

## WORDS FROM THE PRESIDENT



*Happy New Year from Studio Ghibli*

**Wishing you Happiness  
Good Health & Success in 2014  
From ICME President *Viv Golding***

First, to echo the sentiments on my New Year's Card, let me wish everyone in ICME a Happy, Healthy and Successful New Year!

I took the image on my card at Studio Ghibli in Tokyo Japan around this time last year and it is pleasant to sit here in Leicester, on a cold grey day, dreaming of my time at such a wonderful site. I say 'site' advisedly. Thinking back to our discussions, at times heated as all the best discussions are, of the name – ICME – for our group, perhaps this site is best described as a 'museum of culture and society' as Per Rekdal suggested in 2013? Per has written a report on our name discussion below.

Well, I hope this first Newsletter of 2014 finds you all rested and well. 2014 promises to be an interesting year for ICME as the articles below highlight.

First we refer members to the annual conference, which will be held later this year in Zagreb from 14-16 October 2014. We look forward to seeing as many members as possible at conference, as delegates/speakers and you will find the call for papers, with details of the themes we envisage and how to submit an abstract to the conference committee below. Please note that our host Zvezdana Antos, Sylvia Wackernagel, (ICME Secretary), and I (Chair) will comprise the conference committee. We look forward to receiving your abstracts by the deadline of 1 May 2014. As usual the conference will be followed by a 2-day tour of Istria from 17-19 October and we hope conference delegates will be able to join us for this trip, where we will have the opportunity to experience local culture, including the extraordinary wines and the delicious foods of the region.

| <i>ICMENews 69</i>          | <i>Contents</i> |
|-----------------------------|-----------------|
| Words from President.....   | 1               |
| News from ICME/2014/Zagreb  |                 |
| Call for Papers.....        | 3               |
| Call for Fellows.....       | 6               |
| ICME Name Revisited.....    | 7               |
| ICME/2012/Namibia.....      | 9               |
| Members in the News.....    | 13              |
| Conference Reports.....     | 14              |
| Other Meeting News .....    | 16              |
| Books of Interest.....      | 22              |
| Other News of Interest..... | 23              |

following the call for 2014 conference papers you will find a call for fellowships. Anette Rein (ICME Treasurer) and I will decide on the fellows and want to emphasize here that ICME Fellowships offer *FREE* places for members of so-called ‘developing’ nations and young members, including flights, accommodation and an adequate daily allowance. We will need your applications by the 1 May 2014.

Next in this issue of the ICME Newsletter you can read Per Rekdal’s reflexive report that summarizes and expands upon the ICME name debate. Nagging doubts about changing our name – expunging ‘ethnography’ – remain with me in 2014, which was echoed eloquently by some of our members. I am also concerned that there may be a silent majority whose voice we do not hear. We are grateful to Per for bringing this topic to light and for arguing forcefully around the issues. We must also say a huge thank you to Mario Buletić, our web-master, for encouraging debate via the web so that our email inboxes are not completely full. We also sincerely apologize to those members who have been annoyed by the extensive email traffic.

Leif Pareli’s piece also reflects on social justice. His beautiful images of our conference in Namibia remind us all of our social responsibilities to each other as fellow humans. But it is not only people around the globe who demand our respect and movement towards economic equality, Leif’s images also prompt me to recall the need for what the cultural theorist Gayatri Spivak calls ‘planetary thinking’ – the

importance of protecting our planet and our natural resources alongside our peoples.

Then we are pleased to note ICME presence at two international conferences. First, Kiwon Yi outlines the 10<sup>th</sup> International Conference on Intangible Heritage hosted by the excellent National Folk Museum in Seoul Korea. Lidija Nikočević, Jeremy Silvester and I were delighted to take part in this lively event. We were also pleased to spend time visiting the UNESCO heritage site, Suwon Hwaseong Haenggung, with our generous Korean hosts after the conference.



*Viv & Lidija, National Museum, Seoul*

In addition to the prestigious palaces we visited, which Yi Kiwon notes, I would like to share with you this image from outside of our hotel. One woman sits as a symbol of and deeply moving memorial to all of the women taken by Japanese soldiers in World War 2 for ‘comfort’ – sex. It is my hope that as global citizens we may come to acknowledge all historical atrocities, to mourn for the ills humanity inflicts on humanity, and to move forward in a spirit of generosity and forgiveness.



Next Luka Cipek gives us an outline of the 2013 Best in Heritage work, which I was so happy to attend. The presentation demonstrates what brilliant and wide-ranging work museums and heritage sites around the world conduct. This meeting in Dubrovnik also showed the heartening commitment of our sector to progress the social role of the museum.

Then we provide a call from David Hicks, who is looking for a museum home for a museum collection. Please contact David directly if you are interested or have ideas of how you might help him.

Finally, you will find the Announcements section with news of special achievements and forthcoming conferences. Last but by no means least in this section we are thrilled to announce the well-deserved honor bestowed upon our long-term ICME member from Israel, Professor Ruth Kark. On behalf of ICME I would like to send our congratulations to dear Ruth, who was awarded the *Yakir Yerushalayim* Prize at the end of 2013.

Once again we must also thank Annette Fromm for acting as ex-officio Editor of the

events to news about research projects and publications. The formats can also be varied – from photographs with captions to more detailed essays – remember it is YOUR work we are interested in.

We need items for the April Newsletter by the end of March, but we can post things online at any time. Please remember, if possible, to send an accompanying digital image, preferably in jpg format.

.....

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

### CALL FOR PAPERS

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

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



ICME/2014/Zagreb will organize the conference as a forum where museum professionals, students and academic researchers can discuss innovative ways of presenting heritage in museums (through recent permanent and temporary exhibitions or online projects) they have taken part in or studied during recent years, as well as projects in process or planned for the near future. This conference aims to initiate a debate about new ways of thinking and working in museums today and in the future.

Collections have to be constantly interpreted and reinterpreted in order to extend knowledge about the collected objects. It is a well-known fact that each museum is defined by its collections, but a contemporary museum cannot offer its visitors only the elements of the past. One of the most important questions museums face is how to promote contemporary relevance and prompt new meaning making with objects. Ethnographic and social history museums are at the forefront of exploring new methods to attract visitor's reflection on the past, the present and the future. Museography today has a complex role, to explain who we are and what museums might positively impact on global society, which implies more difficult tasks than showing the making techniques and the functions of objects.

The conference will raise a number of questions.

- How are museums dealing with change? Which subjects are presented in temporary exhibitions?
- How are subjects with social relevance presented?
- 

- What about the presentation of political and social elements?
- How are links between the past and the present established?
- How to make heritage interesting and relevant for visitors?

Some museums raise questions concerning new ways of presenting the complexity of identities and by doing so they give an intercultural context to their collections, that is, they try to show the dynamism and changes in society. To what extent, if at all is it part of the new museum's role to influence communities and government, to act as agents of social justice and help address social needs? Museums have been challenged by the need to modernize collections and displays, but also by the 'turn' towards audiences. How might museums attract new audiences without alienating existing visitors? The quality and sustainability of a visit has become increasingly important and prompting visitor's understandings of the museum as a place of dialogue, a place where she/he will consider diverse questions and gain new knowledge(s) of self and 'others,' our similarities and our differences.

Should museums be provocative to play an active role in society and react to current events through developing exhibitions and organising public discussions?

- How can controversial, intimate or marginal topics be presented in exhibitions?
- What about individual stories, how can they be presented?
- How might intangible heritage be presented? What are your views on digital technologies in museums –

- how do they enhance or detract from the original?
- What about art installations in cultural, historical and ethnographic museums?
- Do they help us develop new museum concepts and inform pedagogical practice? How?

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

Papers will be organized into thematic units and followed by a discussion and exchange of experience in relation to each set of papers discussed. A major aim for this conference is to initiate an on-going discussion about the challenges, problems and new possibilities of planning and working on exhibitions or joint projects.

### Submitting abstracts

Abstracts of between 250 and 300 words should be submitted for selection to the ICME Review Committee, which will comprise Zvezdana Antoš, Sylvia Wackernagel, and Viv Golding who will act as chair. Submissions should be sent to Viv Golding (vmg4@le.ac.uk), Zvezdana Antoš (zantos@emz.hr) and Sylvia Wackernagel (swackernagel@yahoo.de) by **1st May 2014**. If you send the abstract as an

The following information should be included with the abstract:

- ✓ Title of submitted paper;
- ✓ Name(s) of Author(s);
- ✓ Affiliation(s) & full address(es);
- ✓ Abstract in English (between 250 and 300 words);
- ✓ Support equipment required.

