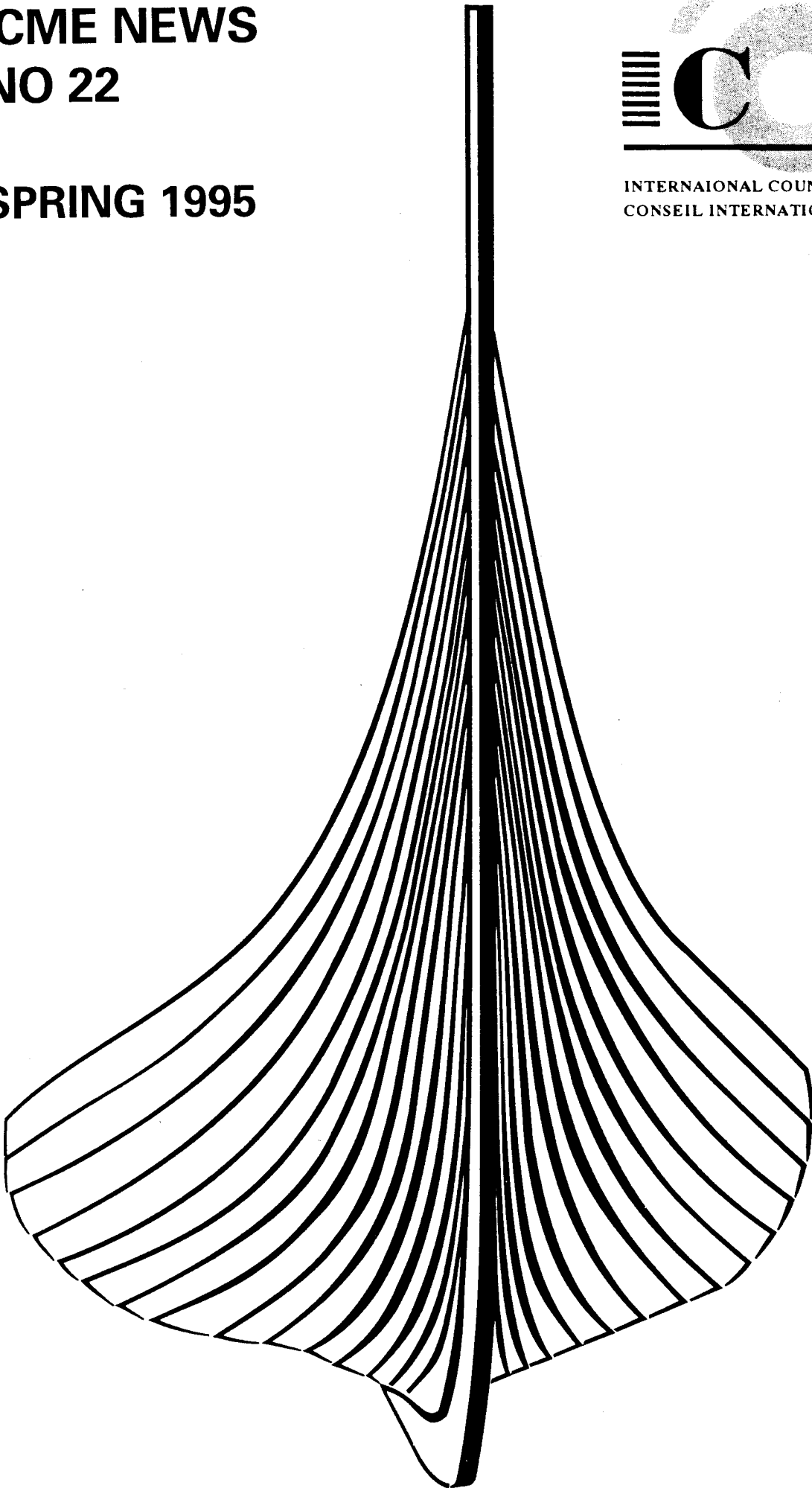


**ICME NEWS
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**INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES**



NEWS FROM ICME

Dear ICME-friends,

This is the last issue of ICME-NEWS you will receive before ICOM's General Conference takes place. I hope that many of you will be able to be present there, to demonstrate by number as well as by quantity and quality of papers and discussions that ICME plays an important role in matters pertaining to the conference theme: Museum and communities.

As past conferences have proven there certainly is no reason for ICME to worry about the quality of the contributions that we can expect in Stavanger. However, the board of ICME is a bit worried about the quantity of papers received or proposed so far. This of course is nothing new. Due to our profession, many of us are last (or even up to the last) minute workers, especially if the work to be done is linked with preparing exhibitions. We therefore trust that during the time that is left between now and the opening of the conference in Stavanger, those of you with still vague ideas for a personal contribution, will find a moment of tranquility to put them on paper.

Other contributions (video programmes, slide-shows, computerspecials or educational kits), demonstrating your museums present activities for smaller or larger communities, are welcome too. In many instances such presentations, more than theoretical contributions, are a great help in exchanging ideas and practices with colleagues, one of the main goals of ICOM and ICME. All contributions and even proposals for contributions are eagerly still welcomed by Per Rekdal, director of the Etnografisk Museum in Oslo, who is ICME's representative in Norway. The address is: Frederiksgate 2, N-01640, Oslo, Norway. Tel: 47-22859300. Fax: 47-22859960.

In this issue you will find the preliminary conference program for Stavanger, that was prepared by Per. Furthermore there is background information on ICME's excursion to the Mission Museum in Stavanger as well as information on ICME's post conference tour on board of the 'Mathilde'. A registering form has been included for those of you who hesitated until now but will change their minds after having read the description of the cruise, which sounds like an ode to Norway.

However important the Stavanger meeting may be for ICME, this issue of ICME-News also focuses on a few conferences that are history by now. One of them was the conference on Xenophobia, which was held in November last year in Leipzig. Dr. Lothar Stein who hosted and organised this conference was so kind to write a short report on this successful event, which was attended by some 80 visitors from all over the world. Although I intended to do that job myself on the spot, things went wrong the moment my plane was about to land in Leipzig. A terrible toothache began, which forced me the following day to head for a rather uncomfortable chair in the dental clinic of the University of Leipzig instead of attending the opening session of ICME's conference. The next day I managed to get a flight back to The Netherlands, where I ended up in hospital for an unpleasant treatment by a dental surgeon. Thanks to Lothar Steins report I do now know what I have missed!

For those of you interested in the complete conference papers, there is good news. Thanks to the help of a Dutch publishing firm and a donation by ICOM-Netherlands, they will be published in a special issue of ICME-NEWS, which will be presented at our Stavanger meeting. For the Secretariat this means a lot of extra work, but it is worthwhile. I am especially grateful to Corine Bliet from my department, for all the help she is giving.

The other articles in this issue are by Martin Prösler from Germany, who regularly contributes to ICME-News and Robin Gwyndaf from the National Museum of Wales. Martin informs us on a

symposium on audio visual media in ethnographic museums, which was held in 1993, also in Leipzig. Robin Gwyndaf sent me an abstract of his paper for a meeting of ethnographical museums which was held some time ago in Athens. It has been included to underline that ICME not only represents ethnological museums focusing on other cultures from quite often distant parts of this world, but also museums that are mainly or solely dealing with their own culture(s). As such this contribution links well with the meeting of European ethnographical museums, held 2 years ago in Paris, and ICOM's theme in Stavanger.

Finally you will find in this issue a letter from Per Kåks, president of ICME, in which he looks back on ICME's last triennial period. In his letter he also announces that he is willing to serve for a second term. A number of other board-members, including your secretary, who have held their posts for a period of six years, can not be re-elected according to ICOM's statutes. I do hope that many of you will be willing to take over their posts, to carry on ICME's activities. Information on nomination procedures can be found elsewhere in this issue.

