

WORDS FROM THE PRESIDENT

Dear colleagues, dear friends,

I hope this Newsletter finds you all well. At last we have signs of spring here in Leicester and my tulip bulbs are looking wonderful, if I do say so myself!

My Leicester Tulips can be traced to 16th century Western Europe. The Austrian Ogier Ghislain De Busbecq is said to have first carried seeds to Vienna in 1554, while Prefect Clusius is known to have grown plants from seeds at the Royal Botanical Gardens in Prague, before seeking religious sanctuary in the Netherlands in 1593, when he introduced the flower after becoming curator of the Botanical Gardens of Leiden.



These amazing plants, which in the UK we widely think of as ‘Dutch,’ were first cultivated in the Ottoman Empire during the reign of Sultan Suleiman I (1494-1566) and the ensuing ‘manias’ in Turkey and later in the Netherlands to show power and control also speak of origins and a longer time

and Southern Europe. In short, tulips speak to us of the long history of our global village, to roots and routes, of objects and peoples. Migration is not a new phenomenon and yet today distances are closer.

We no longer spend days or months travelling to speak with colleagues. In just a few minutes we can connect via digital technology, and I am absolutely delighted to report ICME and ICOM-Namibia’s success in gaining ICOM Special Project funding for our ‘Accessioning Africa’ initiative. You will remember that ‘Accessioning Africa’ is a mapping exercise to locate African Collections in European Museums. Our pilot project involves ICOM in four African countries: Namibia, Botswana, Zambia, Zimbabwe, and four European: Germany, UK, Finland, Norway. Dr. Jeremy Silvester of ICOM Namibia spoke about this in an earlier Newsletter and he will present a paper on our pilot project at the ICME/2014/Zagreb. Please do get in touch with us if you want to work with us on the pilot or if you are interested in extending our global reach in future years.

ICMENews 70

Contents

Words from President.....	1
ICME/2014/Zagreb Updates	4
ICME Book News.....	10
From ICOM Secretariat & ICOM Russia... ..	12
ICME Members News.....	14
Books of Interest.....	15
Call for Papers	16
Other News of Interest.....	16

Through digital technology, such as Skype, we can immediately see each other's smiles and share our joys, as well as our worries. At the university, MOOCs permit the wider instantaneous transmission of expert knowledge, but they are not a substitute for the live face-to-face exchange. I would like to share with you some images from my recent 'live' educational work with museum professionals in Vietnam, at University of Hà Nội.

I took my students to the National Museum of Ethnology for a study visit. The museum is situated about 8 km from the city center on a 3.27-acre (13,200 m²) site in the Cầu Giấy District. The architect Ha Duc Linh, who is a member of the Tay ethnic group, designed the museum building that opened in 1997 in an impressive round form echoing a traditional Dong Son drum.



There are 54 officially recognized ethnic groups in Vietnam and the museum has worked collaboratively with Indigenous Peoples to offer some excellent representation of traditional cultures. Displays both inside the museum and in the outdoor exhibitions make spectacular connections between past and present.

Everywhere in Hanoi city we see motorcycles overladen with families often of two or more children and provisions, including pigs. We also see the traders hauling their wares piles high on bicycles.



At the museum one of my favorite displays reflects aspects of a rich trading tradition that continues.

Outside a range of traditional houses and buildings offer a 'hands-on minds-on' learning playground for children and adults alike. The Ede People from the Central Highlands who trace descent through the female line made one dwelling, which is raised on poles above the ground.



My host, Thein Pham, told me that women enter this communal long house made from

wood and bamboo by climbing a the female staircase, a steep wooden stepladder with a board that depicts a crescent moon and breasts at the top, while the men use the plainer steps, although this rule was not made explicit in the interpretive text and not widely observed by visitors. Matrilineal structures are evident in the room extensions that lengthen the building and accommodate new family extensions on the marriage of girls as the men join the woman’s family. Another communal structure is a traditional Bahnar village stilt house with its thatch-roof that soars nearly 19 meters in the air.

The Vietnam Museum of Ethnology invited 29 Bahnar people from Kon Rbang to construct the house on the museum grounds.



Using traditional handcraft techniques and natural materials such as straw and wood rather than the concrete which is more commonly used in the Central Highlands today, museum community collaboration helps to enhance feelings of pride in a unique identity and inspires the respectful admiration of visitors.

Rchom Ju, Rchom Ek, Rchom Uek, Ksor Ul, and Ksor Ka -ro (Giarai Arap group), from Mrong Ngo village, Ia Ka commune, Chu Pa district, Gia Lai province also productively collaborated with the museum to construct the Girai Tomb House. Large wooden sculptures carved from tree trunks with adzes, cutlasses and knives depict fertility and human life forces – women with huge pregnant bellies and men with erect penis encircle the building. Seated children, pointing to successful birth, also appear at corner sites in traditional structures while animals and other adult denote ‘service’ to the deceased.



Well, I could go on and on about Vietnam, which is such a wonderful country with amazing people. I recommend you all to visit!

Meanwhile. In this edition of the ICME News we want to share with you two letters from ICOM in response to the political situation in the Ukraine. Dr Hans-Martin Hinz, President of ICOM and Vladimir Tolstoy ICOM Russia President have outlined their views and made recommendations to ICOM members regarding future collaborative activity.

Finally, I need to note some changes to our Board, which effects our Fellowship applications. Dr. Anette Rein of ICOM Germany stepped down as Treasurer in January and we must thank her for her work. We must also thank Dr. Zvezdana Antos of ICOM Croatia who has kindly resumed the Treasurer role and will be working with me on the Fellowships as well as 2014 conference on Museums and Innovations.

