبلي زاهر."
His Highness Sheikh Dr Sultan bin Mohammed Al Qasimi, Supreme Council Member and Ruler of Sharjah
صاحب السمو الشيخ الدكتور سلطان بن محمد القاسمي، عضو المجلس الأعلى حاكم الشارقة
## Project Partners

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Western Sudan Community Museums Project
مشروع متاحف مجتمعات غرب السودان

2018-2020
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Rezeigat nomads move a herd of camels to market in Nyala, Darfur
بدو الرزيقات ينقلون قطيعًا من الجمال إلى السوق في نيلا، دارفور
We would like to thank the British Council Cultural Protection Fund, in partnership with the Department for Digital, Culture, Media and Sport, who made this project possible through their generous support; our Sudanese partner NCAM, the National Corporation for Antiquities and Museums, who provided the local expertise, time and experience needed; the independent Sudanese experts, who joined the project as supervisors, executors or scholars; the ICCROM-Sharjah team, who guided the project from the grant application through the delivery; and the ICCROM-Rome team, who oversaw complex financial and contractual aspects.

Thanks also go to Mallinson Architects for their inspiration, dedication and supply of professional skills, including their extensive experience working in Sudan, and the international and regional experts.

Finally, we would like to thank the many community participants, workers, friends and volunteers for their uplifting enthusiasm and support.

ICCROM

Nuba dancers and musicians in El Obeid

الشكر أولاً للمجلس الثقافي البريطاني ممول المشروع الذي جعل هذا العمل ممكنا من خلال الدعم المالي والتنظيمي ومعاهدة التنفيذ.

شكرًا أيضًا إلى الشريك السوداني ممثلاً بفريق الهيئة العامة للأثار والمتاحف الذين قدموا للمشروع كمشاركين أو مندوبين أو دارسين، كما تقدم بالشكر لفريق إيكروم-الشارقة الذي تابع المشروع منذ مرحلة التحضير والتفتيش عبر تنفيذ المشروع، وصولاً إلى وضع المشروع في التنفيذ وإدارته والآراء عليه من الخمج ومعايير النشر، وكذلك فريق إيكروم-روما الذي نفذ أعمال الإدارة المالية والمتطلبات المخبرية، والشكر للفريق ماليسنز للعمارة الذي قدم الخبرة الهندسية التقنية وخبرة عمله الطويل في السودان، وكذلك الخبراء الدوليين والإقليميين.

أخيرًا، نود أن نشكر أفراد المجتمع الذين شاركوا في المشروع والعمال والأصدقاء والمتطوعين على حماسهم ودعمهم.
متاحف مجتمعات غرب السودان
The Western Sudan Community Museums Project has introduced ICCROM to Sudan as a dynamic and reliable partner able to provide technical expertise and successful management. The project’s outcome reflects the quality and services that ICCROM provides to its Member States and could instigate new endeavors in other countries.

This project represents a regular project targeting a valuable heritage property through the implementation of conservation and maintenance work and the training of national teams, and also a methodology, project process and long-term investment in Sudan that aims to create a practical integrated working environment.

The ICCROM-Sharjah Office’s commitment to Sudan and the community museums is not limited to the completion of this phase. Sudan is present in all our training activities, such as the master’s program in collaboration with the University of Sharjah. The Office will follow up on the conservation and restoration studies of the Mudeira Gate in Al-Obaeid City.

The project has tested institutional functions and revealed challenges, particularly in the field of project management. As a result, ICCROM-Sharjah is considering future initiatives to develop the organization’s working mechanisms in this regard.

Despite the importance of preserving and rehabilitating museums and their collections, the real value is the revival of museums and their activation as sociocultural meeting centers.

The project’s importance is also reflected in its implementation of a project on the ground with a national partner and international and local experts, which applies conservation theories and concepts in a local context. This bolsters ICCROM’s tangible outputs and its primary focus on theoretical capacity building.

This project provided an opportunity to share experiences in various fields of heritage, such as building and collections conservation techniques, developing a community approach, museum education and the museum’s expansion to include social spaces.

The efforts of the NCAM (National Corporation of Antiquities and Museums) team and Sudanese experts with whom ICCROM worked led to success in finding the factors to support the project’s sustainability.

We praise the efforts of ICCROM’s international experts, notably Mallinson Architects, which was reflected in the technical and engineering advice as well as the overall management of the project.

We give our highest appreciation and gratitude to the British Council staff and the grant managers for their support, flexibility and understanding of the changes that have taken place during implementation in a challenging setting, including but not limited to political shifts and the outbreak of a global pandemic. We are deeply grateful to the generous donors who have made it possible to protect part of Sudan’s human heritage.

Zaki Aslan & Anwar Sabik
ICCROM-Sharjah
From the project, Ikrom community museums in Sudan have become dynamic partners in providing technical expertise and successful management, and also active partners in obtaining good controlled funding. This project reflects the quality and services Ikrom provides to its member countries, and it can be a future opportunity for other countries. This project is not limited to targeting valuable sites through preservation and maintenance work and training national teams, but it is also a long-term process in Sudan to create a fully integrated work environment.

Ikrom Sharjah Office’s commitment to Sudan and community museums is not limited to completing this phase, but Sudan is an active member of all training activities in the organization, such as Master’s program in cooperation with Sharjah University and the advisory committee of the regional center for the organization. Ikrom Sharjah Office will continue research on preservation and maintenance studies in the Ministry of the Director of the White House.

Through this project, the administrative structures of the center have been tested to their fullest extent, and the challenges that faced at that time were identified, especially in the field of project management. Therefore, Ikrom- Sharjah Office examined future initiatives to develop the working methods of the organization in this area.

Despite the importance of preserving museums and their collections and restoring them, the real value of this project and its results is reviving museums and making them vibrant centers of social and cultural meetings.

And the project also reflects the importance of Ikrom- Sharjah Office in implementing this project on the ground with its national partner, as Ikrom’s international and local experts, in addition to Sudanese experts, applied the best practices and concepts in this area. This strengthens the organization’s experience and results, which has always focused on theoretical training. This project also offered a training and exchange of experiences in various fields of heritage, such as construction techniques and heritage preservation, the community approach, and educational heritage, and the museum has left the confines of its walls to fuse into the social space.

The experts from the National Council of Antiquities and Museums in Sudan, who worked with Ikrom, have succeeded in making the project sustainable.

We thank the Ikrom’s international experts, especially MEAL (Middle East Architecture Laboratory), and the general management of the project.

We express our appreciation to the British Council and the grant manager for their support and flexibility and understanding that has occurred during implementation, especially in the light of the financial management challenges in Sudan with its economic sanctions, and political changes, and including the global pandemic. We are very grateful to the generous donors who made the protection of a part of Sudan’s heritage possible.

Dr. Zaki Hassan, M. Anwar Sayid
Director Ikrom- Sharjah Office

Through this project, we have examined the approaches and methods of the Sudanese museums that we believe should be put into the center to achieve the goals and planning of the Sudanese museums, and we have developed the methods of the Sudanese museums.

And despite the importance of maintaining and developing museums and their collections, the real value of this project and its results is reviving museums and making them vibrant centers of social and cultural meetings.

And we thank the Ikrom’s international experts, especially MEAL (Middle East Architecture Laboratory), and the general management of the project.

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Dr. Zaki Hassan, M. Anwar Sayid
Director Ikrom- Sharjah Office
The project benefited from multidisciplinary as well as multicultural teams. Since the project planning stages, the team has included effective management experts, restoration specialists, construction materials scientists, documentation specialists and historians.

The following are among those who contributed to the project either in a scientific, administrative or executive role.

**Participants**

**ICGROM**
- Zaki Aslan, Director, ICCROM-Sharjah Regional Office, overall management of the project
- Anwar Sabik, Manager, Planning and Field projects
- Mahil Al Yafei, Operations Officer
- Mohammed Irqsosy, Graphic Design
- English text editor: Miranda Mullings
- Arabic text editor: Ayman Sulaiman

**The National Corporation of Antiquities and Museums (NCAM)**
- Abdelrahman Ali, General Director
- Eglal Elmalik, Head of Conservation Department
- Ghaila Garelnabi, Head of Museums Department
- Niamat Mohamed, Director, Khalifa House Museum
- Amani Bashir, Director, Sheikan Museum
- Ahmed Al-Arabi, Director, Darfur Museum

**Mallinson Architects Co. (MA)**
- Michael Mallinson, Project Architect
- Helen Mallinson, Project Manager, Donor Liaison Officer
- Kate Ashley, Community Engagement Specialist

**International/Regional Experts**
- Laurence Smith, McDonald Institute for Archaeological Research, University of Cambridge
- Lucy Skinner, archaeologist, British Museum
- Eman H. Zidan, archaeologist, Egyptian Museum in Cairo

Enforcement of multidisciplinary as well as multicultural teams is a prerequisite for an integrated management process. The project team was also composed of effective management experts, restoration specialists, construction materials scientists, documentation specialists and historians.

This is why the project was of particular importance to the management and planning of the project.

**FAQ**
- What is the main goal of the project?
- What role do each of the participants play?
- What is the timeline for the project?
- What technology is used in the project?
- Who are the beneficiaries of the project?
Paul Lane, Professor of Deep History & Archaeology of Africa, University of Cambridge
Marie Louise Stig Sørensen, Director of Heritage Research Centre, University of Cambridge
Theo Gayer Anderson, Skillingtons Historic Building Repair and Restoration
Tim Reynolds, prehistory specialist, Birkbeck, University of London
Fatma Mostafa, Education Director, Cairo
Osama Abdelmeguid, Director of the Child Museum, Cairo
Mark Whatmore, Creative Director, Yoho Media
Lucy Clark, Senior Architect ZMMA, London
Hanan Kurdi, Museum Consultant, Amman, Jordan
Miriam Orsini, conservator, Ashmolean Museum, University of Oxford

National Experts and Implementers
Hassan Hussein Idris, Community Liaison
Khalid Babikir conservation architect
Hyder Hamid Mukhtar, conservator
Architectural and service supervisors: Ahmed Bushra, Safaa Hussein, Naguan Omer, Halat Kabir, Ali Homida
Intasar El Zein, Ahmed Hussein Adam, Dawoud Saga Mohamed and Omar Abdullah Humeida, history consultants NCAM scientific committee
Abdelrahman Al Mahdi, Assad Babikir and Issamedein Mozmol, museum building contractors
Zainab Gaafar, Urban Episode, research and design
Snoop Ibrahim and Monteser Khair, filmmakers
TRIBE, DAL Group, Creative Advertising Agency
Mohamed Tom, museums service contractor, Signal One Engineering Co.