Peter Bettenhausen

LETTER FROM THE CHAIRMAN

Stockholm 02-05-1995

Dear ICME colleagues,

Three years pass very quickly when you have an interesting job. Too quickly, really, in order to be able to realize all the plans an organization like ICME has for interesting meetings and publications.

We are all scattered around the world and we are all involved in our different engaging projects consuming time and resources. Looking back on the years since Quebec 1992 we have at least managed to achieve one most important conference, on 'Xenophobia and museums' in Leipzig in October 1994. The conference was well organized, well attended and supported by many valuable contributions. All papers presented will be published in a forthcoming special edition of ICME-NEWS.

Unfortunately, the meeting I myself wanted to arrange in Sweden on the Saami was not realized, due to lack of time for preparation and also due to too costly travel expenses. This shows again that anybody within ICME who wants to organize a meeting should realize that at least two years are needed for organizing and fundraising. Besides, this gives the participants enough time to prepare their papers and find funds for traveling.

The board, though, has had several meetings. The first was held in Oslo, in August 1993, where we had our first discussions on the program for ICOM 95. The next board meeting was held in Hamburg, in May 1994, where both the ICOM 95 and more specifically the Leipzig meeting were discussed.

As chairman I have represented ICOM in other situations. I attended the meeting of ICOM's Ethical Committee and I was present at the meeting of the European Museums of ethnography - ethnology - social history - open air and industrial history, which was held in Paris at the beginning of 1993. The purpose of this meeting was to organize a European network for museums within these fields of science. I opposed the idea for two reasons: The first is that we

already have ICOM as an international organization with a strong European representation. The second is that within ICOM we have ICME that is open to all museums. I can understand that there might exist a wish to have a special organization for museums of national ethnography as ICME has been dominated by museums of extranational and non-European ethnography. Let us instead explain that ICME is open to all kinds of ethnographical/anthropological museums and that, for practical reasons, it is always possible to create within ICME regional and/or thematical working groups.

In September 1994 I was present at a meeting in Slovakia, organized by the Network of the above mentioned museums where I forwarded my ideas on the association with ICME. We have to take this issue up during the Stavanger meeting. Martine Jaoul (Musée des Arts et Traditions Populaires, Paris, France) from the Network will introduce their program.

Our meeting in Stavanger will also deal with the future of ICME, in practical and programmatical terms. As usual at the beginning of a new triennial period, a new board has to be elected. Besides we have to appoint an election board to suggest candidates for the new board. This election board should stay effective until the General Conference in 1998 in case of somebody leaving the board in the meantime.

We must have time for these procedures and also time to discuss the coming program for ICME. Normally, we also need to formulate resolutions for the general program of ICOM. We also have to decide upon the place for our next committee meetings. I therefore call upon anybody who has an interesting theme, an interesting place, an intelligent plan and a good idea for local funding and organization to bring it up immediately to be discussed amongst us.

I hope that many of you will come to Stavanger and participate. If you don't have the time or the means, send us a letter so we know that you are with us and give us suggestions for the future work. Send your letters directly to Per Rekdal at the "Ethnographic Museum of the University of Oslo", so we can forward your ideas at our meeting.

It has been an interesting time with ICME. Our committee plays an important role within ICOM and it has been a pleasure to work with you. If you wish me to stand for chairman again for the next period, I will do it. If not, I thank you for these three years. I will anyhow continue to work with and for ICME.

Per Kåks

NOMINATIONS FOR THE BOARD OF ICME/CIME

As mentioned in the preliminary Stavanger programme in this issue, ICME's annual meeting will be held on Wednesday, July 5th 1995. During that meeting a new Executive board (including the committee's officers) will be elected.

Under the present by-laws, the limit as an officer on/as a member of the Board is six consecutive years. Existing members of the Board who have served only one term on the Board in the stated office may be nominated for re-election for one further term. (Model rules for International Committees).

This means that quite a number of ICME's officers and members of the board are due to retire. They are first of all: David Boston, U.K., Vice-Chairman; Peter Bettenhausen, The Netherlands, Secretary and Térésa Battesti, France, 2nd Secretary . The Boardmembers having served two terms are:

Ralf Ceplak, Slovenia; Suwati Kartima, Indonesia; Soroi Mareop Eo, Papua New Guinea; Pascal Makambila, Republic of Congo; and Lothar Stein and Wolfgang Mey from Germany.

Nominations by voting members for officers and members of the Board must be submitted in writing to the secretary, countersigned by candidates to confirm that they are willing to serve if elected. Those unable to be present may authorise in writing another voting member of the committee known to be attending the meeting to vote on his or her behalf (a proxy vote).



Members of ICME's board in front of the "Stavanger-House" in Oslo.

ICME News 2, 1994

XENOPHOBIA AND MUSEUMS

At the occasion of the 125th anniversary of the ethnological museum in Leipzig, ICME's annual meeting was held- for the first time in history- in this famous German city.

Highlight of the program was a 2 days conference on the theme: Xenophobia and museums: what museums can do to counter this phenomenon. The conference was organised by Dr. Lothar Stein, director of the "Museum für Völkerkunde" in Leipzig, who was so kind to send us a report in German on this event to keep all ICME-members that could not participate informed.

Translation was done by the secretariat of ICME-NEWS.

Report on the conference "Xenophobia and Museums" held during ICME's annual meeting in Leipzig, 22-25 November 1994

As the theme of this conference was both rather "explosive" and broad, the board of ICME had decided during its meeting in Hamburg in May 1994 to structure the meetings into 4 thematic sessions:

- Introduction to Xenophobia (chaired by Per Kåks, Stockholm)
- Museums in danger (chaired by Torben Lundbaek, Copenhagen)
- Museums in action against Xenophobia (chaired by Annette B. Fromm, Tulsa)
- The way ahead: new challenges (chaired by Martin Prösler, Tübingen)

Over 80 participants, representing some 30 museums as well as universities, had come to Leipzig for this event. For many of them it was their first visit to Germany. All of them were united by a common desire to act together against the growing fear for foreigners and intolerance towards the cultures of "others". For all participants the conference was a means to demonstrate against these tendencies. At the same time the conference served as a stepping stone towards the forthcoming General Conference of ICOM. And finally, the conference formed part of the festivities commemorating the 125th anniversary of the Ethnological Museum of Leipzig.

The presence of ICOM's General Secretary Elisabeth des Portes was highly appreciated by the assembled ethnologists and museologists. In a charming speech in German, which she held during the museum's anniversary ceremony, following the conference, she spoke 'on behalf of over 10.000 ICOM members' when she stressed the responsibility of museums in protecting the cultural heritage and in fighting illegitimate trade.

The conference was opened by ICME's president Per Kåks who stressed in his speech the important role museums can and should play in helping to improve the attitude towards and relation with foreigners. At the same time he announced the preparation of a resolution against xenophobia for the forthcoming General Conference of ICOM.

Lothar Stein started his "Introduction to Xenophobia" with a poignant example of xenophobia: the very regrettable absence of Anstice Justin (Museumdirector in Port Blair, Andaman Islands) who was prevented to come by the Indian authorities. Justin, who is of Nikobar origin himself and as such represents an ethnic minority group intended to present a paper on the theme "Xenophobia and the role of the ethnological museums", but he did not receive permission to leave. Next, Stein drew attention to the shameful fact that a group of Australian aborigines had been put out of a hotel in Berlin in June 1994, showing that acts of xenophobia keep occurring in our direct surroundings. To counter xenophobia he advocated early pedagogical influencing of childrens attitudes towards representatives of other cultures, colors and philosophies. Stein also informed his audience on the remarkable fact that due to the initiative of Karl Weules (his predecessor in Leipzig from 1907-1926) ethnology was added to the official schoolcurriculum in Sachsen.

