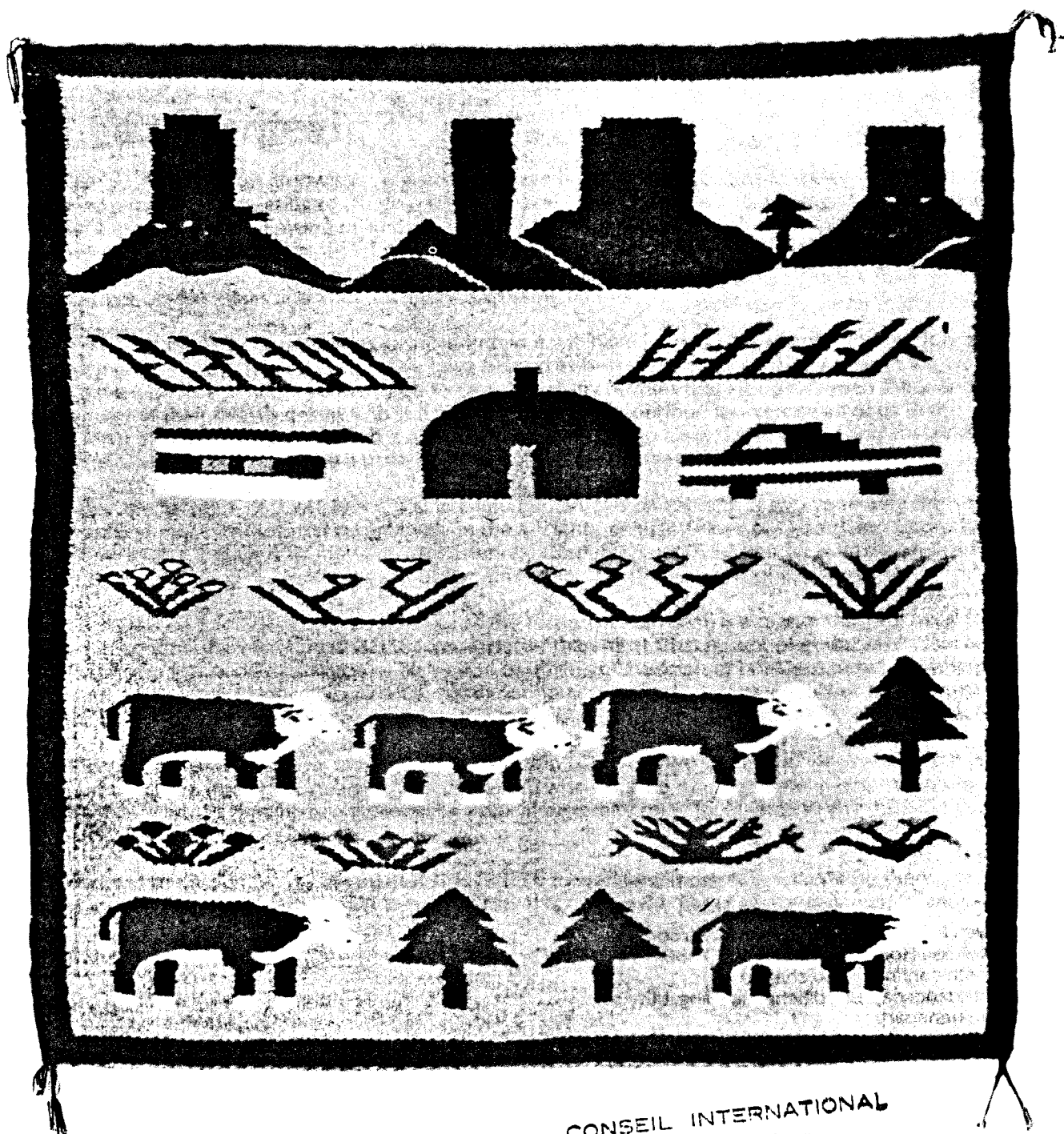
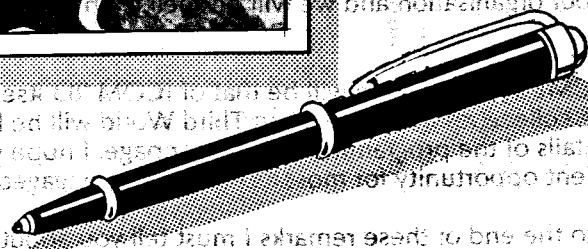




ICME News
No 5
June 1983



CONSEIL INTERNATIONAL
DES MUSÉES



News should be in your hands in...
of you who have managed to get...
what other you are attending...
to be in the world in contribution to...

With luck (and a lot of effort on the...
for the General Conference of...
to Britain despite the costs involved...
ICOM 83's effort will certainly be...
Executive Board of ICME will be...
our efforts to keep members in touch...

the financial, technical, international...
part Committee has done more than...
membership informed and all the...
At the same time there are still...
to remedy these when we meet at...

The theme of the last General...
In similar circumstances...
travel has been a great success...
apply to the new publication...
time ICME has been growing in...
breakwater in our international...
ICOM 83

The Editor writes . . .

So ICOM '83 is here! After a slow start registrations have built up and it begins to look as if we can look forward to a successful meeting of ICOM and of our own Committee - ICME. Having seen the venue at the Barbican Centre, and being aware of all the hard work done by the Organising Committee, I know that we can look forward to a great occasion. ICME has many important issues to discuss. But there will also be ample opportunity for members to renew old acquaintances and to make new friends. Only the British weather can put a damper on our affairs and your Secretary is working on this!

For many of our members in countries far from Britain it will have been a hard struggle to raise funds for the long and expensive journey to London. We have helped as best we can but some colleagues we would dearly love to have with us will not have managed to clear the many hurdles that stood between them and the achievement of their heart's desire. This is a problem that must continue to exercise all of us in the international museum movement for it is a problem that will not go away. Determined and sustained effort to improve ICOM's finances must be a main objective of the next three years.

Within this special issue of ICME News you will find two articles on aspects of two venerable British ethnographical museums located respectively in the ancient university cities of Oxford and Cambridge. I make no apology for this. Britain is hosting the 13th Triennial Conference of ICOM and it is fitting on this occasion to publish some little known information about two important British museums of ethnography.

As you will read on a following page the future of the leadership of ICME is a matter that will need to be resolved in London. As Secretary of ICME I know better than most the amount of enthusiasm, skill and devotion shown by Nico Bogaart during his period of office as Chairman of our Committee. Ours has been a happy and, I hope, an effective partnership. It will not be easy to find another 'Nico' but try we must. On behalf of all of you I send him our best wishes for a successful and happy future in 'another place'.

Nico Bogaart's resignation makes my own position within ICME an open question. Above all else it is important to have a duo at the head of our Committee who are able to co-operate in close harmony and at a practical level - which usually means that geographical proximity must loom large in any decision that is made. We shall have to wait and see.

I look forward to meeting many of you at ICOM '83. To those many more who will not be there I say 'let's keep in touch', and what better way is there of doing this than in the pages of our very own 'ICME NEWS'?

Fred Lightfoot

An important message from the Chairman of ICME

Dear Colleagues,

With luck (and a lot of effort on the part of the Editor) this issue of ICME News should be in your hands in time for the General Conference of ICOM (and ICME) in London. To those of you who have managed to get to Britain despite the cost involved, may I say a special 'welcome'. All of you, whether you are attending 'ICOM '83' or not, will certainly receive a full report of our discussions. It is to be hoped that the new Executive Board of ICME will be able to arrange other meetings in other parts of the world in continuation of our efforts to keep members in touch.

The period since the last General Conference in Mexico City in 1980 has been a difficult one for most museums. The economic climate has been deeply depressing, and with the financial 'squeeze' international travel has been a prime target when budgets have to be cut. However, our Committee has done more than simply survive. Our new publication 'ICME News' has helped to keep the membership informed and all the time ICME has been growing in numbers and therefore in influence too. All the same, there are still weaknesses in our organisation and we will be seeing what can be done to remedy these when we meet at ICOM '83.

The theme of ICME's participation will be that of ICOM '83 itself - 'Museums in a developing world'. Thus, the problems facing colleagues in the so-called Third World will be brought to the very centre of the stage. You will find details of the programme on another page. I hope you will be able to agree that we have provided sufficient opportunity for most interests to be engaged.

Before I come to the end of these remarks I must tell you about a personal development which, in many ways, is a sad one for me. Towards the end of this year I will be leaving the world of museums to take up a new appointment as Head of the Netherlands Radio World Service. Thus I will have to withdraw from ICOM and, of course, from ICME. Unfortunately, a concomitant factor in this situation is the future of the Secretaryship. It is obviously to be greatly preferred that the two officers of the Committee should be in reasonable geographical proximity to each other. We therefore have a problem to face which I trust we will be able to solve together in London.

So this is my farewell. I wish all of you the very best in your professional and personal lives. I also wish ICME, the essential voice of international museum ethnography, continued success under a new leadership. As I know full well, real progress is only possible if each individual member resolves to make a contribution, however small. I have no doubt that such support will be forthcoming to the incoming Board and its leading Officers. Good Luck!

Yours sincerely

Nico Bogaart

Nico Bogaart



Nominations for the Executive Board of ICME

With the resignation of Nico Bogaart from ICME and therefore from the Executive Board there is one clear vacancy. No other member of the present Board has formally declined to present him/herself for election to the new Board so all may be regarded as candidates for the new triennial period, 1983-1986.

