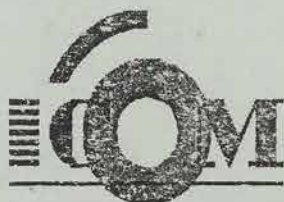


# "Connections, Communities and Collections"



INTERNATIONAL COUNCIL OF MUSEUMS  
CONSEIL INTERNATIONAL DES MUSEES

ICOM-ICMI annual meeting  
Miami Beach, Florida  
July 10-12, 2006

International Committee for Museums and Collections of Ethnography  
International Council of Museums  
<http://icme.icom.museum>

# "Connections, Communities and Collections"



INTERNATIONAL COUNCIL OF MUSEUMS  
CONSEIL INTERNATIONAL DES MUSEES

ICOM-ICME annual meeting  
Miami Beach, Florida  
July 10-12, 2006

International Committee for Museums and Collections of Ethnography

in collaboration with

Miami-Dade County Park & Recreation Department  
The Deering Estate at Cutler  
The Wolfsonian-Florida International University  
The Historical Museum of Southern Florida  
Miami Design Preservation League



### Welcome from the Local Organizer:

I would like to welcome all our ICME members who are able to attend this year's annual conference in Miami Beach in July. Sessions will be held at several different sites in the city - the historic Deering Estate at Cutler, a 450 acre environmental, archeological and historic preserve facing Biscayne Bay ([www.deeringestate.org](http://www.deeringestate.org)), the Historical Museum of Southern Florida, the repository of the history of our region in downtown Miami ([www.historical-museum.org](http://www.historical-museum.org)), and the Wolfsonian-FIU, a design museum on the heart of the art deco district of Miami Beach ([www.wolfsonian.org](http://www.wolfsonian.org)). Walking and bus tours will immerse participants in a few of the many communities of this multicultural city.

The chosen conference hotels - The Blue Moon ([www.blue moonsouthbeach.com](http://www.blue moonsouthbeach.com)) and the Essex House - are two restored historic art deco hotels in the heart of South Beach, close to beaches, shops, restaurants, museums, and South Beach's famous clubs. We picked a location where plenty of things are within walking distance of the hotels.

A great line-up of interesting papers has been ably organized for the three days of the conference. I hope those who attend will enjoy and learn from all that has been organized for this year's meeting.

Looking forward to a successful conference -

Annette B. Fromm  
ICME Secretary  
[secretary@icme.icom.museum](mailto:secretary@icme.icom.museum)

### "Connections, Communities and Collections"

ICOM-ICME annual meeting  
Miami Beach, Florida  
July 10-12, 2006

#### Call for papers:

Museum-community relationships have been a prevalent theme at ICME conferences, as well as at ICOM general conferences. For example, during the 1995 conference in Stavanger, the ICOM general assembly passed a resolution concerning 'Museums and Communities' which noted that "local museums all over the world which are undertaking innovative activities focusing on everyday topics of community life, trying to challenge traditional models and reaching beyond the limits of exhibition spaces, are facing threats of closure and lack of support from their governing bodies". Further, the resolution encouraged the development of strategic planning initiatives leading towards "coordinated action for the benefit of museums, of museology and the communities which they serve."

<http://icom.museum/resolutions/eres95.html>

More than ten years after this resolution (and precisely 60 years since the founding of ICME), do we find differences in how museum ethnography approaches the issues of community dialog and collecting objects? Conversely, are there any resonant themes from our 'founding fathers', which are equally relevant today?

#### Should we ask:

- How far can we expand 'museum' boundaries in terms of physical space or social influence?
- What makes the 'local' museum a focus for community dialog, projects and activities?
- Can museums act as discussion forums for 'difficult' social topics?
- Should museum collection policies reflect community needs and interests?
- Are there basic changes in relationships between museum indigenous constituencies and the public domain?

## SUNDAY - July 9

6:00 Pre-conference walking tour of Miami Beach's Art Deco District, starting from the Blue Moon Hotel

## MONDAY - July 10

Breakfast at hotels

Paper sessions at The Deering Estate at Cutler

- 7:30 ICME Board meeting, Essex Hotel  
8:30 Bus to Deering Estate (45 minute drive)  
9:30 Welcome  
9:45-10:45 Tour of the historic Houses, Deering Estate at Cutler

Session I - 11:00 - 12:15

- *W. Richard West, Jr. (USA) "National Museum of the American Indian: Journeys in the Post-Colonial World"*
- *Annette Fromm (USA) "Museums And Communities As Seen In The Profession And In The History Of ICME"*
- *Daniel Winfree Papuga (Norway) "Connections and collections through sixty years: ICME 1946-2006"*

12:15-1:30 Box lunch. Possibility for viewing "virtual" presentations by participants who are not able to attend the meeting in person.