In his contribution "Patriphilia and Xenophobia", Helmuth Fuchs (Toronto) focused on the semiotic aspects of the congress theme. In Vienna, for instance, the word "Teschek" is used as an expression for people that are not taken serious. In Hungarian however "teschek" means in

fact "please". It was originally used by Hungarian immigrants, looking for work. An other example he gave is the word "spicks" for Mexicans that -also looking for work- migrated to the USA. They were given this name, according to Fuchs, only because they were not used to articulate a long "ea" as in the English word "speak". Other examples of xenophobic reactions have to do with foodhabits (for instance "krauts" for the Germans) or dress, if these differ from the habits of the dominant group. Fuchs too stressed the importance of early education of children in tolerance towards the many folded manifestations of "the foreign".

Mzalendo Kibunja from the National Museum in Nairobi, spoke on the theme "The role of Ethnographic Museums amidst diversity: The Kenyan Experience". Only the fact that in Kenya 52 different languages are spoken underlines the ethnical and cultural diversity of the country. The nomadic Massai for instance regard the Kikuyu as their traditional enemies. The recent construction of special camps for refugees from Sudan, Somalia and Ethiopia offers new reasons for conflicts resulting in attacks by the local people on these camps.

Since independence was reached, 6 regional museums have been established in Kenya. However, a complete museological covering of the cultural and ethnical diversity is not yet reached. For that reasons annual regional festivities are organised, where the different ethnical groups perform their traditional dances and have the opportunity to communicate with each other. A national ethnological museum in the capital Nairobi is under construction. As planned it will be ready in 1996.

"Layers of Xenophobia in a Native American Museum" was the title of Annette B. Fromm's (University of Tulsa) speech. She discussed xenophobia between the Muscogee-Indians (Creek), Whites (European American) and Blacks ((African American) in Oklahoma. In 1992/93 Annette Fromm was asked by the government to reorganize the regional museum in Okmulgee ('The Creek Council House Museum', founded in 1878). When it came to arranging the modern part of the exhibition she encountered an almost unsolvable contradiction of interests of different ethnical groups. According to Fromm, the deeper cause for this was misjudgement of the latent ethnical selfconsciousness of the local population, who was administratively certified as 'Creek Nation' by the British in the kolonial time, although they originally consisted of several autonomous groups.

Adam Jones (University of Leipzig) was the first speaker in the series on MUSEUMS IN DANGER. He dealt with the problem of the Benin collection in the Leipziger Völkerkundemuseums: "The Benin Collection of Hans Meyer: an endangered part of Leipzig's Heritage". Jones began his speech with a short historical retrospect of the circumstances under which the sacred works of art were brought from Benin to England in 1897, and to Leipzig in 1899. He then explained the dangers that threaten the collection nowadays. As a result of the political changes in Germany since 1989, Leipzig faces the demand to give the objects to Hans Meyer's heirs and thereby run the risk that they will be auctioned and spread all over the world. For Jones this development is almost as tragic as the original barbaric removal of the bronzes and ivories from the Palace of Oba in Benin by the British kolonial troops at the time. Also Hans Meyer, who was during his life strongly involved with the Völkerkundemuseum in Leipzig, would have wished this collection to stay in the Museum.

Dawson Munjeri, director of the National museum in Harare, Zimbabwe, discussed a similar type of problem in his lecture "High stakes: The cause of endangered African culture". He mentioned different examples from the recent past of how by corruption and theft again and again antiquities and other cultural heritage were taken away from Zimbabwe. He demanded a solidary attitude, especially from his colleagues in Europe and the USA, towards the efforts to prevent this illegitimate trade.

In his lecture "Xenophobia and Museum crisis: A view from St. Petersburg" Mikhail Rodionov (Kunstammer in St. Petersburg) pointed at the serious danger that encounter the ethnographical collections of the museum in St. Petersburg, which was founded in 1714.

Financial means are lacking to ward off the rapid decline of the building at the Newa, which accommodates the museum. Even the objects themselves are in danger now. Nowadays only small temporary exhibitions can be realized because of the low budget for museum activities.

After a short afternoon break the third session on the theme **MUSEUMS IN ACTION AGAINST XENOPHOBIA** was opened by George Mvenge. He explained the exhibition strategy of the 'Queen Victoria-Museum' in Harare. This strategy aims to clarify the historical and cultural unity of different communities in Zimbabwe. Also the numerous refugees from neighbouring Moçambique, who crowd towards Zimbabwe because of economical distress, are reckoned with in this museum concept, to reduce present prejudice. Nowadays efforts are made to change the existing permanent exhibits, in order to reflect the contemporary population process. Even the role of traditional medicine is depicted accordingly and arouses vivid interest, not only from the indigenous people.

Espen Waehle's (Ethnographical Museum of the University of Oslo, founded in 1857) inspiring contribution "**Ethnographic Museums as attitude changers?**" dealt with the difficulty of how to overcome the generally very ethnocentric basic concept of most European museums. Attempts have been made to create politicized temporary exhibitions, in which the difficult situation of certain 'indigenous' people is shown as well as the vitality and dignity of their traditional culture, while the massmedia predominantly and sensationally portray catastrophes, war and hunger.

"**Interactive Exposition of Xenophobia: a Prelude to museum's role**" was the title of Sujit Som's (National Museum of Man, Bhopal) contribution. He depicted the efforts of his museum to put the cultural achievements of different people from all over the world in a for the visitor comprehensible relation. This has been done by an exposition of the historical succession of world cultures, from Mesopotamia, Egypt, India, the Mediterranean countries, North China, Central America until Peru, which also deals with the mutual influence of these cultures as well as with the continuation of certain traditions in their material culture up till now. The museum in Bhopal shows the regional spread of these eight 'culture areas' and their characteristics with ethnographical means and a video.

Per Rekdal (Director of Ethnographical Museum in Oslo) closed the first day of the Conference by presenting the program, the main theme and the hosttown Stavanger of the coming ICOM Conference in the first week of July 1995. In addition there will be an ICME excursion through the fjords of Norway on the 100 year old sailboat Mathilde.

In the evening there was a pleasant gathering of all participants in the restaurant 'Auerbachs Keller', which enjoys popularity ever since Goethe's 'Faust'.

The closing session on the 24th of November was given the motto **THE WAY AHEAD: NEW CHALLENGES** and was mainly dedicated to educational matters.

The lecture of Wolfgang Mey (Hamburgisches Museum für Völkerkunde), "**Zebbras, Cereals, and Showcases. About Objects and Objectivity in Museums of Ethnography**", expressed a critical view on the different interpretation possibilities for museum objects in the context of the chosen theme; subjective aspects of the maker of the exhibition not seldom play a decisive part.

"**Child-orientated actions against Xenophobia**" was the title of Andrea Hohlweck's (Freiburg i. Br.) contribution. She presented a lot of material, which she collected from several ethnographical museums in Germany, Austria and Switzerland during her research for her Master of Arts degree. Hohlweck critically observed that the educational departments of most museums she examined were insufficiently equipped, as for personnel and financial means, to comply with the tasks demanded.

Carola Krebs (Museum für Völkerkunde, Leipzig) examined the question "What people do expect of the ethnographic Museum of the Future?". She presented the first results of an inquiry amongst the visitors, which was set up a few months ago in the museum in Leipzig. Numerous problems arose concerning the utilisation of the obtained information, which was often contradictory and frequently very critical. Nevertheless, this inquiry must continue to gain useful ideas for the future.

Richard Skyhawk, a young Blackfoot Indian from Montana, won the public over with his mime act about the interaction between Xenophobia and humanity. He was given a warm applause for his impressive singing and dance performance, at which he wore traditional Blackfoot Indian clothes.

This successful conference -according to the unanimous opinion of the participants- has been made possible thanks to the generous aid of the Deutsche Forschungsgemeinschaft, the ICOM-Nationalkomitee Deutschland and the Sächsische Staatsministerium für Wissenschaft und Kunst. We are very grateful to the above mentioned institutions for their support. We are just as grateful to the numerous individual sponsors and all members of the organization committee for their dedication.