Photography by
Mark Whatmore, Lucy Clark, Miriam Orsini, Lucy Skinner, Eman Zidan, Michael Mallinson, Helen Mallinson, Kate Ashley, Zainab Gaafar, Snoop Ibrahim, Monteser Khair, Anwar Sabik

بول لين، مختص تاريخ وآثار أفريقيا، جامعة كامبريدج
ماري لويز ستيغ ساورسن، مدير مركز بحوث التراث، جامعة كامبريدج
ثيو غاير أندرسون، مرمم مباني
تيم رينولدز، مختص عمر ما قبل التاريخ من جامعة لندن
فاطمة مصطفى، مدير التعليم، القاهرة
آسامة عبد المجيد، مدير متحف القاهرة للأطفال
مارك واتمور، صانع أفلام
لوسي كارك، مصممة معارض متحفية، لندن
حنان كردي، خبيرة متاحف، عمان، الأردن
ميريام أورسيني، مرممة من متحف أشموليان، جامعة أكسفورد

الخبراء والمنفذون الوطنيون
حسن حسين إدريس، مستشار التواصل مع المجتمع
خالد باكير، مختص معماري مختص دخفي
هلمار مصطفى، مرمم
عمرو أبوهند، انتصار الزين صغيرون، أحمد حسين أحمد، جواد سباعي محمد و عمر عبدالله حميدة
عبد الزمن المهدى، أسعد بانكر، عام الدین مرقل،
مهدي مشاريع
زينب جعفر، باحث ومصمم حضري
سنوب إبراهيم و منتصر خيري، صانع الفيلم
شركة اعلان و تصميم DAL Group, TRIBE
محمد التوم، شركة سيغنال ون الهندسة

العصور من
مارك واتمر، لوسي كارك، ميريام أورسيني، لوسي سيكر، إيمان زيدان، مايكل مايكلسن، هيلين مايكلسن، كيت آشلي، زينب جعفر، سنوب إبراهيم، منتصر خيري، أنور ساقب

متحف مجتمعات غرب السودان
The Beginning of the Story
The Western Sudan Community Museum Project (WSCM) developed through NCAM (National Corporation of Antiquities and Museums) Suakin Project. Following 15 years of work and discussions about their hopes and ambitions to restore the coral buildings of Suakin, it became apparent that it was only possible if the local communities were actively involved and this allowed them to bring their stories and memories of heritage into the protection, restoration and interpretation processes.

ICCROM approached NCAM to assist in funding the Suakin Project and help continue the works carried out by NCAM over the previous decade. This resulted in a proposal for restoring 14 buildings, funded by the Government of Sharjah through ICCROM. Due to the changing political situation, this was shelved and the NCAM Suakin project with ICCROM and the McDonald which had supported the Suakin Project since 2005, applied to the British Council Cultural Protection Fund for funding to carry out a smaller restoration project on the historic school and some threatened structures, and develop the museum content working with the local communities. The training for this was to be used to assist NCAM develop a strategy for threatened heritage in Western Sudan. This application, however, was not successful.
ICCROM applied for the British Council fund in 2017 for a project on Darfur's heritage, which was the most threatened in Sudan, and to pair the training with Sanam in Yemen. The proposal was rejected; these areas were considered high-risk due to political unrest. Our approach, however, was considered of interest. The Former British Ambassador to Yemen Ambassador Michael Aron requested that we reapply: this time, including the Khalifa House Museum in Omdurman as the focal point for training. This would ensure that the training could be done in a place of safety that was also of relevance to heritage of Western Sudan. The Sheikan Museum in El Obeid, North Kordofan, was also included because its heritage is shared with Darfur, is linked to the Khalifa House, and was able to provide training for the Darfur region outside of Khartoum. The application was successful because all three communities - of Omdurman, El Obeid and Nyala, where the Darfur Museum was based - agreed that the project would benefit their culture and were prepared to participate in this opportunity to restore their heritage.

In 2018, prior to winning the award from the British Council Cultural Protection Fund, the Prince Claus Fund and ICCROM agreed to fund a pilot project for emergency works, showing the British Council that working in El Obeid and Nyala was possible. This involved a workshop in Khartoum on community museums, creating an emergency storage in the Khalifa House (as the old Arkell stores were collapsing), emergency repairs to the Nyala Darfur Museum's roof, and the emergency propping-up of the El Obeid Mudeira Gate, which is considered the oldest modern government building in Sudan (see Project Management section).

The pilot project's success helped the NCAM-WSCM project proposal win a substantial grant from the British Council in June 2018. The project began in a time of intense political unrest in Sudan and work was carried out during the revolution and the subsequent interim government. This meant that the project was subject to unexpected changes and delays. The completion and success of the project was possible due to the support of the local communities and the NCAM staff's commitment and the active involvement of their curators and conservators.
Girls display household items in Nyala market in Darfur.

Children show household items in Nyala market in Darfur.

 appetite
Women from Darfur perform folk songs and chants at the Darfur Museum as part of the school's activities.

إن الفتيات من دارفور يتولين الأغاني الشعبية في متحف دارفور ضمن فعاليات الدورة المدرسية.
Cultural protection is not new to Sudan. Its importance came to the fore in the 1960s with the construction of the Aswan High Dam and UNESCO’s campaign to save the threatened monuments and ancient sites along the Nile in northern Sudan. In desperate need, NCAM was founded to protect Sudan’s antiquities and build museums in each of its states. Its mission has been severely compromised by years of conflict and economic sanctions. Some archaeological work was able to continue, particularly on sites associated with the Nile. NCAM’s museums, however, received no investment in the buildings, collections or staff for decades.
Map of Qatar-Sudan Archaeological Project, an umbrella for 41 missions, 2012-19 all focused on Nile basin.

Source: http://qsap.org.qa/en/qsap-sites.html © Qatar-Sudan Archaeological Project

Saving the cultural heritage is not a new issue in Sudan, as it is evident in the work of the Sudanese mission in Aswan in the 1960s, which was responsible for the rescue of cultural heritage in the area. Since its establishment, the General Authority for Antiquities and Museums has been working to protect cultural heritage throughout Sudan. This has been a challenge due to the long period of conflict and economic sanctions on Sudan. Although some archaeological and excavation works have been carried out, there has not been sufficient investment in museums, their buildings, collections, or staff for decades.
Decorated wedding tent at the 2018 Darfur Museum opening

الخيّمة الزفاف مزخرفة في افتتاح متحف دارفور 2018
We are working along a west-east axis - the pan-African Sahel.

من أين نبدأ؟

Where to start?
We selected three museums on the west-east axis of Sudan. This is the region of the Sahel, a pan-African climatic zone. Like the Nile region, the ‘Western corridor’ has physical characteristics that underpin layers of culture. This history, and the distinctive cultures of the region, are under threat.

منطقة السهل الأفريقي.

لكننا نعمل على المحور الشرقي الغربي في المنطقة السهل الأفريقي.

منطقه السهلالافريقي.
التحديات / Threats
Years of conflict in Western Sudan threaten culture.

Recurrent drought and the 1984 famine in Darfur were triggers leading to the outbreak of civil war. The effects on communities have been devastating. Millions of people have been displaced and their culture fragmented. International efforts to help have focused on peacekeeping and humanitarian support. Civic institutions like museums that can help protect culture have a role to play as well.
The three museums - the Khalifa House Museum, the Sheikan Museum and the Darfur Museum - represent three significant eras. They each tell part of the story of Western Sudan. The Khalifa House, like Omdurman - on the river bank opposite of Khartoum - is a product of the Mahdi uprising in the late nineteenth century. Its history is important to the emergence of Sudan as an independent state. The Mahdi Revolution was started by Mohamed Ahmed, a Sufi sheikh, in 1881 against the Ottoman rulers of Sudan. His revolution attracted support from all who had suffered under Ottoman rule. The revolution attracted a huge following and united Sudan in the defeat of the Ottoman army at El Obeid, Sheikan, and finally in the conquest of Khartoum.

The Sheikan Museum in El Obeid, an old Turkish town, commemorates the first Mahdi victory on the battlefield. The 1883 battle took place over two days between the armies of the Mahdi revolution and the Egyptian Ottoman army, led by the British General William Hicks. Hicks was killed during the battle and his army was defeated, a large part of which later joined the Mahdi Revolution Army. The museum was built in an era of optimism following the independence of Sudan in 1956. The British queen visited El Obeid in 1965. The Darfur Museum is located in the new town of Nyala, built in the 1930s as a British administrative centre. The museum was built as part of the 2006 peace process. It closed shortly after it was opened in 2008 due to the continuing conflict. It has been reopened under the WSCM project.

The three museums span three states and three centuries.
From top to bottom:
1885 – Khalifa House, Omdurman, Khartoum
1965 – Sheikan Museum, El Obeid, North Kordofan
2006 – Darfur Museum, Nyala, South Darfur
المجموعات الثلاث / Three Collections

The museums contain three types of collections:

Historical
mostly from the Mahdi / Khalifa period

Archaeological
antiquities – mostly from foreign mission excavations

Intangible or ‘Folklore’
mostly undated gifts from local people
The collections housed in the three museums have strong parallels. As part of NCAM's mission, they are national but also regional museums, and the collections reflect this conjunction.

1. There are three types of collections and each museum has its own proportion of each type (historical, archaeological and folkloric).

2. The Khalifa House collection includes buildings as well as artefacts from the Mahdi/Khalifa period. It also has a large collection of prehistoric hand axes assembled by Arkell during his stay there.

3. The Sheikan Museum has one gallery dedicated to the battle of Sheikan and one gallery full of ancient artefacts, mostly from sites in the Nile region.

4. The Darfur Museum is the largest of the three and has a similar archaeological collection to the Sheikan Museum. It also has a gallery dedicated to photographs and portraits from the late nineteenth and twentieth centuries, and a large gallery containing folkloric objects, which were donated by the community when the museum first opened.
المكونات الخمسة / Five Components

1. Building Restoration and Improvements
   for heritage, civic and social spaces
2. Collection Management
   for protection of cultural heritage artefacts
3. Community Engagement
   for living museums, shared culture
4. Education, Exhibitions, Media
   to promote cultural heritage and attract visitors
5. Museum Management
   to create successful and sustainable museums

Women from Darfur perform folk songs and chants at the Darfur Museum as part of the school’s activities

النساء من دارفور يؤدين أغاني واهزيج شعبية في متحف دارفور ضمن فعاليات الدورة المدرسية

1. ترميم المباني وتجهيزها
   كأماكن تراث وفاء اجتماعي
2. إدارة المجموعات المتحفية
   حماية المقتنيات التراثية الثقافية
3. مشاركة المجتمع
   من أجل معالجة حية وثقافة مشتركة
4. التعليم والاعلام والإعلام في المتاحف
   لتعزيز التراث الثقافي ودمج الزوار
5. إدارة المتاحف
   من أجل إعداد متاحف ناجحة ومستدامة
From the outset, the project was ambitious in its scope. It had to address every aspect of how the museums functioned, as every part has to work together. Museums are human institutions, not monuments. The project components each contained workshops, trainings and active museum rebuilding tasks. The specific project aims and objectives were more complicated in that they answered to the detailed brief set by the funding body – too long to detail here. However, the five components in themselves demonstrate the simple purpose of the project: to create fit-for-purpose museums.