My very best wishes to you all,

Viv

**ICME/2014/Zagreb, Croatia
Museums & Innovations
14 - 16 October 2014**



PRELIMINARY PROGRAM

Tuesday 14 October
Ethnographic Museum,
Trg Mažuranića 14
<http://www.emz.hr/intro.html>

12.00-18.00
 Registration and information

18.00
 Guided tour of the exhibition “Blonde Joke: Stereotypes we live by”



19.00
 Welcoming reception with performance of the Folk Dance ensemble “Lado”
<http://www.lado.hr/>

Wednesday 15 October
Mimara Museum, Roosveltov trg 6
<http://www.mimara.hr/>

8.30-16.00 Registration and information
 8.30-9.00 Coffee

9.00-9.30
 Welcome & official opening: Croatian Minister of Culture, City of Zagreb
 Organizer of the conference, ICME Chair

9.30-11.00 Presentations
 11.00-11.30 Coffee break
 11.30-13.00 Presentations
 13.00-14.00 Lunch at the Mimara Museum
 14.00-16.00 Presentations

16.30
 Guided tour of the Old Town of Zagreb;
 start in front of the Mimara Museum
<http://www.zagreb-touristinfo.hr/>

18.00
 Visit the Museum of Broken Relationships
<http://brokenships.com/en/visit>



19.00
 Visit the Museum of the City of Zagreb with
 reception - <http://www.mgz.hr/en/>



Thursday 16 October
Mimara Museum, Rooseveltov trg 6



8.30-16.00 Registration and information

8.30-9.00 Coffee
 9.00-11.00 Presentations
 11.00-11.30 Coffee break
 11.30-13.00 Presentations
 13.00-14.00 Lunch at the Mimara Museum
 14.00-15.30 Presentations
 15.30-16.00 Conclusions

18.30
 Farewell party-Open air museum Kumrovec
<http://www.mhz.hr/Ustrojbeno%20jedinice/Muzej%20%22Staro%20selo%22%20Kumrovec>



Useful information about Croatia

<http://croatia.hr/en-GB/Homepage>

Useful information about Zagreb

<http://www.zagreb-touristinfo.hr/?l=e>

Participation Fee

If you want to participate in ICME/2014, you can choose one of the following options:

Option 1. Conference (Tuesday 14 October – Thursday 16 October)*

Early Bird until 1 July €180!

After 1 July - € 200

The **deadline** for registration is **30 September**.

The fee includes: main program; coffee breaks, all dinners and lunches mentioned in the program; guided tours; conference materials; transport by bus to Kumrovec; free admission to the museums of Zagreb

Option 2. Conference + 3 Days post conference tour of Istria from 17 October to 19 October

Early Birds until 1 July €420!

After 1 July - € 450

The **deadline** for registration is **30 September**

*The fee for the Post conference Tour in Istria includes: accommodation, 3 days, 2 nights in Hotel Park ****

((http://www.maistra.com/Park_Rovinj) in Rovinj with breakfast; dinners and lunches mentioned in the program; guided tours; free admission to the museums in Istria, transport by bus.

The fee does not include bank charges!

All fees include VAT

Please pay:

Ethnographic museum Zagreb, Trg Mazuranica 14, 10000 Zagreb, Croatia (EU)

Bank:

ZAGREBAČKA BANKA d.d.

SWIFT adress ZABA HR2X

IBAN HR1623600001500401320

Travel Information

How to get to Croatia and Zagreb

By plane: via the Zagreb Airport
<http://www.zagreb-airport.hr/>

By train: via the Zagreb Railway Station

By bus: via the Zagreb Bus Station

Accommodation

Participants in ICME/2014 are responsible for booking their accommodations. We recommend two hotels in Zagreb located in the city center which are providing special prices the ICME/2014 participants as long as rooms are available.

Hotel Jadran ***

<http://www.hupzagreb.com/hotels/displays-52-hotel-jadran>

Basic ICME conference hotel; breakfast included.

Single room: € 64 until 1 July.

Double room: € 72 until 1 July.

Please mention "ICME 2014" when booking a room.

Best Western Astoria Hotel ****

<http://www.hotelastoria.hr/en/>

Single standard room: 82 € until 1.07.

Double standard room: 95 € until 1.07.

Please mention "ICME 2014" when booking a room.

If you require any more information please contact:

Dr Zvezdana Antos - Conference organizer
Email: icme.conference.2014@gmail.com

ICME 2014 Post-Conference Tour Preliminary Itinerary 17 - 19 October 2014

This year ICME extends the conference gathering by organizing the 3-day Post-Conference tour and visiting the Istrian region, the biggest Croatian peninsula situated in the northern part of the Adriatic sea. Between its rich cultural-historical heritage and fast growing touristic present, the main idea of the tour is to introduce the visitors in the multi-sensorial Istrian regional diversities as a point of departure for further exploration of other local and national specificities and spots of interest. Thanks to Mario Buletic and Lidija Nikocec for organizing the 2014 Post-Conference Tour.



DAY 1 – 17 October. - *Istria in the context of safeguarding the intangible culture: the importance of collaborative relationship with local communities. (Pazin, Pićan, Rovinj)*

Departure from Zagreb after breakfast and arrival in Istria around 11.00

PAZIN - 11.00 - 14.00

Welcome words and visit to the Ethnographic Museum of Istria.
Lunch



PIĆAN - 14.30-20.00

Visit the Center for Intangible Heritage of Istria and participation in the event that will consist of:

- short presentation of the center; best practices and different experiences on local and national level regarding the safeguarding of intangible cultural phenomena;
- workshop of traditional singing practices (participants are strongly invited to participate);
- local feast with music, food and drinks.

21.00 - Arrival to the Hotel in Rovinj/Rovigno.

DAY 2 - 18.10. - *Istria and the question of its multicultural character in time, space, society and activities. (Rovinj/Rovigno, Vodnjan/Dignano, Pula/Pola)*

ROVINJ/ROVIGNO - 9.00-12.00

Visit the old town. Guided visit of Batana Eco-Museum, a local community initiative based on local maritime culture. Visit to Rovinj Heritage Museum.