One new nomination has been received - that of Mr. Lawrence Foanaota, BA, (ICOM No. 8259), Director of the Solomon Islands National Museum, Mr. Foanaota's candidature has been proposed by Ms. Anna Craven (ICOM No. 6255) and seconded by Mr. F. Lightfoot (ICOM No. 8080).

Programme for the General Meeting of ICME, ICOM '83, London

- General Theme:** Museums in a Developing World
- Main Concerns and objectives for ICME:** Museums in developing countries and the furtherance of co-operation between museums in the first, second and third worlds.
- Sunday 24 July**
a.m. **Barbican Centre**, Registration
p.m. **Commonwealth Institute**, Kensington High Street (Jehangir & Board Rooms, 1st floor)
16.00–17.30 Inter-Committee discussions on means of co-operation, exchange of ideas, consultation and development of policies and feasibility studies. (ICME, ICAMT, CECA, Costume, Exhibition Exchange, ICOFOM, MPR, Training of Personnel)
- 18.30–20.30 **Commonwealth Institute** (Exhibition Galleries)
Reception given by the Commonwealth Institute to delegates attending the afternoon meeting.
- Monday 25 July**
a.m. **Barbican Centre**. Ceremonial opening of ICOM '83 and first Plenary Session.
- Tuesday 26 July**
a.m. **Barbican Centre**, Room F (Lifts to Level 9 and then to Level 14). Plenary Session, Election of Officers
9.00–13.00 1983-86 triennial, First paper on a general theme.
p.m. **Commonwealth Institute**, Kensington High Street (Jehangir & Board Rooms, 1st floor)
14.30–17.30 ICME Working Group on Return/Restitution of Cultural Property
Time to be announced **National Gallery**, Trafalgar Square
Reception
- Wednesday 27 July**
a.m. **Barbican Centre**, Room F
9.00–13.00 ICME Plenary Session
p.m. Second round of papers on a general theme
14.30–17.30 **Barbican Centre** Room C Level 9
Joint ICME/ICAMT meeting on proposals for co-operation on practical project with a museum in a developing country.
14.30–17.30 **Museum of Mankind**, Burlington Gardens, W.1.
Inauguration of new ICME Working Group on Ethnographic Inventories.

National Maritime Museum, Greenwich
Reception given by H.M. Government.

Barbican Centre, Room F
ICME Plenary Session
Third round of papers on a general theme
Horniman Museum, London Road, Forest Hill
ICME Working Group on Aims of Ethnographic Museums
Barbican Centre Room E (Level 9)
ICME Working Group on Folk Arts
Horniman Museum

Reception given by the Horniman Museum on occasion of the opening of the 'Paintings on Beehive fronts from Slovenia' exhibition.

Cambridge

Leave by coach from **Commonwealth Institute** at 9.00 am sharp

Darwin College, Silk Street

ICME Plenary Session — 'The next Triennial' — policy discussion and proposals.

Darwin College

Lunch given by the University of Cambridge

University of Cambridge Museum of Archaeology and Anthropology

(arrangements by courtesy of Dr. David Phillipson, Curator)

Queen Elizabeth Hall and Hayward Gallery, South Bank, London.

Reception given by the Greater London Council.

Barbican Centre

14th General Assembly of ICOM

Closing Session

British Museum

Reception given by the Trustees of the Museum

Please note: The arrangements given above are subject to change. Every effort will be made to give early advice of changes in the programme should these prove to be necessary.

All ICME meetings and activities are open to all ICME members. However, a limit of 50 persons has to be placed against the visit to Cambridge for financial and practical reasons. Early application to the Secretary is advised.

Time to be announced

Thursday 28 July

a.m.

9.00–13.00

p.m.

14.30–17.30

18.00–20.00

Friday 29 July

a.m.

9.00

11.30–13.30

13.30–14.45

15.00–16.30

Time to be

announced

Monday 1st August

a.m.

p.m.

Time to be

announced

The Regional Meeting in Stockholm (14–16 April)

The Chairman Reports . . .

“What you lose on the swings you gain on the roundabouts”. This could be the bon mot for the Regional (Northern European) Meeting of ICME held in Sweden’s beautiful capital. A combined meeting where a dozen directorial staff from nine museums sharing a common purpose met under two different ‘hats’ – ICME and the so-called *European Ethnographic Club. The discussions of the ‘club’ tended to overwhelm ICME but in a very positive way! There were lively exchanges of news and views, ideas for travelling exhibitions, shared educational programmes and a working towards joint projects and activities. Such a ‘club’ is, above all, an intelligence gathering group with a consensus approach to exhibitions and activities, especially those concerned with the developing countries and national minority communities.

The problem facing the ‘club’ is not an uncommon one – a profusion of bright ideas alongside too few resources to enable them to be effectively carried through. The member museums share a special interest in the collection of everyday objects. One aim, at least, that should be capable of achievement more easily together than separately. Temporary exhibitions are another common interest. Those created by the ‘club’ museums are sometimes consciously controversial in their subject matter or treatment and thereby prompt discussion.

A practical outcome of the meeting was an agreement whereby the nine museums agreed to produce small, portable, photographic exhibitions, inexpensive both in their making and distribution, for exchange. Produce one exhibition and get eight others in return! Not a bad *répité* in these hard times!

As I said at the beginning of this short note our Stockholm meeting was “two for the price of one”. All those present would agree, I believe, that ICME has something to learn from the ‘club’ and its realistic approach to inter-museum co-operation.

ICME business was discussed, of course, and in great detail. Thus the general theme came up for examination from ICME’s special viewpoint. The future of the Working Groups was looked at carefully. The draft programme for the General Meeting was sharpened and its main policy thrust agreed.

On one point the discussions were closely focussed when our host museum was put under the microscope. There was a full, free and frank exchange of views on the new displays of the Swedish Ethnographical Museum based on the stated aims of the Museum. Karl-Erik Larsson, the Director of the Museum proved a wonderful host and gave us a feeling of being not only ‘welcome’ in Stockholm but ‘at home’ in the Museum. This full-hearted reception encouraged everybody to speak openly and even to be critical but in a positive and friendly way.

We had the valuable opportunity to visit the Riksställningar (the Swedish Travelling Exhibition Organization). Ulla Olafsson acted as our gracious host and showed us every inch of the building and patiently explained every detail of the aims of the institution. This was a stimulating experience indeed, and in a later issue of ICME News we must return to this subject. In the meantime we welcome Ulla as a member of ICME. Ulla was a member of CECA and member of the Executive Board of ICOM, editor of ICOM Educational Magazine and member of the Board of Trustees of the Swedish Ethnographical Museum. Ulla’s membership of our Committee is warmly welcomed bringing such broad experience as she does.

The weekend was spent visiting the rich variety of Stockholm’s museums. Just one sad conclusion; all things come to an end and now our good friend and colleague K.E. Larsson is about to retire from his museum. We will be saying farewell in July. Hopefully we can still say “hello” to him in the ICME-family. Anyway good luck Karl-Erik and our gratitude and thanks for all the work you have done for ICME.

Only a few members of ICME were able to attend this Stockholm meeting and here we can see the direct results of recession. We must fervently hope for an improvement in economic affairs so that we can look forward to a much larger attendance at future meetings. The Secretary and I have put a lot of energy and some personal resources in travelling around, but we hope that others will try to enlarge ICME’s field of interest and influence. Only with the help and dedication of all the members can ICME grow to become a real force in world ethnography.

Nico Bogaart

*An article on the aims and objective of the European Ethnographic Club by its Chairman, Fred Lightfoot, will appear in ‘Museum’, published by UNESCO, later this year.

Assumption, Prejudice and Realities. A few observations on Anthropological Museums

by Nico Bogaart

chairman ICME, Director of the Tropenmuseum, Amsterdam

incorporating a contribution by Drs. Wilhelmina Kal, Head Curator, Tropenmuseum, Amsterdam

Museums in general and the ethnographic or anthropological museum in particular, inherit their roots from the past, not the present. The majority were founded around the turn of the century or a little earlier, in an epoch of colonial expansion coupled with growing scientific interest in 'distant peoples'. From then on scientific research and anthropological museums were to follow convergent paths for quite a while. Information about other, non-Western, peoples played a functional role in maintaining overseas rule and propagating links with colonies and dominions. Knowledge thus gained and crystallized in the form of museum presentations, served to satisfy increasing public appetite for the alien and exotic. It was not until WWII and the subsequent independence wave, that academics and museums began to go their separate ways. For the museums, this heralded gradual severance with the academic intellectual elite in favour of the general public. The emphasis came to shift on to the communication of information about non-Western man and societies; the cultural anthropologist became a cultural interpreter and translator.

This said, it must at the same time be observed that up to the very present it is not sufficiently acknowledged that anthropological museums are the legitimate medium to inspire the (Western) public with a sense of cultural objectivity and to proclaim the justice of universal human equality.

As understood internationally (ICOM, ICME, ICAES), the accepted definition of the tasks of anthropological museums can be summed up thus. First and foremost, the promotion of knowledge about and insight into non-Western cultures and societies from a traditional historical as well as topical perspective on the basis of scientific research and multimedial forms of information and presentation.

The museum's commitment can be described as: the systematic collation, conservation and scientific evaluation of material evidence relating to non-Western peoples; the analysis and processing of material evidence in the light of its functional and symbolic significance in a socio-cultural framework; the interpretation and educational elucidation of such data to the public at large. In the article to follow, the generally twofold functions of museums, namely **custodianship** (collecting, documenting, preservation) and the **public commitment** (information and presentation), will be examined in greater detail. I propose to differentiate a number of subsidiary functions such as collecting (external and internal), the role of academic research, the administrative aspect and the public role (presentation, education, the meeting ground angle and cooperation).