A point of critic might be that there was hardly any time for discussion, due to the full schedule. On the other hand, several festivities during the Conference and an excursion to Radebeul and Dresden enabled the participants to talk to each other and deepen their scientific and personal contacts.

It also isn't a secret that suggestions have been made by the participating museum ethnologists for future cooperation.

Lothar Stein

Report on the symposium on the "Use of Audio-Visual Media in the Ethnographic Museum" held during the Congress of the German Association for Ethnography (DGV) in Leipzig on 6th October 1993.

This event was organised by the DGV Working Group on "Visual Anthropology" in agreement with the Working Group on "Museums".

The use of AV media in museums has increased in recent years, and has become very diversified in its forms. It was therefore the aim of the symposium to investigate current developments in the use of AV media in the exhibitions of ethnographic museums. The contributions presented during the symposium provide an overall view of the various different theoretical and practical facets of this subject.

The contributions

Dr Michael Faber, Landesmuseum für Volkskunde, Kommern; Vice President of AVICOM, the museum committee of audiovisual and data based media in the International Council of Museums ICOM.

In his presentation, Michael Faber described typical examples of the conditions and difficulties which ethnographical museums encounter in producing museum films in Germany. The main features of the situation is museum staff with little training in the AV field, and few real opportunities for obtaining it, and relatively little co-operation between museums, the associations they belong to, and institutions as the Institut für den Wissenschaftlichen Film in Göttingen or the "Landesbildstellen" in the federal states (non-commercial film archives in educational service). Dr Faber's investigation this year into the use of media in the museums in east Germany also provided quantitative evidence on the subject. AV media were less frequently used in the exhibitions of east German ethnographical museums than in other museums.

The vice president of AVICOM, Dr Faber pointed out the possibilities which exist for greater interaction between the parties concerned.

Dr Andreas Meyer, Museum für Völkerkunde, Berlin

Andreas Meyer presented the provisional plan for the future music-ethnological exhibition in the ethnographic museum in Berlin. It is envisaged that there will not just be an exhibition of musical instruments but rather a kind of "exhibition of music". This is to be based on the museum's compendious collection and on its phonographic archives, supported by videodocumentation.

To illustrate the point more clearly, the presentation included a video project which the museum is working on. A team from the museum has documented the production of musical instruments in Ghana, their cultural context, and finally a performance, in view of the future exhibition in Berlin, where these Ghanese instruments which have been acquired will be placed on display together with the video.

Marc Isphording, Museum voor Volkenkunde, Rotterdam; Theater de Evenaar

Marc Isphording reported on the discussions held in the ethnographic museum in Rotterdam, where the search for new ways of presenting other cultures has been intensified since the museum re-opened in 1986. He took three examples of exhibitions to illustrate three approaches: firstly, the "atmospheric scene-setting", summarised ironically in the wording "The

exhibition being an ethnographic video-clip"; secondly, the "traditional" ethnographic exhibition using AV media to give a more detailed presentation of the contexts surrounding the exhibits; and thirdly, the innovative approach: feature films from African film-makers integrated centrally into an exhibition about Africa. In this way, those who are, otherwise presented in the museum only by European ethnographers will be given more scope to present themselves.

Following the presentation, a video was shown about a photographic slide programme with sound-track which Herman de Boer (Rijksmuseum voor Volkenkunde, Leiden) had prepared some years ago for the Tropical Museum Junior in Amsterdam. The programme illustrated the life story of an old Chinese immigrant to Holland, as narrated by himself. Groups of school-children and others visiting the museum saw first the slide show, which lasted about 15 minutes, and could then look at the exhibition on the same subject and thus rediscover some of the objects from China and from Holland which they had seen in the biographical slide programme about the old man.

The integration of medium and exhibition was achieved here in an interesting manner. The programme, however, provided even more: with its biographical and personal approach, it presented good ideas for ethnographic museums looking for ways of dealing with xenophobia - a growing problem, not only in Germany.

Klaus Krieg, AV Digital, Stuttgart; Regina Höfle, Fachhochschule für Druck, Stuttgart.

Klaus Krieg and Regina Höfle presented the multi-media programme of the Schreyvogel exhibition in the Linden-Museum in Stuttgart, the first project of its kind in a German ethnographic museum. The programme was based on the museum's teaching material relating to its North American collection, and was primarily directed towards children aged from nine to thirteen. Its starting point was an animal, the bison; the use of natural materials was presented, and their cultural context explained. The visitors could take up questions about how a tepee was constructed, how clothes or jewellery were made, what hunting weapons were used, and so on. A small game was integrated into the programme in which participants had to categorise the objects to be found in a tepee on the basis of the knowledge they had just acquired. An evaluation of the programme showed that it was used intensively, by adults just as much as by children, and by groups just as much as by individual visitors. The computer itself (a Macintosh) was used for several hours almost every day, and the average length of time which each visitor spent on it was about 18 minutes. In most cases the visitors worked through the entire programme with its three separate chapters.

Dr Torben Lundbaek, Nationalmuseet Copenhagen, Etnografisk Samling

Torben Lundbaek presented one of the currently most sophisticated interactive computer systems in use in ethnographic museums. The Copenhagen museum made a start about ten years ago with the documentation on video disc of data and photographs of the more than 100,000 items in the museum. The exhibition is divided into three sections, presenting the museum's collection with an art-oriented and a context-orientated approach and in the form of a "study collection". In the study collection a large number of items is accessible in a relatively confined space. The interactive computer system developed by the museum, permits access to information on these items here, but also to the museum's entire collection. It is at the moment possible to call up descriptive data on items, the function of items, data on their origins, and cross-references to comparable items in the collection, accompanied by a brief text and photographs. The programme is not constructed hierarchically, and theoretically can be extended infinitely. (The system works on IBM).

Martin Prösler, Tübingen

Finally, Martin Prösler presented short reports on three further multi-media projects of interest to ethnographic museums: the "Cambridge Experimental Video Disk Project" about the Nagas (Alan McFarlane and Martin Gienke, University of Cambridge), the "Encyclopaedia of Aboriginal Australia" (Kim McKenzie, Australian Institute of Aboriginal and Torres Strait Islander Studies), and "The Global Juke Box" (Alan Lomax, Association for Cultural Equity, Inc., at Hunter College, New York).

Dr Sharon Macdonald, Keele University, Great Britain

Sharon Macdonald's presentation, based on the perspective of post-modern reflections, threw up questions, primarily in the direction indicated by Lyotard, Eco, and Baudrillard, on the "truthfulness" of the descriptions of cultures and the "authenticity" of the exhibits in a museum in light of their perfected material and medial reproducibility. Taking this point of view, she illustrated the role of the media in museums, supplementing this with reflections on the illusionary dialogue capability of interactive multi-media presentations, and concluding with the question of the role to be played by ethnographic museums in an age when, not at least because of the media, the globalisation process has accelerated enormously.

Summary and prospects

It can be stated in summary that the subject of AV media in ethnographic museums currently has a somewhat marginal position in Germany. Staff with little training in the AV field and little real chance of obtaining any, little co-operation between the relevant institutions, and a somewhat modest amount of scientific reflection are the main features of the situation. However, technological developments are giving rise to hopes of greater professionalisation; a large number of possibilities are opening up in the central fields of archiving and presentation. Thus, institutions will have to cope with this complexity, and this can be expected to lead to a greater degree of specialisation in the media field in museums. The establishment of AVICOM two years ago might be taken as a sign for the direction this development is taking. The approaches being taken in Copenhagen and in Cambridge are surely an indication of the future development of documentation and presentation. The effect these technological developments - such as the general accessibility of museum's banks of knowledge via CD-ROM and data networks - will have on the character of the museum as an institution remains an open question, which calls urgently for critical reflections going beyond the confines of the museum itself.