Khalifa House Museum, a team from NCAM, trainees and trainers, during the examination and conditions assessment of the spears.
The management aim of the project was to assist the Sudanese communities, museum staff, craftspeople and professionals to find a common vision and empower them to deliver their own project. This was achieved by finding an outcome – Making Your Museum – that motivated everyone.

كان هدف إدارة المشروع هو مساعدة المجتمعات السودانية، وموظفي المتاحف، والحرفيين والمهنيين لإيجاد رؤية مشتركة وتمكينهم من تنفيذ مشروعهم الخاص. وقد تحقق ذلك من خلال مبادرة – اصنع متحفك – التي حفزتهم على التغلب على جميع العقبات.
Museum Management:
Creating Successful and Sustainable Museums

NCAM’s regional museums are funded by NCAM itself and by the state government, which contributes to staffing, maintenance and local activities. NCAM is responsible for the museum and its collections and the appointment of the senior curator, preferably from the locality.

The WSCM project supplied the human resources needed, including local and central staff, as well as volunteers. When and where the workshops were held, and who they included, was determined by NCAM. Although the project had a framework and a timetable, it was subject to constant change due to a number of factors.

Five-year plans were developed through the experience of the project and the Museum Management Workshop that ran in parallel with the Education Workshop. Designed for senior NCAM staff, it was also enthusiastically attended by the education participants. There was a common interest in how museums can be managed to achieve strategic goals. They worked in groups on structures, plans and mission statements for the 11 museums that participants represented. The final five-year plans were detailed and focused on ‘how to’ questions.
To the left, a trainee from the Sudan National Museum participating in a museum education workshop.

To the right, Director of Sennar Museum during her participation in the topic of museum management.

To the left, a group of regional museum directors and school teachers at a museum education workshop, designing museum educational ideas and programmes.

To the right, a workshop at Sheikan Community Museum. The director of the museum gives a lecture on the role of society in the museum's mission.
WSCM Project:  
Key Objective  
Making Your Museum  
Local staff and volunteers will have gained skills.

To help the national teams build confidence in the process, they needed to start with the skills they had and build on them. The first step was to assemble those with experience managing buildings and those with experience in museum curation and conservation.

^- Restoration professionals during training to maintain the model of the Imam Mahdi Dome - the Caliph’s Community House using traditional mortar

و من أجل مساعدة الفرق السودانية على بناء الثقة للمضي قدماً، جرى البدء بالمهارات المتوفرة والبناء عليها من أجل تحسين مهارات الموظفين المحليين والمتطوعين.

 أهم أهداف مشروع متاحف مجتمع غرب السودان 
 اصنع متحفك 
 أن تحسن مهارات الموظفين المحليين والمتطوعين 
 مثال: ترميم المباني 

for example, building conservation
The trainees conducted a survey of building materials and assessed the condition of buildings and collectibles to become more familiar with their museums.

المتدربون أجريو مسح لمواد البناء وقيّموا حالة المباني والمقتنيات، وقُبَّلوا على دراسة أفضل لمتاحفهم.
The conservation teams represented a variety of skills and experiences. The practical challenges of the museum collections could be solved if they worked together.
Staff during an assessment of the condition of the weapons preserved in the Khalifa House Community Museum

To the right, some of ICCROM international experts and experts of the National Corporation for Antiquities and Museums - Khalifa House Community Museum

فريق العمل أثناء تقييم حالة الأسلحة المحفوظة في متحف بيت الخليفة المجتمعي

إلى اليمين، صورة لبعض خبراء إيكروم الدوليين وخبراء الهيئة العامة للآثار والمتاحف - متحف بيت الخليفة المجتمعي

Delivering the first steps of study and restoration emboldened and motivated the team and instilled a sense of pride.

أدى القيام بخطوات العمل الأولى، والتي تشمل الدراسات والترميم، إلى خلق حافز منح الفرق الثقة بأنها قادرة على إكمال المشروع برمته، كما أدى إلى خلق شعور بالحماس والفخر مع تقدم المشروع.
Utilizing Professional Skills

The national professional expertise allowed the conservation programme to develop a process managed and directed by their own experience and supported where needed by international experts.
At the same time the Sudanese teams were inspired to redesign their museums. They were motivated to adapt the buildings for active community use, create civic space for peaceful dialogue and develop narratives of the exhibitions.
Confidence in solving problems and developing new ideas was acquired on site. For the Sheikan Museum, the new wing was inspired by the oldest modern Sudanese city building – the 1822 El Obeid Mudeira Gate. The new building is lime rendered for practical, aesthetic and heritage reasons.

The historic Mudeira Gate in the city of El Obeid, the oldest administrative building in use since its establishment in 1840, dates back to the period of the rule of Muhammad Ali Pasha of Sudan.
Pictures showing the stages of establishing the community center of the Sheikan Museum, El Obeid, North Kordofan
صور توضح مراحل إنشاء المركز المجتمعي لمتحف شيكان، الأبيض شمال كردفان
The teams shared their sense of achievement. In these images, we see building team admiring their restoration of the abandoned 1898 government buildings to create a Community Heritage Conservation Centre. Niamat Mohammed, the Director of the Khalifa Community House Museum, is pleased with her new storage area that protects the objects and allows space for proper cataloguing and curating.

The Restoration of Bramble House and the Opening of the Khalifa Community House Museum in 2019.

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Gaining skills and experience and watching their success boosted self-confidence. The professional team created their own conservation company, writing their own reports to demonstrate the demonstrate and start bidding for new projects. Confidence in curatorial and conservation skills led NCAM to present their achievements to the new Sudanese government; they were praised by the Minister as an example of Sudanese building their future.

وقد أفضى الحافز والخبرة خلال هذا المشروع إلى اكتساب المزيد من الثقة بالنفس. وقد أنشأ الفريق المحترف شركة حفظ خاصة به. حيث قام بإعداد تقاريره الخاصة لتفسير نجاح المشروع لأقرانهم – وفطعنا، إسابيع جديدة عادّ أذن الثقة المتزايدة في مجال التنظيم، وعمليات التخطيط إلى فيهم فرق المتحف التابعة للمجلس الوطني للنساء والأطفال يرفع أذنهم الخاصة إلى الحكومة السودانية الجديدة، والتي حازت دورها على تفاؤل الوزير والحديث المستفيد باسم هذه الحكومة، باعتبارها شاهدة على تفاؤل السودانيين ببناء مستقبلهم.
There is room for improvement of course, but everyone is involved in making the Make Your Museum initiative work as an enterprise. They now have improved buildings and a collections management system in operation. This has given them a great deal of experience. They know what is involved, what to do and what can be gleaned from the experience. But this is only half the job.

KPIs
Skills gained and improved capacity to undertake the practical tasks involved in protecting the museums and their collections – leading to conserved collections and properly managed museums.

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The other of the job is making the museums attractive to the communities. We followed the same approach as the conservation and building programme – learning from hands-on workshops and doing the work. Given that a large proportion of museum visitors are schoolchildren, the museums needed to develop their approach to cultural education.

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Education, Exhibitions and Media

التقليم، المعارض والإعلام

How will the communities engage with the museums?

كيف يمكن للمجتمعات أن تشارك في المتحف؟
We had a two-week education management programme, attended by museum staff and teachers from all over Sudan. They worked in groups, covering the walls in their ideas, which were first written then drawn; they made hand-drawn posters that told stories about their culture – traditional beer making, marriage customs, the seasonal journey of the Baggara tribe and more.

كان لدينا برنامج تدريبي عن إدارة التعليم لمدة أسبوعين، حضره موظفو المتحف ومعلّمو المدارس من جميع أنحاء السودان. عملوا في مجموعات. غطوا الجدران بالأفكار التي كتبّت أولا ثم رسمت قبل أن تُجسد آخيرا بالمجسمات الحقيقية التي تشكل رواية عن ثقافتهم – صنع البيرة التقليدية، وعادات الزواج، ورحلة موسمية من قبيلة البقارة.
Participants presented their work to NCAM’s director, the head of the British Council and the State Minister of Culture, who joined in singing traditional songs.

قدم المشاركون عملهم إلى مدير الهيئة العامة للآثار والمتاحف، ورئيس المجلس الثقافي البريطاني، ووزير الدولة للثقافة، الذين شاركوا في أداء الأغاني التقليدية.

Examples of exhibitions proposed for the development of education in museums

نماذج من المعارض التي اقترحت لتطوير التعليم في المتاحف
The creativity and enthusiasm of the education workshop was repeated in the exhibition design workshop held at ICCROM-Sharjah. The workshop was attended by staff from the core teams involved and a group of cultural heritage experts. They worked in groups on the exhibition design of each museum, the different types of collections and the expectations of different visitor groups.

The NCAM team design new exhibitions, approaches, and ideas.

وتكرر إبداع ورشات التعليم والحماس المرافق لها خلال ورشة تصميم العرض المتحفي التي أقيمت في مركز إيكروم الشارقة والتي شارك فيها موظفو من الفرق الأساسية المشاركة وفنانو من الخبراء، عملوا في مجموعات لأنشطة تتعلق بمجموعة المتاحف أو المجموعات المتحفية المتنوعة أو التوقعات المرجوة أو مجموعات الزوار المتنوعة.
Planning and Presenting Museum Layouts

بعد أربعة أيام من العمل المكثف قدم المشاركون مخططاتهم وحججهم المقنعة عن الأساس المنطقي.

After four days of intense work, the participants presented their blueprints and made compelling arguments to justify their designs.

After four days of intense work, the participants presented their blueprints and made compelling arguments to justify their designs.
The participants are working to develop the museum exhibitions in line with the plans they created

هذه نماذج ومخططات من تلك التي عملوا عليها في تطور معارض المتاحف

Final Designs
ال تصميم النهائي
Museums need better ways to present their living culture.

Perhaps the most challenging and important problem concerned the ethnographic collections, or folklore. The Darfur Museum has the most prolific ethnographic collection. Displays of ethnographic collections require special considerations of how to show that they are alive. These collections differ greatly from archaeology, but more closely resemble the historical items.

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Édition 2007 - Darfur Museum

All the objects in the ethnographic gallery in the Darfur Museum were donated by the Darfur community in 2006

المجموعة السنغالية هي متحف دارفور في الفترة الثقافية عام 2006 - 3 روز القافلة الأولى

منادف مجتمعات غرب السودان

إدارة المشروع / Project Management
Old Archive and New Field Research
أرشيف قدیم وبحث حقلي جديد

Research is at heart of the exhibition development. There are many individuals and groups contributing to this regard. We have access to material from archives around the world, as well as living heritage, such as the pictured blacksmith working and living in Darfur. Additionally, Sudanese historians and curators are working on the field of narratives.