Session II - 1:30-3:00

- *Galia Gavish (Israel) "The Isaac Kaplan Old Yishuv Court Museum and community relations"*
- *Baerbel Kerkhoff-Hader (Germany) "Museums for a Region: Politics - Structures - Results"*
- *Helle Maaslieb & Signe Jantson (Estonia) "Digital Collections: Options, Problems And Solutions"*
- *Gene S. Tinnie (USA) "Miami's Historic Virginia Key Beach Park: A Case Study of Community Vision and Collaboration"*

3:00 Depart Deering Estate for Virginia Key Beach Park

5:00 Bus to Miami Beach hotels

Dinner on own

## TUESDAY - July 11

9:45 Bus to Historical Museum of Southern Florida, downtown Miami

10:00 Welcome, Steve Steumphle, Historical Museum of Southern Florida

10:15-11:00 Tour of the exhibit "Miami Beach, America's Tropical Resort"

11:00-11:15 Coffee Break

11:15-12:30 Session I

- *Joanne Hyppolite (USA) "The Haitian Community Arts Project at the Historical Museum of Southern Florida"*
- *Leif Pareli (Norway) "Indigenous Communities and Their Museums: The Sami Example"*
- *Michael L Murray (USA) "The Museum Grounds as Fairground: Creating Heterotopia in the Rockland County Folklife Festival"*
- *Alexandra Trumbull (USA) "Peopling the Powwow: Community Involvement in a Cultural Diorama"*

12:30-1:30 Lunch on own in Downtown Miami

1:45-3:00 Session II

- *Peter Bjerregaard (Denmark) "The Materiality of Museum Politics: Reflections on objects and agency in contemporary museum practice"*
- *Lidija Nikocevic (Croatia) "Discourses of continuity and acceptance in Istria: collections of a disappearing community and of an immigrant community"*
- *Jennifer Bonnell & Darryl Leroux (Canada) "Exploring Difficult Knowledge: Two Case Studies of Swedish Museum Pedagogy"*

3:00 Depart Historical Museum for Bus/walking tour of Little Havana

6:00 Dinner at Versailles, Cuban restaurant

9:00 Tastes and Tongues: Miami exhibit - informal viewing in Miami Design District

Bus to Miami Beach hotels

**WEDNESDAY, July 12 – Papers and Excursion**

Breakfast at hotels

9:00 Walk to Miami Dade Preservation League, Ocean Drive

9:15 Welcome

9:30-10:45 Session I

- *Viv Golding (UK) "Recollection and the UK Museum: Object, Image and Word"*
- *K.K. Chakravarty (India) "Museums for demuseumization"*
- *Joy Kuriakose (India) "The changing role of museums in demuseumization"*
- *Landing Jarjue (Gambia) "Kachikally Museum And Communities"*

11:00 Depart, excursion to Ah-Tha-Thi-Ki, Seminole Museum, Big Cypress

12:30-1:15 Lunch at "Billie Swamp Safari"

1:30-3:30 Museum visit

3:30 Depart Big Cypress, return to hotels

7:00 Farewell Dinner

**THURSDAY, JULY 13** - departure, or participation on the post conference tour

## Abstracts

**Peter Bjerregaard (Denmark) "The Materiality of Museum Politics: Reflections on objects and agency in contemporary museum practice"**

As the questions posed for the 2006 ICME conference suggest, most ethnographic museums today deal with matters of 'expanding museum boundaries', 'community needs and interests' and 'community dialog, projects and activities' in one way or the other.

To some extent we may regard the way the concerns with communities have been dealt with as a confrontation with the regime of objective (in both terms of the word) science that influenced ethnographic museums at least up till the 1970's and 80's. Objects, at least the ones found in the old museum collections, were not able to express the contemporary concerns and interests of the communities represented.

This paper will suggest that we may see an opening today for making objects a central focus for the discussion of 'difficult social topics' and community needs and interests. This opening is detected theoretically in recent observations on the agency of objects that assert that 'art objects' (in a wide definition of the concept) are not simply materialisation of culture or identity, but deliberate attempts to change the social world. Furthermore, empirical examples of community ownership, and reinterpretation of museum collections may cause ethnographic museums to reconsider the relation between the front-stage and back-stage handling of objects.

The paper will draw on observations from my ongoing research project on the role of objects in contemporary ethnographic exhibitions, and from reflections on an exhibition-in-the-making at Moesgård Museum about the transmission of memory of pre-1948 Palestine among Palestinian communities in Denmark.

**Jennifer Bonnell & Darryl Leroux (Canada) "Exploring Difficult Knowledge: Two Case Studies of Swedish Museum Pedagogy"**

This paper will explore the concept of "difficult knowledge" as it relates to the presentation of museum exhibitions. Case studies of two exhibitions in Sweden-the Museum of World Culture's No Name Fever: AIDS in the Age of Globalization (2004), and Kulturen's Surviving: Voices from Ravensbrück (2005)-will form the basis for discussion.

The paper begins by examining the theoretical foundations for "difficult knowledge"- in the context of museum exhibitions, this may include materials that provoke a heightened sense of pathos, that elicit possible effects from prior traumatization, that raise anxieties by eliciting identification, or that somehow challenge taken for granted assumptions and frameworks central to the security of everyday life. We will explore the ways in which difficult knowledge has been understood within the museum community in Sweden, and how it is been applied in the case of these two exhibitions.