Questions came up for discussion during the symposium, based on the specific examples, of the integration of AV media and on the various museums' exhibition strategies. In addition to the two main approaches so far pursued, the documentary use of media to illustrate the context of exhibits, and the "atmospheric reconstruction" approach with media in support, there are now signs of a third approach. Following (post-modern) discussions on the representation of cultures by ethnography, films, and exhibitions, demands are becoming ever louder for greater reflection on the political and aesthetic implications of these representations. One result of this is the specific demand to do without the otherwise customary use of voice-over in films and exhibitions and to give more scope to the voices of the presented "Other". AV media in ethnographic museums provide one possibility of presenting the point of view of the "Other", either through the productions for example from "third-world" film-makers which are nowadays numerous and professional, or through the material produced as part of the so-called "indigenous filmprojects".

A great debt of gratitude should be acknowledged at this point to the Deutsche Forschungsgemeinschaft and the Breuninger Stiftung in Stuttgart for their generous support.

Martin Prösler

Focussing on European ethnographical museums.

Last year we received from Robin Gwyndaf, assistant keeper and head of the Audio-Visual Archive of the National Museum of Wales, an abstract of his paper for the conference on "The role of Ethnographical Museums Within a United Europe" which was held in Athens, Greece, in October 1992. Subjects discussed included: the need for museums to study the present as well as the past; how can popularity be achieved without endangering authenticity?; the need to make museum collections meaningful to present-day visitors; museums and education; the role of museums in creating a sense of national identity; and, finally, the need for a closer co-operation between museums in Europe and to make full use of existing international organisations like ICOM and UNESCO.

We are glad that we can publish his contribution in this issue of ICME-NEWS, preceding ICME's meetings in Stavanger where a proposal will be discussed on the establishment of an ICME working group on European ethnographical museums.

MUSEUMS: TREES OF CULTURE

Let me begin with two quotations. First the words from an essay by your own George Seferis:

"In obliterating a part of his past, one obliterates a corresponding part of the future".

Secondly, the motto of the National Museum of Wales:

"To teach the world about Wales and the Welsh people about their own fatherland".

These quotations bring together two European countries, two nations: Greece and Wales. The two countries differ in many respects. Yet, Greece and Wales have at least one very important factor in common. They both, to varying degrees, have a long and rich cultural heritage. The two quotations are also very relevant to the central theme of this Conference. The Conference could not have been held at a more appropriate time. In Europe today there is still much prejudice and fundamentalism; fear and mistrust; suffering, destruction and war. But museums exist to remind people of that which is creative and lasting: civilizations and cultures; freedom of thought and belief; standards and values. They exist to educate and give pleasure to others.

To begin let me venture to offer a few remarks concerning the words: 'within the framework of a united Europe'. In my opinion one should be careful not to over-emphasize this concept of a 'united Europe' or 'European identity'. Is Europe united? Is there an European identity? Bridges must be built between East and West, Europe and Asia. Europe, after all, is a continent, a collection of states and countries joined together by accident. But the question of identity, or unity, is not a question of geography, as such, but rather a matter of spirit, of feeling, of culture - a sense of belonging.

However, although the concept of European unity or identity is rather vague, there are important common elements within the European culture. There is, for example, and inter-related history of thought and behaviour, and an interchange of arts and ideas. In an important article, "Gens Europe" (The Irish Review, X, 1991, 78), the Finnish poet Kirsti Simonsuuri referred to Europeanism as "possibly the most polymorphic, the most profound, but also the most tragic of the cultures humanity has created". Yet, she acknowledges that "In comparison with all the other continents, America, Asia, Africa and Australia, Europe is the corner of the earth where thought has created reality and where man has always had faith in this possibility"

Needless to say, the advantages of museums and other cultural institutions working together 'within the framework of a united Europe', are paramount. In the opening paper presented at a conference on 'European identity', held in Vienna in 1988, the Reverend Christiaan Vonck from Antwerp emphasized the importance of a

"spirit of co-operation, understanding and optimism, knowing that every step for a better unity (the European unity) is good and may be important. The many groups, languages, etc., will not lead -as in ages past- to a Pax Romana, or something like that, but may it lead -and let us pray for that- to a better understanding of the other person, the other language, the other culture, the other religion"

This European unity, it must be stressed, is not, necessarily, the unity of material organizations -unity of states- but the unity of culture, what T.S. Eliot in his Notes Towards the Definition

of Culture has called: the unity of 'the spiritual organism of Europe'. What, therefore, are the conditions for the health of this European culture which will eventually lead to a free and productive co-operation between museums in Europe?

First, we must recognize that Europe is a continent of nations and numerous minority groups, each with its unique personality and cultural contribution. Every nation has the prime task of transmitting values from one generation to another. Through the means of museums and other educational institutions, a nation's cultural heritage deserves to be safeguarded and developed because it so much enriches personal life. But, to quote Dr. Gwynfor Evans, "the nation not only enriches the life of her own people, but also the life of others outside her borders". And this is one other condition: different national cultures should recognize the relationship to each other, so that each can be open to the influence of others. To quote T.S. Eliot again:

"There can be no European culture if the several countries are isolated from each other:
I add that there can be no European culture if these countries are reduced to identity.
We need variety in unity: not the unity of organisation, but the unity of nature".

There can be no true European identity, therefore, and museums cannot fully co-operate together 'within the framework of a united Europe', until all the nations of Europe and minority groups are given an opportunity to develop their own unique talents and achievements to the full. Each nation needs the institutions of nationhood, and these include lively, praiseworthy museums.

Culture is a gift that must be allowed to grow. It is like a tree. We cannot build a tree. We can plant it, care for it and wait for it to mature in its own time. Museums are trees of culture. They give pleasure to others. They also give shade and protection to young shoots and plants. In other words museums are (or should be) a prime source of inspiration for the healthy growth and well-being of a nation. The point has been well expressed by Dr Iorwerth C. Peate in 1948 in his book Amqueddfeydd Gwerin - Folk Museums, pp. 57,63 . Referring to the newly established Welsh Folk Museums, of which he was the prime founder and first curator, he wrote:

"As a picture of the past and a mirror of the present, it will be an inspiration for our country's future: from it will radiate energy to vitalize Welsh life... it will strengthen and deepen the best in our national life so that we may attain new standards in our life and culture and serve civilization yet again for long centuries to come as a small nation which is conscious of its part in a larger world".

...The main theme of this talk has been to emphasize my firm belief that museums have a golden opportunity and a privileged duty to put into practice the greatest gift of all, namely the gift of caring for others - of sharing with its own people, and the people of Europe and the world, the richness of its national cultural heritage. The Welsh word for culture is 'diwylliant'. It literally means 'di-wylltio': 'to tame the wild', 'to civilize', 'to cultivate' - to clear the wood so that the sun's rays may brighten the dark forest. Similarly, the prime duty of a museum is to enlighten and inspire by opening its doors and sharing its treasures.

In 1947, two years after the end of the Second World War, Wales opened its doors to welcome people from four corners of the globe to a small town in the north called Llangollen. It was Wales' contribution towards peace and blessing in a world of suffering and mis-trust. Every year since then people -adults and children- from many countries come to Llangollen in July to sing and dance at the International Musical Eisteddfod. And, in conclusion, may I wish that the motto of the Llangollen Eisteddfod be associated also with the organizers of this conference, the delegates, the museums, and with all the people of the various countries represented here.

Byd gwyn yw'r byd a gano; Gwaraidd fydd ei gerddi fo.
Blessed is the world that sings; its songs will be cultured.

Robin Gwyndaf

ICME (Ethnography) Conference at ICOM 1995 Stavanger, Norway

No particular registration is needed for ICME-members.