البحث هو لُب عملية تطوير العرض المتحفي، حيث ساهم العديد من الناس في هذه العملية. لدينا مواد من الأرشيف في جميع أنحاء العالم، وهم مثلك أولاً أهل الذين يعيشون التراث أو يعملون عليه (مثل هذا الحداد في دارفور) بالإضافة إلى المؤرخين والقيّمين السودانيين الذين يعملون في مجال السرديات.
Mapmaking by a Young Design Team

صنع الخرائط من قبل فريق من المصممين الشباب

A young Sudanese design team is working on maps – reading books, visiting sites, drawing maps.

يعمل فريق تصميم سوداني من فئة الشباب على الخرائط – قراءة الكتب، زيارة المواقع، رسم الخرائط.
The community museums will be heritage hubs with diagrams and maps of heritage-related places cities, villages as well as historical events such as battles.

ستكون المتاحف المجتمعية مراكز تراثية مزودة بخرائط تمثل مواليد ومناطق متنوعة في المدن - توثيق الثقافة وتاريخ المعارك.

Maps were developed by Urban Episode for the museums.

هذا هى الخرائط بواسطة Electronic Urban Episode للمنشآت.

These are maps that have been created for the Khalifa House. These visual cues aim to encourage people to notice the heritage around them. Documents such as these are important to the development of the museums as heritage hubs.

هذه هي الخرائط التي رسمت من أجل بيته خليفة. إنها تشجع الناس على رؤية التراث من حولهم. وهي مهمة لتطوير المتاحف كمراكز تراثية.
Mapping Moving Heritage
تسجيل تراث الطرد

Nomadic culture represented by community museums. To the right, a map of the seasonal movement of the tribes, and to the left a scene of the Abala tribe during the migration.
ثقافة الترحال ممثلة في المتاحف المجتمعية. إلى اليمين، الخريطة الموسمية لحركة القبائل، وإلى اليسار مشهد لقبيلة الأبالة أثناء الترحال.

We will have maps that show different types of cultural heritage and encourage people to understand and value it.
سيكون لدينا خرائط تعبر وجهاً متنوعة عن التراث الثقافي، وتشجع الناس على فهم هذا التراث وتقيمه.
The project’s first phase was about managing immediate tasks. However, the ability of the museum staff to think ahead to solve future future challenges is equally important. Strategy was a recurrent theme in all workshops and group-work. At the conclusion of the activities, all of the participating museums had developed five-year plans.

KPI
More resilient NCAM / museum management teams with enhanced skills and capacity to protect heritage.
NCAM 2025 Open Space Event Invitation

100 friends and coworkers from the General Authority of Antiquities and Museums come together for the first time to study the future of the organization.

We even ran a workshop for NCAM as a community. The whole organization and the museums themselves are part of the living culture of Sudan. For political reasons at that time, large gatherings were banned, but we were granted special permission to hold it at the last minute.
Community Engagement
Heart of the Project
روح المشروع

"How people can identify and value their cultural heritage, and have a good understanding of what can be done to protect it, and the role that cultural heritage plays in society and the economy” – British Council Cultural Protection Fund.

The first question posed at the first workshop, and repeated many times, was: “What is a community museum?” The idea of a living museum full of community activities and the promise of achieving peace through shared cultural understanding was the strongest, most common answer. The major source of information were the community events. These were organized by NCAM, a community consultant, a community liaison and museum directors, and engaged a wide range of stakeholders, including institutional and community representatives. The project deliverables revolved around the credibility of the proposition to the stakeholders and convincing NCAM the museums needed to engage the community beyond displaying artefacts. The British Council Fund was keen on community impact – as were we. Sudanese museums tend to represent their objects in a traditional manner, with just cases of objects in rooms, so it was interesting for all to consider other ways of using a museum space.

كان السؤال الأول الذي طُرح في ورشة العمل الأولى، ومن ثم تكررت عدة مرات، “ما هو متحف المجتمع؟” أصبحت فكرة المتاحف الحية المليئة بالأنشطة والواعدة لتحقيق السلام من خلال التفاهم الثقافي المشترك، موضوعًا مشتركًا ذا تأثير كبير. فقد كانت اجتماعات المجتمع الساهمت في المراكز الرئيسية لهذه التوجهات. نظمت الهيئة العامة للآثار والمتاحف اجتماعات ورشة مشاركة، وشارك فيها مجموعة واسعة من أفراد المجتمع. ومن ثم، تم تمرير مشروع قرض حيوي لل-CNAM الذي يهدف لتشجيع المتاحف أن تقوم بمساهمة في المجتمع más que el simply of preserving objects. And this was of interest to all, because Sudanese museums tend to present their objects in a traditional way, with just cases of objects in rooms, so it was interesting for all to consider other ways of using a museum space.

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Key Objectives
- Engage a greater and more diverse population in valuing cultural heritage
- Better interpret cultural heritage for wider appreciation

الهدف الرئيسي
- أردنا بشكل أساسي تشجيع المجتمع على المشاركة بشكل أكبر في المتاحف والاستفادة من مواردها
- سيساعد هذا في حماية التراث لأن الناس سوف يقدرونه ويفهمون كيفية تقديمه
The community museum approach is flexible and adaptable for inputs. In fact, we discussed extensively:

1. How the buildings can better serve and attract the community
2. How to make the museums inclusive of Sudan’s diversity
3. How to share cultural heritage to support peacebuilding

كان نهج متحف المجتمع مرناً للغاية ومنفتحاً على المناقشة. في الواقع، كان علينا أن نناقش هذا النهج كثيراً لتقرر ما نريد.

1. كيف يمكن للمبانى أن تعمل بشكل أفضل و تكون أكثر جاذبية ونشاطاً
2. السودان بلد متنوع للغاية، لذلك أردنا أن تكون متاحفنا شاملة للجميع
3. أخيراً، يمكن أن تساعد مشاركة التراث الثقافي في بناء السلام
We considered different visitor groups:
1. Schoolchildren
2. Families
3. Students
4. Community groups
5. Official delegations
6. Archaeological missions
7. People of determination
8. Foreign tourists
9. Researchers

هذه هي المجموعات النموذجية التي نزور المتاحف:
1. أطفال المدارس
2. العائلات
3. الطلاب
4. الجماعات المحلية
5. الوفود الرسمية / الشخصيات المحتملة
6. البعثات الأثرية
7. ذوي الاحتياجات الخاصة
8. سياح أجانب
9. الباحثون

A group of schoolchildren wait to enter the Khalifa House
حفلة أطفال المدارس خارج بيت خليفة

37 587 total visitors to Sheikan Museum in 2018
مجموع زوار متحف شيكان في العام 2018
More than 30 000 schoolchildren visited the Sheikan Museum in 2018.

We looked at visitor numbers and found that nearly all visitors to museums are Sudanese – mostly schoolchildren. Thirty-thousand schoolchildren visited the Sheikan Museum in 2018. All the objects in the museums are Sudanese, so they are helpful tools for schoolteachers educating their students about Sudanese culture. It is now a law that all Sudanese schoolchildren must visit a museum, so they are our biggest visitor group. We want them to keep coming as they grow older. We also want to boost visits from all visitors.
We started by assessing community facilities in the museums. We discussed the importance of places to meet and socialize and how we can make visitors more comfortable so they stay longer. We also contemplated how museums can support crafts and community activities, such as music and dance. The plans of the Khalifa House show how far the museum has expanded in recent years. The Sheikan Museum also gained a new building and the Darfur Museum is undergoing renovations, while all are being landscaped with trees for shade.

We designed ways to attract more people:
1. Cafes and social spaces
2. Educational resources
3. Meeting places
4. Landscaping
5. Services such as WC and kitchen corners
6. Handicrafts/gift shops
7. Community exhibitions
8. Heritage hub
9. Conservation lab
New community activity areas at the Khalifa House museum
The Khalifa House had abandoned buildings and courts

The Khalifa House had some abandoned infrastructure, including: a two-story building called the Bramble House, adjacent outbuildings and a courtyard. This becomes a whole new area for community activities, which also fits with the museum’s history.
Expanding the Sheikan Museum's gatehouse

The Sheikan Museum didn't have enough existing space for community use, so we renovated the gatehouse. It now has a community gallery, a café, a craft and media room, a bookshop and restrooms.

لم يكن لدى متحف شيكان مساحة كافية للقاءات الاجتماعية لذلك أعدنا إنشاء مبنى البوابة الذي يحتوي الآن على معرض مجتمعي، ومقهى وغرفة للحرف اليدوية والوسائط، ومكتبة وبيئات مناسبة.

From top to bottom:
Original gatehouse
Rebuilt gatehouse

شاركنا في مناقشة موضوع وحامي القارة الأفريقية ومساعدتكم على تطويرها وتصورها في المستقبل.
Enabling the Darfur Museum's Potential

The Darfur Museum is a large modern building with plenty of space, however, however, it needed a lot of repairs because it had been closed for 12 years. There were tremendous celebrations when we reopened it in November 2018. The Darfur Museum was an inspiration because all the objects in the folklore gallery were donated by the community. The museum was built as part of the peacekeeping efforts in the 2006 period.

متحف دارفور عبارة عن مبنى حديث كبير به مساحة كبيرة من الداخل والخارج Needed repairs because it had been closed for 12 years. There were tremendous celebrations when we reopened it in November 2018. The Darfur Museum was an inspiration because all the objects in the folklore gallery were donated by the community. The museum was built as part of the peacekeeping efforts in the 2006 period.

From top to bottom:
Abandoned building in disrepair and stolen services
مبنى مهجور، بحاجة للصيانة وفاقد للخدمات
Repaired and reopened
November 2018
أُقيمت احتفالات مهيبة عندما أُعيد افتتاحه في نوفمبر 2018

The Darfur Museum was an inspiration because all the objects in the folklore gallery were donated by the community. The museum was built as part of the peacekeeping efforts in the 2006 period.
New Social Spaces at Khalifa House and Sheikan Museum

أماكن جديدة للنشاطات الاجتماعية في كل من بيت خليفة ومنحف شيكان

New cafe for the Khalifa House and new community hall for the Sheikan Museum

قهوة جديدة لبيت خليفة وقاعة مجتمعية جديدة لمتحف شيكان
Before we won the British Council Fund, we organized a workshop in Khartoum, funded by the Prince Claus Fund and ICCOM-Sharjah, to discuss the idea of the community museum project.

ملآ أن نفوز بمنحة من هيئة الثقافة البريطانية، عقدنا ورشة عمل في الخرطوم، بتمويل من إيكروم-الشارقة، ومنحة الأمير كلاوس، لمناقشة فكرة مشروع متحف المجتمع.

We invited participation.

أطلقنا دعوة لاستقطاب المهتمين.
We initiated similar community programmes for each of the three museums. The Sheikan Museum had the most capacity and acted as a pilot for the others. We had two community coordinators worked with NCAM, and the Museum Directors helped us with networking and logistics. The programmes were attended in large numbers and were well-received by the community.