### Conference information

Details of the ICME conference: Registration forms, registration fee information, hotels, and other details) are available on the ICME web site - <http://icme.icom.museum> and in the latest ICME News - <http://groups.yahoo.com/group>.

### Conference Fee: 200 Euros

The conference fee pays printed program, lunches and coffee breaks, welcome and farewell party.

### Post-conference tour to Istria

3 day tour of sites/museums of cultural heritage (history, archeology, ethnography) and related to the theme of conference. The post conference tour fee will be about 250 Euros paying for the bus transport, hotel, meals, and museum admissions.

Editor's Note: If you wonder about the draw of Croatia, here's what one source recently wrote – "among the hottest destination(s) in 2014, the Huffington Post are the latest to jump on the bandwagon, naming Croatia on top of their 'World's Greatest Traveler's Go/No-Go List for 2014'..."

<http://www.croatiaweek.com/huffington-post-croatia-number-one-place-for-2014/>

**1st Call for ICME FELLOWS  
ICME/2014/Zagreb, Croatia  
(ICME Annual Conference 2014)  
14-16 October 2014**

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

ICME Fellowship funding (up to 2.000 €) will be used to pay for conference registration, accommodation, airfare and reasonable daily allowance in Croatia for participation in the conference 14-16 October 2014, with a view to offer opportunities for enriching the on-going research of candidates through global interaction with ICME members from different parts of the world. Candidates are expected to remain active in ICME.

**Requirements**

1. All applicants shall be engaged actively in curatorial, education, research or developmental work in a museum.
2. All applicants must have been an ICME member for a minimum of three years (continuous paid membership of ICOM for the years 2011, 2012, 2013)
3. ICME Fellows are required to contribute a reflective report about their conference experience at ICME/Croatia and how they will shape their future museum thinking to be published in a future ICMENews (the next one following the conference).

Applications must reach the President and Treasurer of ICME by **31 April 2013**, along with the following:

1. A 200 word statement of the applicant's motivation for attending ICME/2014/Croatia and the benefits which he/she expects to derive from it.
2. A curriculum vitae indicating, name, age, citizenship, home, address, institutional address, contact phone, fax, e-mail address, details of qualification, employment positions, research experience, and ICOM membership number.
3. Names and e-mail addresses of two eminent museum professionals, from whom references will be sought.

ICME Fellows shall be announced by 30 May, 2014. Awards will be given strictly on merit and subject to fulfilment of all conditions. ICME reserves the right for the selection of candidates and shall hold the right of publishing a conference report of the selected candidate.

**Contact:**

Dr. Viv Golding, President, ICME

**e-mail:** vmg4@le.ac.uk

**Postal Address:** School of Museum Studies,  
University of Leicester, 19 University Road,  
Leicester LE1 7RF, UK

Dr. Anette Rein, Treasurer, ICME

**e-mail:** ar\_welten@yahoo.de

**Postal Address:** Schifferstr. 68, 60594  
Frankfurt am Main  
Germany

## **Should ICME change its name? What did YOU think?**

**Per B. Rekdal**, Norway

In the previous ICME Newsletter (no. 68) I published a small article headed "Should ICME Change its Name?" The newsletter was sent to you on November 13. Being a child of today I became impatient as the hours went by and none but the Ethnography group in the Conservation Committee (ICOM CC) had noticed and commented. But nothing can be hidden from those people, used as they are to discover every little irregularity in their microscopes.

Around noon the next day my patience was gone and at 13.13 (1.13 PM) I sent an e-mail to the ICME-list asking the same question and added "What do YOU think?" By the end of the same day, from 13.13 to 23.48, fifty e-mails had been exchanged about the subject. I have not counted how many more followed on the next few days, but we were about 30 different persons debating the question, many with several e-mails.

The stop-the-debate-mail was sent out on November 19. By then the complaints had started to come in from those not being so happy for full in-boxes about this specific issue, which shows that an e-mail-list is a fantastic tool for reaching people and for annoying people.

### **What did YOU think?**

Ok, so the response was overwhelming, interesting and inspiring. At first a rush of the "at last"-mails from those agreeing with me and I felt elated! Then other viewpoints, which I grudgingly had to admit had a point or two. I will not count the ratio in favour or opposed. First of all, as many have pointed

out, the representativity is not granted, and almost all the participants in the debate were Europeans. Secondly, it was not as simple as in favour or against.

One important division is between those seeing "ethnography" as a correct term, and those being concerned with "ethnography" as a marketing tool: who does the term attract?

Another important realisation – particularly for me – was that the name I proposed "museums of culture and society" was not as universally understood as I naïvely thought, but also saturated with all kinds of culture specific and historically generated meaning, like "ethnography".

Still, no need for feeling that whatever is proposed, it will be equally bad! Let me go back to my original arguments and try to see what they look like after this debate (I mention no name of debaters, even when I quote, since I think everyone counted and influenced the debate).

### **What kinds of museums belong in ICME?**

Museums of ethnography, ethnology, anthropology, folklore, folk, open air museums, volkskunde, völkerkunde, artes y culturas populares, traditional cultures, world cultures, local cultures, regional cultures, museums of civilisation, indigenous cultures, village museums, and more. And in addition: departments in museums that deal with the above, like some natural history museums.

What do they all have in common? One of us writes: "Not least, ICME has been the major ICOM proponent for contextualization in museums - that culture should be

seen as a social phenomenon." I think this points to the underlying core of all the museums above and, put very simply, they are about the ways of life of people.

This is what I was trying to catch in "Museums of culture and society."

"Ways of life/culture and society" is pretty broad. No wonder one of us commented that we might as well remove the E from ICME since my proposal would include nearly all museums. But "ethnography" (or for that matter ethnology) read literally and not tied up to specific interpretations, is just as broad, being the description of a nation/people/society.

*So, if "ethnography" should attract professionals from museums that basically are about the ways of life of people (which are most museums in the world), why is ICME not one of the largest international committees in ICOM?*

#### **How does the name function?**

The number of members in ICOM has been growing rapidly over a number of years. New ICOM members are asked to choose which international committee they would like to be a member of. The name of the committee indicates the theme. It is our attraction tool.

How likely is it that those we'd like to attract will choose ICME on the basis of "ethnography"?

In my opinion this will depend on what meaning the circumstances of history has happened to give to the word "ethnography" in the country the new member comes from.

Our internal debates about the qualities of being an ethnographer, or of ethnographic method or the original meaning of ethnography will have no effect on the newcomer's choice. But the name will. We are all trapped in our own part of the sticky spider web of the history of concepts, and each one of us believes that he/she is more right than the others.

My allegation is that if the newcomer is from Western Europe and works in a folk museum, it is very unlikely that she/he will choose ICME, while a colleague from the same kind of museum in Africa will probably choose ICME. If I should happen to be right, why is that so?

**"The colonial mind set"** In the "old days" one had - from a Western European point of view - primitive societies/cultures, being documented and displayed in the museums of ethnography. One had some "high cultures"/"civilisations", like in the Andes of South America or China/Japan/Korea. These were documented/displayed in museums of ethnography AND in museums for decorative arts and design. Neither the primitives nor the high cultures reached the "level" of being displayed in the European museums of "fine art."

Past history? Not at all. When ICOM had its general conference in Korea in 2004, I had been told that whether to go to Korea was discussed seriously in the International Committee for Fine Art (ICFA) since there was no fine art in Korea!

And the International Committee for Decorative Arts and Design (ICDAD) still finds "high cultures" like China/Korea/Japan relevant, but generally not those that



formerly were called primitive.

What about ICME? *Does the structure of the membership in ICME still reflect the colonial division of the world?* That ICME is also today the committee for the Western European museums of what was formerly called primitive and non-European high cultures? And for the museums in former colonies? And for the museums in the "high cultures" outside Europe?

If that is so, may the term "ethnography" as signalling what ICME is about, possibly influence the recruitment structure in the way that I claim?

**What to do next?** I have on purpose described "the colonial mind set" above provocatively.

I think the next stage should be to put the name-debate aside for a while, and find out more about ICME, like also others have suggested.

I think first it would be a good idea to look at the membership database: what kind of museums do we come from, what is the trend for new members, what are the patterns? If we are allowed to, it would be particularly interesting to compare our membership structure with the one of ICR, the International Committee for Regional Museums. Not with the intention of doing something with our relation, but just to find out, since we are recruiting from nearly the same kind of museums. Such an analysis could in fact be of considerable interest also for ICOM. I'd be happy to try to do such an analysis and present the results, perhaps in the form of a paper (and an article), possibly

followed by a debate, when we meet in Zagreb later this year.