Camelan performance at the Tröpenmuseum



ICME: Structures and Objectives

Inalienably democratic though his election might have been, this does not prevent the current chairman of ICME (International Committee on Museums of Ethnography), a pluriform group if ever there was one, from pursuing, with due regard to that pluriformity and what it implies, goals and ideas not necessarily shared and subscribed to by all members alike. It is therefore salient to sum up the main ICME guidelines at this stage in the article, in order to illustrate the nature of this variegated group, i.e. policymaking body.

Current themes and guidelines are as follows:

- cooperation between ethnographic and technical museums
- music in ethnographic museums
- museology in ethnographic museums
- museums in developing countries
- ethnographic textiles and costume
- the return and/or restitution of cultural property
- aims of ethnographic museums
- films and photography
- fakes and forgeries
- folk arts
- inventories

Workgroups are formed ad hoc with the aim of providing a fundamental contribution to the on-going debate on the place and function of ethnographic museums, so that these museums, many of which are at a crossroads, can appraise what has gone before, what is likely to come, and determine their path for the future.

Within the ranks of ethnographic museums there is heated controversy over the appropriate objective. A source of permanent contention in this is the virtually institutionalized division between museum anthropologists and academic anthropologists. In this context it should also be said that where the Western world designates such museums as 'ethnographic', similar museums in non-Western countries are often 'national' museums which also accommodate archaeology and contemporary art.

For myself, I make no bones about directing a Western ethnographic (anthropological, if preferred) museum, and my outlook should be evaluated accordingly. Surely though, this forum of ethnographic museums is the very place for hands to reach out to transcend the barriers of ideologies, time, space and political bias in the interests of a common concern: man and his world.

Inside and outside ICME a great deal has been said and, happily, published, about the present state and future positioning of anthropological museums. Discussion has not invariably been distinguished by outstanding perspicuity, vision or a sense of involvement. Frequently too, (party) political considerations, current vogues and pet theories have stood in the way of rational, straightforward thinking.

The other side of the coin was (and alas, is) an amorphous contingent of hidebound museums which are resistant to all change and tend to see

the public as an essentially bothersome element. Between these two extremes the ICME policy rocket has had to wing its way. On the evidence of tangible outcomes so far, all this could lead to constructive and effective results. As soon as at the ICAES (International Congress of Anthropological and Ethnological Sciences) (1983, Vancouver, Canada) the Commission on Museum Anthropology and ICME discover each other's mettle, we may expect the movement to gain momentum and evolve into a lucid, committed endeavour to determine the position and define the function of ethnographic museums.

Among the distinguished museologists in the field in the Netherlands is Drs. Wilhelmina Kal, head curator of the Tropenmuseum in Amsterdam. Her views coincide so entirely with my own that setting out my ideas would be a restatement of her case. Drs. Kal will therefore speak in her own words later in this article. However, before giving the rostrum to Drs. Kal, I should like to outline the structural framework of the present issue against the backdrop of rapid socializing change which inextricably involves us all.

In the Beginning . . . three worlds, one earth.

Earlier, much earlier than Genesis, mankind had already realized that nature is no more and no less than the *sine qua non* of the food chain. An equal truism, namely that nature is a setting beyond repair as a consequence of man's onslaught, was not fated to be understood fully until the 20th century. The damage has now been done; the pain is unbearable and the time for extemporization long past. It is too late for prevention and cure is hardly conceivable. Stating the facts does little to change the situation, either. All the same, the way ahead will have to be mapped out, because food is a universal issue and too many of us just don't have enough.

Are the many of us, indeed, our business?

"Am I my brother's keeper?"

Hollow rhetoric when it is in the first instance difficult enough to answer who is whose "keeper".

Still, over the centuries people and institutions aplenty have busied themselves with thinking up solutions and identifying ways of mobilizing mankind in general in order to translate consciousness into facts. During the latter half of this century particularly minds have opened and activities on all levels have testified to social awareness and the wish to substantiate this in practice. Words like 'solidarity' have gained content, giving rise to necessary structural improvements.

One of the platforms where concern for man and his problems can be voiced is within the anthropological museums – museums centred on 'humanness'. The past has proved over and over again that direct (as it were, physical) contact with that person out there, that other world, evokes material concern. Even if it were physically possible to bring the people of the Third World to the West, that would not solve the root of the problems. The alternative, therefore, is to bring the so-called Third

World westwards by communicating all we in the West have and cherish, by which we live, work, conduct our dealings and love. Interaction with the Third World through the instruments of day to day life, from cutlery to art objects, schematized to a regional and thematic structure.

The culmination of its cultural history has made the West ripe for such presentations. Accustomed as we have been to traditional museums with cases stuffed with art objects, the moment has come to rub our eyes and envisage ourselves in another world we have thought of as the Third World. And that is our, at least my, museological goal.

This does not mean to signify that all museums must now instantly rewrite their policies and immediately follow the line this article advocates. Whilst I argue the case for a modern, contemporary minded and committed ethnographic museum, I still respect those which are more traditionally inclined. I would even go so far as to say that institutional survival depends on a symbiosis between the two kinds of anthropological museums and the conditions requisite to a meeting ground of two hemispheres: north and south.

The attentive observer will not, however, be explicitly made aware of development theories and strategies, or the admitted gaps in present knowledge, at museums such as the Tropenmuseum. This omission may give cause for offence. At the Tropenmuseum we happen to believe that we have to begin by adjusting ourselves to the perceptions of our visitors.

Concepts such as marketing may sound alien to some in connection with museums. Be that as it may, museums, too, will have to begin thinking less along product lines and orientate themselves more towards the consumer. *Weltanschauung* is not exclusively a matter of development and development strategy. Our conception of the world also colours, even determines, our concept of the Third World as such. It is only too easy to criticize the notions of our forebears regarding people who do not form part and parcel of Western culture. Notions of that vintage have less appeal nowadays, and suggest shortsighted, outdated points of view, or so current ways of thinking lead us to presume.

It is not the intention of this article to give an exhaustive account of the concepts and conceptions in question in all their manifestations, or to arrange and evaluate them in terms of time and place. In any case there is little to add to well-established lines of reasoning. The reasoning that I do touch upon is that hardly anyone at all concerned with describing and studying the Third World and its populations on whatever basis, can escape the influence of precedent.

This applies as much to literature as anthropology, non-Western sociology, film and, by extension, ethnographic or anthropological museums.

Allowing that it could be possible to regard a different cultural sphere with unbiased eyes, this represents a tenet which is certainly valid for museums. In that perspective museums would not so much convey the reality of the Third World as to show how we Westerners perceive it, which elements and phenomena strike us and what we consider as important. In that event, we are simply tackling Third World issues and problems which we ourselves recognize as significant. From that angle, a museum would tell us more about ourselves than about the Third World. If so, acknowledgement of the problems of the Third World can also provide a solution to problems whose substance is, quite simply, the process of development.

Western culture has variously been described as at its end or in the vanguard of development. Latitude for alternative development has not always been allowed. It is a remarkable feature, representative of our limited thinking, that we rarely hear the idea expressed that the West might not be the definitive model. It may yet become universally accepted that there never was much reason, if any, to support standard Western chauvinism and ethnocentricity. Our reasoning as regards development and development processes is still dominated by assumptions rooted in our own, exclusively Western world. This then, is the experience we impress upon the Third World.

As museum people aspiring to communicate understanding of current developments in developing countries with the emphasis on day-to-day life, there are several factors to be considered if we are to perform adequately. We have to account for the question: what is the exact nature of the non-Western world and how does it correspond or respectively differ from ours? What kind of interaction does change involve? Such propositions can only be considered from social, economic, cultural, political and ideological/religious standpoints seen in the light of both contemporary history and the present. Another point is the relationship and balance between these aspects and the real physical environment.

This leaves us with a **regional** approach whereby there are certain features common to a number of societies and countries in a particular part of the world. That is, history, socio-economic development, behaviour patterns, etc., that can be presented as units.

Additionally there should also be scope for a **thematic** approach in which attention is focussed on topics and (development) issues of universal concern affecting the course of the world as a whole. This category includes chains of cause and effect and parallels between similar problems and phenomena discernible in different parts of the world (correspondence and non-correspondence in relation to each other and in relation to the West). In all this Western and non-Western opinions come to bear equally.

Finally, our museums should have full provision for **study and logistic services** so that the specific

components of the collections can be deployed to general advantage and utility. Under the principles outlined objects still have *Lebensraum*, much as some of my colleagues would deny this.

We have to face the fact that our message has changed and that the means to communicate the new message have likewise expanded.

I now leave Drs. Kal to develop her line of reasoning before going on to my conclusion.

In expanding some of the arguments raised by Nico Bogaart I shall proceed on the basic ICOM definition of a museum of ethnography as a museum which collects material evidence of subjects of ethnography and their environment.

To recapitulate, ethnography, followed by cultural and social anthropology, has its scientific roots in the endeavour to systemize the evolution of man in relation to his cultural development, i.e. the phenomenon of man as a totality.

In consequence, ethnographic museums – often the successors to private collections and curio cabinets – were established particularly in Europe and the U.S.A. as the appointed repositories for material evidence of this development.

Thus when we refer to ethnographic museums today, we generally mean a museum which on the one hand collects 'material evidence of man and his environment' in terms of objects representative of everyday life and, on the other, objects relating to a society's artistic, ceremonial and religious life.