فمنا بالعمل ضمن برنامج مجتمعي واحد تقريباً في كل من المتاحف الثلاثة. كان متاحف شيكان هو الأكثر امتيازاً وكان بمثابة نموذج لنا في المتاحف. عملنا مع النين من ممثلي المجتمع الذين عملوا مع الهيئة الوطنية للآثار والمتاحف ومديري المتاحف وذلك من أجل تحديد الفئات الاجتماعية الواجب دعوتها. كان لدينا حضور جيد ونتائج إيجابية للغاية.
We wanted to encourage the communities to imagine what they wanted to do in the museums: not just what they wanted to see. This new approach was also an important question for the museum staff. People came up with ideas in the questionnaires and we organized workshops and working groups that considered the possibilities in more detail. We generated new ideas for existing and future exhibitions and activities.

أردنا تشجيع المجتمعات على تخيل ما يريدون القيام به في المتاحف، وليس فقط ما يريدون رؤيته. كان هذا أيضاً سؤالاً لموظفي المتحف – إنه نهج جديد. حيث جاء الناس بأفكار من خلال الاستبيانات. كما قمنا بإدارة ورشات عمل ومجموعات عمل بمزيد من التفصيل في الاحتمالات. فمما يطور بعض الموضوعات للمعارض الجديدة وقد ساعدنا ذلك بإيجاد أفكار للمعارض والأنشطة العامة.

In Omdurman, El Obeid & Nyala, we asked the communities: What do you want to do in your museum?

ما الذي ترغب أن تفعله في متحفك؟

Meetings were held to introduce the local community to the project and listen to their views.

عقدت لقاءات تعريف المجتمع المحلي بالمشروع والاستماع إلى الآراء في باحات بيت الخليفة.
The Khalifa House was the first of the three museums to have a new community space: the Bramble House. The shaded courtyard allows meetings to be held during the day, encouraging a wider group of people to attend. The café and craft center will make the atmosphere of the Bramble House less political than the Khalifa House building.

كان موقع بيت خليفة أول مكان يجهز بمساحة مجتمعية جديدة في بيت برامبل. فالفناء المظلل يعني أنه يمكن عقد الاجتماعات خلال النهار، وهذا يشجع مجموعة أكبر من الناس على الحضور. الأمر الذي جعل أجواء بيت برامبل أكثر شعبية من هيئة بيت خليفة، وخاصة بعد افتتاح المقهى ومركز الحرف.

“We believed that improving the museums as civic spaces could widen community involvement – and promote peace!”

أيقننا أن تحسين المتاحف كمساحات مدنية يمكن أن يوسع المشاركة المجتمعية ويعزز السلام.
The three museums have good connections with their communities

All the museums already had tight-knit community connections. This is partly because of the historical events the museums commemorate, which give strong narratives for the communities; people commonly donate family heirlooms to the museums – both historical and folkloric. It is the museums' responsibility to properly conserve and showcase them.

وبالفعل، لدى جميع المتاحف روابط وثيقة بمجتمعاتها. ويرجع ذلك جزئياً إلى الأحداث التاريخية التي تجسد هذه المتاحف ذكراها، والتي تغطي الأشياء التاريخية وبعض القطع الآثارية وساهموا بالرويات والصور الفوتوغرافية ذات الصلة بالأحداث التاريخية والعادات والعائلات والأماكن.

Artefacts, narratives and photographs relevant to historical events, tribes and customs, families and places are proudly donated by the community

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Community Activities in Sheikan Museum

نشاطات اجتماعية في متحف شيكان

These pictures show some of the longstanding activities at the Sheikan Museum. The museum also organizes events outside the museum and visits to heritage sites.

تظهر هذه الصور بعض الأنشطة العريقة في متحف شيكان. كما ينظم المتحف فعاليات خارج المبنى وزيارات للمواقع التراثية.
They make great venues for cultural events
أماكن رائعة للمناسبات الثقافية المشتركة
The museums are natural venues for traditional community events and special occasions like the Prophet Mohammed's birthday. These joyous gatherings show how Sudanese heritage is alive in its people. The museum community activities attract media interest. The WSCM project is generating media interest too – among newspapers, radio and social media.

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We asked the communities to design their own exhibitions. This is the pilot workshop at the Sheikan Museum.

طلينا من الناس أن يقوموا هم بتصميم العرض في متحف شيكان. تلك كانت ورشة عمل رائدة في متحف شيكان.
"We cannot separate Kordofan heritage between old and new. Its continuity should be exhibited."

لا يمكننا فصل تراث كردفان إلى قدام و جديده – إنه استمرارية جديرة بالعرض.
The first topic selected for the new community gallery was about the evolution of Kordofan weddings.

كان الزواج الكردفاني هو الموضوع الأول الذي اختير لقاعة المجتمع.
Kordofan Weddings was the topic chosen for the first community exhibition. Despite the different tribes and religions in Sudan, the basic wedding traditions are widely shared – but there are plenty of unique aspects to learn about as well. The wedding exhibition presented an opportunity to mix everyday items from the souk (market) with items in the main galleries that are hundreds - or even thousands - of years old.

抽查了卡里夫的婚礼主题作为我们的第一个社区展览。尽管苏丹的部落和宗教不同，但婚礼的基本传统是广泛共享的——但也有许多独特的方面值得了解。婚礼展览提供了一个机会，将市场上的日常物品与主厅内数百甚至数千年前的物品混合在一起。
Alongside locally archived photos of Kordofan heritage
صور تراث كردفان من الأرشيف المحلي

From top to bottom:
From the old photos archive, women carrying jars من معرض الصور القديمة، نساء تحملن الجرار
Folk wrestling المصارعة الشعبية
“We will also have many beautiful photographs of Kordofan heritage from a local photographer’s archive to show, like this one of a Kordofan Wedding preparation.”

"سيكون لدينا أيضًا العديد من الصور الجميلة لتراث كردفان من أرشيف مصورين محليين، مثل الصورة أدناه التي تبين تحضيرات معرض زفاف كردفان."
Photographs you could take even today

كذلك المشاهد التي يمكنك التقاطها اليوم

Knight of the Ta’isha tribe, Darfur
فارس من قبيلة التعايشة، دارفور
“But we can show new photographs of living heritage too and make an archive for today so people can see the peaceful culture of Sudan.”

"لكن يمكننا أيضاً عرض صور جديدة للتراث الحي وخلق أرشيف ليومنا هذا حتى يتمكن الناس من رؤية ثقافة السلام في السودان."
A key element of living heritage documentation is films. They offer an immediate way to showcase living culture so communities can feel they are part of the museums. Films for the project were made by a world-class filmmaker, who also held training sessions (pictured above) with young, Sudanese, independent filmmakers. The three museums can now benefit from the 53 short films in their exhibitions.

Aمد الأفلام أداة أساسية توفر طريقة فورية لعرض الثقافة الحيّة وتُشعِر المجتمعات بأنها جزء من المتاحف، فُنِّيت هذه الأفلام من قبل محترف تصوير متاحف على مستوى عالمي، والذي قاد أيضاً دورات تدريبية - كما هو الحال - بالتعاون مع العديد من صانعي الأفلام السودانيين المستقلين الشباب، وسَتعرض جميع المتاحف الثلاثة الافلام القصيرة ال 53 التي سجلناها.
Ahmed Lukman (Washington BBC Correspondent, present Director of Sudan State TV) speaks about a historical site in Darfur close to his heart.

Films were made to record living history

أحمد لقمان، مراسل هيئة الإذاعة البريطانية في واشنطن سابقاً، والمدير الحالي للفضائيات الحكومية في السودان، يتحدث بشغف عن موقع تاريخي يُدعى دارفور
in Omdurman, El Obeid and Darfur

إِلَّا أَنَّهُ شَخْصٌ واحِدٌ فَقْطٌ مِنْ بَيْنِ الْعَدَدِ مِنْ المُسَاهمِينَ الَّذِينَ يَمَثِّلُونَ مَعًا ثَقَافَةً مُشَارِكَةً.

But he is only one of many contributors. Together, they represent a shared culture.
More than 50 videos have been recorded on: the Prophet’s birthday, celebrations, home economics, rural life and travel, copper making, straw, pottery and coffee.
In the end, 53 films were made. Some of these used archival material, but the majority were shot during the project.
53 films ready to be shown in museums

53 فيلمًا مجهزة للعرض في المتاحف.
Conservation of Buildings and Museums Collections

ترميم المباني والمجموعة المتحفية
Key Objective:
Cultural heritage under threat is researched, documented, conserved and restored to safeguard against permanent loss.

All three museums needed restoration, repairs and improvements to varying degrees. NCAM had a duty of care towards its registered antiquities – the Khalifa House and Mudeira Gate – but although NCAM provided inspectors and craftspeople for the foreign missions, it had lost the capacity to undertake its own restoration works. The necessary work was extensive, including restoration of historic fabric in the Khalifa House and a new building in the Sheikan Museum; plus, the museums needed general repairs and new services throughout. The procurement and payment processes were very challenging and the work painfully slow. The basic functional briefs for the museums, however, were established quite quickly. The national team fleshed out the idea of the community museum with the provision of social facilities. Discussion concerned the extent of the works and details rather than the principles. In the Khalifa House particularly, the scope of the work and mix of contractors, local architects and engineers built a good team and future resource for NCAM.
The NCAM team during documentation of the museum collections in the Khalifa House.

The NCAM team during documentation of the museum collections in the Khalifa House.

WSCM Project Objectives

Cultural heritage will be:

- better recorded
- in better condition
- better protected against physical damage
- better managed

أهداف مشروع متاحف مجتمعات غرب السودان

والتي تبدو أن يكون التراث الثقافي:

- مسجلاً بشكل أفضل
- بحالة حفظ أفضل
- محمي من الاضرار الفيزيائية بشكل أفضل
- بإدارة أفضل
State of the Buildings

The Khalifa House required the most restoration due to damage caused by flooding, termites and neglect.

كان بيت الخليفة بمثابة أكبر قطعة فنية متحفية يتوجب ترميمها. فقد تداعى بسبب الفيضانات والنمل الأبيض وبات كخراب.
Most of the roofs were falling down.

كانت الكثير من السقوف منحوتة.
The museums' collections also required restoration. The preexisting infrastructure did little to protect the materials, leading to rot and decay. The display cases did little to protect their contents. There were no environmental controls or security.

كانت المجموعات الموجودة في المتاحف الثلاثة في حالة سيئة أيضاً. وكانت جميع المواد العضوية منغصنة. كما أن معارض العرض لم تتوفر حماية مطلوبة، ولم تكن هناك موانع بيئية أو أمنية.
Repairing and Restoring the Khalifa House

There were agreed measures or Key Performance Indicators (KPIs) for all aspects of the project. You can see here the extent of the main Khalifa House Museum: a collection of brick and mud plastered buildings with timber and mud roofs. The compound has a complex layout of enclosed and semi-enclosed rooms and courtyards at different levels.

An aerial view of Khalifa House during the restoration work. It shows water drainage wells and shades that were added to the site.
We also took on the restoration of the Bramble House because we wanted a community building.