Both of these exhibitions provide innovative, alternative (but very divergent) approaches to difficult subject matter. In the Ravensbrück exhibition, attention to the scenography of the exhibition-the mise en scene, so to speak-contributes to the emotional impact of the exhibition by creating a space of reverence and reflection. The No Name Fever exhibition adopts a very different approach: while also using emotion as an organizing principle, it does so via a large multi-media exhibition on responses to the AIDS epidemic from around the world. In different ways, these two exhibitions exemplify the effort noticeable across Sweden to reposition museums as forums for social dialogue, and in some cases, as places that provoke debate around controversial or otherwise "difficult" histories and their continued resonance with contemporary issues.

**K.K. Chakravarty (India) "Museums for demuseumization"**

The museum movement in India has grown with colonization of the country by the British and has grown apace in the post colonial period as a result of proto colonial approaches to development. The museums have grown in number as the communities and the culture represented by such museums have lost their identity and their habitats in an engulfing tide of technification and industrialization. The author, has in his various charges, heading the National Museum of Mankind, the National Museum of India, the Indira Gandhi National Centre for Arts or the Department of Culture and Forestry, has tried to direct the Museum movement in the country away from mere ex situ display to in situ regeneration of community knowledge systems and traditions; and from collection of objects to recollection of the memory and eco conservation practices, represented originally by such objects. Instead of inviting the communities to visit the museums, the museums have been asked to visit the communities. Instead of managing the museums for representation of community culture by its curators, the community has been encouraged to look at itself as the curator of the living museum of its own bio cultural heritage. Rather than try to uproot vital cultural values of resource management and subsistence from their oral and contextual moorings in local culture, and to reduce such values to textual representations in the museums, an attempt has been made to recontextualise such museum texts in their own ecological contexts. In this attempt, instead of developing any universal model of community museums, a variety of eco specific approaches have been developed in conversation with the local communities, in order to combine ecology, equity, economics and employment, on the foundation of local cultural practices. The variety and complexity of local knowledge systems have dictated the highly flexible approach of field research and workshops. In this manner, a network of initiatives has been built around community practices of managing sacred groves, conserving water management structures and waters. Monastic knowledge systems, location specific architecture and spatial planning, and sui generis approaches to preservation of cultural diversity, connected with food crops, medicinal plants, floral and faunal wealth have been recalled, celebrated and revitalized. Museums have been invited to link themselves with their hinterland through a series of initiatives, celebrating culturally rooted community livelihood approaches. An attempt has been made to build up museums as bulwarks against the extinction of names, languages, nomenclatures, and identities, which remain relevant, life sustaining and life enhancing. In this effort, the most peripheral, economically backward, marginalized demographic groups have been brought into the ambit of the museum movement, as co directors and partners in a movement, to detextualise the museums and to turn them into extended arms of community cultural landscapes. The pluralism and complexity of creative human efforts has been celebrated and shored up against radical simplification. Over a period of time, these community based activities of demuseumisation have assumed their own momentum and volition, and have grown in size and importance to supplement, reinforce and contextualize the principal metropolitan museums.

**Annette B. Fromm (USA) "Museums And Communities As Seen In The Profession And In The History Of ICME"**

\*\*\*

**Galia Gavish (Israel) "The Isaac Kaplan Old Yishuv Court Museum and community relations"**

The Museum is located in the Jewish Quarter, next to the Armenian Quarter. In 1948, the Jewish Quarter was utterly destroyed and its original population displaced by the Jordanian Legion, but in 1967 the city was reunified. When reconstruction was complete, a new population moved in.

During reconstruction efforts, the Museum was established to document and commemorate the Old Yishuv community, yet no connection exists between contemporary and former residents. Every attempt to form such ties failed, as the new residents were uninterested in the history of those who had inhabited the same streets for thousands of years.

Change came slowly with one photograph. I experienced a very emotional meeting with four tearful siblings they tolled my: "At war of Independence, Father was sent from here to Abu-Tor and was shot by a sniper. He is not listed in The Jewish Quarter defenders or Haganah fighters. There are no documents, as the Ministry of the Interior was destroyed. When the Quarter fell, we escaped with only the clothes on our back." Pointing to a photograph of a man carrying water, "This is Father". I gave them copies of the photograph.

In 2000, I curated an exhibition documenting the history of the Hurva synagogue, whose ruins still stand. I made sure to include many photographs of people who had prayed in the featured there. Museum visitors from Israel and overseas identified ancestors by names, and I was asked for copies of photographs.

Word spread about the Museum's documentation, drawing historians, geographers and descendants in search of their roots, some with their own documents and artifacts, pleading for a memorial exhibit.

**Viv Golding (UK) "Recollection and the UK Museum: Object, Image and Word"**

This paper concerns the role of the museum in the 21st century. It argues that if one of the roles of the museum is to 'remember the past' and additionally if museums are to develop their 'social role' then promoting recollection with elders and younger generations can be regarded as a key task (DCMS 2000). With this basic premise in mind a number of questions arise. How can the local museum expand its boundaries in terms of physical space and social influence to act as a forum for difficult social topics of a global nature? How can the local museum progress more positive notions of identity and raise self-esteem in some of its most vulnerable audiences? How does recollection relate to the concept of lifelong learning?