Within this category there are museums which refer to themselves as 'anthropological' and are concerned with the 'daily life of man in other cultural spheres, in other countries. Then there are 'ethnographic' museums which are concerned with groups and cultures within their own countries. Among the first group there are some whose collections do not reflect material evidence of cultural change in response to foreign, often Western, influence. In that light, this type could be designated as a 'historical' museum.

What they all have in common, though, is collecting and appraising material evidence relating to man. In tracing connections we are establishing a body of knowledge to be used by the generations after us. This knowledge can potentially be applied to

- the search for cultural identity
- the search for lines of development
- further technological innovation
- historical connections

Herein lies the essence of an ethnographical museum's responsibility: a responsibility it can best discharge by approaching reality through the accumulation of objects and information carriers such as photographs, film, music, tapes and literature.

Museums of anthropology can in that case function

as laboratories for anthropological research and a resource for the interested public. Their responsibility is to conserve sufficient authentic material to make reality **permanently** accessible, as in a laboratory situation, so that future generations will be in a position to arrive at analyses and conclusions respecting the history of man and ideas whilst retaining a consciousness of cultural uniqueness.

The problem is for a museum to translate its responsibility into performance.

As far as national museums of ethnography are concerned, it is possible to give a comprehensive survey of the various cultures coexisting within the national frontiers.

For the anthropological museums the difficulty lies deeper since their collections refer to cultures geographically far removed. The same goes for museums whose collections relate to cultures which are scarcely extant or extinct altogether, i.e. historical museums. Such museums are not usually equipped to give a complete picture in terms of material culture, and thus have to augment their presentations with audiovisual material and written documentation. In assembling the latter, national museums in the relevant cultural areas could be of inestimable help.

To start with, inventories could be made, preferably computerized, to clarify what is missing and see whether it is still obtainable and, if not, whether audiovisual material can be supplied instead. Some inventories along those lines already exist and are in themselves a *sine qua non* for the continued preservation of the world's cultural heritage.

It is advisable that Western and non-Western ethnographic museums and national and international museums should get together and discuss their respective commitment to the universal cultural heritage and how they can collectively safeguard this.

More cooperation would be particularly welcome with regard to the educational and informational functions of ethnographic museums. The how and why of other cultures and an understanding of their richness and diversity is an important vehicle for promoting tolerance and appreciation of others. 'National' museums of ethnography were usually founded to give historic perspective to national habit and usage, to reflect day to day life as experienced by the peasant, artisan and the mistress of the home. Another, sometimes exclusive, aim was to give an impression of life in and around government and courts.

'International' ethnographic museums, anthropological museums in other words, often started as curio cabinets but developed into sources of information about everyday life among far distant races and different cultures. National ethnographic museums could be able to give a far more detailed and complete review of groups living in their own countries. Museums

which collect material on cultures in other countries can only indicate broad lines and provide examples bearing on wider contexts.

With more cooperation between the two types of ethnographical museums the 'international' establishments could give a fuller and more accurate picture of topical situations with the aid of photographs, film and tape. Reciprocally, international museums can with their 'helicopter view' of life be of assistance to the national museums in arriving at a comparative identification of the main features and characteristics of the autochthonous and allochthonous subcultures with which they are dealing.

A dialogue on this level might eventually lead to ethnographic museums or anthropological museums worldwide uniting to conserve the common cultural heritage: to deploy this in a meaningful way and to regard it as the laboratory and instrument of shared responsibility and commitment, instead of a race for prestige.

In Conclusion

Mankind and the world around him stands for a challenge which must be realized, an immense reservoir of the future's totality. Each and every museum presentation represents reality and, at the same time, a model or design for a world in need of renewal. The public we have to take into account is a large one. Consequently, we should not let ourselves be guided by too many Western assumptions, prejudices, and concepts of reality. We have to start at home, in a world governed by need and chance. The act of reasoning implies striking a balance between the two and striving to create some sort of order. Surely museums have a role to play in choosing the path? Or rather: are museums not concerned with the very grass roots of existence?

Translated by Sonja Jokel, Amsterdam.

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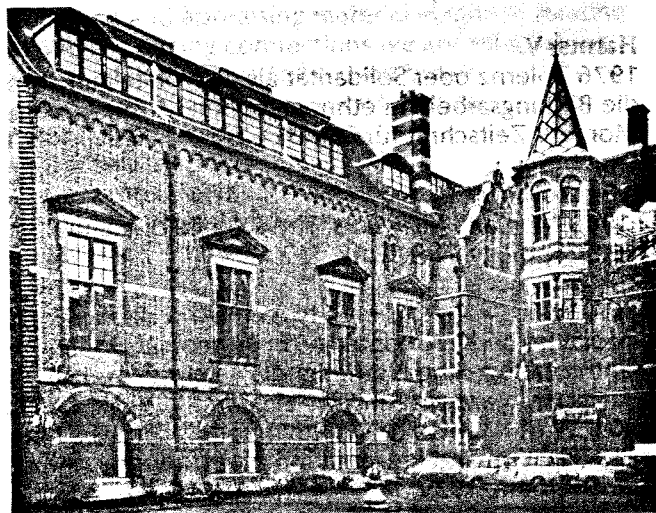
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The University Museum of Archaeology and Anthropology, Cambridge

by *Deborah Swallow

The Cambridge University Museum of Archaeology and Anthropology, like many of its non-university counterparts in the United Kingdom, was the offspring of an earlier scholarly institution, the Cambridge Antiquarian Society, which was founded in 1839 to promote the study of the history and antiquities of the university, county and town. The Society, which published regularly, became the owner of a growing collection of antiquities, the housing of which rapidly became a severe problem. By 1875 it was scattered between three locations in Cambridge – the Fitzwilliam Museum, the University Library, and the rooms of its Secretary. The Society offered its collection to the University, but it was not until 1883 that it was accepted by the University and housed in part of a newly established Museum of Classical Archaeology. The Antiquarian Society collection along with three recently donated and important collections from the Pacific and Central America formed the core of a new 'Museum of General and Local Archaeology and Ethnology'¹

The University Museum of Archaeology and Anthropology, Cambridge



View of the New Guinea, Asian and American galleries.



The appointment of the Museum's first curator, Baron Anatole Von Hugel was not fortuitous. The son of the Austrian soldier, scholar and diplomat, Baron Charles Von Hugel, Anatole spent his early years in Florence and Brussels and then England, when his elderly father retired to his wife's native shores. Being a Roman Catholic and thus denied an English university education he studied at Stoneyhurst, but left the college in 1874 to travel to the South Seas as a cure for his ill health. After visiting Australia and New Zealand a series of chance occurrences took him to Fiji. His explorations started immediately, and only on his return from his first trip did he meet the newly arrived first Governor of the islands, Sir Arthur Gordon. For three years Von Hugel stayed in Fiji, travelling into its unknown hinterlands, making collections, recording his impressions and forging firm friendships with Gordon, Alfred Maudslay and other visiting travellers and local residents. He returned to England in 1878 with his collections of Fijian artefacts and, in 1883, when Maudslay (a Trinity man) and Gordon offered their collections to the University, his name was put forward as a person ideally suited to the post of Curator.

The appointment was felicitous. Von Hugel added his own South Seas' collection to those of Gordon and Maudslay. With his acquisitive instincts, his power of persuasion and his ready generosity, he steadily built up both the local and overseas collections. Material came in from colonial servants and missionaries the world over, through the encouragement of Von Hugel and another doyen of the Cambridge academic scene, James Frazer. The Cambridge colleges, and the University Library handed over their cabinets of curiosity; and the Fitzwilliam Museum parted with antiquities considered more suitable for a Museum of Archaeology and Ethnology.

Soon however the curator's efforts were supported by a new development. In 1888, Alfred Cort Haddon, a graduate of Cambridge who was Professor of Zoology at Dublin University, made an expedition to the Torres Straits³. Haddon, who in part funded his trip by collecting for the museum in Cambridge and the British Museum, became preoccupied with the need to record the customs and institutions of a fast changing society. A few years after his return he set up home in Cambridge (commuting from there to Dublin for several years) and began to plan a professional expedition to the Torres Straits. Ten years after his first visit the expedition took place. The party included W.H.R. Rivers, a young lecturer in experimental psychology and two of his students. McDougall and C.S. Myers; S.H. Ray, an Oceanic linguist; A. Wilkin, who was to act as photographer; and C.S. Seligman, a medical scientist.

The expedition was a pathbreaker, a crucial stepping stone in the development of the study of anthropology in England. Haddon left Dublin, took up a fellowship at Christ's College, and became the first lecturer in Ethnology at Cambridge. Rivers, a fellow of Trinity College, remained a lecturer in experimental psychology, but turned his attention

increasingly to anthropological questions. Together they established a school of anthropology at Cambridge, institutionally and intellectually focussing the attention of a new generation of students on aspects of social organization which have remained central to British social anthropology ever since, and introducing a new field methodology (which Malinowski in turn was to better). The benefit to the Museum was immense. Cited as a key resource in the fight to establish the study of anthropology as a university discipline, the museum in turn became a beneficiary. The collections from the Torres Straits expedition, from Haddon and Rivers' and their students' subsequent field trips and from their wider network of contacts now found their way to Cambridge.⁴

Meanwhile the area allowed to the Museum in the Classical Archaeology building had long ceased to be adequate. As early as 1896 the annual report noted that the museum was becoming impossibly overcrowded, and that there was no room to work on the collections. By the next year the site for a new Museum had been approved and in 1900 a Syndicate approved plans and estimates for a building designed by the architect T.G. Jackson. A building fund was started and by 1906 a third of the necessary money had been raised. In 1910 the foundation stone was laid; blocks I and II were constructed during the great war; but a third block was never built. Von Hugel, who had supervised this tremendous operation was showing signs of physical strain. In 1920 he took sick leave. Haddon took over, firstly as Acting Curator and then, in 1921, as Deputy Curator. Later that year he resigned and in 1922 a new curator, L.C.G. Clarke, was appointed. Rivers had died a few days earlier; Haddon was to retire in 1925, and T.C. Hodson, an Indian colonial servant was to take his post; the centre of anthropological interest and dispute was to move to London. Inevitably the Museum's focus shifted.