But this is really up to the organisers of the coming ICME conference. I know from experience that organisers of conferences have to prioritize between many relevant proposals and one must respect their choices. Though the link to museums and innovation is clear: Are the changes we make in our museums only superficial scratches in the surface, while the long term historical perceptions of our museums are practically unchanged? If this has a grain of truth in it, what innovations are necessary to rock such underlying, hard-to-change conceptions - in the public's as well as our minds?

## ICME MEETING NEWS

### *ICME/2012/Namibia: Post-Conference Tour Report*

**Leif Pareli**, Norway

Editor's note: Due to a, oversight this report was not published more expediently. We wish readers will enjoy a flash back to ICME's extraordinary 2012 post conference tour in Namibia.

After three days of intense, fruitful and well-organized conference sessions in the capital city of Windhoek, including several interesting visits to local museums, monuments and other attractions, some thirty conference participants embarked on what would be the highlight of our visit to Namibia: a four-day Post-Conference Tour which would take us through large parts of this vast country and show us some of the most interesting features of the country's cultural and natural heritage. We were

hardly out of the city when a flock of baboons by the road gave us a first taste of the country's impressive wildlife, while already the first stop for a quick rest and a coffee reminded us of the complex history of this country and how that history is reflected in the ethnic and linguistic diversity of the modern nation of Namibia:

The country, within its present borders, started out as a German colony in the late 1800s. Significant German immigration took place before the territory was occupied by South Africa during the First World War and spent the next 75 years as more or less a part of the Apartheid state, until independence was achieved in 1990 and the modern state of Namibia was born. All these various layers of history, as well as the ethnic diversity which existed here before the coming of the Europeans, contribute to the diversity of the country we meet today. Add to that a sprinkling of recent immigrants from various parts of the world, as well as former refugees and guest workers from neighboring countries, and you have an idea of what constitutes the Namibian society we would meet during the stay in Windhoek and along our tour of the country.

The German elements of the population are still very much visible, not only in Windhoek with its street signs alternately in German, Afrikaans or English, but also along the road, as our bus moved north from

The German elements of the population are still very much visible, not only in Windhoek with its street signs alternately in



German, Afrikaans or English, but also along the road, as our bus moved north from the capital. Stopping for lunch in a Jugend-style house from 1908 where the upstairs rooms contained an exhibition depicting the history of the house, the family and the area; one might wonder if this practice of creating such “mini-museums” is somehow connected to the German heritage of the country – especially as there seemed to be far more museums in this country than in the home countries of our tour participants from other South and East African countries.



Interesting as the colonial-era attractions might be, the main goals of our trip were the manifestations of the indigenous traditions in the area. Already on our second day, we

came to a major attraction: Twyfelfontein with its impressive rock carvings, one of the most prominent such sites in Southern Africa and now inscribed on UNESCO's World Heritage list. As with petroglyphs in other parts of the world, little is known of the age or the function of the many carvings we could see of humans, animals and various concrete or abstract figures. Obviously, much research will be needed to find out more about the significance of these carvings.



Not far from the petroglyphs was another of the highlights of the tour: The Damara Living Museum, a sort of open-air museum where the staff will greet visitors and show them around the museum compound, where traditional everyday activities are being demonstrated. A song and dance performance constituted an important part of the program.

The people who work in the museum are all recruited from the local community, a nearby village with some 200 inhabitants. In the museum they were dressed in little more than loincloths made of goatskin, but those of us who drifted a bit outside the fence



could get a glimpse of their "dressing area" where their regular clothes were stored, together with other objects such as wristwatches and mobile phones.

The visit caused a lot of discussion afterwards among the tour participants. Some felt the whole thing was too much fake, a sort of Disneyland dance show with stereotyped "Africans" dancing bare breasted in order to entertain visitors, and all this in an artificial setting of bare and uninhabited straw huts. Others were more positive and found the place an honest attempt to demonstrate some aspects of traditional life as it may have been before the influx of colonial power and western consumption goods. As for myself, who work in an open-air museum in Norway, I found many similarities between the two places: People in traditional clothes walking in and out of traditional houses and trying to convey some aspects of life in an unspecified "traditional" time. Maybe because I am aware of all the shortcomings in our own museum, I also felt we should be overbearing with some of the obvious shortcomings of this "Living museum" here in a faraway corner of the Damara desert. I was impressed that they all spoke English so

well; some were also very knowledgeable about the things they were demonstrating, or could even tell the Latin names of the medicinal plants in the pouch they passed around. The place is new and obviously the concept needs to be improved in many ways, but all in all I was impressed by the place and the people.

Only later did we realize that we might have been able to also visit the village where the museum people live their regular everyday life. This should definitely have been included in our tour program, as it would have given us more insight into the way people in the area live today and a better understanding of their relationship with the lifestyle demonstrated in the museum.

The next part of our tour was dedicated to the natural attractions of the country, as we headed into Etosha National Park, one of the richest wildlife reserves on the African continent. From the first excited cry of “Look – a giraffe!” to the astounding number of zebras, oryx, gazelles and other antelopes that crowded around a waterhole,



to lions hiding in the high grass, to maybe the highlight: elephants grazing quietly in the brushes just a few meters from the road – the day was filled with impressions of all the wildlife that exists in this seemingly so barren landscape.

After Etosha, the tour headed east for a last meeting with local cultural expressions. In the town of Tsumeb we were treated to a welcome performance by a group of very charming schoolchildren, before being given a tour of the local cultural center and a dinner hosted by Tsumeb Municipality. The next day we visited Tsumeb Museum – another encounter with Imperial German weapons from the First World War, retrieved from a nearby lake where they had been dumped by the surrendering German forces in 1915, the end of German colonial rule in this part of Africa.



The stay in Tsumeb concluded our tour, and after a detour to visit a cheetah research farm we headed back to Windhoek. The four days were filled with impressions, including many not mentioned in this brief report, such as the geological formations of the Organ Pipes, the Burned Mountain and the Petrified Forest, or local cultural expressions such as the wonderful garden filled with modern art which we visited in the town of

Omaruru. Everywhere we came, people treated us with genuine friendliness and hospitality. And last but not least: Kudos to our ICME man in Namibia, Jeremy Silvester, who did more than his utmost to make sure we all had a good time during the tour, like earlier during the conference days in Windhoek. The whole ICME 2012 experience certainly left this reporter filled with good memories and a wish to come back to Namibia again at some future occasion.



*The author meets anthill.*

Those who are interested can see my personal pictures from ICME 2012 in Namibia at my Picasa site:

<https://picasaweb.google.com/102002819511071294140/ICME2012Namibia#>

## ICME MEMBERS in the NEWS

### ***ICME Member Professor Ruth Kark receives 2012–13 Yakir Yerushalayim Prize***

On Jerusalem Day Nir Barkat, mayor of Jerusalem, gave the *Yakir Yerushalayim* prize or "distinguished citizen of Jerusalem" for 2013 in recognition of her many studies and books on Jerusalem to Professor Emeritus Ruth Kark. The committee that selected the winners was headed by retired Supreme Court Justice Yaakov Turkel.

Ruth Kark was born in 1941 and lived in Jerusalem from 1947. A full professor in the Geography Department at Hebrew University, Prof. Kark was the first woman to achieve that status in Israel in the field of geography. Her research, teaching, and activity focused on the settling of Israel; the history of Jerusalem and its neighborhoods in the 19th and 20th centuries; the city's religions; and Jerusalem's Sephardi and Oriental Jews and their role in building the city. She is one of the world's foremost researchers on these subjects. She has published 24 books and roughly 200 articles on Jerusalem and Israel.



Prof. Kark trained generations of students in research and love of Jerusalem. Some became leading scientists, public figures, or educators in the city. Kark took on many voluntary public offices, including the government's Names Committee, the Society for Preservation of Israel Heritage

Sites, the Israel Association of Museums, Israel Educational Television, the Open University, and Yad Ben-Zvi. Over the years she has garnered numerous prizes and grants from institutions in Israel and abroad.

## CONFERENCE REPORTS

### *THE BEST IN HERITAGE 2013*

Luka Cipek, Project Manager, Croatia

The 12th edition of “The Best in Heritage” confirmed the project as a unique and inspiring gathering of wide scope of heritage professionals. The event took place in Dubrovnik on September 19-21, and featured presentations of 24 award-winning museum, heritage and conservation projects from 19 countries, coming from 5 continents. The 140 participants from 32 countries gave the gathering a truly global character where colleagues, sometimes working in completely different environments, met and exchanged experiences and know-how. The City of Dubrovnik reconfirmed its role as a perfect host, both because of the enchanting atmosphere of UNESCO world heritage site and local support of the City and Dubrovnik Museums.