12.30-13.30

Lunch and short visit to small town of Bale/Valle near Rovinj.

VODNJAN/DIGNANO - 14.00-15.00

Visit the local oil mill and olive oil tasting in the house of small local producer.

PULA/POLA - 15.30-19.30

Visit the Amphitheatre and the old city center with a guide from Archeological Museum of Istria. Going through underground tunnels Zerostrasse and visit the Historical and Maritime Museum of Istria located in the old town's Venetian castle.

Options include visits to the Museum of Contemporary Art and/or the Gallery and Exhibiting Centre Sv. Srca.

ROVINJ/ROVIGNO - 20.30-23.00

Evening in *Spacio Batana*: tour with the traditional *batana* boat around the town to

socializing. It is a part of the Batana Eco-Museum project.

DAY 3 – 19 October. *Images of rural Istria. How do we imagine the region and how it can be imagined in context of cohabitation of tourism in rural spaces? (Poreč/Parenzo, Motovun/Montona, Grožnjan/Grisignana, Momjan/Momiano)*

ROVINJ/ROVIGNO - 8.00 - 9.00

Breakfast, check-out and departure from Rovinj.

POREČ/PARENZO - 9:45-11.00

Visit Poreč and the Episcopal Complex of Euphrasian Basilica, one of the best examples of early Byzantine architecture and inscribed on the UNESCO World Heritage (1997).



MOTOVUN/MONTONA - 11.30-13.00

Visit the small, picturesque town of Motovun with a short lecture about one of the local traditions that Motovun and its surroundings are known for: the world's most precious mushroom - truffle. The lecture will be accompanied with truffle products tasting.

MOMJAN/MOMIANO - 14.00-17.00

A brief story about the tradition and modern changes in wine production and rural economy: visit to the family Sinković wine cellar, distillery and agritourism. Liquors, food and wine from their production included.

The itinerary and general schedule are subject to change.

For additional information you can check on-line some of proposed visiting sites in this tour itinerary:

Ethnographic Museum of Istria:
<http://www.emi.hr/intro.php>

Center for Intangible Heritage of Istria:
<http://www.cenki-cecii.com/en>

Batana Eco-Museum:
<http://www.batana.org/>

Rovinj Heritage Museum:
<http://www.muzej-rovinj.com/index.asp>

Historical and Maritime Museum of Istria:
<http://www.ppmi.hr>

Museum of Contemporary Art:
<http://www.msu-istre.hr/home/>

Archaeological Museum of Istria.
<http://www.ami-pula.hr/en/home/>

Meloto Olive Oil:
<http://www.meloto.com/eng/tasting-hall.html>;

San Lorenzo Olive:
<http://www.san-lorenzo-olive.hr/>

Sinković Wine Cellar:
http://www.sinkovic.hr/intro_en.html

Official Istria Tourist Board Info:
<http://istra.hr/en/home>

Official Croatian Tourist Board Info:

<http://croatia.hr/en-GB/Homepage>

Pula: <http://www.pulainfo.hr/en/>

Rovinj: <http://www.tzgrovinj.hr/>

Poreč: <http://www.to-porec.com/>

Hotel Park Rovinj:

http://www.maistra.com/Park_Rovinj?gclid=CP_Tst2uob0CFU_KtAodEGUAcg

**ICME/2014/Zagreb, Croatia
CALL FOR PAPERS – Still open
Deadline 1 May 2014**

ICME (the International Committee for Museums of Ethnography), an international committee of the International Council of Museums (ICOM), will hold its 2014 annual conference on 14-16 October, 2014 in Zagreb, Croatia.

The theme of the conference is: “*Museums and Innovations*”

ICME/2014/Croatia will be a forum of museum professionals, students and academic researchers discussing innovative ways of presenting heritage in museums (through recent permanent and temporary exhibitions or online projects), as well as projects in process or planned for the near future. ICME/2014/Croatia aims to initiate a debate about new ways of thinking and working in museums today and in the future.

Collections have to be constantly interpreted and reinterpreted in order to extend knowledge about the collected objects. It is a well-known fact that each museum is defined by its collections, but a

the most important questions museums face is how to promote contemporary relevance and prompt new meaning making with objects. Ethnographic and social history museums are at the forefront of exploring new methods to attract visitor's reflection on the past, the present and the future.

The ICME/2014/Zagreb is planned as a forum where experts, primarily ethnologists and cultural anthropologists, students and academics will briefly speak (for between 20-30 minutes) to the theme, highlighting contemporary problems and challenges faced by museum exhibitions, as well as the extramural activities they organize around them for specific target audiences such as families, children, elders and migrant communities.

Submitting abstracts

Abstracts of between 250 and 300 words should be submitted for selection to the ICME Review Committee, which will comprise Zvezdana Antoš, Sylvia Wackernagel, and Viv Golding who will act as chair. Submissions should be sent to Viv Golding (vmg4@le.ac.uk), Zvezdana Antoš

(zantos@emz.hr) and Sylvia Wackernagel (swackernagel@yahoo.de) by *1st May 2014*. If you send the abstract as an attachment, *please also include the text of the abstract in the text of the e-mail itself*.

for more details the conference theme, about how to submit an abstract and information etc., see ICME website - <http://icme.icom.museum/>.

Call for Annual ICME Fellows – STILL OPEN!

ICME/2014/Zagreb (ICME Annual Conference 2014) - 14-15 October 2014

Applications are invited for three (3) ICME Fellows from individual members of ICME from developing nations or ICME youth members (under 35 years of age).

ICME Fellowship funding (up to 2.000 €) will be used to pay for conference registration, accommodation, airfare and reasonable daily allowance in Croatia for participation in the conference 14-15 October 2014, with a view to offer opportunities for enriching the on-going research of candidates through global interaction with ICME members from different parts of the world. Candidates are expected to remain active in ICME.