To address these questions the paper first introduces the work of recollection and contextualizes the special benefits of intergenerational recollecting (IGR) to the local museum and to the wider community. Next the educational and social value of recollection work with museums, which is often realized through interagency outreach in the UK, is considered with reference to specific project work conducted in two contrasting geographical areas of the UK, inner London and rural Oxfordshire. The distinguishing feature of the IGR work considered lies in demonstrating the way in which the power of objects, images and words can work together to aid recall through creative expressive activity. In addition, significant examples show IGR providing an ideal vehicle for museums to work in learning partnership with other institutions, through a mutually beneficial sharing of power and knowledge, to promote Citizenship. Finally the paper draws some conclusions and suggests further intercultural exchange between ICOM-ICME member countries. Overall a strong claim is made for the value of IGR in promoting not only intergenerational and intercultural understanding through mutually respectful dialogue and creative activity, but ultimately, for also making a contribution to community cohesion and concord in a global context.

**Landing Jarjue (Gambia) "Kachikally Museum And Communities"**

The Kachikally crocodile Pool and museum is community owned by the Bojang family of Bakau, 12 km from Banjul, the capital of Gambia. The paper describes the museum and pool as a cohesive experience of culture and nature tied to the community. Factors in this experience include being a sacred site popularly believed to be inhabited by spirits; jobs/income to the community; partnership with the Gambia National museum; school visits to the site; and the site as a meeting place for the community. The paper focuses primarily at issues of protection of the site in relation to the local community, as well as the site's Spiritual and Social aspects.

**Baerbel Kerkhoff-Hader (Germany) "Museums for a Region: Politics - Structures - Results"**

A manual of Bavarian Museums, which was published in 2000, brought to light no less than 1100 museums, museums of all kinds. Only in one of seven Bavarian districts, in Oberfranken in the northern part, were registered about 200 of them. In this district are living some more than one million people or 154 inhabitants/km<sup>2</sup> (1998).

This enormous stock of museums has grown up since the middle of the nineteenth century, but in the seventieth of the twentieth century happened a second wave of museum foundations. Nowadays all these museums are representing in one sense a luxurious consciousness of cultural heritage. But otherwise we may ask, are they able to serve their mission like the so called modern "Kulturbetrieb" (cultural industry) is persuading?

This contribution wants to show the cultural and political interests founding museums as an institution of research as well as for people's memory and education. By the description of the regional landscape of museums and some examples will be shown the structures as well as the present situation concerning the relationship between museums, communities and visitors.



**Joy Kuriakose (India) "The changing role of museums in demuseumization"**

The concept of my proposed paper is based on the idea that 'museum is for the people and not for the objects'. Further it is based on the hypothesis that communities of the world are the curators of museums. This does not mean that material objects are not to be collected. Museum has to be treated as a democratic, educational institution for social progress and community development. It has to be people centered and action oriented rather than object centered. There are variety of issues to be looked into, viz., community outreach, incorporation of technology in the museum exhibits, infiltration of museum shops, development of semi-public rural/urban spaces and cross infiltration between cultural and popular spheres.

The proposal aims at investigating museum as a community based educational institution that enables the population aware of its identity, strengthening that identity and instilling confidence in the communities to make social progress and development. The method suggested is field based rather than text based. What is required is to give people control over their cultural heritage so that they have an affinity towards it. The idea behind my proposal is that " each society needs to assess the nature and precariousness of its heritage resources in its own terms and determine contemporary uses it wishes to make of them, not in a spirit of nostalgia but in the spirit of development" ( UNESCO 1995:176).

**Helle Maaslieb & Signe Jantson (Estonia) "Digital Collections: Options, Problems And Solutions"**

The digitalization of cultural heritage is a current and high-priority issue for many collections today. Regardless of how small and close-knit Estonia may be, there are still two clear centers, Tartu and Tallinn, housing the majority of the country's collections. That is why this presentation has been prepared by representatives of both cities. Practical digitalization of cultural heritage can only take place when common goals are set for it at both the national level and the library level, and when rights, responsibilities, resources and principles of delegation in joint efforts are ensured.

What are the potential roles of libraries/museums/archives in the digitalization of cultural heritage?

Problems: who will be the owner of the collection - avoiding the duplicates, copyright, data protection, the quality control, some portals and resources need constant editing.

Perspective: open standards, the special archivation for long term preservation, the foundation of common portal of information, portal of libraries, portal of research libraries, museums etc. The unified search engine between different databases.

Digital collections in memory institutions -

\* increase social equality?

The collections are more available - its location does not matter - it is much comfortable.

Access through Internet is a good opportunity for handicapped persons.

\* Decrease social equality?

Access through Internet make people dependent on information technology.

It augments the gap between generations. Elder people may be reluctant to use IT.

Concept "library"/"museum"/"archive" has broadened =>Popularity of memory institutions has increased.