Presentations were versatile and stimulating, representing almost all aspects of best, present-day practices. Frequent interaction between the audience and presenters, followed by moderated panel discussions, gave every attendee a chance to contribute to the interchange of ideas, insights and added to inspiration for new solutions. The mixture of cultural, organizational and occupational practices, all under the common denominator of the most successful

practices showed once more to be the unique formula of this conference. Unlike most of the others, which rightfully offer specialist insights, this one offers a panorama and the issuing cross-fertilizing inspiration.

From this array of best practices the audience chose the Best formal presentation: Glasnevin Museum, laureate of European Museum Forum's Kenneth Hudson award 2012. John Green and Peter Harbison's brilliant presentation skills and profound sense of humor were the decisive argument for most of the participants to give them their vote. Recognition of professionalism, by a group of professionals is an important accolade indeed and The Best in Heritage is most glad to be able to be a part of their success. Glasnevin Museum will join The Best in Heritage presentation at Exponatec Cologne (20-22 November), together with Riverside Museum, Martello Media and Dragodid (Europa Nostra laureate and winner of last year's event).

In collaboration with International National Trusts Organization, The Best in Heritage succeeded in uniting the professional world of heritage institutions with the one of civil sector which is increasingly active in preserving and communication the values of their heritage - Europa Nostra. This initiative to gather as many as possible top representatives of global or international heritage organizations (ICOM, UNESCO, ICOMOS and others) “Global Heritage Forum” proved to be an additional prestigious feature: their meetings and the final panel discussion added to the importance of the conference.



*ICME President Viv Golding actively engaged in conversation. (Photo courtesy Domagoj Rezic)*

The conference program was also enhanced by the eCultValue “Dialogue Day” sessions, in collaboration with European Museum Forum, at the Art Gallery Dubrovnik on the 19th, in which more than 50 participants shared new ideas and discussed the use of technology in the heritage sector.

The increasing interest in conference, and the rising fame it acquires, demonstrates that it was conceived in time: it was a much needed point of reference in building professionalism and unity in the wide and rather fragmented domain of heritage in its constantly growing importance.



*Ossama Abdel-Meguid, Ossama, Director at Nubia Museum. (Photo courtesy Domagoj Rezic)*

More information:  
<http://www.thebestinheritage.com/excellence-club/programme/>

**Videos**

Glasnevin Museum, Dublin: <http://youtu.be/7A-UEIDIBnc>;  
 Riverside Museum, Glasgow: <http://youtu.be/dbkD0IPtIVs>;  
 Keynote address by Prof. Simon Molesworth "Cultural Heritage and Human Rights": <http://youtu.be/ypH1mwIY-DY>;

All presentations available at:  
<http://www.thebestinheritage.com/presentations/2013/>.

***International Conference on Museums & Intangible Heritage, National Folk Museum of Korea***

**Kiwon YI**, Deputy Head  
 National Folk Museum of Korea

The National Folk Museum of Korea, since its opening in 1946, has been engaged in research, exhibition, and archiving activities pertaining to intangible and folk heritage. To achieve the underlying objectives, it works closely and cooperatively with relevant communities; testing and applying the ideas in the exhibitions, and publishing the research outcomes on intangible heritage projects and related undertakings, regularly.

Recognizing the importance of intangible heritage, the museum in 2006, launched the publication of the International Journal of Intangible Heritage.

In this context, the International Conference on Museums and Intangible Heritage was held at the National Folk Museum of Korea from the 19th of November until the 20th of November, 2013. Following the opening of Dr. Daniel Sheehy’s (Director of Smithsonian Folkways Recording) presentation entitled 'Smithsonian Folkways Recordings: The Role of Music in Blurring

the Barriers of the Box,' six foreign speakers and three Korean speakers made the crucial presentation on the utilization of intangible heritage at museums based on in the fields of researches, exhibitions, and museum educations, which bore a great fruit by providing the audience with new trends and ideas of the application of the intangible heritage in museums.



Three excellent ICME members including Dr. Viv Golding, President of ICME, Dr. Lidija Nikocecic, Director of Istria Ethnology Museum, and Dr. Jeremy Silvester, project planning and training officer of Namibia Museum Association, presented significant contents with the important topics of 'Learning from Intangible Heritage in Museums,' 'Negotiating Intangible Culture: Examples from Ethnographic Museum of Istria,' and 'Beating the Drum: introducing ICH in Namibian Museums.'

The purpose of this conference was to develop diverse methods of how to make use of intangible heritage effectively and productively. It is expected to be a platform to actively explore the aspects of research, exhibition, and museum education related to intangible heritage in museums. Participants

in the conference had a great opportunity to gain and utilize meaningful information and ideas on how they can apply intangible heritage in varied activities at the museums.



Suwon Hwaseong Museum

After the conference, we went to the Suwon to visit to Hwaseong Hanggung, a temporary palace where King Jeonjo of the Joseon Dynasty from late 18<sup>th</sup> to the early 19<sup>th</sup> century stayed while he visited his father's tomb, Hwaseong Fortress, UNESCO World Heritage site for archery practice. We had a wonderful time to have cultural tour in Suwon and delicious food with Korean marinated beef rib.

## OTHER MEETING NEWS

### *Museum Ethnographers Group 2014 Aberdeen conference*

After an interesting and thought-provoking conference hosted in sunny Brighton last year exploring the theme of 'Brave New Worlds' the annual MEG conference for 2014 be held in Aberdeen and will focus on the theme of '**Collections, Collaborations and Communities.**' The conference offers members an opportunity to engage with



colleagues from across institutions and often provides insightful discussions among sector peers.



*Kings Museum, University of Aberdeen*

Museums now embrace opportunities to work with a range of communities and to develop a variety of partnerships. Recent research has also re-conceptualised the relationships between objects and between objects and people. This conference will explore how museum collections can inspire and benefit from a range of collaborations, and the opportunities brought by different disciplinary perspectives. Issues to be considered could include:

- What are the results of the ways that collections are understood, curated and interpreted differently?
- What are the different ways in which different disciplines engage with communities - and what can be learned from them?
- Can the 'relational museum' offer ways of reconceptualising relationships with communities?
- How can these specialisms collaborate and increase the uses of collections?

- How can collaborations help rejuvenate and develop collections without specialist curators?
- Can partnerships with originating communities benefit other communities?

As well as the more formal elements of the conference it is also a great chance to socialize with friends and colleagues. This year we hope to offer a traditional *ceilidh* with the conference dinner. Delegates will also be able to have an exclusive look at the University of Aberdeen's significant ethnographic collections, not otherwise accessible.

For more information visit the MEG website: <http://www.museumethnographersgroup.org.uk/en/>

***Museums and Politics: Joint Conference  
ICOM Russia, ICOM Germany, ICOM  
USA  
Saint-Petersburg, Russia  
9 - 12 September 2014***

In the last few years, museums in our countries have changed dramatically and many now have larger social and territorial responsibilities. The preservation and safeguarding of tangible and intangible cultural heritage is considered the most relevant function of museums and should not be neglected. However, contemporary museums have wider goals. They offer public services and social activities, as well as culture and knowledge. They serve new audiences, use new languages and new media. Innovative museums foster public awareness, promote understanding of heritage and offer educational services. They strengthen cultural identities, support social cohesion and develop intercultural

mediation - activities which are fundamental in times of crisis. Museums produce public values and improve regional assets in a global world. They provide facilities and resources for local, regional and national communities. They generate not only knowledge and education, but also income and employment. Museums and monuments are among the most appealing factors for the tourism industry, a vital economic sector in all our countries. Investing in museums, their activities and their professionals, is the best way to develop and improve the quality of cultural tourism.

During the last decades, museums have become institutions that form identity of cities, countries and nations with a reasonable political impact. At the same time, the funding of museums has undergone a major alteration, facing cuts from public authorities and the need of finding more and more sponsors whose interests complement museum development. Additionally, museums are increasingly invited to assume and complement educational tasks in the public sector suffering from the training of soft skills and creative competences.

Some museums have become more and more influential within their society and the politics in the countries that pay attention to them. Is this growing influence good for museums or not? Could museums become a plaything for politics or should museums use politics to realize their main purposes? During the conference, we would like to explore the following sub-themes:

### **1. Museums, foreign policy, international interests and conflicts**

- \* Museum exchanges as cultural foreign policy
- \* Is the process of concentration in the museum landscape consistent with the requirement for cultural diversity? Do national politics echo the policy of the international agencies?