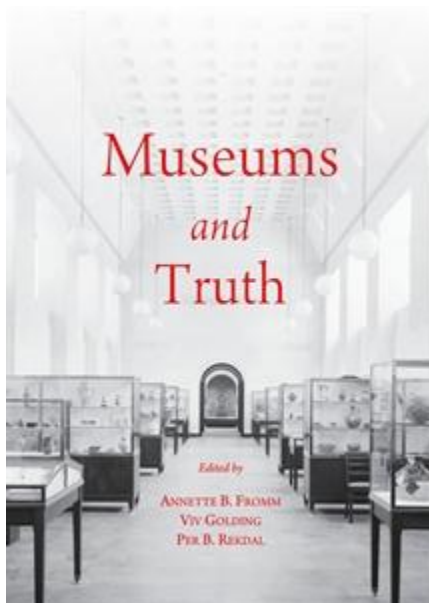
Deadline is 31 April 2013.

For more details of how to apply from the annual ICME Fellowship, see ICME website- <http://icme.icom.museum/>.

ICME Book Published by Cambridge Scholars Publishing

The International Committee for Museums of Ethnography (ICME), an international committee of the International Council of Museums (ICOM), is proud to announce a new book, **Museums and Truth**. The articles in this volume were drawn from papers given at ICME meetings in Seoul (2009) and Shanghai (2010) where sessions

Museums are usually seen as arenas for the authorized presentations of reality, based on serious, professional knowledge. Yet, in spite of the impossibility of giving anything but a highly abstract and extremely selective impression in an exhibition, very few museums problematize this or discuss their priorities with their public. They don't ask "what are the other truths of the matter?"



Editor(s): Annette B. Fromm, Viv Golding, Per B. Rekdal

Though the essays in this collection are not written with museums and truth as their explicit subject, they highlight contested truths, the absence of the truth of the underprivileged, whether one truth is more worthy than the other, and whether lesser truths can dilute the value of greater truths. One of the articles included here lets youngsters choose which truth is most probable or just, while another talks about an exhibition where the public must choose

truths of the past to the present, and another describes the highly dangerous task of making museums and memorials for the truths of the oppressed. Lastly, one explores whether we live in a period where the sources for authorized truths are fragmented and questioned, and asks, what should the consequences for museums be?

Museums and Truth

Table of Contents:

Foreword - Annette B. Fromm

Preface - Viv Golding

Introduction - Per B. Rekdal

Part One: Truths, Faiths and Realities

Chapter One - Museums and Truths: The Elephant in the Room - Viv Golding

Part Two: Museums and 'Difficult' Heritage

Chapter Two - Peace is Never Neutral - Per B. Rekdal

Chapter Three - Concepts of Remembrance and Commemoration - Bäerbel Kerkhoff Hader

Chapter Four - Proposing a Museum of Memory: Reparations and the Maya Achí Genocide in Guatemala - Heidi McKinnon

Chapter Five - Towards which Reconciliation? Museological Approaches in the Istrian Region - Mario Buletic

Chapter Six - Black Holes of Memory: Defining a Norwegian Museum of Human Rights - Leiv Sem

Part Three: Coping with Old Realities in New Settings

Chapter Seven - Framing Religious World Views in Museum Presentations - Anette Rein

Chapter Eight - *Murder and Manslaughter: An Exhibition about Life* - Marie-Paul Jungblut and Simon Schweizer

Chapter Nine - Minda, the Girl in the Pharmacy: An Educational Program on Sexual Assault - Ann Siri Hegseth Garberg

Part Four: Emerging Postnormality in Museums?

Chapter Ten - Challenging Normality: Museums In/As Public Space - Klas Grinell

Hardback

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Date of Publication: 01/02/2014

Price: £44.99

To obtain a copy of *Museums and Truth* contact Cambridge Scholars Publishing:
<http://www.cambridgescholars.com/museum-s-and-truth-10>

Please subscribe to the ICME Yahoo list-serve for the latest news from the world of ethnographic museums:
<http://groups.yahoo.com/group/icme/>
Follow news on the ICME website:
<http://icme.icom.museum/>

**NEWS from the ICOM
SECRETARIAT & ICOM RUSSIA**

Paris, 5 March, 2014

Subject: Ukraine and Russia

To the Chairs of ICOM's Committees

Dear colleagues,

We all are following the current developments in Ukraine. As in many other areas where such conflicts have taken place, cultural heritage in Ukraine is also in danger.

ICOM and its partners have been very active in the last few weeks in order to find out which museums, collections, monuments and other cultural heritage entities are in need of assistance. We thank all colleagues in Ukraine and abroad who have put so much effort into following all of the latest developments in the country.

Please find the Blue Shield's recent statement on this issue, drafted by ICOM and its Blue Shield partners, attached to this email. It can also be found on ICOM's website under: <http://icom.museum/press-releases/press-release/article/blue-shield-statement-on-ukraine/>. In addition to this statement, we also have sent an urgent message to the Minister of Culture of Ukraine in order to inform him of our concerns.

In the last few days I have received phone calls from members asking if international ICOM meetings already planned to take place in Russia should still be carried out in view of recent events.

First of all, let me say that our colleagues and conference hosts in Russia are not responsible for the politics of the Russian government. Since the situation in the region is changing very rapidly, we should wait and see what will happen in Ukraine. In my view it is up to every committee concerned to decide how to proceed. As most of the meetings will take place in the second half of the year there is no need to make an urgent decision.

Best wishes,

Hans-Martin

Prof. Dr. Hans-Martin Hinz President of
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Paris, France Headquarters: UNESCO
House, 1 rue Miollis, 75732 Paris Cedex 15,
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4306 7862 Email: president@icom.museum
<http://icom.museum>

ICOM RUSSIA РОССИЙСКИЙ
КОМИТЕТ МЕЖДУНАРОДНОГО
СОВЕТА МУЗЕЕВ

05. 03. 2014

Subject: ICOM Russia Statement

Dear Dr. Hans-Martin Hinz,
Dear colleagues,

Thank you very much for your concerned letter.