**Michael L Murray (USA) "The Museum Grounds as Fairground: Creating Heterotopia in the Rockland County Folklife Festival"**

For the past five years, I have been the director of the Rockland County Folklife Festival of the Historical Society of Rockland County, New York. Rockland County, a diverse suburb of New York City, is home to a population that ranges from commuting professionals to traditional farming communities and is home to many recent immigrant groups, including the nation's largest non-urban population of Haitian-Americans. In its service to this diverse community, the Historical Society works to curate programs concerning the history of the region, as well as supporting ethnographic research of contemporary folklife, a product of which is the annual folklife festival. The folk festival has been a feature of public folklore practice, represented by both the small scale of the Rockland County festival and the large scale of the Smithsonian Institution's Festival of American Folklife, since the 1970s. Unlike the Festival of American Folklife, which is essentially an outdoor ethnographic exhibition with native presenters, the Rockland County Folklife Festival is a daylong presentation of craft demonstrations and performances by local artisans on the Historical Society Museum's grounds. In this paper, I consider how the Folklife Festival provides a context in which the museum grounds are transformed from fringe space between community and museum into a commons at which artists and audiences converge. I will discuss how the folk festival, as what Foucault named an heterotopia, provides a stage on which disparate communities bound more by geography than culture converge and interact beneath the umbrella of community and within a social space more akin to the market square or commons than we may imagine our museums being.

**Lidija Nikocec (Croatia) "Discourses of continuity and acceptance in Istria: collections of a disappearing community and of an immigrant community"**

The paper will deal with the collections of two different communities in Istria, which live next to each other. One community is the Italian one, from the town of Vodnjan. Most Italians left Vodnjan after the second World war and those who stayed now want to establish a museum using ethnographic objects which they have collected for decades. The other group lives only a few miles away; and came to Istria in the second half of the 17th century. While the first group considers itself residents since the time immemorial, representing simultaneously Latin, Venetian and/or Italian culture (of which formerly were dominant in Istria), the other group stresses their uniqueness and diversity, thanks to their Montenegrin background.

The text will examine how both collections endeavour to show everyday objects as special and characteristic for their culture, even the same things are often used by both groups. The inverse process is also common to both communities - where interpreting specific and rare objects may be presented as something widespread and common for their culture. What objects have community selected in order to present themselves and what general pictures of their culture do they want to share within their communities and with visitors?

**Daniel Winfree Papuga (Norway) "Connections and collections through sixty years: ICME 1946-2006"**

Since its founding in 1946, ICME has acted as an international forum for exchange between museum professionals. It has also acted as a forum for discussion on the aims, ethics and practices of ethnographic museums and collections. Using material primarily taken from the ICOM documentation center in Paris, this paper looks at a series of cases in ICME history that show relationships between ethnography, museum institutions and the communities that ICME members have studied, collected from and collaborated with.

**Victoria Phiri (Zambia) "Can museums act as discussion forums for 'difficult' social topics? The case study of HIV/AIDS in Livingstone and the Livingstone Museum in Zambia."**

Livingstone Museum is the largest museum in Zambia in terms of collections, staff, exhibitions and activities. According to statistics of visitors from the 1960s up to the mid 70s, 70% of the museums visitors were foreign tourist while the locals comprised only of 30%. This was attributed to the way the museum presented itself. It was assumed that local people's interests were not taken into consideration. As such, starting from 1979, the education department together with the ethnography and art section started a program for secondary school children. The programs involved art competitions such traditional dances, coral music, drama and poetry. This program has existed ever since. However, in 2000 with the statistics of HIV/AIDS escalating and Livingstone town (where the Museum is located) having the highest cases in the country, the Livingstone Museum felt it had to play a role in the fight against the scourge. But the main way of transmission "sex" is a taboo topic in Zambian society. Taking the bull by the horns, the Livingstone Museum decided to use the already existing program of art competitions and with the young people ( the most affected by the disease), to fight the scourge. Therefore, my paper will analyze this turn of events to answer one of the conference topics; can Museums act as discussion forums for "difficult" social topics?

**Leif Pareli (Norway) "Indigenous Communities and Their Museums: The Sami Example"**

The importance of a museum for the preservation and development of local identity and culture may be a topic of general interest, but it has particular relevance to communities of indigenous populations, especially those living as a minority within a country numerically dominated by another culture. People of such communities often have limited contact with mainstream society and its museums and in many cases will feel that those museums have little to offer them. They may even find that those museums tell the story from the adversary viewpoint of the victorious main society. The collections of major national or regional museums may in themselves illustrate the process of political and cultural subjugation of an indigenous people.

Today, with increasing awareness of indigenous rights and better opportunities to express such awareness, many smaller communities are working to build museums of their own, telling the story of their own people from a "we" perspective rather than the more common "them" approach of mainstream museums. The aim of this paper is to illustrate some such expressions. Based on the experiences of the Sami, indigenous people of parts of Norway, Sweden, Finland and Russia, the paper examines how local museum projects can become focus of indigenous identity building and even may have a political role in the development of self government and the search for identity expressions for the future.

This topic is of course highly relevant not only for indigenous populations but also for museums of ethnography everywhere. They may develop cooperation with such new museums which may be fruitful to both parts. But they also have to deal with increasing demands for the return of collections that in themselves may illustrate historical situations of colonization, exploitation and injustice. How can ethnographic museums meet such demands without undermining their own legitimate interests? Is it possible to work out general criteria for various types of return and repatriation or should every case be treated as a unique situation?