Except for the joint meeting with CECA & co, our meetings will be at Hotel Alstor and Hotel Scandic. Both hotels are 2 minutes walk from the conference centre, though in somewhat opposite directions. At the first session Sunday afternoon, the final programme will be distributed.

The Mission Museum, which we will visit Tuesday morning, is within walking distance from your hotel if it is in the center of town. No special transport will be arranged to the museum and to the conference centre after the visit, but map and information on transport will be given at our first session Sunday afternoon.

This is a preliminary programme. There is still room for more papers. We reserve the right to give some papers more time than others.

PRELIMINARY CONFERENCE PROGRAMME

Sunday, July 2., 14.00 - 17.00

Alstor Hotel room F

Election of resolutions committee and electional board

The role of museums in creating national - and overnational? - unity

Wolfgang Mey, Hamburgerisches Museum für Völkerkunde, Hamburg, Germany: *Beyond the Bone-House - The Changing Role of a Regional Museum in Sri Lanka*

Tiberiu Graur, Ethnographic Museum of Transylvania, Cluj-Napoca, Romania: *Ethnic, national and religious structures into traditional culture of Romania space*

Ioan Godea, Le Musée du village, Bucurest, Romania: *The ethnographical museum — convergence points of the national cultural values*

Rivka Gonen, The Israel Museum, Jerusalem, Israel: *National unity and the museum — the case of the Israel Museum*

Gerhard Böck, Heimatmuseum Krumbach, Krumbach, Germany: *A European Museum and the way to unity*

Monday, July 3., 14.00 - 17.00

Stavanger Forum, Hall A ("Runde/Terningen")

«Focusing the Museum object»

Joint meeting: CECA (Education & Cultural Action), ICME (Ethnography), CIMCIM (Musical Instruments) and NatHist (Natural History). Simultaneous translation (English/French). Chairman: George Hein, chairperson CECA

CECA:

Dorothee Dennert, Haus der Geschichte der Bundesrepublik Deutschland, Bonn, Germany: *Contemporary history and national identity — Experiences in the field of museum education*

ICME:

Nick Merriman, Museum of London, London, England: *The Peopling of London: addressing cultural diversity in the museum*

CIMCIM:

Margaret Birley, The Horniman Museum, London, England: *Musical instruments and cultural identity*

NatHist:

Andreas Steigen, Centre for Studies in ENvironment and Resources, University of Bergen, Bergen, Norway: *Biodiversity, biophilia and cultural identity*

Tuesday, July 4., 09.00 - 12.00

ICME Excursion to the Mission Museum, Stavanger

Tuesday, July 4., 14.00 - 17.00

Alstor Hotel room F

Museums and cultural diversity: old and new challenges

Anette B Fromm, Oklahoma Museum of Natural History, USA: *The Creek Council House Museum - Indigenous and dominant cultures working together.*

Per B Rekdal, Ethnographic Museum, University of Oslo, Oslo, Norway: *Black Norwegians in Blond Museums - Norwegianness Past and Present*

Jane Peirson Jones, Birmingham Museum and Art Gallery, Birmingham, England: *Community interactions in Gallery 33 and beyond*

Espen Wæhle, Ethnographic Museum, University of Oslo, Oslo, Norway: *Museums and cultural diversity: challenges in creating an exhibition on Congo/Zaire in Oslo, Norway.*

David C Devenish, Wisbech & Fenland Museum, Wisbech, England: *Problems in presenting transatlantic slavery*

Wednesday, July 5., 09.00 - 12.00

Scandic Hotel , room Jørpeland

Museums and cultural diversity: old and new challenges (contd.)

Hein Reedijk, Museum of Ethnology, Rotterdam, the Netherlands: *The museum of ethnology in the 21st century*

Peter C Keller & Patricia R House, The Bowers Museum of Cultural Art, Santa Ana, USA: *A children 's cultural museum "The mission, the market and the management"*

Frank R Demetrio, Museo de Oro, Xavier University Museum, Cagayan de Oro City, Philippines: *Museo de Oro: A glimpse of the past and future of Cagayan*

Repatriation

Per Kåks, The National Museum of Ethnography, Stockholm, Sweden: *Exact title not yet available (On repatriaton of totem pole to Canada)*

Steffan Brunius, The National Museum of Ethnography, Stockholm, Sweden: *The return of lower part of La Amelia Stela 1 to Museo Nacional de Arqueología y Etnología, Guatemala*

Wednesday, July 5., 14.00 - 17.00

Scandic Hotel , room Jørpeland

The future organization of ICME

Jaoul Martine, Musée National des Arts et Traditions Populaires, Paris, France: *The European network of ethnography and social history museums — a working group for ICME?*

ICME Annual meeting, board report, elections.

Stavanger - Norway - ICOM - and ICME.

Stavanger is the fourth largest city in Norway. Considering that Norway's total population is 4,5 million, being no. 4 means that Stavanger is a large place in Norway, but a moderate place on the globe.

Known in Norway for its canning industry (now existing mostly in the Canning Museum), for being the main base of Norway's oil-industry (very much alive, in spite of the fact that there is already an Oil Museum) and for pious Christianity, resulting in the birth of the teetotalitarian (no to alcohol) movement in this town in the mid 19th century, and in the Mission High School of Norway.

The Mission High School and the Mission Museum

The Mission High School is run by the Norwegian Missionary Society (the largest of several missionary societies in Norway), established in 1842. From 1864, a museum based on the collections of missionaries, was used in the school's education.

In fact, some of the early Norwegian missionaries seemingly became more interested in the local culture than in converting the "heathens", and are now recognized as scholars of vital importance for the people they worked among. Well documented collections in the Ethnographic Museum of the University of Oslo stem from missionaries (South African Zulus, Madagascar, Tibet and Santalistan in India).

The collections of the Mission Museum are more scattered and quite accidental in character. The exhibition has its educational strength in being largely concentrated on the everyday life of today, with a rather anecdotal content. The missions working grounds are South Africa (Zululand from 1844), Madagascar (1866), China (1891), and Cameroon (1925), and later also Tanzania, Ethiopia, Mali, Hong Kong, Japan, Taiwan, Thailand, Pakistan and Brasil.

The Mission High School's archives, are on the other hand thorough and in the process of being well systematized. They include thousands of early photographs of landscapes, townscapes and peoples. Recently, about 3.000 copies of early photographs were sent to Madagascar and another 3.000 are about to be sent to Cameroon.

ICME will visit the Missionary Museum and Archives Tuesday morning.

Museums of ethnography in Norway?

According to the Scandinavian (and many other's) use of the term ethnographic museum, the Mission Museum is the only ethnographic museum in Stavanger. In the whole of Norway you will find less than a handful, with the one in Oslo as the only one not being a small department within another museum. "Ethnographic" then means: dealing with cultures and societies outside Europe, or dealing with cultures and societies worldwide.

However: Many (perhaps most?) of the ICME members do not come from such museums. They work in museums dealing with their own culture, their own local society or their own nation. I can assure these museum colleagues that museums of ethnography, in a wider sense, are found everywhere in Norway, also around Stavanger. Most of them are open air museums; commonly a collection of old farm houses of different functions, filled with all the utensils and furniture, etc. that were supposed to be there when the houses were in function.

The largest of these open air museums is Norsk Folkemuseum in Oslo, which - combined with the Ethnographic Museum of the University of Oslo - is a good reason for visiting Oslo. Remember: The symbol of the ICOM conference - one of the two famous original viking ships, magnificently preserved and yet more than one thousand years old - is found in Oslo, not in Stavanger.

ICOM and Stavanger

Most of the hotels are found in the center of Stavanger, close to the charming harbour and the cosy old town. Wood might be a keyword for most things traditional in Norway - houses, boats, tools - and the cool climate has preserved wooden buildings that are more than 800 years old. Large parts of Stavanger has an abundance of nice wooden houses, mostly from the 19th and 20th centuries. Like everywhere in post-war Europe though, you find too many examples of the standard architectural ugliness.