Russian Committee of the International Council of Museums is a non-governmental organization that works according to the National and International law, ICOM Statutes and ICOM code of ethics for museums.

As well as our colleagues from ICOM Ukraine, ICOM and ICBS we would like to express our concern regarding protection of the cultural and natural heritage in Ukraine. We would also like to point out that cultural heritage should not be used to escalate tension. We would like to underline that in our point of view all controversies should be resolved only by negotiations and according to International law. Both ICOM Russia and ICOM Ukraine should make all possible efforts to prevent development of the conflict, because one of our main aims is to preserve the heritage, institutions that keep it and the people who care for it. We would like to thank all countries and organizations that are alarmed with this situation and we hope that all these circumstances will not influence our professional relationships and connections with colleagues from Ukraine and other countries.

ICOM Russia is ready to be a part of the international work group that could monitor the situation in the sphere of cultural heritage preservation, if there is a need for this. However, we hope that this difficult situation will be resolved soon and we will be able to continue working with our colleagues and friends from Ukraine.

ICOM Russia would like to confirm that all international meetings, conferences and workshops that have been planned for this year in different parts of Russia will be held exactly on time and in accordance with the previous agreements and plans. The situation we have just faced has shown us how fragile peace is, and this, I believe, could be an issue to discuss during our meetings.

Vladimir Tolstoy,
ICOM Russia President,
Adviser to the President of the Russian Federation on culture and arts

ICME MEMBERS in the NEWS

Museum of World Cultures opens in Barcelona in 2015

28 January, 2014

Barcelona will have a new museum, the Museum of World Cultures, which will open early in 2015.

The Museum of World Cultures will have a total of 557 original objects from the permanent collection of the Ethnological

Duran/Vall-Llosera Collection in Marqués de Lió Nadal and palaces.

The Museum of World Cultures main mission is the preservation, presentation and dissemination of the artistic and cultural heritage of various cultures in Africa, Asia, America and Oceania.

The Museum displays cultural diversity through artistic experience of the people from a multidisciplinary perspective and aims to become a platform for the dissemination and outreach of heritage and knowledge of other cultures.

The ground floor will be occupied by Africa, where the tour will begin with the presentation of the art of the ancient kingdom of Benin and the Art of Equatorial Guinea, which ceremonial sculptures and masks from West and Central Africa are also approximate, while end Ethiopia, one of the cradles of cultural continent.

On the first floor will be Oceania. Also on this floor visitors will find Asian culture, with dedicated to sculpture, ceramics, printmaking, painting, jewelry and architecture from the Philippines, Indonesia, India, Nepal, Nuristan, Gandhara, Tibet, Thailand, Burma, China, Japan halls and Korea, that will include aspects such as the expansion of Buddhism.

America will lead the second floor with its pre-Columbian art from north to south and the ground floor will also house additional exhibition area.

Long-standing ICME member Dolores Soriano is curator at this museum. The website of the Museum of World Cultures already operational so we can get to know the project:
<http://museuculturesmon.bcn.cat/>

NEW BOOKS of INTEREST

Ethnographic Museums in Israel
Noam Perry and Ruth Kark
Ariel Publishing House, Jerusalem, 2014
(in Hebrew)

Israel, a state made up mostly of immigrants and their first, second and third generation Israeli-born offspring, consists of people of multiple ethnicities and religious backgrounds. In recent decades, many of these ethnic groups have created museums to preserve their cultural heritage. This study is the first to assess the entire scope of ethnographic museums in Israel.

The State of Israel has over 200 museums and heritage sites. This list is dominated by museums specializing in Jewish settlement of the land, followed by those dedicated to the various branches of the security and military establishments. Ethnographic museums represent an emerging category, with over thirty such museums founded to date. While the first steps in displays of Israeli/Palestinian ethnography can be traced back to the end of the 19th Century, the foundations of the field were laid down by the Israel Museum in the 1960s. Jewish ethnography is currently

dissolve the diasporic elements of Jewish identity and unite Jews from around the world into one people. These museums also tended to focus on Ashkenazi heritage at the expense of Mizrahi Jews and other groups, including the Israeli non-Jewish minorities.

At the beginning of the 1970s, Jewish ethnic groups that were dissatisfied with the way large-scale museums had displayed (or ignored) their heritage, began to erect museums dedicated to their own culture. These include museums dedicated exclusively to the cultural heritage of the Jews of Germany, Hungary, India, Iraq, Italy, Libya, Morocco, Turkey, Uzbekistan, and Yemen. These museums typically depict the “glorious past” of these ethnic groups, before migrating to Israel. While seemingly challenging the hegemonic Zionist “melting pot” ideology, in reality these museums embrace it, highlighting their commitment to a shared Jewish experience.

At the same time, non-Jewish minorities of Israel/Palestine began creating museums that highlight their own cultural heritage. Both Arab citizens of Israel and Arabs of the West Bank established museums that challenge the narrative portrayed in the museums of Jewish settlement, reclaiming this heritage as their own. On the other hand, the museums of the Israeli Bedouin, Druze, and Circassian communities tend to be more commercial in nature, and are hence more circumspect concerning criticism of the dominant Jewish establishment.

Israeli society, and preserve this diverse cultural heritage for future generations.

CALLS for PAPERS

Cultural History: Journal of the International Society for Cultural History

Cultural History generates discussion and debate on the nature of cultural history and current trends, and advances theoretical and methodological issues relating to the field. *Cultural History* promotes new and innovative questions about the past, and invites contributions from both advanced and junior scholars.