Clarke, a sophisticated and highly cultured man, who had read history at Cambridge, graduating in 1903, was endowed with a large private fortune and had travelled widely – as an undergraduate in Europe, and subsequently in Central and South America and North Africa. He saw frontline service in the great war, but after the war returned to his studies, taking the diploma in anthropology at Oxford, and working under Marett and Balfour. During his tenure as curator the Museum's American collections (both archaeological and anthropological⁵) were substantially strengthened. At the same time Asian ethnological interests were developed further. Hodson, who became the first William Wyse Professor of Social Anthropology, and his successor, J.H. Hutton, another former Indian Civil Servant, attracted to the Museum a number of South Asian collections.⁶

In 1937 Louis Clarke was appointed Director of the University's Fitzwilliam Museum, and was succeeded by T.T. Paterson, whose plan to reorganise the storage of the collections had hardly taken shape before the outbreak of the second world war, and the dispersion of the best of the

collections to safe storage outside the museum. After the war the collections were returned to the Museum and extensively reorganised. Each gallery was devoted to related collections, as had been the original plan. A final attempt to complete the last phase of the main building fell through, and a 'temporary' two-storey structure was built in its place. Paterson resigned to take up another post, and G.H.S. Bushnell, who had been Assistant Curator for two years, succeeded him. Bushnell, a Cambridge geologist who had developed a strong interest in new world archaeology during his undergraduate days, spent the first part of his career as an oil geologist in Ecuador, delving into Ecuadorian archaeology as a leisure activity. At the outbreak of war he joined the army, and on demobilization decided to return to Cambridge to write up his Ecuadorian researches for a PhD.

During this post war period, when a new school of Cambridge anthropology was in the making under the direction of Meyer Fortes and a group of London trained anthropologists,⁷ the museum ceased to be a centre of active interest. Research students did bring back collections from the field, as did members of archaeological expeditions and other Cambridge travellers – and the flow of material from former colonial servants and missionaries continued. Bushnell himself an outstanding scholar of new world archaeology sustained an active interest in all parts of the collection.

In 1970 Bushnell retired, and P.W. Gathercole, whose background combined interests and training in history, archaeology and ethnohistory⁸ was appointed curator. For many years the museum, operating on inadequate funding and with a skeleton staff, had depended on the private resources of its curators, and on the services of dedicated voluntary assistants and honorary keepers⁹. By the early 1970s however the number of paid academic staff had risen to four¹⁰. But the Museum had become once again unacceptably overcrowded, its reserve collections inaccessible. For some years the mirage of a new building had wafted in the air. By the mid nineteen seventies even the mirage had dissolved and a more practicable plan was adopted. The Museum would be redeveloped on its existing site, and would acquire a new outside store for some parts of its reserve collections. In 1975 a ten year plan was drawn up, which would see the division of the building into two halves – on one side, up to date storage, research and study areas; on the other newly designed displays which would reflect the Faculty's current interests as well as the wealth of the collections¹¹. In 1981 the storage and work areas were finished. Gathercole retired and D.W. Phillipson, an archaeologist with research experience in Africa, became curator. In 1984, the Museum's official centenary, the new archaeological display will open. At the same time a special centenary exhibition celebrating the anthropological collections at Cambridge will be held in the Fitzwilliam Museum. Only the Museum's own anthropological galleries await their turn.

D.A. Swallow June 1st 1983

Footnotes

1. The Museum subsequently changed its name to 'The University Museum of Archaeology and Ethnology', and again, in the late 1970s, in tardy recognition of the changes that have taken place in the discipline, became 'The University Museum of Archaeology and Anthropology'.
2. Of particular interest is the transfer from Trinity College in 1912 of a significant collection of material collected on Cook's voyages. Von Hugel and Clarke were also instrumental in the acquisition of other Cook material in the 1920s.
3. The islands in the Straits between Australia and New Guinea.
4. Haddon and his companions spent some time in Sarawak on their return trip, and established close contact with Charles Hose, who subsequently gave material to the Museum. Seligman, Haddon, Rivers (on his later Melanesian trips) and their pupils, Layard, Deacon and Armstrong in Melanesia; Landtmann and Bateson in New Guinea; Radcliffe-Brown in the Andaman Islands and Australia; and later Evans-Pritchard in the Sudan all made important collections. Others working in the colonial services – such as Haddon's son Ernest and St John Orde Brown – collected and wrote under Cambridge guidance.
5. Clarke not only purchased large collections (for example the Rymill collection of Plains Indian material) and collected himself on his travels, but also encouraged field expeditions; bought intelligently on the open market; exchanged 'duplicate' material (for example with the Danish National Museum, thus acquiring a solid teaching collection of Eskimo artefacts); and continued to keep an eye on small British museums that were prepared to hand over their ethnological material.
6. Both Hodson and Hutton had been posted in the Naga Hills. Naga material (of which the Museum had some good early examples) came in from Hutton himself, his service colleague Mills; and, a little later, their younger protegee Von Furer Haimendorf, who subsequently became the first Professor of South Asian Anthropology at the School of Oriental and African Studies in London.
7. In particular Audrey Richards and Edmund Leach.
8. One of Gathercole's chief interests is the history of the Cook collections.
9. Several of the Honorary Keepers (G.I. Jones and Mrs Jane Roth in particular in recent years) play an important role in the care of and research on key anthropological collections. Mrs Roth, who with her husband G.K. Roth added valuably to the Museum's unique Fijian

collections in the 1950s, has edited Von Hugel's journals for publication.

10. Since the late 1960s there has been a professionally trained social anthropologist on the staff. The first two holders of this post were Marilyn Strathern and M.D. McLeod. However the University has not yet given permission to refill the recently vacated post.
11. Once again there is growing interest in material culture. Students from both the Department of Social Anthropology and the Department of Archaeology are engaged in research and are working on and making collections.

*Dr. Deborah Swallow was Assistant Curator of the Cambridge University Museum of Archaeology and Anthropology 1975-1983. She is presently Assistant Keeper in the Indian Department at the Victoria and Albert Museum, London.

New computer revitalizes Canadian National Inventory Programme

The National Inventory Programme of the National Museums of Canada has been reborn - with a new name, a new location and most significantly, a new Computer.

Now called the Canadian Heritage Information Network, or CHIN, the new system was officially inaugurated Oct. 5 by Communications Minister Francis Fox. The project is a joint effort by the NMC and Control Data Canada Limited. At the heart of the network is a software package called PARIS and a Canadian-made Cyber 170 Model 720 computer, both developed by Control Data.

PARIS stands for Pictorial and Artifact Retrieval Information System. Cyber 170, if you ask network director Peter Homulos, means Capacity with a capital C.

The purpose of CHIN is the same as the old programme - to assist museums with cataloguing and collections management. But, says Homulos, the new equipment is equivalent to about 15 of the old computer in terms of storage capacity, speed and flexibility.

CHIN has the capacity to accommodate documentation for all of the public collections in Canada and to allow a virtually unlimited number of museums to use the system simultaneously. With PARIS, individual museum data bases can coexist with the national data base, making it possible to meet the internal information needs of Canadian museums while supporting a national exchange of information.

This will be a significant improvement over the old programme, started in 1973, but unable to accept new clients since 1978. The designers of the original NIP computer system expected that information, after it entered the system would remain relatively static. In fact, although the documentation that identifies objects and describes their artistic, cultural or physical context seldom changes, the information that is needed to manage collections efficiently - location, conservation information, exhibition history, insurance value - changes frequently. Although the original system could carry out searches of existing data efficiently, it was not designed for a working situation in which records change from day to day. A slow updating process and restrictions in the retrieval process limited the system's value for research and eliminated the possibility of using the system for the physical management of collections.

Under the arrangement with Control Data Canada and the National Museums corporation, the NMC will receive a direct benefit of over \$1 million during the first 27 months of CHIN's operation. The two organizations will co-ordinate the continuing development work on the system. Over the first seven years of the project, NMC will spend about \$2.7 million on CHIN.

Five institutions are already on-line with CHIN. Over the next year, most of the remaining 152 NIP client institutions will be switched to the network. By late 1983 CHIN should be ready to add additional museums to the system.

Access to the system is made through ordinary telephone lines from any location in Canada where a terminal has been installed. Museums may enter data via their own terminals or, if they do not have a terminal on site, via a terminal at a neighbouring institution. Or, they may arrange to send data to CHIN for entry. When fully operational, the system will be able to handle documentation on all the public collections in the country.

For more information contact Peter Homulos, Director, Canadian Heritage Information Network, 365 Laurier Ave. W., 12th Floor, Ottawa, Ont. K1A 0M8. Telephone (613) 992-3333.