### **2. Museum and the "Making of Memory"**

- \* Representation of political and contemporary history in museums
- \* Museum as the public area, where power shows its public face. Museum as a forum for civic engagement to encourage activism, civil responsibility, equality, tolerance and concepts of liberty.
- \* Problems within cultural heritage. Museum exhibits as "distillation" of the public nature of the museum. Does politics have power over the museum exhibit? Are museums independent from the politics in their relationships with the public? Should museums collaborate with politics in the area of the history?
- \* Museums and the fourth estate
- \* Censorship
- \* Government politics in a museum sphere

### **3. Museums as instruments for developing state and society - new arguments and legitimations**

- \* Role of the museum in creation of the area and public capital. Place of the museum in the modern conceptions of the town-planning and development of the territories
- \* Museum as a subject of the cultural policy. Principles and formats of the cooperation between museums and legislature, executive

power on different levels; practice and problems

\* Museums and visitors. In the contemporary world, museums should be welcoming and accessible places for all people

\* Transformation of the social functions of a museum. Museum - is it a cultural institution, leisure centre, or a multicultural and scientific centre?

\* Museum as a factor in regional development. Regional specificity and experience in cultural area formation with museum practices

\* Museum as an educational institution

\* Museum as a tourist attraction

\* Museum as a factor of cultural and economic development of the región

**4. Who cares? The responsibility for financing the cultural and natural heritage between the public and the private sector**

\* What is the status quo of museum funding? What are the options for co-financing museums in different societies with different traditions? How can the basic values and criteria of the museum be secured in face of budget cuts and the idea of profitability of cultural institutions?

\* State programs on preservation and development of culture as financial support of the development of museums

\* State policy and non-governmental support of museums, achievements and problems

\* Legal control in the sphere of preservation, State protection of objects of cultural heritage

\* Problems with cultural heritage preservation, including the sphere of technique and collections of the company

museums

\* Museums, religious organizations and native populations. Should museums return religious/spiritual objects of cultural value to the religious organizations or native populations? What are the ethical implications?

\* Challenges of museums dependent on different ministries or departments. Museum as a non-core asset. How to explain the role of museum to the head of the agency or department?

The purpose of this joint meeting is to share knowledge and expertise within the museum community. All contributions should be of high quality, originality, clarity, significance and impact and not published elsewhere.

**CALL FOR PAPERS**

The papers could be

- theoretically in terms of museology,
- reflect the comprehensive experience of a country,
- provide global perspectives, highlighting international partnerships,
- offer diverse cultural perspectives representing a range of disciplines, geographic locations and museum size.

**Abstract Submission Deadline 28th of February 2014.** Abstracts should contain a maximum of 400 words (see - Abstract form below). All abstracts must be submitted in English.

Abstracts should be sent to: **Mr. Vladimir Tolstoy** ([icom.russia@gmail.com](mailto:icom.russia@gmail.com)) and **Johanna Westphal** ([icom@icom-deutschland.de](mailto:icom@icom-deutschland.de)).

**Abstract Form:**

Title  
Author/s  
Institution/s  
Position/s  
City, country  
E-mail address/es  
Main body of text (400 words)  
Please indicate the appropriate subtheme of the paper.

The papers must not exceed 20 minutes. A publication of the papers is planned. The conference languages will be Russian, English and German.

**Successful applicants will be notified by end of April 2014.**

**ETHNOMUSEUMS 2014**

Valencia, 19-22 November 2014

Anthropological and ethnographic museums, so active in the 1970s and 80s, are immersed today in a strong reconfiguration process. The need to reconsider their meaning as spaces to explain culture and its variability, as well as the obligation to reformulate their museographic discourse, is fostering the appearance of what can now be called «a new generation» of anthropological and ethnographic museums.

Museums on civilizations, museums on society... Anthropological and ethnographic museums constructed upon own popular and traditional culture collections (as well as on colonial collections) now face new objectives and new challenges. Based on the first influence of the Canadian civilization museums, reference institutions in the European anthropological and ethnographic

museum panorama, they have undergone profound changes, giving rise to new “brands” such as, for example, MUCEM in Marseille, A Museum of European and Mediterranean Civilizations, which, taking the former Musée des Arts et Traditions Populaires de Paris (ATP) as its point of departure, greatly exceeds the discourse of French popular culture.

With a dual intention: that of reviewing the state of play of this process and that of discussing how the question is being dealt with in the geographic area that surrounds us, the Museu Valencià d’Etnologia of Diputació de València, the Universitat de València and the Universitat de Barcelona (Department of Anthropology/Master) is now launching the first call for the congress that will be held in Valencia on 19- 22 November 2014.

Museologists, museum professionals, anthropologists, historians and sociologists are invited to present papers and to reflect upon these questions.

**Deadlines, dates and publication**

***Deadline for Submitting Abstracts of Papers***

28 February 2014.

***Deadline for Accepting Papers***

The Scientific Committee will inform each author if their papers have been accepted or rejected as from 14 March 2014.

***Deadline for Submitting Papers***

5 September 2014. After submission, the Committee will base itself on scientific criteria to decide on whether the paper is published.

**Publication**

The papers will be published prior to the Congress in electronic format. Later on, the 10 best publications will be selected that will be published in a special book/journal.

**Rules for Submitting Abstracts and Papers**

Abstracts and papers that do not satisfy the formal requirements or the submission deadlines will not be accepted. Texts must have been proofread for publication.

**Abstract**

Abstracts will be sent by email to:  
[etnomuseums2014.texts@dival.es](mailto:etnomuseums2014.texts@dival.es)

The abstracts may be sent in any congress language: Valencian, Spanish, French or English.

Format compatible with Word 2003.

Double-spaced line format.

Font: Times New Roman 12

Length: no more than 300 words.

Content of abstract:

Title of the paper.

Name and surname(s) of the author or authors.

Affiliation

Postal address and telephone.

E-mail.

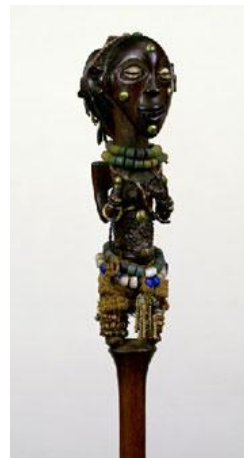
For more information:

<http://www.etnomuseums2014.es/>

**International symposium: Exhibiting Concepts, Experiencing Meanings: current and future curatorial challenges**

This symposium, to be held on **15-17 May 2014**, celebrates the **25th anniversary of the Sainsbury Research Unit for the Arts**

**of Africa, Oceania and the Americas.** It will bring together curators and specialists from within and beyond the regions of Africa, Oceania and the Americas to discuss the intellectual and other challenges posed by exhibiting and displaying cultural materials from those regions.



*Ceremonial staff. Central and East Africa, Democratic Republic of Congo: Luba-Hemba. Late 19th century. UEA 266*

Academics/curators with responsibility for, or interest in, anthropological, archaeological and art collections from Africa, Oceania and the Americas are encouraged to attend, as this will be an opportunity to assess current thinking and make international contacts. Students in museum studies and other programs are especially welcome.

Speakers include *Emmanuel Kasarherou* (Musée du quai Branly/Centre Tjibaou), *Joe Horse Capture* (NMAI, Washington DC), *Kiprot Lagat* (National Museums of Kenya), *Gaye Sculthorpe* (British Museum), *Polly Nooter Roberts* (UCLA/LACMA), *Noelle Kahanu* (Bishop Museum, Honolulu), *Colin McEwan* (Dumbarton Oaks, Washington DC), *Boris Wastiau*

(Musée d' Ethnographie, Geneva), *Cristiana Barreto* (University of São Paulo) [Editor's note, several speakers are ICME members]. Visit the website for more information - <http://www.sru.uea.ac.uk/news.php>

***Symposium: Austronesia - A Journey to the Past and Present 24-25 May 2014 Tjibaou Cultural Centre, Noumea, New Caledonia***

The Pacific Arts Association (Pacific) invites you to attend a 2-day symposium focused on both the ancient and contemporary connections amongst Austronesian peoples/artists. It will be hosted by the Tjibaou Cultural Centre in Noumea, New Caledonia, on 24-25 May, 2014.

The Pacific Arts Association (Pacific) invites you to attend a 2-day symposium focused on both the ancient and contemporary connections amongst Austronesian peoples/artists. It will be hosted by the Tjibaou Cultural Centre in Noumea, New Caledonia, on 24-25 May, 2014.

This symposium will provide curators, artists, and scholars in the Pacific region (and beyond) the opportunity to view the major exhibition *Kanak, L'art est une parole* (originated at the Musée Quay Branly, curated by Emmanuel Kasarherou).

Please send intentions to attend to: Karen Stevenson – [ks-kf@xtra.co.nz](mailto:ks-kf@xtra.co.nz) PAA Pacific Vice President.