**Vikas Sharma (India) "Indian museums and the interaction between world heritage and local heritage"**

Indian museums stand for interaction between world heritage and local heritage, between world culture and local knowledge, local creativity and wider audiences, access to art education and cultural information, among others.....With the establishment of the Asiatic Society in Kolkata in 1784, the germination of Indian museum movement happened. Indian museums have come a long way from being the abode of Muses (Greek Goddess of different branches of knowledge) to a lively socio-cultural organization with the promise of serving society

Indian museums have a long way to go in developing themselves as dynamic reference-centres, popular educators, fully responsive to the needs and aspirations of the societies around them.....Indian museum in Calcutta, oldest museum in India and one of the most comprehensive in the Orient; its collections depict the cultural history of India from prehistoric to Muslim times. The present building, opened in 1875, comprises sections devoted to geology, zoology, industry, archaeology, art, and ethnology....The art section is noted for its textiles, carpets, lacquer-work, glass and pottery. The gallery displays examples of Persian and Indian paintings, and the geological section is the largest in Asia and one of the most important in the world. There is a large collection of statues and bronzes from various Asian civilizations, including life-size models of people and animals of the regions of India.

**Roya Tagiyeva (Azerbaijan) "Serving the needs of the local Community"**

The idea of dynamic and inclusive approach towards museum collections and their exposure implies many different practical interpretations, which to various degree de-mystify the museum as a 'sacral' and unattainable place. Most of them are per se museum-centered, as soon as the process of establishing closer links with communities intends to bringing in one or another way the knowledge and the ideas from museum to communities, or in fewer cases - to cumulate and articulate the aspirations and narratives of the communities within the museum (in both cases a museum performs as a leading partner).

Azerbaijan National Committee for ICOM is launching in Azerbaijan an initiative aimed at a more tailored approach to the communities' needs. The idea is to establish an intermediary agency dealing with private collections and private/community museums and serving their demands in conservation, documentation, attribution, expositions design, marketing and arranging hire/travelling possibilities. That is a sort of amateur or, rather, applied museology to be promoted and taught to local collectors and community museum owners/managers. The activity has been started with mapping of the existing collections and spaces covering widest possible range of topics and types of a 'museum' (from archeology objects to miniature books to dolls to molluscs to silk manufacturing etc.) throughout the country, and further on a few collections will be chosen for pilot actions of a newly established agency.

**Gene S. Tinnie (USA) "Miami's Historic Virginia Key Beach Park: A Case Study of Community Vision and Collaboration"**

The Virginia Key Beach Park Trust proposes a presentation on the history and progress of reclaiming and restoring a local landmark beach as a museum/park that incorporates history, culture, environmental awareness and oceanfront recreation as a seamless experience at a remarkably scenic location which truly qualifies as a sacred site. No small part of the challenges and triumphs of bringing Miami's Virginia Key Beach Park back to life has been the remarkable cooperation among factions of the community that might otherwise have never met and between the citizens at large and government at all levels. The park is an 82.5-acre site on Virginia Key, which will include a newly constructed museum building and nature center. It has the historic distinction of having been the only designated "Colored beach" during the era of segregation, but, as such, stood out from the second-class parks typical of other Southern cities because of its equal amenities and the prosperous community that it served. Located on a 1,000-acre barrier island, it is also an environmental treasure of remarkable scenic beauty and significance. This rare jewel was saved from exclusive use as a private development by the combined efforts of the African American community, historic preservationists, public park activists and environmentalists (categories which greatly overlapped), and is being restored for the enjoyment of residents and visitors alike, who will share in the full meaning of this special place even as they partake of all of its recreational aspects, which will even include restored amusement rides.

**Alexandra Trumbull (USA) "Peopling the Powwow: Community Involvement in a Cultural Diorama"**

Community involvement in museum exhibits touches on the crucial issue of representing the 'other'. Consciously avoided in past decades, this topic has recently sparked a litany of debate. While cultural exhibits can inspire curiosity about other peoples and can bring visitors to the museum in droves, many individuals have critiqued the lack of varied voices behind these exhibits, and have brought to light issues of museum responsibilities with regards to those peoples it represents. These issues are subject to particular controversy with regards to diorama-style displays, due to their ability to represent antiquated lifestyles and activities, promulgate stereotypes, or to misrepresent a particular culture. Diorama exhibits have too often represented the realization of a curator's single voice and subjective vision. Multi-vocality in presentation is a crucial facet of a successful cultural exhibit. There are obvious benefits to the incorporation of community voices into exhibit planning. However, is there such a concept as too many voices? What must a museum consider when incorporating the voices, minds, and goals of multiple individuals? This paper focuses on the Milwaukee Public Museum's "Tribute to Survival" exhibit, a Native American Powwow diorama that depicts the varieties in dress and body decoration from culture to culture. The exhibit planning process is discussed, with a focus on the extent of community involvement. Oversights and problems are reviewed, and the paper ends with a discussion of future plans for updating and bettering the exhibit.

**W. Richard West, Jr. (USA) "National Museum of the American Indian: Journeys in the Post-Colonial World"**

The Smithsonian Institution's National Museum of the American Indian (the "NMAI" or "Museum") opened its centerpiece building on the National Mall in Washington, D.C. in September 2004. The Museum represents a very different kind of museological step in the nation's political center, literally within the shadow of the Capitol Building of the United States.