Editor's note

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N Ethnographic Inventories — The New Impetus 5357

By Peter Gathercole

Museum collections are today eminently newsworthy – even in Britain this damp, heavy summer, where the general election inevitably steals most of the headlines. But Melina Mercouri, the famous Greek Minister of Culture, has been in London, putting the case for the return of the Parthenon (lately Elgin) Marbles to Athens, to the accompaniment of widespread press comment. Also extensively discussed here has been the case of the five Maori storehouse carvings, smuggled (the word is that of New Zealand's Attorney General) out of the country in 1973. On a point of law the Judicial Committee of the House of Lords ruled last April that the panels were not the property of the New Zealand Government, a decision that provoked both surprise and sympathy for the New Zealand case. Museum collections may not always comprise objects which give rise to such publicity, but few people would deny that in the last decade or so antiquities, ethnographica, and works of art from non-western cultures, have acquired a more specific and a greater political significance than was the case, for example, when the 'Third World' was beginning to emerge after the upheavals following the Second World War. These days curators (as David Wilson must know to his cost) have to be subtle political creatures.

Not that I feel one should complain. We in the west have had it too easy for too long. Museum ethnography has been a backroom subject, neglected by academic anthropology, but enabled because of that to avoid publicity, contention, and any theoretical stance worthy of the name. Now it has to set its house decently in order, and one of the things it must do is find out what it has in its collections. It is a strange, almost quaint, state of affairs, that what librarians and bibliographers did, on the whole, many years ago – namely, discover and publicise what books were in public collections – curators have still not done. The amount of repetitive basic data-collecting done by scholars tramping round museums (and so often miscalled research) must surely be enormous. But it can only end when we have decent inventories of what are on the shelves. It is therefore very good news that, at its next meeting in London in July, ICME is to discuss the question of an international programme to set up nationally-based inventory projects. I hope that it succeeds, however formidable the task might seem to be, and however long these projects take both to start and to finish. I am deeply involved in the recording of South Pacific objects on a worldwide basis, and I know at least some of the pitfalls. Whatever system one uses, recording projects are always slow and poorly funded. They are often very boring to do, and only occasionally are they enlivened by exciting discoveries. Almost always, for all sorts of reasons, the results are inaccurate. But of course, these are the very reasons for doing such projects and why, so often, they have not been completed – though, perhaps, in many countries, started – before.

An **Inventory of ethnographic objects** held in the public museums of 'country X' is hardly likely to be a spectacular document, nor is it going to be much read – though one hopes that it will be extensively used. It is, I think, **initial** inventories that we need. We want to be able to obtain, relatively quickly, fairly detailed knowledge about the location and range of ethnographic collections, country by country. We need a minimum of factual information, so that we can direct enquirers, and indeed ourselves, to the right museum in the relevant country at the appropriate time, for we all know the bane of the scholastic visitor who wants to come just when those special objects of interest are unavailable. A spate of outline or preliminary inventories produced from a dozen countries over the next five or ten years would give more than a superficial sense of order to our profession.

At the 15th Pacific Science Congress held in Dunedin, New Zealand, last February, a meeting of curators and museum anthropologists from nine countries agreed on a programme "to make available to scholars and Pacific peoples alike information concerning the location, content and documentation of (Oceanic) collections, in order to promote international co-operation on their proper care, enlargement and study". The details of this programme need not be discussed here. The meeting should be seen only as an illustration of what is happening in several parts of the world, dealing with many ethnographic areas (though I would be happy to supply details of the Dunedin meeting to any enquirer). On the other hand, it is, I think, important that museum ethnographers, whether within ICME or not, should appreciate that now, this year, the time is right to begin extensive and systematic inventory work. The cultural pressure is on. Information is needed by academic and lay public alike, whether in capitalist, socialist, or developing country. And ICME can play a useful part in gathering that information.

Peter Gathercole is presently Deputy Dean of Darwin College, Cambridge. He was Curator of the Cambridge University Museum of Archaeology and Anthropology from 1970 until 1981. Mr. Gathercole was previously lecturer in Ethnology at the University of Oxford (1968-70) and before that (1958-1968) Head of the Department of Anthropology at the University of Otago, Dunedin, New Zealand. His earlier career was spent working in U.K. museums. Peter Gathercole has a long standing interest in the Pacific region.

*The initial meeting of the ICME Working Group on Inventories will take place at the Museum of Mankind, London, on Wednesday 27 July (14.30 pm). See ICOM/ICME programme on page 3. **Editor**

Pitt Rivers Museum, Oxford. The photographic archives.

by *Elizabeth Edwards

The photographic collections at Pitt Rivers Museum, Oxford, are very little known but offer considerable research potential in ethnographic studies. The Museum has been actively collecting photographic material since its foundation in 1884. This is due almost entirely to the policy of the Museum's first curator, Henry Balfour, whose foresight recognised the immense value of photographs as documentation in Museum collections. The archive, which is very much part of the Museum's strong tradition in documentation, developed rapidly alongside the Museum's collection of specimens. The policy has resulted in a collection which is of considerable value in the general ethnohistorical sense, but, more importantly, is closely related to the Museum's collections of objects.

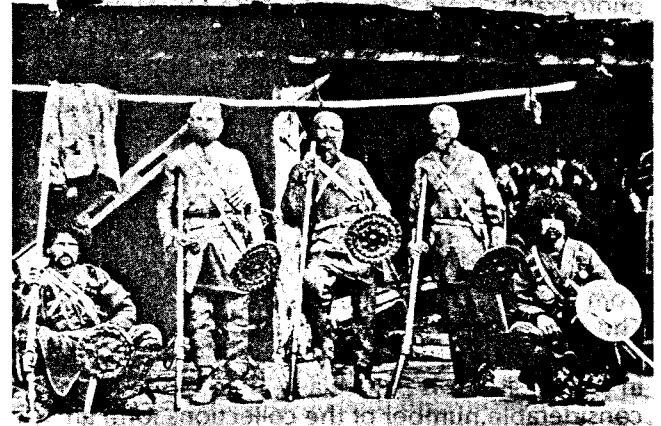
The photographic archive now comprises about 45,000 images and is still growing, recently there have been major accessions of photographs from Tibet, Northwest India and Central Asia. However the full extent and content of the collection will not be known until the present detailed cataloguing project is completed. The photographs date from the 1850's onwards, about a third pre-dating 1910. They are in various forms – prints, glass plates, film negatives and lantern slides – and hand-coloured material apart, are entirely in black and white. A certain amount of material in colour transparency, print and negative form is now being deposited and the quantity is almost certain to increase in the future. In scope the collection covers the whole world, although rather unevenly, having strengths and weaknesses like all collections. The pride of the collection is Oceania and the Naga Hills in Assam, the material being of major importance. At the other extreme, we have, as far as is known, no photographs of the Inuit people at all.

Broadly speaking there are three types of photograph in the archive, each relating to the Museum's collections in somewhat different ways, but overall they serve the same ultimate purpose of contributing to the knowledge of those collections. The first group comprises material produced by commercial photographers. The second, photographs taken by travellers, colonial administrators, naval officers etc. The third group comprises large collections of field photographs taken by anthropologists in the course of their work to document their field studies and/or collections of objects they made for the Museum. The division between the last two categories is somewhat blurred, particularly vis à vis colonial administrators responsible for native affairs, many of whom were good ethnographers.

Much of the C19th material falls into the first category. Commercially produced photographs

were an important source of the ethnographical information in the C19th, before the field work tradition was established in the anthropological discipline. Most of the earlier commercial photographs are studio portraits but by about 1875 photographic techniques were becoming more sophisticated and as it became easier for the photographer to work away from the studio, so the range of subject matter broadened (e.g. PLI). Pitt

1. Khevsurmen, Georgia, USSR c.1865-70. An early field photograph. Source unknown but marketed commercially by Dammanin of Hamburg.



Rivers has a large number of commercially produced field photographs dating from the last quarter of the C19th. They were collected specifically to supplement information on the Museum's collection. Balfour appears to have been especially interested in acquiring photographs of items which were difficult to deal with in a museum (such as houses) or of processes related to objects in the Museum, such as pot making or fishing, although many of the latter type from the commercial studios are somewhat posed and concocted. Only a minority of commercial photographs in the collection have been attributed with any accuracy and fewer are well documented. The criticism often made of the products of the C19th commercial studio is that they are of limited value as an ethnographic source as they are often taken with little or no regard for cultural context. It is true to a certain extent that some C19th commercial photographs are notoriously treacherous to use scientifically. Some photographers were more objective than others (hence the need for accurate attribution) but it must be remembered that many of these photographs were intended to satisfy tourists and a curious public, not to fulfil a scientific function. Further, fault lies equally in the poor methodology for using visual material as historical evidence and like any other historical source, the visual image must be used critically. Good documentation is crucial to this process.

It is beyond the scope of this article to discuss the considerable problems of the documentation of historical photographic material. Suffice it to say that one of the main concerns of the Pitt Rivers Museum archive at present is to improve the quality of information on its collections. Although the archive does include material from some of the best known ethnographic photographers of the

later C19th, such as J.W. Lindt (Australia) and Scowen & Co. (Sri Lanka), a vast majority of its commercially produced photographs are the work of some of the many hundreds of unknown or little known photographers working all over the world by the end of the C19th. Many of these photographs contain a vast amount of information for the ethnographer, from the smallest detail, such as the hafting of a tool, to that of a more general nature, such as land use and village plans. One of the advantages of photography as a medium is that it records very much more detail than the photographer ever intended. These commercial photographs were collected by the Museum precisely for that reason and although not directly related to specimens and collections coming into the Museum in the late C19th, clearly the supplementary information they provided was considered invaluable.