**NEW BOOKS of INTEREST**

**Challenging History in the Museum International Perspectives**

Edited by Jenny Kidd, Sam Cairns, Alex Drago, Amy Ryall, and Miranda Stearn. Ashgate, ISBN: 978-1-4094-6724-3



Challenging History in the Museum explores work with difficult, contested and sensitive heritages in a range of museum contexts. It is based on the Challenging History project, which brings together a wide range of heritage professionals, practitioners and academics to explore heritage and museum learning programs in relation to difficult and controversial subjects.

The book is divided into four sections. Part I, 'The Emotional Museum' examines the balance between empathic and emotional engagement and an objective, rational understanding of 'history.'

Part II, 'Challenging Collaborations' explores the opportunities and pitfalls associated with collective, inclusive representations of our heritage.

Part III, 'Ethics, Ownership, Identity' questions who is best-qualified to identify, represent and 'own' these histories. It challenges the concept of ownership and personal identification as a prerequisite to understanding, and investigates the ideas and controversies surrounding this premise. Part IV, 'Teaching Challenging History' helps us to explore the ethics and complexities of how challenging histories are taught.

The book draws on work countries around the world including Brazil, Cambodia, Canada, England, Germany, Japan, Northern Ireland, Norway, Scotland, South Africa, Spain and USA and crosses a number of disciplines: Museum and Heritage Studies, Cultural Policy Studies, Performance Studies, Media Studies and Critical Theory Studies. It will also be of interest to scholars of Cultural History and Art History.

## OTHER NEWS of INTEREST

### *High Atlas & Oases of Morocco*

**David Hicks**  
January 2014

I am writing to ask fellow members for their advice. I shall welcome your suggestions on the best ways of using the material on the Country, Architecture, Life and Customs of the High Atlas Mountains and Oases of Morocco that I have amassed over several decades.

There has been a fair amount of interest in my subject as I have lectured at 83 university departments and schools of architecture and some museums in 17

countries (including Pitt Rivers Museum Oxford, Cambridge, UCLA, MIT, 3 times each at Harvard and Smithsonian Washington), and had exhibitions in five. My first exhibition on the Architecture of the Atlas and south of Morocco was held at the Building Centre London, and has circulated some years in North America. My larger exhibition on the Country, Life and Customs of 6 communities in the High Atlas was first held in France at Musee de Grenoble then went to Denmark's Louisiana Museum of Modern Art, followed by shows in England at Manchester Polytechnic and University of Manchester Museum. It comprises 95 large prints, 100 smaller prints, 100 slides, artefacts, 16mm film I shot transferred to video, field recordings I made of the music. Models were produced from my plans by the School of Building in Grenoble. Information section contains books, articles and expert contributions. Smaller exhibitions on these subjects were held at the Architectural Association London and the Royal Institute of British Architects. Most lectures so far have been in Europe and North America, with only two in Africa, in Egypt (Cairo), and one in Asia, in Yemen (Aden).

Studies of cultures and societies such as this can, I believe, have crucial lessons for us, if we are to tackle the environmental and other crises which threaten us. The consumerism of industrialized societies is both wasteful and polluting. But what I found in the Atlas were rich cultures created with minimum resources. The various groups crafted distinctive cultures, enhancing lives in each community, and these can be complex, with as an example several couples getting married in one ceremony lasting an average of 5 days. The way we use available

resources is crucial for the survival of our species as well as others. It does not mean



*Amzru, man, minaret*

avoiding high tech where appropriate, but it does mean getting our priorities right, so we can prolong life on this planet and enhance it.



*Brides, night dance, 1964*

On the social and political level, Professor Ernest Gellner, of LSE and Cambridge, described the intricate mechanisms evolved in the High Atlas, which were more sophisticated than the way the United Nations works. I am not one, of course, who believes that traditional, non-industrialized,

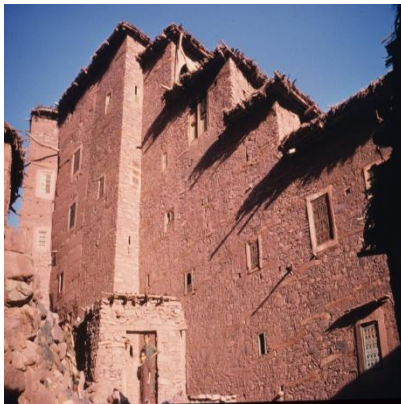
societies should or can be preserved in a static state as they must have the choice of sharing in the world's resources, knowledge, medicines, medical expertise, etc.

I would like to explore the possibilities of connectivity between any future presentations and the communities in the Atlas. Perhaps using the internet one could establish direct links with video cam between visitors to an exhibition and the communities being featured (with for example: Google + Hangout). If there is the opportunity of mounting my exhibition in North Africa, I would suggest using the Tamazight language in Tifinagh script for the captions and catalogue, plus Arabic and one European language, with Asian languages of course in the East. So far, Yemen is my furthest east!

Most of my material deals with the architecture of the area, an important aspect of culture and society. The major achievements are the use of no, or low, cost local materials with no non-renewable energy input to create buildings which are subtly responsive to climate, and which need no non-renewable energy in use. The principal material is earth whose thermal mass flattens the diurnal temperature differential. The forms evolved comprise very compact villages south of the central High Atlas with narrow multi-storeyed patios/court yards, closed at the top except for an air and light hole. As light and air are obtained via the court, all external house walls (except those on the outside of the compact village and along internal alleys) abut neighbouring houses except for the entrance. The internal streets are covered with rooms of adjacent houses, leaving the occasional gap for air and light. . Earth has



been used in two ways: the main construction being of earth rammed between shuttering, with narrower walling at the top in mud brick. This has also been used for the interior court. Individual houses are also of earth and have been built up to 85' tall and seven storeys. Plan forms have been modified in the mountains to take account of the harsher climate. And there, stone is also used as a structural material, as well as covering for earth walls facing the prevailing wind, rain and snow. As with many other building materials, earth is of course susceptible to earthquake damage, but can I understand be reinforced.



*Mftwak, Megdaz*

The area's locally evolved, community specific achievements also apply to their customs including music and dance forms, and the 'clan tartan', woven and used by the women and girls, with each community having its own design. Some groups are transhumant, and whilst having houses in the valleys graze flocks on high pastures where they use black tents, woven in strips on vertical looms by the women.



*Woman weaving*

To the west of the range, various artists have produced painted ceilings for house living and guest rooms, in individual styles, which are immediately appealing to someone such as myself who has been brought up to appreciate modern 20<sup>th</sup> century art. Alas, some of the finest examples have already been lost.

In order to carry out my research I resided several years in Morocco, and this in turn has led to the lecture tours, a thesis and consultancy document for UNESCO, and the two exhibitions, with contributions made to architectural publications (The Architectural Review) and other exhibitions (Arts Council of GB, Science Museum London, Centre Pompidou, Paris), artifacts to the British Museum, music to the BBC Sound Archives. I was helped at various stages by a Royal Institute of British Architects Research Award, the Michael Ventris Memorial Fund Award given to me by the Architectural Association and the Institute of Classical Studies, University of London, and a grant from the British Council.

Museums of Cultures and Societies can play an important role in determining our future, being learning environments and parts of

humanity's growth. If my material is of

interest, please contact me! I should be glad to know if you would like to have a lecture or mount an exhibition, and if you could advise me on other uses, distribution and archiving of my material. Possibly some of it: photos, film, music could be made available through digitization, with the larger prints and artefacts needing a future home.

Les Cours Jean Ray  
71250 La Vineuse, France  
masayodavid@gmail.com

**MORE ON CONTEMPORARY COLLECTING**

The day-long topic during the ICME/2013 /Rio meeting brought together members of COMCOL, ICR, ICMAH and ICOM Korea to consider aspects of collecting from the present and interpreting older collections with present-day interpretations. This report about collecting at the Victoria and Albert Museum might prove to be of interest:

**V&A acquires Katy Perry false eyelashes as part of new "rapid response collecting" strategy** (18 December 2013)

**News:** the architecture and design department at the V&A museum in London has acquired Katy Perry Lashes (pictured) and Primark jeans as part of a new "rapid response" strategy for collecting objects as soon as they become newsworthy, to reflect the changing way fast-moving global events influence society.



The V&A is thought to be the first major museum in the world to adopt such a strategy, which is radically different from traditional methods for curating design and manufactured objects.

"The rapid response collecting strategy is a new strand to the V&A museum's collections policy, which can respond very quickly to events relevant to design and technology," senior curator of contemporary architecture, design and digital Kieran Long told Dezeen.