First, the NMAI had added, in a systematic and consistent way, a Native voice to the table of conversation regarding the interpretation and representation of the Native peoples and cultures of the Americas, past and present. It has collaborated and partnered directly with Native communities in developing all aspects of programming at the Museum, recognizing the authority and authenticity of their viewpoint. This approach has transformed the Museum from a "palace of collections" into a Native cultural center that employs collections in relation to and in the context of the communities and peoples who created them.

Second, while a museum in institutional name and form, the NMAI transcends conventional definitions of a "museum" to become, potentially, something different. Specifically, the NMAI represents the opportunity for a "museum" to become a true forum and broader "civic space" rather than only a cultural destination for presenting collections on America's National Mall. In so doing, from an international museum perspective, the NMAI becomes a potentially new model for museums, a space that encourages and engages broader discourse, conversation, debate, and even controversy regarding the issues of Native peoples and communities, past, present, and future.

**POST-CONFERENCE TOUR**

**THURSDAY, July 13**

Morning bus from Miami.

**CLEWISTON MUSEUM, CLEWISTON**

The Clewiston Museum is a local history museum specializing in sugar-cane growing, Seminole Indians, Riddle Field (a British flight-training center during WW2), shell collections and Lake Okeechobee.

<http://www.clewiston.org/museum.htm>

Lunch -on the road

**WAT FLORIDA DHAMMARAM, KISSIMMEE (near Orlando)**

Although Orlando may be best known as the home of Disney World, the area also hosts the Theravada Buddhist Temple "Wat Florida Dhammaram". This temple serves as a place for Buddhist worship, as well as an activity center for the Florida Thai community. Among other events, the temple organizes an annual children's summer school in Thai music, language and cultural studies. <http://www.watflorida.org/>

Evening arrival in **ST. AUGUSTINE**: the oldest European city in North America

Check in at Best Western Spanish Quarter Hotel: "a short walk into history"

<http://www.staugustinebestwestern.com/>

Group dinner

**FRIDAY, July 14**

**MORNING TROLLEY TOUR OF ST. AUGUSTINE CITY-CENTER.**

[http://www.staugustine.com/directory/old\\_town\\_trolley/](http://www.staugustine.com/directory/old_town_trolley/)

**BEHIND THE SCENES IN THE COLONIAL SPANISH QUARTER**

"The Colonial Spanish Quarter is a living history museum. Costumed interpreters relive a time when St. Augustine was a remote outpost of the Spanish Empire. The Colonial Spanish Quarter illustrates the life of Spanish soldiers and their families in 1740 St. Augustine."

<http://www.historicstaugustine.com/csq/history.html>

**Special presentation on history preservation in St. Augustine**

Afternoon: small group exploration of the town's historical museums and sites

Dinner on one's own

**SATURDAY, July 15**

Morning bus departure from St. Augustine

**DEBARY HALL, DEBARY**

"DeBary Hall was the winter retreat of a European-born wine merchant who chose the St. Johns River country for his hunting estate. Beginning in the 1870s, New Yorker Frederick deBary acquired lands near Lake Monroe, built a large vacation house, and tried his hand at orange growing and commercial steamboating."

<http://echotourism.com/debaryhall/>

**LUNCH - SWAMP HOUSE GRILL, ON THE ST. JOHNS RIVER**

"enjoy your meal while watching an alligator swimming by"

<http://www.swamphousegrill.com>

**THE MORIKAMI MUSEUM AND JAPANESE GARDENS, DELRAY BEACH**

"Since its opening in 1977, The Morikami Museum and Japanese Gardens has been a center for Japanese arts and culture in South Florida, with rotating exhibitions in its galleries, tea ceremonies performed monthly in its Seishin-an tea house, an educational outreach program with local schools and organizations, and Japanese traditional festivals celebrated for the public several times a year."

<http://www.morikami.org/>

**EVENING ARRIVAL IN MIAMI (AROUND 8 P.M.).**

As many participants may want to overnight in Miami on Saturday night before travelling onwards the next day, the bus will stop at the conference hotels for those that wish to return there.

## Participants

Alam, Murshida  
CODA, Ga-1,  
National Museum Officers Quarters, Shahbag  
Dhaka, 1000, Bangladesh  
008802-8625540  
jahangirhu@yahoo.com

Andrews, Charlotte  
Bermuda Maritime Museum,  
44 Westside Road  
Sandys, MA 04, Bermuda  
001-441-234-6127  
cea34@cam.ac.uk

Arnoldus, Victorine  
Groenevelt 20  
Sluis, 4524 MB, Netherlands  
0031-117420999  
vickyas@wanadoo.nl

Basterretxea, Amaia  
Basque Museum,  
Plaza Unamuno 4  
Bilbao, E-48006, Spain  
94 415 54 23  
abaster@euskal-museon.org

Bjerregaard, Peter  
Dept. of Anthropology and Ethnography,  
University of Aarhus  
Højbjerg DK-8270, Denmark  
0045-89424555  
peter.bjerregaard@hum.au.dk

Bonnell, Jennifer  
History of Education Program, OISE,  
University of Toronto  
Toronto M5S 1V6, Canada  
001-416-534-2221  
jbonnell@sympatico.ca

Chakravarty, K.K.  
Indira Gandhi National Centre for Arts, Janpath  
New Delhi, 110001, India  
0091-11-23383895  
msignca@yahoo.com