This brings me to the second category I outlined at the beginning; photographs taken by travellers, colonial administrators etc.. Most of these date from the last quarter of the C19th and early C20th. The group comprises a most important series of collections and includes some of the best material in the archive. It is particularly important because a considerable number of the collections form an integral part of collections of specimens in the Museum. The men responsible for them were not anthropologists in the modern sense, however they were interested in what they saw and often made notes, collected and photographed in a systematic fashion, recording essential data such as place, people, use of object, native name etc..

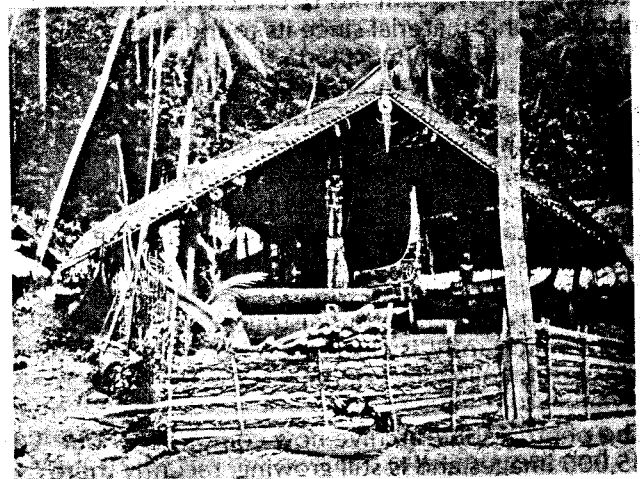
Notes and Queries in Anthropology, for the use of Travellers and Residents in Uncivilised Lands was first published by the British Association for the Advancement of Science in 1874 for the guidance of such collectors. There were a further two editions by the end of the century, the 3rd edition of 1899 giving quite lengthy advice on photography.

Collections include photographs from the Challenger expedition (1872-76) including North America, Oceania and South East Asia, photographs from two Royal Navy hydrographic survey ships H.M.S. Alert (Tierra del Fuego, Australia, Oceania, 1879-82) and H.M.L.S. Flying Fish (Indonesia, Islands of the China and Arafura Seas, 1883-87) donated by Admiral J.P. McLearn. There is also material from E.H. Man (Andaman & Nicobar Islands, 1875-1900), C. Hose (Borneo & Sarawak, 1880-1900), Sir James Buckingham (Assam, 1875-80, probably some of the earliest photographs of the Ao Naga), Rev. W.G. Lawes (New Guinea, 1880's), W.A. Robertson (Burma, c.1910), Lt.H.B.T. Somerville (Oceania 1892-4), G.A. Turner (Mozambique, c.1905) and J. Hilliers (U.S.A. southwest 1879, material from the U.S. Geological Survey Expedition).

A slightly fuller note on one collection, that of C.F. Wood, may serve to illustrate the type of source and the value of this sort of collection. Wood collected in Oceania during a yachting cruise in 1872-3. He took a photographer with him, one George Smith, specifically to record the

peoples of the Pacific islands whose cultural existence Wood saw to be threatened by the encroachment of western influence. A sizeable proportion of the collection comprises views of landscapes, ruins (particularly those on Ponape), villages and portraits, all of which are of considerable interest, but the pride of the collection is a series of thirteen photographs of the canoe sheds at Makira, San Cristoval (PLII). Not

II. Canoe Shed, Makira San Christoval. 1872/3. Photograph, Wood Collection.



only are these photographs of high aesthetic and technical quality but they are an excellent and detailed ethnographic record, showing the use of different materials, the construction and decoration of both sheds and canoes, the storage of ceremonial objects associated with the canoes and so on, the list could be endless. The Wood collection, as with the others mentioned above, are closely related to specimens in the Museum and it is probably due to Henry Balfour's foresight and interest in documentation that much of this photographic record has survived.

As a rule these photograph collections tend to be of a fairly general nature, people, buildings, landscapes, just as in the Wood collection. Very rarely are actual objects shown in use or manufacture as in later field photographs of anthropologists: those that there are tend to be somewhat posed, this is due in part to technical constraints, particularly in earlier collections. Consequently the relationship of these photographs to the objects with which they belong and their application in research is concerned with the extension of information beyond the object itself, placing it in its environment and sometimes more particularly, in its traditional relationship with other objects. This is a very important function of the well-documented photograph for it is exactly this kind of information which, (as everybody will know to their cost!) cannot easily be ascertained from the object itself (especially once it is removed to the artificial environment of the museum) and cannot easily be recorded in any other way, drawn and written records being inherently exclusive. Given the potential of photographs in this capacity they have been a most sadly neglected corner in museum collections, in general insufficient attention has been paid both to their content and documentation.

Mention should also be made of a considerable amount of material in the archive, which although it does not form part of a larger collection in the Museum is, none-the-less, of great interest because it is well documented and contemporary with many collections of both photographs and objects made for the Museum between about 1885 and 1915. For example material from G. Dobson (Andaman Islands, 1872), Capt. P. Laver (China and Japan, 1909-12), Capt W. Acland (Oceania, 1880's) and the German Trappist Mission (Natal, South Africa, c.1894).

Although small groups of photographs and single items have always come into the archive (and indeed continue to do so) over the last 50 or 60 years the tendency has been for accessions to comprise large field collections, often several thousand photographs strong. These collections are of the third type outlined at the beginning. They were taken specifically to document not only collections they made for the Museum but their own field research. Amongst the notable archive collections are those from Miss B. Blackwood (North America, southwest, northwest coast, 1926, Solomon Islands, mid-1930's) D. Jenness (D'Entrecasteaux Islands, 1911-12), C.E. Meek (Northern Nigeria, 1920's), J.H. Hutton and J.P. Mills (Naga Hills, Assam, 1920's and 1930's), Prof. E. Evans-Pritchard (Nilotic Africa, 1920's and 1930's), W. Skeat (Malaya, 1899), A.C. Hocart (Fiji, 1912), Miss M. Czaplicka (Siberia, 1914), R.S. Rattray (Ghana, 1920's) and R.W. Townshend (North America, southwest, 1906).

Generally speaking such collections present fewer problems than the earlier material because a majority were taken within a scientific framework where the necessity for adequate and accurate data was well recognised. As mentioned above

III. Arawe man painting bark cloth, New Britain, June 1937. Photograph Miss B. Blackwood.

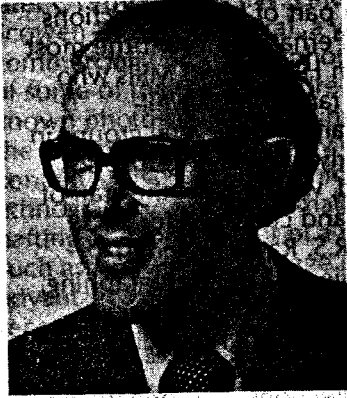


these photographs form part of larger collections made for the Museum. Perhaps amongst the most important are those from Hutton and Mills who made a very large, wide ranging and well-documented collection amongst several groups in the Naga Hills, particularly the Ao, Angami and Konyak. Miss Blackwood, who was on the staff of the Pitt Rivers Museum and collected for it extensively (pl. III) and R.S. Rattray, who in addition to collecting objects and photographing, made phonograph recordings of West African music, a process which he photographed!

The coverage of field collections is, as one would expect, very much wider in scope for two main reasons. First, photographers were often closely involved with a people for a long period and second, the great advances in photographic technology made it possible to record in very difficult conditions. Consequently these collections contain innumerable photographs of technological processes, rituals, ceremonies etc. recording many aspects of culture in a way which was not possible in the C19th.

For many years the archive has been primarily for internal use in conjunction with the Museum's collections. However in recent years there has been a general upsurge in interest in photographs as an historical source, obviously, from the titles which flood onto the bookstalls, ethnography is not alone in this trend. Demands on the collection at Pitt Rivers have increased accordingly and this has forced us to reassess its position. The indexing and documentation is no longer adequate to cope with the demands being made on them. We are currently undertaking a major cataloguing and research programme to improve access to the collection for scholarly use both inside and outside the Museum. There is still a vast amount of work to be done but it is intended ultimately to develop the photographic collection as an integral part of the Museum's information systems. This is after all how Henry Balfour originally intended the collections to function and it is important that this fundamental principle still pertains.

*Elizabeth Edwards is Balfour Librarian at the Pitt Rivers Museum, University of Oxford. She read Medieval History & Archaeology at the University of Reading and is M.A. (Leicester). Mrs. Edwards spent her early museum career specialising in agricultural history. She became Balfour Librarian in 1979 and is now particularly interested in ethnographical archives.



Return or Restitution of Cultural Property: Playing the Game

by *Harrie Leyten

For more than two decades the continuing story of the return or restitution of cultural property to its countries of origin has been the theme of conferences, articles and discussions around the globe.

Apart from some noteworthy cases of return of objects in European museums – after considerable negotiation – to their home-countries, the discussion persists with protagonists and antagonists locked in a game that has its own rules but apparently no end.

The players of the game are many: the countries of origin – in the context of this article the developing countries – and the countries of the western world; the museums in the western world and more particularly the museums of ethnography; the international trade; the offices of UNESCO with a specific responsibility in this regard, foremost the Intergovernmental Committee for promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of illicit Appropriation; and also ICOM and ICME, the International Museums' Council so directly involved in the conservation and display of cultural heritage from other countries. With the majority of the players duly represented in respectable, international organisations and periodically assembled around posh tables, the game acquires a certain aura of sophistication and *distingué* which in turn determines the rules of the game. The rules have not been written down. They are being developed as the game progresses. Each of the players is bent on winning. The developing world wants its treasures back from the rich world and wants them displayed in its own museums. The museums in the rich world want their treasured collections securely in their own vaults, so as to maintain their international reputation founded on these treasures. UNESCO wants justice done to all parties and an equitable sharing of cultural heritage among those who have the rights to it.