بولينا أيضاً ترميم بيت برامبل الذي كان يعاني من الإهمال وتأثير النمل الأبيض.
Restoring the Bramble House entailed intensive landscaping to reduce the amount of dust getting into the buildings. Importantly, we also put in new drainage to stop the flooding. We restored many of the unused outbuildings to make storerooms and new facilities.

"The spaces surrounding the Bramble House were prepared as places for social activities. The areas were landscaped to reduce dust entering the buildings. Additionally, new drainage systems were installed to prevent flooding. Many unused outbuildings were restored to serve as storerooms and new facilities."
1. Materials Conservation
1. ترميم مواد البناء الأصلية

We conducted a workshop for architects and builders about repairing buildings and the best materials to use.

قمنا بإدارة ورشة عمل تدريبية للمهندسين المعماريين والبنائين حول كيفية إصلاح المباني والمواد المناسبة للاستخدام.
One part of the workshop was about using lime mortar and plaster to repair buildings. The trainees did acres of pointing and plastering, including removing most of the cement rendering. We had to rebuild almost all of the roofs using traditional timber.

أحد أهم الدروس كان ضرورة استخدام الملاط الجيري. وتوجب علينا القيام بتجارب من التأشير والتجصيص، بما في ذلك إزالة معظم القصارة الاسمنتية. توجب علينا أيضاً إعادة بناء جميع السقوف تقريباً. وإيجاد الأدوات التقليدية.
Restoring the Khalifa House included replacing cement plaster, preparing traditional mortar and restoring wooden roofs.

أثناء أعمال ترميم بيت خليفة استُبدلت القصارة الاسمنتية، وحُضر الملاط التقليدي ورُممت السقوف الخشبية.
Khalifa House Entry Courtyard: Before and after
باحة الدخول إلى بيت خليفة، قبل الترميم وبعد

Most of the Khalifa House now has before and after shots like this
معظم دواوير بيت خليفة قد وُثقت بصور تبين حالها قبل الترميم وبعده
Stone Wall Repointing
ترميم الجدران الحجرية

This is the stone wall of the Khalifa House.
We cleaned off the mud and repointed the stone.

جدار حجري، بيت خليفة. نظفنا الجدران وأعدنا ملء الفراغات بين الحجارة.
The roofs were rebuilt using khalija, a traditional lime mortar.

أعدنا بناء السقوف باستخدام الخفجة وهي الملاط التقليدي.
Restoration revealed layers of history
ومن خلال الترميم ظهرت دلائل تاريخية

The restoration work allowed us to uncover more about the history of the building and how it was developed. The image on the left shows a test the painted layers of the interiors.

من خلال العمل تعرفنا على المزيد من تاريخ المنزل وكيف تطور مع مرور الزمن، بين القش، سير لطباق الطلاء الواجهات الداخلية.

The plan of Khalifa House and its historical neighborhood, which needs further research and documentation
مخطط بيت خليفة وجواره التاريخي، والموقع لا يزال بحاجة لمزيد من البحث والتوثيق
2. Restoration and Improvements: Shura Court Exterior

In some places, we made interventions and removed later building work in order to restore original openings and reveal the original structure and finishes. This is the main Shura Court in the Khalifa House. We added a slim shade structure to keep the room cooler.

In تدخلنا في بعض الأماكن وأزلنا أعمال البناء الدخيلة. بهذه الطرق استعادنا الفتحات الأصلية وكشفنا عن الهيكل الأصلي والتشطيبات. فهذه هي محكمة الشورى الرئيسية في بيت خليفة. أضفنا مظلة لخفض درجة الحرارة في الغرفة.
The inside of the Shura Court had been blocked up. We restored the openings but glazed them so the room could be air-conditioned. The roof and ceiling were rebuilt.

كانت محكمة الشورى قد أغلقت من الداخل. قمنا بإعادة الفتحات ولكن قمنا بتزجيجها للتحكم بتكييف الغرفة. وأعيد بناء السقف والسطح.
3. Conservation Management for Protecting Heritage and Culture

The three museums each had important collections made up of archaeological, historical and ethnographic objects, the balance of which varied between each museum. The historical and ethnographic collections had not been conserved because NCAM lacked functional conservation facilities or materials for over two decades. Additionally, the number of staff in the department had dwindled to three people, who had gained experience through fieldwork on foreign missions. The centralized record-keeping system at the National Museum did not function effectively and the records for the three museum collections, if available, were on old cards.

The project's approach was systematic; each component of each stage had to be completed following strict guidelines and the results were monitored. The project deliverables conformed to the main stages of the process: recording, condition assessing, cleaning and protection against further damage and conservation for final display or storage. The process initially involved a group of conservators, curators and volunteers, which stabilized into a new core team of conservators. A new, well-resourced conservation lab in the Bramble House became operational in January 2020.
There were only a couple trained conservators:

- The Conservation Department helped supervise the building restoration
- The other job, just as big, was to conserve the collections
- This started from the beginning by recording the objects; we had to start almost from scratch
- At the beginning, there were hardly any trained conservators, no computer systems, no working conservation labs or materials, and no suitable storerooms

KPIs

Collections in all three museums identified, recorded and catalogued. Effective databases for the museums' collections established.

The Khalifa House exhibition room before the objects were recorded, cleaned and packed.

لم يكن هناك سوى اثنين من المشرفين المدربين:

- ساعدت إدارة الترميم في الهيئة بالإشراف على ترميم المبنى
- كانت المهمة الأخرى، والتي لا تقل أهمية، هي الحفاظ على المجموعات
- بدأت هذه العملية بالتسجيل ومن ثم حفظ الموجودات، كان علينا أن نبدأ من الصفر تقريبا
- لا يوجد أي حراس مدربين، ولا أنظمة كمبيوتر، ولا معامل أو مواد صيانة عاملة، ولا توجد مستودعات مناسبة

Khalifa House exhibition room before the objects were recorded, cleaned and packed

غرفة معرض بيت خليفة قبل تسجيل الأشياء وتنظيفها وتعبئتها
Data Entry - Registration of Objects Protocol

إنذار البيانات - بروتوكول تسجيل بيانات القطع المتحفية

Open the master Excel sheet and search with object number

أفتح الملف الرئيسي وابحث برقم القطعة

Record the information from the condition report

هم تسجيل البيانات من تقرير الحالة

Create organized folders condition report and photos

أنشئ ملف برقم القطعة وبداخله ملفات قرصية بتقرير الحالة والصورة

File photos of the object

قم بإضافة المور في الملف المخصص

Return to the Excel sheet with the current record and insert a hyperlink to connect it with photos and condition report of the object

ارجع للملف الرئيسي والتسجيل الحالي وقم بإدخال هايبر لينك لربط السجل بملف الصور وتقرير الحالة للقطعة

Remember:

Make sure that you entered all information written in the form in the right place

تذكر:

تأكد من إدخال البيانات في مكانها الصحيح في الجدول
We started work on the recording and cataloging using hard copy forms that we then digitized. All the collections in all three museums have now been recorded and condition assessed – about 10,000 objects, including those in the storerooms and individualizing groups.

بدأنا العمل على التسجيل والفهرسة باستخدام نماذج ورقية قمنا بعد ذلك برقمنتها. أُنجِزَ تسجيل كافة المجموعات في المتاحف الثلاثة وتقييم حالتها وهي تشمل حوالي 10,000 قطعة، بما في ذلك ما في المستودعات والمجموعات الفردية.

Recording Process
 عملية تسجيل المجموعات المتحفية
All collections in the three museums have been recorded and condition assessed.

 تسجيل جميع المجموعات في المتاحف الثلاثة وتقييم حالاتها.

From top to bottom:
First, the museum pieces were inventoried and recorded
بداية، ثم جرى جرد وتسجيل القطع المتحفية

Then, this data was digitized and stored in databases
ثم جرى رقمانة وحفظ هذه البيانات ضمن قواعد البيانات الرقمية
Some of the trainees also became trainers. It was a team effort between the museums, National Museum staff and volunteers.

أصبح بعض المتدفرين مدربين. لقد كان جهداً جماعياً اشتركت به المتاحف، موظفو المتحف الوطني والمتطوعين.
All objects in the three museums have been professionally photographed and matched to museum records.

جميع القطع المتحفية للمتاحف الثلاثة قد صُوِّرَت بشكل احترافي وجرت مطابقتها مع السجلات المتحفية.
All objects from the displays and the storerooms were recorded – archaeology as well as historical objects and folklore.

جميع القطع في العرض أو المستودعات قد سجلت، سواءً كانت أثرية أو تاريخية أو فلكلورية.

Samples of the photographic record of the Sheikan Museum collection

نماذج من السجل الفوتوغرافي لمقتنيات متحف شيكان
Towards the end of the project, we finally got our new conservation lab working in the Bramble House, so we could start work on conserving the objects. Nearly all the objects in the Khalifa House collection need some conservation work before they go back out on display.

وعند اقتراب نهاية المشروع، ظفّرنا بمختبر ترميم جديد يعمل في بيت برامبل، وبه تمكننا من البدء في العمل على حفظ القطعة المتحفية. إذ تحتاج جميع القطع الموجودة في مجموعة بيت خليفة تجريبياً إلى بعض أعمال الترميم قبل أن نعود للعرض مرة أخرى.
Conditions Assessment
تقييم حالة مقتنيات المتاحف

All the objects’ conditions had to be assessed for the record and before packing.
كان لابد من تقييم حالة جميع القطع المتحفية للتسجيل قبل التخليق والتخزين.

ICROM trainers and the NCAM team assess the condition of a flag dating back to the Mahdist period
مدرب إيكروم ومدرب الهيئة أثناء تقييم حالة إحدى الرايات التي تعود لفترة المهدية
We used many different packing techniques.

استخدمنا العديد من تقنيات ومواد التخليف والتخزين.
While the building work was underway, we had to put the whole collection into storage; but first, we had to make a proper storeroom with metal shelves and ample space. The number of objects to record and pack kept growing as we found more artefacts, such as the hundreds of old firearms we found in the cupboards.

While it was under construction, we had to move the entire collection to storage; but first, we had to create a proper storeroom with metal shelves and enough space. The number of objects to record and pack kept increasing as we discovered more artefacts, such as the hundreds of old firearms we found in the cupboards.
The new conservation lab is well equipped with materials and tools.

مختبر الحفاظ الجديد المجهز جيداً بمواد الترميم والتغليف.
Conservators discover many things about the objects they are examining, like these symbols on the traditional drums – a different one for each tribe. This information contributes to the exhibitions and displays.

اكتشف المرممون معلومات جديدة حول الأشياء التي يفحصونها، مثل هذه الرموز على الطبول التقليدية- رمز مميز لكل قبيلة- يمكن أن تساهم في المعارض.
We now have a robust conservation team with different levels of expertise. Everyone in the team is committed and enthusiastic; it feels like the collections are coming back to life.