Learning a lesson from Quebec, the organizer of the Stavanger conference is trying to keep the meetings of the international committees close to each other. This is achieved through renting a large conference center, 2-3 kilometres outside the center of town. You may experience a small inconvenience in not having both hotels and conference together downtown, but much more is gained, I think, by keeping all meetings in one place. The museums of Stavanger are spread throughout, some - like the art museum - is next-door to the conference center.

The organizers have promised swift and easy transport to and from the conference. Personally, I recommend a refreshing morning walk from your hotel.

ICME and Stavanger

You will find the preliminary programme elsewhere in this issue. We will meet in Alstor and Scandic Hotels, two minutes away from the main building of the conference centre.

The ICOM organizers have promised separate registration stands for each international committee all Saturday and Sunday morning. I am not sure we can hold that promise; we will eventually try to have a stand together with one or several other international committees.

Please mark: it is not at all necessary specifically to register as participating in the ICME-sessions. Just come to ICME's meeting room in Alstor Hotel! The meetings in all committees are open to all. A few committees charge extra for meals or excursions. ICME is not organizing anything that cost money, and will of course not charge any fee. Tuesday morning's ICME visit to the Mission Museum is free. We are not organizing transport to that museum, but you will have no difficulty in getting there.

After Stavanger

Stavanger is at the southern threshold to the famous Norwegian fjords, but not part of it. The Thursday excursion to Lysefjord will give those of you that have chosen this alternative, an opportunity to experience the southern tip of the fjordland. But - and I can say this with substantial expertise, since I stem from a much more beautiful part of the Norwegian fjordlands myself - you should also go further north to be in the "classical" heart of the fjords.

Visit Bergen, in the old days the capital of the trade of the German Hanseatic cities, with many interesting museums and monuments. Go further north to Ålesund - the town that burned completely down in 1904 and was rebuilt in art nouveau style and with the most magnificent fjord area in Norway near by. And all the way north to the midnight sun (it will be light enough in Stavanger, though), if you have the opportunity. And then - go inland back south to Oslo.

There is at the moment of writing 4-5 places still vacant on the 5-day excursion with the 110 year old yacht "Mathilde" and additional ones may come up, if someone should cancel. The "Mathilde"-excursion will give you a unique opportunity to visit historic localities both along the coast and the fjordlands between Stavanger and Bergen. Do not hesitate in contacting us if you want to come along.

SEE YOU IN STAVANGER!

Per B. Rekdal

ICME-contact in Norway

CRUISE ON "MATHILDE" SATURDAY 8. - WEDNESDAY 12. JULY

Only NOK 2.350 (appr. US\$ 335) for 5 days, all meals included!

As a special offer to ICOM-members and their accompanying person(s) a cruise will start Saturday morning from Ståvanger and end 5 days later in Norheimsund, close to Bergen. En route we will visit historic places and communities that are in the process of being preserved as part of the cultural and natural heritage. And we will be in the middle of the beautiful coast and fjord landscape which has made Norway famous.

The cruise will be on board "Mathilde", a 110 year old freighter yacht. She is herself a museum, being one of the last of her kind preserved.

Admittedly, this is not a luxury cruise. But you may choose between two degrees of comfort: you can spend the nights on board, sleeping in a common dormitory, or you may spend the night in hotels and pensions ashore. Or you may combine the two, say with 2 nights on board and 2 ashore.

The basic price is NOK 2.350. This includes 4 nights on board and all meals, also including one dinner ashore. Not included are alcoholic drinks and soda water for meals, transport from Norheimsund, eventual taxi or horse carriage to sights.

Each night ashore cost NOK 260 extra pr. person in double rooms, NOK 345 in single rooms, both incl. breakfast. At the first stop, single rooms may be difficult to find.

The cruise ends in Norheimsund Wednesday. We reach port around noon, and there will be plenty of time for you to go to Bergen, back to Stavanger, catch the afternoon or night train to Oslo, or go to Bergen international airport from where you easily will reach destinations in Europe and your transcontinental flight, be it from Frankfurt, Copenhagen, Amsterdam, Paris, London or whatever.

Practical advice:

- if you spend a night on board, you must bring a sleeping bag
- bring clothes for rain and wind and rather low temperatures (+ 10/15 Centigrades). Of course, we may have nice and warm weather with temp. around 20 and more. But the point is: we never know.
- Good, sturdy shoes. Rainboots in addition won't hurt.
- It is an advantage if you bring your belongings in bags, rather than suitcases (suitcases take up a lot of space on board). But we can handle suitcases too.

The maximum number of participants in the cruise is 30.
The places are allotted on a first come, first serve basis.

A closer description of the cruise:

A keyword for this cruise is "living museums". We will not visit museums in the traditional sense; we will visit communities that are trying to preserve, as functioning parts of their surroundings, their cultural heritage. We will try to convey to you the history of the area and connect it with the facts of today. Norway literally means "the way north": the fjords and islands constituted a safe way north for seafarers, linking trading centers as far north as the arctic coast of northern Russia with Europe.

For the first two days, the coastal areas will be our playground. Rugged, windswept islands, almost without trees, fantastically green after centuries of sheep grazing, with small heavenly harbours and villages. On the third day we will sail into the fjordland, with increasingly higher mountains - some of them crowned with glaciers or eternal snow - and in the narrow lower areas between mountain and sea: forests and fruitful farmland. Every stopover on the route has been selected for its cultural historical interest and its natural beauty.

Saturday 8 July Stavanger - Kvitsey - Espevær

We start from Stavanger at 10.00 a.m. During the ICOM-conference we will tell you where to find the ship.

110-year old "Mathilde" herself is our first living museum. We will be told how to get along with her and each other on the cruise, about her history, her rebirth and the principles for running her as a living museum of today.

In the meantime we go to Kvitsey, a small island at the edge of the North Sea. Kvitsey is one of the tiniest municipalities in Norway. There is a gallery in one of the old houses, with a collection of marine paintings, but most fascinating is Kvitsey and its community in itself, with a medieval stone church, lighthouse and a pilot station for the benefit of cargoships.

During the afternoon and evening we go further north to Espevær. In the twilight of the night we may visit an old graveyard facing the sea. For those staying ashore during the nights, we have arranged with accomodation in private homes, as there is no hotel on the island. If the weather permits - and your sleeping bag is ok - you can spend the bright night outdoor, sleeping on nature's matress of purple hue, overlooking the ship and the sea.

Sunday 9 July Espevær - Mosterhavn

Espevær was an important center during the herring fisheries late in the 19th century. Sunday morning we visit the home of one of the richer families of the period, which is carefully preserved. With small boats we will also go into a unique, newly restored lobster farm from the late 19th century.

We leave Espevær in the afternoon. The distance to Mosterhavn is relatively short, and we grasp the opportunity to sail. Sailing "Mathilde" requires the participation of at least some of us, both for hoisting the sails and bringing them down. We will also get a chance to learn a few maritime skills.

The church of Norway has decided that 995 should be selected as the year for the christening of Norway. In reality it was of course a slow process, but we do know that Moster was one of the earliest centers of Christianity in Norway, and consequently the 1.000 year celebration will take place here in June. We arrive a little late for that, but will see the old stone church, and the old mines which have been made into a theatre and we will study the attempts at turning this old community into a tourist attraction with multimedia show, etc.

Those sleeping ashore will go with mini bus to Skogbo hotel a few kilometres away.

Monday 10 July Mosterhavn - Rosendal

The barony of Rosendal - dating from the 17th century - is a peculiar place. One of the few buildings in Norway that can somehow be termed a castle is found here. And a baroque garden, as well as a later, more romantic garden. It is completely out of place in a Norwegian setting, and at the same time fits beautifully. Today it is a museum, a center for concerts and plays, and a place for rest and study for researchers (outside the tourist season!), being now the property of The University of Oslo.