Currie, Douglas R.  
Mashantucket Pequot Museum and Research Center,  
P.O. Box 3180,  
Mashantucket, CT 06338-3180, USA  
001-860-396-6863  
DCurrie@mptn-nsn.gov

Fromm, Annette  
3060 Alton Road  
Miami Beach, FL 33140, USA  
001-305-532-3530  
secretary@icme.icom.museum

Gavish, Galia  
Isaac Kaplan Old Yishuv Court Museum,  
22 Agron st.,  
Jerusalem 94190, Israel  
97 02 6231053  
gg1@bezeqint.net

Golding, Viv  
Dept of Museum Studies, University of Leicester,  
105 Princess Road East, Leicester LE1 7LG, UK  
0044(0)116-2523975  
editor@icme.icom.museum



Hamroev, Akmaliddin  
S. Ayniy Museum Of Samarkand,  
20/29 Gagarin Street, Samarkand 703050, Uzbekistan  
011-998-662-200850  
hdavlat@yahoo.com

Hussain, Jahangir  
Bangladesh National Museum, Shahbag  
Dhaka 1000, Bangladesh  
8802-9675593  
jahangirhu@yahoo.com

Hyppolite, Joanne  
Historical Museum of Southern Florida,  
101 West Flagler Street  
Miami, FL 33130 USA  
001-305-375-1492  
history@historical-museum.org

Icke-Schwalbe, Lydia  
Museum for Ethnography Dresden,  
Königsbrücker Landstraße  
Dresden 1109, Germany  
0049-3518926212  
dr.icke-schwalbe@mvd.smwk.sachsen.de

Jarjue, Landing  
Kachikally museum  
Bakau, Banjul, Gambia  
kachikally@qanet.gm

Kerkhoff-Hader, Baerbel  
Lehrstuhl für Europäische Ethnologie,  
Otto-Friedrich-Universität Bamberg, Am Kranen 12  
Bamberg D-96045, Germany  
00951-863-2328  
baerbel.kerkhoff-hader@ggeo.uni-bamberg.de

King, Genia  
1251 NW 100 Way  
Plantation, FL 33322 USA  
001-954-382-1875  
Geniak@aol.com

Kuriakose, Joy  
Indira Gandhi National Centre for Arts, Janpath  
New Delhi 110001, India  
0091-11-23381309  
j.p.kuriakose-alumni@lse.ac.uk, jkjlpl@yahoo.com

Maaslieb, Helle  
Estonian Literary Museum Archival Library  
Tartu 50108 Estonia  
00372-56981654  
helle@kirmus.ee

Murray, Michael L  
Princeton Writing Program, 91 Prospect Ave  
Princeton, NJ 8540, USA  
001-201-573-1109  
milmurray@Princeton.EDU

Nikocevic, Lidija  
Etnografski Musej Istre,  
Trg Istarskog razvoda 1  
Pazin 52000, Croatia  
00385-52622220  
lidija@emi.hr

Papuga, Daniel  
Pedimus, Norwegian Museum Association,  
Ullevalsveien 11, Oslo N-0165, Norway  
0047-92419946  
president@icme.icom.museum

Pareli, Leif  
Norwegian Museum of Cultural History,  
Museumsveien 10  
Oslo N-0287, Norway  
0047-22123752  
leif.pareli@norskfolkemuseum.no

Phiri, Victoria  
Asst. Curator, Ethnography and Art,  
Livingstone Museum, Livingstone, Zambia  
00260-3323566  
vicphiri@yahoo.co.uk

Sharma, Vikas  
Department of History, Punjabi University  
Patiala, Punjab 147002, India  
0091-175-5005320  
vikaskotish@rediffmail.com

Tinnie, Gene S.  
City of Miami Virginia Key Beach Park Trust,  
3861 Rickenbacker Causeway  
Miami, FL 33149, USA  
001-305-460-4600  
WaliTinnie@aol.com

Trumbull, Alexandra  
1804 E Elmdale Ct Apt A2  
Shorewood, WI 53211-2340, USA  
001-847-722-0137  
trumbull@uwm.edu

West, W. Richard, Jr.  
National Museum of the American Indian  
Washington, DC 20560, USA  
001-202-633-1000  
WESTR@si.edu

## Notes

## ICME Board 2004-2007

President: Daniel Winfree Papuga (Norway)

Secretary: Annette B. Fromm (USA)

Editor of ICME-news: Viv Golding (UK)

Treasurer: Lidija Nikocec (Croatia)

Co-correspondents for Europe:

Matthias Beitzl (Austria)

Denis-Michel Boell (France)

Corneliu Bucur (Romania)

Maria Camilla de Palma (Italy)

Lejo Schenk (The Netherlands)

Beate Wild (Germany)

Correspondent for the Middle East: Wedad Hamed (Egypt)

Correspondent for South Asia: Kalyan Kumar Chakravarty (India)

Correspondent for Repatriation: Martin Skrydstrup (USA)

## ICME

International Committee for Museums and Collections of Ethnography

International Council of Museums

<http://icme.icom.museum>



THE WOLFSONIAN



FIU

FLORIDA INTERNATIONAL UNIVERSITY  
*Miami's public research university*