The intellectual shifts of recent decades have moved ‘culture’ to the forefront of academic attention while expanding the practice of ‘history’ beyond the boundaries of traditional disciplines. *Cultural History*, the peer-reviewed journal of the International Society for Cultural History (ISCH), engages fully with these developments.

The only journal that takes cultural history in general as its chief concern, *Cultural History* welcomes high-quality submissions from any discipline that brings contemporary cultural theories and methodologies to bear on the study of the past, regardless of historical or geographical focus. The journal also invites articles that reflect on the ways in which more practical environments such as museums and the heritage industry engage with current debates in cultural history.

For any queries, please send an email to: culturalhistory@ku.edu

Follow us!

Facebook:

<https://www.facebook.com/pages/Cultural-History-Journal-of-the-International-Society-for-Cultural-History/207559076092355>

Twitter: <https://twitter.com/culthistj>

OTHER NEWS of INTEREST

Repatriation News

Native Americans Ask Germany's Karl May Museum to Return Scalps

The Local, Germany's News in English
March 21, 2014

Members of a Native American tribe are working with the help of United States diplomats in Germany to try get a number of scalps returned to them from a Wild West museum in Eastern Germany.

The Karl May museum in Radebeul near Dresden has at least one scalp on display and an unknown number in storage.

So far the tribe's appeals for the remains to be returned have had no effect on managers of the museum dedicated to the work of May. He was the German author whose adventure books featuring Winnetou and Old Shatterhand shaped the Wild West in German imaginations from the late 1800s onwards.

The Ojibwa Tribe has written to the museum asking for the scalps to be returned. One on display is decorated with beads and bears a full braid of hair.

Cecil Pavlat, cultural repatriation specialist for the Ojibwe Nation told Deutsche Welle, "It's part of that human being. It'd be no different to cutting a hand off, or an arm and displaying that - it's just not culturally appropriate or even acceptable by most ethnic groups, whether they're Native Americans or not."

Museum director Claudia Kaulfuß said she could not understand the fuss. "The scalps have been in our depot for years," she said. "We show the history of the Indians and their culture - scalping was part of it as a religious ritual."

She said the museum had only ever received praise from Native Americans who had visited and left comments in the guestbook. But Pavlat told Deutsche Welle the display was also misrepresentative of Native American culture. "That's the way we view it, as ancestral remains, even speaking the word 'scalps' - it creeps me out.



"Some say that this was a practice created by our people. History tells us that this has been practiced throughout history in other places, including Europe."

The scalps were bought in 1904 from the Ojibwa Tribe for three bottles of booze and \$1,100 by artist Ernst Tobis, who used the name Patty Frank. It was his collection of objects which formed the museum in 1928.

The US Cultural Attaché sent a representative to the museum recently to relay the tribe's concerns about the artefacts, but was told the museum would respond only to direct contact with the Native Americans themselves.

Seven marble plinths from ruined Chinese palace to return home from Norwegian museum

English.news.cn 2014-02-15

BERGEN, Norway, Feb. 14 (Xinhua) -- Seven marble plinths from Beijing's Old Summer Palace will return home from a museum in this Norwegian city this autumn, according to a recently reached tripartite agreement.

In a joint interview with Xinhua on Thursday, both the incumbent director of the Kode museum, Karin Hindsbo, and her predecessor, Erlend Hoyersten, confirmed that the museum has reached an agreement with Peking University and Beijing Zhongkun Investment Group on the matter.

University, where they will be put on display, said Hindsbo.

The home-coming comes one and a half centuries after the Old Summer Palace, known as Yuanmingyuan in China, was looted and ruined by invading English and French forces.

But the arrangement will not in anyway affect the current status of ownership held by the Kode museum, said Hoyersten, who negotiated the agreement last year with Peking University and Zhongkun Chairman Huang Nubo, a Peking University alumnus. However, the plinths will remain in China permanently after they come back, added Hoyersten.

The Kode museum has a collection of some 4,000 Chinese artifacts, including 21 plinths from the Old Summer Palace. Out of the whole collection, 2,500 were donated by Johan W. Norman Munthe, a Norwegian who went to China around the 1900s and since then lived there for several decades. Under the agreement, signed in Bergen on Dec. 12, 2013, Peking University and the Kode museum will cooperate in research on the Chinese artifacts collected by the museum.

Huang will provide financial support for the cooperation project, which both the Kode museum and Peking University deem as a unique and new mode of cultural cooperation.

"Mr. Huang has been so generous to support this collaboration and make it all come through," said Hoyersten.

Hindsbo said that this academic project can help promote the research on the museum's collection of Chinese artifacts to a new level.

"One of our ambitions is to be leading on Chinese art in Europe," said the new director of the Kode museum.

Alaska Dispatch

News and voices from the Last Frontier

Emergence of rare Tlingit war helmet raises a chorus for homecoming

Laurel Andrews

January 7, 2014

The discovery of a rare Tlingit war helmet that sat misidentified in the archives of a western Massachusetts museum has Tlingit tribal leaders calling for the artifact to be returned to Southeast Alaska.



Courtesy Springfield Science Museum.

than 100 years will be returned to Southeast Alaska now that the artifact, considered a sacred object, has been brought to light.

The helmet, uncovered this autumn in the Springfield Science Museum archives, was put on display in late December. Records show that the object was accepted into the museum's collections around the turn of the 20th century, spokesperson Matt Longhi said. The helmet was logged into museum archives simply, and incorrectly, as "Aleutian hat."

But after scrutiny by curator of anthropology Dr. Ellen Savulis, and with coordination with the Alaska State Museum, the helmet was quickly identified as a rare Tlingit war helmet.

The helmet is one of less than 100 known in existence today, said Alaska State Museum curator of collections Steve Henrikson. It's likely from the early to mid-1800s, and was intended for use in battle by Tlingit warriors. Only three or four of those helmets remain in Alaska today, Henrikson said.

In 2008, a similar helmet sold at auction for more than \$2 million. But its monetary value is of little matter to either the museum or the Tlingit people.