 لدينا الآن فريق ترميم جيد يعمل بمستويات مختلفة من الخبرة. الجميع في الفريق ملتزمون ومتحمسون للغاية ويبدو الأمر وكأن المجموعات المتحفية تعود إلى الحياة.
The project is highly indebted to its helpful volunteers. People with varying experiences graciously donated their time and expertise. For example, the men pictured above as they clean weapons were from a military museum. Conservation is an interdisciplinary work of art, involving many groups of people with many skillsets. Conservation labs should be part of the museum experience to involve communities in caring for their heritage.

هؤلاء الرجال الذين ينظفون البنادق هم متطوعون من المتاحف العسكرية وبالتالي هم الأفضل لتنفيذ هذا العمل. زاد مع المشروع إدراك الناس لأهمية الحفاظ على التراث – فالكثير من المهارات التي ينطوي عليها هذا العمل، ستسهم معامل الدفعة جزءًا من تحرير المتحف بالإضافة إلى إشراك الأهالي ممن يتعاطون بنزالهم في هذه التجربة.
WESTERN SUDAN COMMUNITY MUSEUMS

التدريب وبناء القدرات / Capacity Building
Capacity Building:

- Training courses an essential and daily component of all project works. These sessions were run by ICCROM's international experts, and resulted in a local team that was able to follow up the work and transfer expertise thus ensuring sustainability.

- Example of the documentation and mapping that we carried out in the context of the project for a number of heritage sites in Sudan.

بناء القدرات من خلال:

- سرد للدورات التدريبية الفعالة التي نفذت في سياق المشروع، حيث كان التدريب مكونا أساسيا ويومنا في كل أعمال المشروع وكان التعلم مراقعا ل أعمال التنفيذ. أديرت هذه الدورات من قبل خبراء دوليين، ونجم عنها فريق محلي تمكن من متابعة العمل ونقل الخبرة، و بذلك تحقق نوع من الاستدامة، وبات الآن الفريق المحلي قادر على المتابعة بشكل ذاتي.

- عرض نماذج عن التوثيق والمسح التصويري الذي نفذ في سياق المشروع لعدد من المواقع التراثية في السودان.

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From left to right:

At Khalifa House, training on the traditional techniques and materials of making a ceiling

تدريب في بيت خليفة على كيفية صنع سقف المواد والتقنيات التقليدية

3D model of the Tabyas, a defensive mud wall

نموذج ثلاثي الأبعاد للطابية وهي جدار دفاعي مبني بالطين
The first meeting with the team from NCAM, representatives of heritage-related governmental institutions, interested community members and volunteers took place in April 2018 at a workshop funded by ICCROM-Sharjah and the Prince Claus Fund, and attended by 70 participants. This workshop was an introduction to the project, its components and objectives, and it was also one of the few events that assembled the NCAM’s nation wide team together in one place.

كان اللقاء الأول مع فريق من ممثلي الهيئة العامة للأثار والمتاحف وممثلي المؤسسات الحكومية المعنية بالتراث والمتعلمين والمتطوعين في أبريل 2018. وذلك ضمن ورشة عمل بدعم إيكروم-الشارقة ومؤسسة الأمير كلاوس وقد حضرها 70 مشاركًا. كانت تلك الورشة بمثابة تعرف بالمشروع ومكوناته وأهدافه. وكانت أيضًا أحد الفعاليات القليلة التي جمعت فريق الهيئة القادمين من كل أنحاء السودان في مكان واحد.
In the months following the April workshop, various meetings were held to discuss training and planning that included project management and follow-up. These were attended by decision-makers in NCAM and project experts.

وبعد ورشة عمل إبريل، عقدت اجتماعات متعددة لمناقشة التدريب والتخطيط وتفصيل إدارة المشاريع ومتطلباتها. وقد ضُرِّع حضور العديد من ضُمّ الحضور في الجلِّة العامة لآثار والمتاحف والخبراء في المشروع.
Two workshops were held in September 2018: the first on managing collections preserved in storerooms, attended by a group of museum curators and conservatives, followed immediately by a second workshop on documenting museum collections, in which a number of photographers, archivists and restorers joined.
ورشتي عمل في سبتمبر 2018، الأولى عن إدارة المقتنيات المتحفية في المستودعات حضرها مجموعة من قيمي المحافظة والمحافظين، تبعها مباشرة ورشة عمل ثانية عن توثيق وأرشفة القطع المتحفية انضم إليها عدد من المصورين وعملي الأرشيف والمرممين من المجموعة الأولى.

Collections Documentation September 2018
توجه المجموعات المتحفية سبتمبر 2018

11 participants
11 مشاركاً
The Collections Management and Preservation workshop, attended by 17 trainees, spanned 20 days between September and October 2018.

ورشة عمل حول إدارة المقتنيات وحفظها، حضرها 17 متدربًا واستمرت 20 يومًا ما بين سبتمبر و أكتوبر 2018.
We held two workshops on theory and practical techniques of building conservation, attended by architects, builders, conservators and craftspeople. Many of the workshop participants continued working with the project, helping both strengthen the NCAM conservation department and establish a network of professionals with built heritage conservation skills.

ورشتي عمل في موضوع إدارة مشاريع الحفاظ على المباني التاريخية وتطبيقاتها وقد حضرها مجموعة من المختصين في مجال الحفاظ والترميم والممارسين ومعظمهم قد تابعوا العمل مع فريق المشروع إما في توثيق وترميم المقتنيات أو في ترميم المباني والأشراف عليها. وقد شكلت هذه الورشة نواة لقيام فريق الحفاظ والترميم السوداني.

22 participants
22 مشاركاً

15 participants
15 مشاركاً

Buildings Conservation Management
Oct 2018
إدارة عملية حفظ المباني
أكتوبر 2018

Recording of Historical Buildings
Dec 2019
تسجيل المباني التاريخية
ديسمبر 2019
An orthographic image of Umm Kulthum’s house from the photogrammetric survey from the training course, Recording of Historical Buildings 2019.
صورة هندسية لبيت أم كلثوم من نتاج المسح التصويري في الدورة التدريبية لتسجيل المباني التاريخية 2019.
The number of trainees increased as the project progressed. In February 2019, a workshop on education in museums was attended by 70 invitees and participants, many of whom were school teachers. There was also a training course that dealt with the preservation of museum collections, which had 22 participants.

مع تقدم أعمال المشروع ازداد عدد المتدربين. ورشة عمل عن التعليم في المتاحف حضرها 70 مدعوًا و مشاركًا غالبيتهم من معلمي المدارس. ثم دورة تدريبية تطرقت أيضًا لإدارة حفظ المقتنيات المتحفية حضرها 22 مشاركًا.
Training workshops on museum display design were held in Sharjah in September 2019, to which the NCAM team and project experts were invited. The last training course took place at Bramble House in January 2020 and focused on restoration of the museum collections, which was attended by 20 trainees.

ورشة عمل تدريبية عن تصميم العرض المتحفي أقيمت في الشارقة، حيث دعي إليها فريق الهيئة السودانية وخبراء المشروع في سبتمبر 2019 والدورة التدريبية الأخيرة التي نظمت في بيت برامبل عن ترميم وصيانة القطع المتحفية والتي حضرها 20 مشاركاً في يناير 2020.
Participants in these training courses were from various disciplines related to cultural heritage. They were schoolteachers, engineers, architects, journalists, archaeologists, interior designers, artists, technologists, media professionals, historians and community leaders.

كان المشاركون في هذه الدورات التدريبية وورش العمل، من مختلف الاختصاصات المرتبطة بالتراث الثقافي، كمعلمي المدارس والمهندسين والمعماريين والصحافيين والآثاريين ومصممي الديكور والفنانين والتقنية، المؤرخين وقادة المجتمع المحلي.
The majority of the trainees came from the Sudanese national partner, NCAM, while the others came from universities and governmental and private institutions.

كان للشريك الوطني الحصة الأكبر فيما يتعلق بعدد المتدربين، حيث شكل موظفو الهيئة العامة للأثار والمتاحف حوالي 53% من عدد المتدربين. أما الباقون فقد قدموا من مؤسسات أخرى كالجامعات والهيئات الخاصة والحكومية.

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Recording and 3D Scanning of Built Cultural Heritage in Sudan
التوثيق والمسح التصويري للتراث المبني في السودان

This section shows the documentation and photogrammetry that we carried out for Khalifa House and the defensive fortifications (Tabiat) in Omdurman in Khartoum, as well as the historic Mudeira Gate and its surroundings in El Obeid city.

The product of this work will be used for museum display as well as for future conservation and restoration work. It should be noted that some of the trainees have acquired knowledge and skills in the methodology of photo acquisition using drone technology. Some of the works in this section are products of their portrayal of heritage sites without the direct participation of the international team.
ICCRWM team and the drone pilot conduct a photogrammetric survey of the historic El Obeid Mudeira Gate
فريق إيكروم وطيار الدرون يقومون بالمسح التصويري لبوابة المديرية التاريخية في الأُبَيِّض
An orthographic aerial view of the Khalifa historic site’s perimeter in Omdurman, Beit Khalifa (yellow)

مذرة جوية مترية، تبين محيط بيت الخليفة التاريخي في أم درمان، بيت خليفة باللون الأصفر
A 3D model of the site of Khalifa House, showing in the front the house of the Khalifa, and behind it the house of Umm Kulthum and the Bramble House. It also shows the stages of model production via computer applications.

Umm Kulthum’s House, a close look at the 3D model, overlooking the backyard, also shows the stages of model production via computer applications.
The Mudeira Gate in the city of El Obeid, a building from the Ottoman period, consists of an entrance topped by an observation room. Under the ICCROM - Prince Claus grant it was fitted with temporary, wooden, structural support. On its walls are traces of damage, frequent restorations and holes from rifle bullets. The building is one of a group of historic buildings that are of cultural value and worthy of preservation.

بوابة المديرية في الأُبيِّض، بناء من الفترة العثمانية، وهو مدخل تعلوه غرفة مراقبة. عاصر أحداث تاريخ المدينة و تعرض للتشدُّد والعمليات الترميم القديمة. تم تدعيمه إطار خشبي ضمن منحة إيكروم-الشارقة والأمير كلاوس. يظهر على جدرانه آثار التلف والترميمات المتكررة والثقوب التي تركها طلقات البنادق. وبناء البوابة هو واحد من مجموعة مبانٍ تاريخية دقة ذات قيمة وجدارية بالاهتمام والحفظ.

A 3D model of the Gate building in El Obeid city shows the stages of the model's production through computer applications.
An orthographic southern view of the historic Mudeira Gate in El Obeid city
صورة مترية للواجهة الجنوبية لمبنى البوابة في مدينة الأبيض

An orthographic northern view of the historic gate
صورة مترية للواجهة الشمالية لمبنى البوابة في مدينة الأبيض
The WSCM has continued, winning grants for a second phase from the British Council Cultural Protection Fund and the ALIPH Foundation, building on the work done so far by broadening its reach and impact through new partnerships and community programmes, installing high-quality exhibition cases and displays and taking steps to strengthen the protective function of the museums.