In Rosendal is also a shipbuilder museum. The first ship to go through the Northwest Passage north of America - the famous polar explorer Roald Amundsen's "Gjøa" - was built in Rosendal.

Those sleeping ashore will stay either at the barony itself or at one of the hotels by the seaside.

Tuesday 11 July Rosendal - Sunndal

Sunndal was one of emperor William II of Germany's favorite spots in Norway. He was an eager tourist - came to the fjords almost every summer until the outbreak of World War I - and the old local hotel in Sunndal has named one of its rooms after him - allegedly where he used to stay. With some luck, you may be the one to sleep in it.

At Sunndal we give you an opportunity to participate in one of the favorite pastimes of Norwegians: namely walking. And preferably where nature tends towards the vertical. You can walk (for about 3/4 of an hour) or be transported by horsecarriage to a mountain lake, from which you have a splendid view of the Folgefonn glacier. From there on, those who want to can use a path around the lake and come very close to the glacier. Walking all the way from fjord to glacier takes about 3 hours. Along the way, we will get an opportunity to visit a farm, where traditional food can be bought, and our guide will tell us about the cultural history of tourism in this part of Norway.

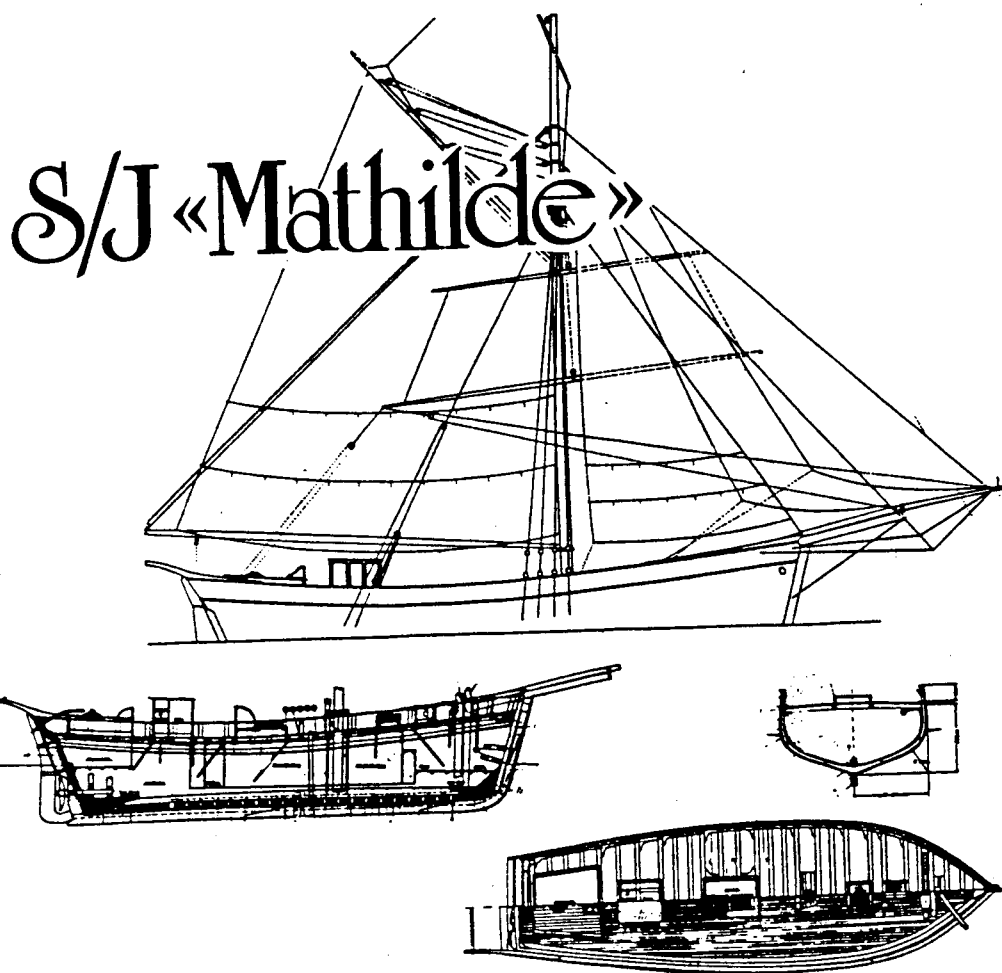
Those sleeping ashore will stay at a seaside hotel.

We start very early with breakfast on board, also for those who have spent the night ashore, and go to "Mathilde"s home, Hardanger Fartøyvernssenter in Norheimsund. Hardanger Fartøyvernssenter is a center for restoration of old wooden ships. The aim is to preserve the ships as functioning seagoing vessels, which makes it necessary to replace rotten parts (sometimes in effect practically building a new ship). A more purely "museal" conservation would be to bring the ship ashore and leave it there, with all its parts intact, rotten or not. Another aspect of the restoration, is that the ships are brought back to their original shape. Any ship that has survived until recently, has undergone changes which has drastically altered both its appearance, parts of its construction and way of functioning. Questions raised on these matters can be compared to discussions about the restoration of an old building: should we bring it back to one phase in its history or should we let all phases be reflected in its present state?

A seafaring nation like Norway has done very little to preserve its maritime heritage. Strangely enough farmhouses and everything connected with inland traditional activities have been saved by the thousands over the last century, while ships and activities connected to the sea, has - with the exception of a few maritime museums - only been reckoned as having cultural historical interest the last two decades, and is still fighting to be recognized.

Our crew will be our host at Norheimsund, they will show us around and discuss the philosophy behind the center.

At Norheimsund our excursion ends. We will reach Norheimsund around noon, and end our programme around 16.00 (4 p.m.). For those who need to leave earlier, this will be taken care of.



MATHILDE

Please send the following to:

Per Rekdal, Universitetets etnografiske museum

Frederiksgt. 2, N-0164 Oslo, Norway.

Tel. -47-22 85 99-61/63/64 Fax -47-22 85 99 60

Please reserve a place/places for me/us on the "Mathilde" cruise.

Your name(s):

Your institution:

Your adress:

Tel.:

Fax:

We do not recommend the cruise for children under 10.

For nights ashore I would prefer to have

a single room
a double room
a family room for 3

The following prices incl. all meals. Mark the line that fits you:

I/we spend all nights on board and the price is	NOK 2.350 pr. person	
	Double room	Single room*
I/we spend 1 night ashore and the price is	NOK 2.610 pr. person	2.695
I/we spend 2 nights ashore and the price is	NOK 2.870 pr. person	3.040
I/we spend 3 nights ashore and the price is	NOK 3.130 pr. person	3.385
I/we spend 4 nights ashore and the price is	NOK 3.390 pr. person	3.730

* Single rooms cannot be guaranteed every night. If you have to spend a night in a double room, the difference in price will be refunded.

The whole sum must be paid as soon as possible after having received confirmation.

All cancellations must be in writing. Due to financial commitments which must be made in advance, no refunds will be considered in the basic price (NOK 2.100) after 1 June, unless a substitute participant is found (we will do our best to find one). Refund of hotel expences (and one dinner ashore) after 1 June will be made for as long as cancellations are accepted by the hotels (or a substitute participant takes over your room).

I have paid the sum of NOK _____

either to

ICOM/Mathilde, bank account nr. 6030.05.54124,
Kreditkassen, P.b. 1166, Sentrum, N-0107 Oslo, Norway.
The transfer will be cheaper if your bank uses the swift-
adress to our bank. This is: XIANNOKK.

or in some other manner to

Per B. Rekdal, Universitetets etnografiske museum,
Frederiksgt. 2, N-0164 Oslo, Norway.

Costs for transferring money must be covered by sender.

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