Sealaska Heritage Institute vice chair Rosita Worl described the war helmet as an *at.óowu* -- meaning "an object that was owned by a clan and holds the Spirit of the Eagle. It embodies the spirit of our ancestors" who created and used the hat.

"I would trust the Springfield Museum will understand that the sacred value of this hat lies in its return to its home," Worl wrote.

The belief that the object is calling to be returned home is shared by other Tlingit people, as well. Leona Santiago, admiral for the *yaanwhasshaans* (women of the Kaagwaantaan clan), said she feels "it's a really positive change in terms of our ancestors letting us know that they're still here."

"People are excited about the re-emergence of this one," Santiago said.

Uniqueness complicates the process

The Springfield Science Museum has begun the repatriation notification process, sending letters to thirty Alaska tribal organizations notifying them of the helmet's existence. The museum is also including a list of all items in their archives identified as being from Southeast Alaska, in case tribes want to make further repatriation claims -- a step beyond the federal mandate, Longhi said.

The Central Council of Tlingit & Haida Indian Tribes of Alaska has already started the repatriation process on the helmet, President Edward Thomas confirmed on Tuesday. Founded in 1935, the Tlingit Haida Central Council is a federally recognized regional tribe in Southeast Alaska. Folks who are aware of the object's existence are excited about it, Thomas said.

However, the uniqueness of this object may



in Tlingit-Haida lineage). Since the helmet appears to belong to the Eagle moiety, “we want to be careful” not to offend any involved parties, and will take some broad discussions to determine where the helmet will end up if brought back to Alaska.

Henrikson said Tuesday that while the bird appears to depict a bald eagle, it could be some other bird or even a supernatural creature -- which would also affect the question of ownership.

For now, though, the Tlingit Haida Central Council is moving forward with the idea that the helmet belongs to the Eagle moiety and not an individual clan. No clans have yet come forward to claim the helmet as their own, Thomas said.

The council is also working with the Southeast Alaska Native Veterans Association to gather input on the future of the object, as it was once intended for battle. “I would like to see it be used ceremoniously with the veterans group,” Thomas said, whose members are “so very interested and active” in advocating on behalf of veterans.

Thomas said he is confident that the object will be brought back to Alaska. He hopes it will be stored in the new Sealaska Heritage Institute building slated for construction in Juneau because it will offer climate-controlled conditions for the priceless artifact.

a process for museums and federal agencies to return certain cultural items.

The process can be daunting, however, especially for folks living in remote areas, short on time and resources.

The repatriation process is “intense,” said Dr. Bambi Krauss, president of the National Association of Tribal Historic Preservation Officers in Washington, D.C., a nonprofit organization of tribal government officials who implement federal and tribal preservation laws. Cases average around three years, but can take longer, she said.

“A lot of villages don’t have the resources to hire someone to go through the process, so it’s very frustrating,” Krauss said. And grant money is limited -- museums and tribes must compete for the same federal grants from the National Park Service.

Federal agencies have also come under scrutiny for not fully implementing NAGPRA. Two reports issued by the Government Accountability Office, one in 2010 and the other in 2011, outlined shortcomings by both the Smithsonian Institute and Federal agencies in complying with the act.

However, at least the initial steps are relatively straightforward, said John F. C. Johnson, vice president of cultural resources for the Chugach Alaska Corporation. Johnson has helped to repatriate objects to

Chugach tribes for more than 20 years. A

Repatriation is seen as part of a larger



send back an inventory of all items in their collection that hail from a particular region.

Then the longer process begins. A tribe will make its case to the museum, providing evidence that a certain object belongs to them. The museum makes the final call on whether to return the object. After that, an appeals process through the National Park Service is available if disputes remain.

Johnson urged tribes to designate a tribal liaison to take charge of repatriation, who can take the lead in the process.

Repatriation law falls only within the borders of the United States -- There's no law to provide for the return of objects that are bought and sold across international lines. Sometimes objects are returned with the help of organizations. Such was the case in December 2013, when the Annenberg Foundation purchased more than \$500,000 worth of Hopi and Apache artifacts at a Paris auction (See ICMENews 69).

Part of the bigger picture

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traditional Alaska Native culture to the forefront of people's minds.

"If some big part of the puzzle was broken, it's your obligation to make it whole again," Johnson said.

Ancestral objects are "your identity, your heritage," Johnson said. Bringing these sacred objects back to Alaska helps to unite a tribe, and bring younger generations closer to their ancestral history, Johnson said. He pointed to other measures, such as the Nuuciq Spirit Camp in Prince William Sound, a 3-week camp where elders and

youth come together to explore language, traditional arts and culture. It's a way to unite the young and old, he said.

One of the Chugach tribes' top priorities is the return of human remains and funerary objects, many of which were excavated by archeologists around the turn of the 20th century. Native Alaskans want those remains to come home. "Reverence for human remains is embedded in everyone," Johnson said.

In the early 1900s, both grave robbers and members of the scientific community pulled

up hundreds of thousands of Native American graves. Today, in museums across the country, more than 120,000 Native American human remains are still sitting in collections -- the vast majority of which are listed as "culturally unidentifiable."

The attitude of the scientific community has changed immensely since the early 1900s, and now there's far more cooperation between tribes and museums. Today, these

soup. It looks so appetizing - but unfortunately none of it is edible. This entire, gorgeous spread, rotating slowly before my eyes, is made from painted plastic. It's a museum reconstruction of dishes from the most famous meal in Chinese history, the Man-Han banquet of the Qing Dynasty court which is said to have represented the pinnacle of the culinary skills of the Han Chinese and their Manchu conquerors.



China's new passion for food museums

Fuchsia Dunlop BBC News, Hangzhou*
30 January 2014

(*Editor's note: The ICME/2010/Shanghai conference spent a day in a number of Hangzhou



The Chinese have always loved food, and have lately begun to display a keen interest in their culinary heritage. This has spawned a crop of new museums all about food, and the many ways it has been cooked across the centuries.