The fraught conditions that characterized the first phase’s implementation have also continued: partly because of the pandemic and partly because of Sudan’s bumpy transitional politics within a context of chronic shortages, climate stress and dysfunctional infrastructure. The project has sometimes felt fragile or insignificant within all this – how can museums be important when people are suffering? And yet they are important if the communities they represent say so. This is a position that has to be earned.

This report ends with reflections from the leading NCAM staff involved, project partners at Cambridge University and the Director of the British Council in Sudan.
متاحف مجتمعات غرب السودان
WSCM is a pioneering project targeting museums that remember significant national events in Sudan's modern history. It is the result of an effective institutional partnership between NCAM, ICCROM and the British Council Cultural Protection Fund, with the sincere participation of Michael and Helen Mallinson, who played an active role in preparing the project and making it a success.

This project came to be at a time when Sudanese museums were in dire need of change: from the way of managing the museums, simply housing collections, to community museums that interact with people to display their living heritage and conducting heritage activities that reflect the abundant diversity in various areas, especially in South Darfur and North Kordofan. Ahmed Al-Arabi, the curator of the Darfur Museum, succeeded in mobilizing the different tribes of African and Arabic origin. Amani Youssef Bashir brought the idea of the community museum to life, where she harmonized social, cultural and ethnic symbols to present heritage in a unique, coalesced form. The project has inspired and maintained threads of creativity by establishing an association for the Friends of the Museum, who introduce the museum and the cultural heritage to greater Kordofan. Museum curator Neamat Muhammad al-Hassan also brought the Omdurman community into the museum's fold, especially the community of Ansar al-Mahdi and Caliph Abdullah, who were instrumental in maintaining the museum.

The results of the project were put in the spotlight at the ICCROM General Assembly 2018 with Eglal Mohamed Osman Elzubair Elmalik, member of the ICCROM Executive Board and a key member of the WSCM project, and the project achievements exhibition, which presented ICCROM projects all over the world. The project's success reflects the great efforts made by Zaki Aslan and his team in supervising the preparation of the exhibition, which won the admiration of all - especially ICCROM Director - General Webber Ndoro.

We are honoured to extend our gratitude, appreciation and respect to His Highness Sheikh Dr Sultan bin Muhammad Al Qasimi, Member of the Supreme Council and Ruler of Sharjah, for his support to the Sudanese people since the construction of Sharjah Hall at the University of Khartoum and his continuous giving in various fields. We are pleased to say that, after the revolution of change, we seek to partner with brotherly and friendly countries to help us protect and develop our cultural heritage.
كان مشروع متاحف غرب السودان المجتمعية مشروعًا رائداً استهدف المتاحف التي خلدت الأحداث الوطنية الهامة في تاريخ السودان الحديث، وهو نموذج للشراكة المؤسسية ناجحة بين الهيئة العامة للأثار والمتاحف بالسودان ومنظمة إيكروم، والمجلس الثقافي البريطاني (متدفق دعم التراث الثقافي) وأيضاً بمشاركة هامة من مايكل وهيلين مالنسون الذين كان لهما دورًا فعالًا في الإعداد للمشروع وإنجاحه.

جاء هذا المشروع في وقت كان فيه المتاحف السودانية في حاجة ماسة إلى تغيير في الطريقة التقليدية لإدارتها، وتطويرها من مجرد متاحف لحفظ القطع إلى متاحف مجتمعية تتفاعل مع الناس من أجل ترويج التراث الثقافي والتاريخي والاجتماعي. وقد خلق المشروع النور في مختلف المناطق وحصيلة في جنوب دارفور وشمال كردفان، تتجاوز أنماط المجتمعات الحضرية إلى مجتمعات تتفاعل مع الناس من خلال تقديم النشاطات الثقافية والاجتماعية والفنية وتوزيع النسخ المطبوعة. وقد أثر على المشروع خيوط الإبداع وحافظ عليها من خلال إنشاء جمعية أصدقاء المتحف، الذين يقفونеры وغيرهم التأثير الثقافي في كردفان، كما جلب أمينة المتحف نعت محمد الحسن مجتمع أم درمان إلى داخل المتحف، وخاصة مجتمع أنصار المهدي والخليفة عبد الله، اللذين لعبوا دورًا أساسياً في الدعاء على المتحف.

وقد أثرى النموذج على المشروع في الجمعية العامة لمنظمة إيكروم، وقد أثر على على مشروع WSCM النموذجي، وتشهد معرض إيكروم عمومي في معرض إيكروم النموذج. ويمكن تحديد المشروع الجهد الكبير الذي بذلته مجتمعات أقل وفرج في الإشراف على إعداد المعرض، الذي نال إعداداً جميعاً وحصيلة مديراً عاماً إيكروم وبير ندور.

يذكرنا أن تعاوننا وتعاوننا وتشكيلاً بدعم السمو الشيخ الدكتور سلطان بن محمد القاسمي عضو المجلس الأعلى حكام الشارقة على دعمه للشعب السودان على منا، هيئة الشارقة بجامعة الخرطوم واستمراره في العطاء في مختلف المجالات، ومما نأمل أن نقول إننا نسعى بعد ثورة التغيير إلى الشراكة مع الدول الشقيقة والمتحدثة لمساعدتنا على دعمه، وتطوير تراثنا الثقافي.
The West Sudan Community Museums (WSCM) project is a new experience for Sudanese museums that contributed to preserving and protecting our tangible and intangible cultural heritage. In addition to the maintenance of buildings and improving the three museums’ infrastructure, the project worked to integrate the diverse local community and involve everyone in museum activities and bond them to their heritage, which attracted attention. Because of the importance of preserving heritage, this responsibility is not that of the museum alone: It is the responsibility of everyone. The project’s most important achievement is the invigorating of museum workers and community members in contributing to protecting cultural heritage.

Workshops and specialized courses helped to build capacity and the result was that all the museums’ collections have been digitally catalogued as well as rigorously maintained and properly stored.

The workshops brought different groups together to devise new management plans and databases for the museums. The project also met the museums’ needs in terms of equipment and devices. Overall, the project brought us together in pursuit of a common goal, strengthening relations between not only the museums but also the staff.
The records of the museum collections in the three museums were at risk, but now, they are complete and digitized, including all the pieces exhibited and stored in repositories. We have reports on the condition of these collections. First aid work has been carried out on them, packing and storage facilities have been provided to museums, all artefacts have a photographic record and a new laboratory has been established in each of the museums. This is in order to serve these communities and educate communities about the importance of their heritage and how to preserve it.

Madrid Qasim al-Tormim fil-hilaa al-wamaa li-l-taarrir wa-l-matahaf

Eglal Mohamed Osman Elzubair Elmalik

Director of Conservation Department, NCAM

The Women’s Museum in Darfur participates in documenting the intangible heritage exhibits at the Darfur Community Museum

مدير متحف المرأة في دارفور يشارك في توثيق معروضات التراث اللامادي في متحف دارفور المجتمعي

سير مديرية المرأة في دارفور تن(dataSource) في توثيق معروضات التراث اللامادي في متحف دارفور المجتمعي
Our vision of future work at the Darfur Museum is to enhance the educational and communal role of the museum by holding seminars, trainings and workshops; making the museum an attractive destination for visitors; engaging in cultural and heritage activities; holding exhibitions; promoting school visits and linking schools' curriculum to the museum.

Ahmed Al Arabi
Director - Darfur Museum

The Khalifa House Museum is fortunate that the project is comprehensive, trying to cover the most important points of the museum, the conservation of the building and the collections by training staff in documentation and photography. All these things happened for the first time at the Khalifa House. The project presented an opportunity for me and my staff to develop knowledge in museology and a common language between curator and conservator. Group work is the best because we learn together. The community and activities are light and life for the museum and this is the best gift the project gave us.

Niamat Mohamed
Director - Khalifa House Museum
You have provided us with training on the conservation of our valued collections, museum management and planning advice, and documentation equipment for our museum. Also, a long-term engagement programme has strengthened our relationship with the wider community and bolstered involvement in developing the museum’s exhibitions. Last but not least, we gained a new community gallery to make space for all of this. The WSCM project has been a great journey for both the museum team and the community that will long continue. We look forward to exploring more of our community cultures, collections and stories.

Amani Bashir
Director - Sheikan Museum

A shura council convened by tribal chiefs to conclude agreements and resolve disputes
 مجلس شورى يعقده شيوخ القبائل لإبرام الاتفاقيات وحل النزاعات
The partners at the Department of Archaeology are very satisfied with our collaboration on this project and extremely pleased with the high quality and volume of activities. In our view the project will have significant impact and reach varied groups of the communities. We are especially happy with how the project will provide strong exemplars of meaningful contemporary reused historic buildings in a way that restores and preserves the historical fabric but also lets a place come to life and facilitate, indeed inspire, an array of community needs. The underlying philosophy of 'giving back' the buildings to communities and using the heritage resources as a means of adding value to community life, including strengthening attachments and sense of pride and of giving people a sense of efficacy, are concerns that we are interested in. These needs and potential are found throughout the world but are felt particularly strongly in areas where communities have been destroyed or fragmented due to war and conflict. Producing strong models of such engagement is an extremely important outcome of the project - not just for the local communities but for international heritage practitioners, as we need good examples to inspire us.

Mehran Sarmadi
Thank you to ICCROM-Sharjah for your expert help and guidance with managing and running the Western Sudan Community Museums project, Phase I and Phase II, and seeing it through to such a successful completion. The Western Sudan Community Museums are up and running and generating interest and excitement within communities in Omdurman, Darfur and North Kordofan. With the power to draw together people of different cultures and backgrounds, to involve them in cultural activities and convene educational programmes and learning, the museums offer much more than traditional museums. They are living, vibrant spaces and can be seen as potential major contributors to peace processes in difficult conflict areas. Media coverage has been great. It has been welcomed to the extent that the other state capitals are now asking for their own community museums.

We are committed to continuing our support for the Community Museum idea, and would be interested in continued cooperation to see this project continue to help the people of Sudan reconstruct their civic society in this post-conflict and revolution situation.

Country Director, British Council, Sudan
Robin Davies
View from the Khalifa House to the Mahdi tomb
نظرة بيت الخليفة ناحية ضريح المهدي
This publication provides a record of the Western Sudan Community Museums (WSCM) Project activities, which link the theoretical and philosophical aspects of heritage protection with their practical application. The project set out to include local communities and their living heritage – important in defining Sudanese identity and social and political affiliations – within the context of three nationally governed museums that share a regional history, culture and geography. However, the project found itself in the middle of a revolution. At the same time, the project needed to accomplish many technical and practical tasks involved in preserving the museum's tangible heritage.

What is presented here is an appreciation of the efforts made by the many people involved in the huge achievement of creating a new future for three museums and influencing what can follow. It focuses on the first phase of the project and provides many photographs and illustrations alongside commentary regarding the scientific and operational works and reports submitted by the project's experts, implementers and managers.

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