Items acquired under the scheme so far include the Katy Perry Lashes that Long examined in his most recent Opinion column for Dezeen, the first 3D-printed gun and a

pair of jeans purchased from high-street retailer Primark that were made near the Plaza factory in Dhaka, Bangladesh, which collapsed earlier this year.



Whereas the museum has traditionally collected objects that have already earned their place in design history over time through their inclusion in books and exhibitions, this new strategy allows the curators to respond immediately to contemporary issues.

"We felt that the world works a little bit differently these days," Long explained. "There are global events that take place and have a bearing on the world of design and manufacturing, which give certain objects a certain relevance at that moment."



The strategy is being shown for the first time through an exhibition at the Shenzhen and

Hong Kong Bi-city Biennale of Urbanism\Architecture.

Long and colleague Corinna Gardner invited Shenzhen citizens to choose an everyday object that could tell a visitor something important about present-day Shenzhen. "These objects together tell a story about that city in this moment and offer a broader, more wide-ranging portrait of one of the most interesting, fast-changing cities in the world today," said Gardner.



One of the objects on show is a bra without underwire. "Shenzhen is the electronic manufacturing hub of the world and many of the factory workers are female," Gardner said. She explained that security checks on the way in and out of the factory usually involve a metal detector so workers choose to wear non-underwired bras in order to avoid beeping on the way through and having to undergo a physical search, where there is a high rate of abuse.

"For me, the idea that a non-underwired bra is a valued currency in Shenzhen is a design narrative that tells you about the sexual politics of manufacturing in that city," added Gardner.

One of the benefits of this new approach is that the museum preserves objects that have

little value and would therefore otherwise disappear.

"Sometimes it can be these very banal objects that can go away and are impossible to retrieve, because lots of valuable things are kept by people," said Long. "The kinds of things that Corinna [Gardner] was collecting in Shenzhen, if you tried to do that in two years' time, you wouldn't find those things. They would have gone because the city changes so fast."

The exhibition continues in Shenzhen as part of the Biennale until February. From April the V&A will dedicate a new space in its twentieth-century galleries at the museum in London to displaying objects they've collected with the Rapid Response approach.

Long joined the V&A at the beginning of this year following a career in architecture journalism and a role as assistant director to David Chipperfield at the 2012 Venice Architecture Biennale. In his first Opinion column for Dezeen, he called for an overhaul of the way design is curated in the twenty-first century and set out "95 Theses" for contemporary curation.

\*\* To read an edited transcript of the interview with Kieran Long refer to:  
<http://www.dezeen.com/2013/12/18/rapid-response-collecting-victoria-and-albert-museum-kieran-long/>

## Repatriation News from the US

***Museum returns sacred items to tribe***  
 Sunday, November 10, 2013

by **Fred Kight**

headdresses and other items were returned by the Athens County Historical Society & Museum to the Menominee Indian Tribe.

The pieces are from "a very large collection of Native American and natural history items," confirmed Lynne Newell, who's in charge of special projects for ACHS&M.

The collection had been given to the museum several years ago but portions were not discovered until last year by current museum personnel.

The donation primarily included Native-American stone tools. But also included were "two eagle-feather headdresses, three moccasins, and one pipe or bandolier bag." Documents with the six artifacts suggest they had been purchased in the 1920s from a Menominee tribal chief, Reginald Oshkosh. The sale apparently took place at a Wisconsin trading post.

Museum officials contacted the Menominee Tribe Historic Preservation officer and provided him with information and photographs, "as required by professional museums," according to ACHS&M Director Ron Luce.

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



*Chief Reginald Oshkosh, a Menominee tribal chief who years ago sold the items that eventually wound up in the Athens County Museum.*

The officer confirmed that the headdresses, moccasins and bag belonged to the tribe.

"We returned them because it was what we do with articles that don't meet our mission at ACHS&M," said Newell. She and three other museum officials took them back in June.

The tribal members "were very pleased," said Newell. "Everyone we talked with was excited that ACHS&M took good care of their heritage and returned the items to their original home." She added, "This was a wonderful and educational trip."

Anyone curious about what the items look like will have to travel to Wisconsin. Pictures are not allowed "because of the sacred nature to the Menominee," Newell explained.

All of the materials had been stored in "in a variety of boxes" and "different containers," she said. "To this day we are still

discovering items belonging to this collection."

The 1999 donation to ACHS&M, consisting of more than 4,000 items, was from William Sprague. The original owner was William's grandfather, Dr. Warren Sprague of Chauncey.

The exact date of the donation is not known because it was never officially recorded by museum staff at the time. Newell said this is something that's normally done after the Collections Committee considers "a variety of criteria" and "decides if it is appropriate for our museum," but in this case that didn't happen.

The first Sprague collection exhibit is currently on display at the museum. It focuses on the Early Woodland (Adena) period. "We anticipate future exhibits to highlight different items or periods," said Newell.

The introductory text to the exhibit states that Warren Sprague was born in the early 1900s. He began collecting Native-American artifacts, and throughout the years several family members added to the collection, acquiring artifacts from all over the Midwest.

Newell said Sprague obtained some artifacts by excavating mounds. "Other pieces came from trades with and purchases from fellow collectors," she said, adding that he kept meticulous notes on what he collected, detailing measurements, location acquired and conditions of the artifacts.

No monetary value has been placed on the collection but Newell calls it "irreplaceable, particularly the prehistoric Native-American artifacts."

"ACHS&M does not put a value on any of its collections," explained Newell. "This is typical with most museum collections. Only fine art collections are valued."

***Annenberg Foundation and Hopi Nation Announce Return of Sacred Artifacts to Native American Hopi Tribe***

December 10, 2013

LOS ANGELES - Annenberg Foundation Vice President and Director Gregory Annenberg Weingarten today announced that the Annenberg Foundation has purchased 24 sacred Native American artifacts from an auction house in Paris – totaling \$530 thousand– for the sole purpose of returning them to their rightful owners. Twenty-one of these items will be returned to the Hopi Nation in Arizona, and three artifacts belonging to the San Carlos Apache will be returned to the Apache tribe.

"This is a great day for not only the Hopi people but for the international community as a whole," said Sam Tenakhongva, a Hopi cultural leader. "The Annenberg Foundation set an example today of how to do the right thing. Our hope is that this act sets an example for others that items of significant cultural and religious value can only be properly cared for by those vested with the proper knowledge and responsibility. They simply cannot be put up for sale."

The positive development came after efforts, including those of the U.S. Embassy, were made to delay the auction of the Hopi and San Carlos Apache items. Acting on behalf of the advocacy group Survival International and the Hopi, attorney Pierre Servan-

Schreiber went last week before a judge in Paris in an attempt to have the sale of the Hopi items blocked, but on December 6, the court ruled against him. That's when Weingarten made the unprecedented decision to intervene.



"As an artist, I was struck by the awesome power and beauty of these objects," said Weingarten. "But these are not trophies to have on one's mantel; they are truly sacred works for the Native Americans. They do not belong in auction houses or private collections. It gives me immense satisfaction to know that they will be returned home to their rightful owners, the Native Americans."

The Native American Graves Protection and Repatriation Act gives federally recognized Native American tribes a way to reclaim funerary objects and ceremonial items from federal agencies and museums in the United States. The law, however, does not apply to items held internationally.

In April of this year, the French firm Neret-Minet Tessier & Sarrou auctioned 70 artifacts for €930,000, ignoring pleas and protests around the world. Servan-Schreiber, who acted for Survival International and the Hopi in that case as well, bought and returned a sacred Hopi artifact to the tribe last summer. He also bought on Monday one artifact for €13,000 and intends to return it to the Hopi.



"Many individuals worked tirelessly on this issue for many, many months only to come away feeling disappointed following the ruling by the French court," said Servan-Schreiber. "Now we have reason to celebrate."

"Hopefully this gesture is the beginning of a larger conversation to discuss and inform various communities about what is sacred and what is for sale," concluded Tenakhongva. "Although we were disappointed in the decision of the court which allowed the sale to proceed, we will continue to work to protect our cultural heritage on behalf of our Hopi people and others. This issue extends far beyond us, and it is our hope that others who have seen our campaign will step forward and help to enlighten, educate and join us in protecting cultural heritage and value across the world."

"Our thanks are once again extended to Survival International and Mr. Pierre Servan-Schreiber for their efforts and to the Annenberg Foundation for their goodwill and generous gesture. Kwakwah (Thank you)."

<http://www.annenbergfoundation.org>

### *After nearly 80 years, Native American story pole is coming home*

SEATTLE - For more than 70 years a pole stood watch over a Boy Scout park in Freeport, Ill. This pole shared a story, carved in wood, of a Native American culture to those who visited the park until it was removed.