The round table is set with a banquet of more than 40 dishes, including legendary delicacies such as a whole bear's paw, surrounded by the tongues of little fish, steamed civet cat with pears, and bird's nest

The cuisine museum in the eastern city of Hangzhou is one of a growing number of food museums in China, but it's probably the most magnificent. It occupies a large site in the scenic hills on the outskirts of town, and was built at a cost of nearly \$30m (£18m). Unlike the more modest food museums in cities such as Chengdu and Kaifeng, which are run by private collectors, the Hangzhou museum has been funded by the city government, and entry is free of charge.



The Chinese are famously obsessed with food, but until recently food culture was something most people took for granted. The last few years, however, have seen a surge in interest in China's culinary heritage, with a boom in the publishing of

gastronomic memoirs and cookbooks, and feverish public interest in the 2012 television series, *A Bite of China*, an encyclopaedic documentary on Chinese cuisine.

The Hangzhou museum has literally hundreds of life-sized models of mouth-watering food. Visitors can feast their eyes on replicas of Buddhist vegetarian dishes,

smoked rabbit and some steamed buns known as "dimpled cheeks".

Every delicacy in the museum is presented in a dish appropriate to its historical period, and referenced to a classic text.

The man behind this labor of love is veteran master chef Hu Zhongying, who was put in charge of the gastronomic aspects of the



wrapped rice parcels eaten at the Dragon Boat Festival each spring, illustrating their historical evolution.



Yuan Mei's dishes

Part of the gallery is devoted to the Qing Dynasty poet and gourmet Yuan Mei. Various editions of his famous cookbook are on display, along with a bust of the man himself, and, of course, replicas of many of his finest dishes. And if you ever wanted to know what a diplomat visiting Hangzhou in the 12th Century might have had for dinner, it's all there in front of you, a table of some 30 dishes including wine-pickled crab,

restaurants. They cooked every recipe, photographed the dishes and then used them to make moulds, which were cast and painted in lifelike detail. (Conservationists will be relieved to hear that they didn't use real bear's paw for the Man-Han banquet centerpiece - a notice reminds visitors that the museum does not support the consumption of endangered species).



What's most remarkable about this glittering temple to Chinese gastronomy is that it's not even a provincial food museum, let alone a national one - it's dedicated to the cuisine of

a single Chinese city. But then Hangzhou is a special case, with an unusually rich culinary history. In the 12th Century the Song dynasty court fled here after being driven south by barbarian invaders, and the city became known for its lively nightlife, bustling markets and delicious food.

Marco Polo reflected this when he wrote about Hangzhou, which he called Kinsai, in the 13th Century. He described 10 market places, in each of which 40,000 to 50,000 people would gather three times per week.

"There is always abundance of victuals, both wild game, such as roebuck, stags, harts, hares, and rabbits, and of fowls, such as partridges, pheasants, francolins, quails, hens, capons, and as many ducks and geese



Display showing the story of Dongpo pork

The city also lies in one of China's most fertile agricultural regions, and is blessed with an abundance of produce from land, river, lake and sea. As Hu explains, several other cities have been inspired by the Hangzhou example to propose their own municipal food museums, but few have such rich material on which to draw.

"You Westerners just eat sandwiches, hamburgers and that kind of thing - we're a little more particular."

according to the season... Seeing the quantity on sale, you would imagine they could never be disposed of. But in a few hours the whole lot has been cleared away - so vast are the numbers of those accustomed to dainty living, to the point of eating fish and meat at one meal."



Hu Zhongying, the chef who spent two years researching the dishes on display.

These days, although the Chinese seem to be waking up to the glories of their culinary culture, many people worry about a decline in popular cooking skills. Chefs complain that the younger generation are unwilling to

'eat bitterness', to work hard enough to master the arts of professional cookery.

The museum's manager, Wu Xiongxin, says he and his colleagues hope their work will help to preserve the traditional crafts of the kitchen. They run cooking classes for local people, street food fairs and special days for children to learn how to make tofu, cure ducks and pickle vegetables.



Of course, visiting such a museum can make the stomach rumble, but there's no need to panic, because just beyond the galleries there's a huge restaurant serving many of the classic dishes from the exhibition. It can, says Wu, feed up to 1000 people at the same time, in the main dining area, the 39 private rooms and the vast banqueting hall, and most guests end up staying for a quick bite. The revenue from the restaurant now sustains the museum. Outside, there's a broad terrace overlooking a pond where visitors can linger for a cup of Hangzhou's famous Dragon Well green tea.

past. "Yes," he says. "You Westerners just eat sandwiches, hamburgers and that kind of thing. We're a little more particular about our food." Normally, when Chinese people make this kind of remark, I am fierce in my

defense of European cuisines. But somehow, faced with this dazzling pageant of gastronomy from the last eight centuries, I feel I am on shaky ground. For once, I just shut up.

Translation of Mark Polo 'The Travels' by R.E. Latham (Penguin Classics, 1958)
<http://www.bbc.co.uk/news/magazine-25960041>

A Note on ICMENews

One of ICMIE's values as a professional network is

transparency. We want to ensure you know what ICME is doing and what's going on around the field. Three or four times a year, we send news and updates of what ICME is working on and how you can get involved.

In each newsletter, look for: A message from the ICME chair; A look back and ahead at ICME events; News of interest to museum ethnographers and other readers (conference, books, exhibitions, etc.).

We're also looking to hear from you! We'd love to know: Are there events in your area you'd like to highlight? What are you thinking about museum ethnography today? We're looking for short opinion pieces to run in each newsletter. What do you want to hear about in the newsletter?

If you're interested in writing for the newsletter or have information to share, please contact us at annettefromm@hotmail.com.