And, now the Burke Museum wants to bring this story pole - created by in the Northwest by Snohomish Tribe leader William Shelton -- home.

"It's an important pole for us because we don't have a pole from that period," said Robin Wright, with the Burke Museum. "William Shelton really initiated the totem pole carving for the Coast Salish."

After being carved by Shelton, the 37-foot pole was sent to Illinois in 1935. There it stood in Krape Park until 2008 while weather and bugs led to its decay. The story pole was taken down five years ago and has remained in a warehouse ever since.

"The bottom of it where it went into the ground is completely rotten, and other portions of the pole need some loving care," Wright said "It's in pretty poor condition."

Not sure what to do with the pole, the Freeport Park District contacted the Burke

Museum to see if it might be interested in taking it. The museum is home to a large Northwest Coast collection and very familiar with works of Shelton and the Coast Salish culture.

However, getting the pole here is tricky and will cost thousands of dollars. To help offset some of those moving expenses, the museum turned online, to a crowd sourcing fundraiser in hopes of raising \$7,500. The money will help pay for a truck and flatbed trailer to haul the pole across the country.

Shelton is recognized for carving a number of poles between 1910 and the 1930s, and this particular pole, Wright said, tells the same kind of story found on all his poles.



"The whale at the bottom and the eagle at the top" Wright said. "Whales are very important for the original story of the Tulalip Tribe. It goes back to a time when people were starving and whales would help herd the salmon up the stream so people could get food."

The Burke Museum plans to work with representatives from the Tulalip Tribe, as well as Shelton's family, who happen to live in Snohomish County, to interpret the pole once it arrives. It's unknown how much it will cost to actually restore the pole, and it will need to be fumigated.

The hope is to hire Tulalip carvers trained in story pole restoration. Shelton's pole will be tallest pole in the museum's collection and will be mounted inside.

### ***Denver Museum to Return Totems to Kenyan Museum***

January 3, 2014, New York Times

by **Tom Mashbergjan**

The paleontologist Richard Leakey has called their removal a "sacrilege." Kenyan villagers have said their theft led to crop failure and ailing livestock. It is little wonder, then, that the long, slender wooden East African memorial totems known as vigango are creating a spiritual crisis of sorts for American museums. Many want to return them, but are not finding that so easy.

Now, the Denver Museum of Nature and Science says it has devised a way to return the 30 vigango it received as donations in 1990 from two Hollywood collectors, the actor Gene Hackman and the film producer Art Linson. The approach, museum officials say, balances the institution's need to safeguard its collection and meet its fiduciary duties to benefactors and the public with the growing imperative to give sanctified objects back to tribal people.

"The process is often complicated, expensive and never straightforward," said



Chip Colwell-Chanthaphonh, the museum's curator of anthropology. "But just because a museum is not legally required to return cultural property does not mean it lacks an ethical obligation to do so."



*Three of the 30 totems, or vigango, that the Denver Museum of Nature and Science is handing over to the National Museums of Kenya. Richard Wicker/Denver Museum of Nature and Science*

The museum this month will deliver its 30 vigango (pronounced vee-GON-go; the singular form is kigango) to the National Museums of Kenya. Officials there will choose whether to display the objects, hunt through the nation's hinterlands for their true owners and original sites, or allow them to decay slowly and ceremoniously, as was intended by their consecrators. Whatever they opt to do, Kenyan officials say, sovereignty over the objects should be theirs and not in the hands of foreign museums.

(The details of the transfer are still being negotiated.)

Some 20 institutions in the United States own about 400 of the totems, according to

Monica L. Udvardy, a professor of anthropology at the University of Kentucky and an expert on Kenyan culture who has studied and tracked vigango for 30 years.

She said that Kenyans believe that vigango are invested with divine powers and should never have been removed from their sites and treated as global art commodities. Kenyan officials have made constant pleas to have the objects sent back.

But repatriating them takes far more than addressing a parcel. No federal or international laws prevent Americans from owning the totems, while Kenyan law does not forbid their sale. And the Kenyan government says that finding which village or family consecrated a specific kigango is arduous, given that many were taken more than 30 years ago and that agricultural smallholders in Kenya are often nomadic.

A result is that museum trustees seeking legally to relinquish, or deaccession, their vigango have no rightful owners to hand them to.

Vigango are carved from a termite-resistant wood by members of the Mijikenda people of Kenya and erected to commemorate relatives and important village headmen. Notched and round-headed, they vary in length from four to nine feet and are dressed, served food and tended as living icons. Hundreds of vigango were bought or donated to museums in the 1980s and 1990s by collectors of African art, including some Hollywood luminaries.

Stephen E. Nash, chairman of the anthropology department at the Denver museum, said his institution's decision to

museum could offer guidance to other museums that agree that vigango are spiritual and cultural property, but feel stymied by institutional barriers to giving up objects, or because they cannot return them directly to their rightful families. Increasing publicity about tribal objects with a spiritual significance, including Native American artifacts like Hopi and Apache ceremonial items recently auctioned in Paris, has given a fresh impetus to the repatriation movement.

Maxwell L. Anderson, director of the Dallas Museum of Art and chairman of an Association of Art Museum Directors task force on archaeological and ancient artifacts, said institutions should evaluate restitution claims case by case, with an eye toward returning objects.

“Irrefutable evidence of looting or illegal export from a source country is often hard to provide,” Mr. Anderson said in an email. “But there is often strong circumstantial evidence that compels museum directors to advocate deaccessioning, even at the risk of alienating donors.”

To date, only two vigango have been returned by American museums, one each by the Illinois State Museum in Springfield and the Hampton University Museum in Virginia. Their decisions were based on the work of Ms. Udvardy, who in 1985 photographed a resident of a village called Kakwakwani standing next to twin vigango in their original site.

Years later, she recognized one of the totems in a slide from the Illinois museum. After that, Ms. Udvardy scoured museum catalogs and photo collections to find other matches.

The Illinois museum still has about 38 vigango, while the Hampton museum holds nearly 100.

This glacial rate of repatriation has long frustrated Ms. Udvardy, who was contacted by Mr. Colwell-Chanthaphonh at the Denver museum for advice in 2008. Even then, it took the museum five years to negotiate the repatriation.

Ms. Udvardy and Mr. Colwell-Chanthaphonh discovered in their research that the 30 vigango had been donated by Mr. Hackman and Mr. Linson, who were both clients of the United States’ foremost dealer in vigango and other East African artifacts, Ernie Wolfe III of Los Angeles. A brash, boar-hunting devotee of Africa, Mr. Wolfe has long acknowledged that he was a pivotal figure in making a market for vigango in the United States. He said in a telephone interview that the objects became popular in Hollywood in the 1980s. Along with Mr. Hackman and Mr. Linson, aficionados have included the actors Powers Boothe, Linda Evans and Shelley Hack.

Mr. Wolfe stoutly defends collecting, selling and exhibiting the objects, saying he rescued them after they had spent their spiritual powers — been “deactivated,” as he puts it — and had been abandoned by their consecrators. He also said that Kenyan officials applauded his first presentation of vigango in the United States, at the Smithsonian Institution in 1979.

Mr. Wolfe said vigango sold for perhaps \$1,500 apiece in the 1980s. Mr. Colwell-Chanthaphonh said they are now valued at upward of \$5,000 and that one fetched \$9,500 at auction in Paris in 2012.

The Denver museum “passionately values” such objects, Mr. Colwell-Chanthaphonh said, but added, “Collections should not come at the price of a source community’s dignity and well-being.”

[http://www.nytimes.com/2014/01/04/arts/design/denver-museum-to-return-totems-to-kenyan-museum.html?ref=international&goback=%2Egde\\_1769357\\_member\\_5826245719299751940&r=0](http://www.nytimes.com/2014/01/04/arts/design/denver-museum-to-return-totems-to-kenyan-museum.html?ref=international&goback=%2Egde_1769357_member_5826245719299751940&r=0)

***A Note on ICMENews***

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

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

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

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



*Morocco, Threshing with mules*



*Bell in Seoul*

ICME News is published by ICME, the International Committee of Museums of Ethnography.  
 President: Dr. Viv Golding, Programme Director Learning and Visitor Studies, Senior Lecturer, School of Museum Studies, University of Leicester,  
<http://www.le.ac.uk/ms/contactus/vivgolding.html>  
 e-mail: [vmg4@le.ac.uk](mailto:vmg4@le.ac.uk)

Ex-Officio Editor: Annette B. Fromm, The Frost Art Museum, Florida International University,  
<http://thefrost.fiu.edu/>  
 e-mail: [annettefromm@hotmail.com](mailto:annettefromm@hotmail.com)