If the ultimate goal of the game is winning, each player will devise ever sharper arguments to outmanoeuvre the other.

The arguments are legal or emotional, historical or political, as the game demands. The game may at times be called 'divide et impera', and at times 'hide and seek'. It may have the subtleties of a game of chess or the shrewdness of Monopoly. Yet the issues at stake are too serious for those involved to revel in games.

The Museums in the Western World

It is hard to deny that many an ethnographic museum holds conservative views. Conservative in the sense that it wishes to preserve a situation which has existed more or less since the beginning of this century. This conservative concept of what an ethnographic museum should be emphasises the pre-eminence of collections of objects from foreign cultures with the aim to conserve them for posterity and to study both their intrinsic values as primary documents and their relations with the culture from which they originated, and last but not least to display them before the museum-visitor for his aesthetic pleasure and curiosity. In order to perform this threefold task adequately, the museum considers it essential that the existing collections be completed both in variety of styles and sub-styles, and in the quality of craftsmanship,

that is to say every museum will try its utmost to acquire masterpieces. Any museum worth its name, will argue that this pre-eminence of its collections is legitimate and just. In this article I wish to argue that a differentiation in this concept is required in order to come to terms with the new situation which has arisen in the world's global society and which is affecting the historical foundations of the ethnographic museums.¹

If ever there has been a time in which the colonial powers considered the objects from the cultures in their colonies as their own, that situation has changed drastically over the last decades when the

¹ This article presents my own views and does not necessarily reflect the views of my colleagues.

colonies obtained political independence, and started searching for their identities, cultural values and their history. They realised that in some cases the greater part of their cultural heritage, and in many cases the best objects, had been removed from their soil in order to be displayed in glass cases under artificial light, devoid from any cultural context; in faraway countries, inaccessible for the young generation of their own countries which had to be made familiar with their ancient history through books written in Europe. The outcry was great. The demands were adamant and laden with political aggressiveness as accusations of theft. The claims spoke of restitution of illegally acquired objects.

Collecting the arts – the art of collecting

Collecting treasures for one's own glory is a fundamental human characteristic. The palaces of Pharaohs as well as those in pre-Columbian cultures, the kings of Ashanti and Benin as well as the kings of Spain and France, the Hermitage and Versailles, they all displayed a wealth of treasures. There is a difference, however. The wealth surrounding the kings of Ashanti and Benin, is not their own, it belongs to the Royal Stool or to the Court, and indirectly to the Kingdom, that is to the people. On the other hand, European royalty in former days collected art treasures for their own private purposes. It was never considered a national heritage. If ever they fell prey to an enemy there was no national outcry for restitution. Looting treasures during war has long been considered a compensation for loss of lives and weapons.

In the 19th century European countries which returned from wars as victors started to retrieve treasures which had earlier been captured by the enemy. We find this trend confirmed in a remarkable incident. When Wellington after defeating the French armies in 1813, recaptured a large collection of Spanish art treasures, he offered them to the Spanish king to whom they belonged. He then received the following reply: "His Majesty, moved by your consideration, does not wish to deprive you of what has come into your possession by such just and honourable means".

In the 18th century some private collections in Europe became accessible for genuinely interested outsiders. Someone's 'genuine interest' had to be proved, however, either on the basis of his noble parentage or his academic qualifications. In this manner an awareness grew that art collections could be of national interest. The next step, a century later, was the establishment of national museums and with it the beginnings of a national legislation to protect a country's national heritage. Strangely enough, this gradual development in the national consciousness of national heritage and national museums did not go together with the perception that other countries and cultures equally possessed the right to cultivate their national heritage, in a manner which they thought appropriate. The question is the more interesting when considering the case of these countries and cultures in the tropics from which European

expeditions felt free to take treasures home, in order to study them in universities or display them in ethnographic museums. To all appearances the question concerning the rights of property did not occur. Undoubtedly, a consideration which has played a major part in this apparent dual morality is that the territories from which these treasures were taken, were in one way or the other considered 'property' of a European country. In Africa the European rights of property were formalised towards the end of the last century in the colonisation process. Cultural objects from the newly acquired countries were at times donated by local rulers to their new masters. Many others were obtained for such noble purposes of research and in order to acquaint the folks back home with the greatness and vastness of the Empire. The evolutionists of the time were eager to prove the superiority of the white race and made ample use of the artefacts brought in from overseas.

Long before the colonial powers divided Africa among themselves, Napoleon organized his campaign against Egypt, in 1798. He was accompanied by a team of archaeologists who set to work in the captured land and discovered the Stone of Rosetta. With all the other finds it was taken back to Paris where it was to highlight Paris' role as cultural capital of Europe. Even after the negotiations about returning the objects to Egypt, as part of the Second Peace Treaty of Paris in 1815, the Stone of Rosetta has remained in Paris up till today.

This attitude towards removing cultural objects from other countries was not accepted by everyone. Lord Byron is known to have opposed Lord Elgin's plans to ship the marble frieze from Athens to London. The Dutch Government realized as early as 1778 the problems of random removal of cultural property from its colonies, the East Indies. It established the 'Bataviasch Genootschap van Kunsten en Wetenschappen' (the institute of Batavia for the Arts and Sciences), in order to supervise the registration of archaeological finds. This institute made a selection from the finds for its own purposes and ordered that the remainder would be safeguarded on site. Any permission for export – even to Holland – was to be obtained from the Governor-General.

Collecting objects from foreign countries and cultures became a flourishing enterprise in the 19th century, especially after the European powers settled more securely in Africa and Asia. The 'scramble for Africa' coincided – not accidentally – with the appearance of the new academic disciplines such as anthropology and evolutionism. The material evidence of the newly discovered cultures were studied, catalogued and displayed in European museums according to European standards. The Pitt-Rivers Museum at Oxford, organized along the lines of evolutionism, has remained intact till the present day, and serves as a living testimony to 19th century concepts. The Museum of the Tropics in Amsterdam, established in 1864 as a Trade Museum thanks to the trade links with the Dutch East Indies, was converted to the Colonial Museum in 1926 and

again to the Museum of the Tropics in 1950. The name of the museum, along with the manner of presenting foreign cultures, changed with the times and reflects the views of the Dutch society on their relationships with the outside world. But even though many ethnographic museums altered their names or updated their manner of presentation and display-techniques, the fundamental ideas about collecting did not undergo any substantial alteration in the course of this century. The ethnographic museums still maintain that their *raison d'être* is the collection and that it is of vital importance for their reputation to expand their collections.

To my knowledge the ethnographic museums' acquisition policy has never been discussed fundamentally.

Some museums have, if not formally, at least in practice, adopted a number of restrictions concerning the acquisition of objects in the field. For example, the museum-official in the field will not purchase objects when he knows that there will be 'disruptive effects' for the owner of the object. It is not considered ethical to buy a plough from a peasant in the time he needs the instrument daily on his fields while there is no replacement available. One does not acquire sacred objects from a shrine if one realizes that the effects on society are traumatic. Such ethical considerations do not oppose the fundamental policy of collecting. However, the question gets a different perspective when the same plough or the sacred objects from the same shrine have been acquired by others, probably unknown to the museum-curator, and offered to him for sale. The damage to the peasant or to the villagers around the shrine has been done already – says the museum – and the objects constitute a welcome expansion of the collection. Even if the museum does not buy these objects – says the museum – someone else will undoubtedly buy them. In other words, the museum collects and buys, irrespective of the ethical issues involved. Is not this the hypocrisy of the ethnographic museums in our day? Given the new political situation in the world, in which the colonies have become independent states with their own legislation about illegal exports of cultural objects, the acquisition policies of the ethnographic museums as they have existed from the beginning of this century, can no longer be maintained. The fact that collections of cultural objects can leave their country of origin unchecked or with legal documents which have been bought, should not serve as an argument to continue a museum policy which is outdated. Many museums, however, are so preoccupied with their collections and the expansion of their collections, that they join the international game to which the title of this article refers. Their main aim is to keep their collections together. For this purpose they hide behind legal arguments of bequests and donations and play their trumps of history and conservation. And if all these arguments fail to make impression, one refers to the international trade which – in the museum's eyes – deserves more blame than the museum world.

The International Trade

In the early years of this century the international trade in objects from tropical countries was negligible. The objects were collected by colonial officers, missionaries or traders, and either stayed in their possession or were transferred to a museum. Especially since World War II the trade in what came to be called 'primitive art' gained weight. If the museums were the main customers of the trade in the 50s and early 60s, the tide has turned in favour of the private collector since then. The number of collectors is still on the increase, and 'primitive art' is in demand. Few European and American traders venture into the African and Asian hinterland to search for treasures. Instead, a complex network has arisen of local traders and their agents who collect the objects, sell them to middlemen, until they arrive on the international art market in Europe or the United States. There they are sold or auctioned and finally find a niche in someone's home or in the vaults of a bank for investment purposes. The masterpieces among them, having passed through so many stages and being so rare these days carry price-tags of an almost forbidding nature, so much so that there is hardly any museum which can afford to buy them. They disappear into private collections. They are virtually out of sight and cannot legally be claimed back by their countries of origin, unless theft can be proved.

Looking at the international trade from the outside, one may put many questions. Is the European art dealer aware of the possibly illegal removal of the objects from their countries of origin, of the disruptive nature of the purchase, or the spiritual damage caused to a religious society which stood in awe of these objects?

And even if the European art dealer is aware of all this, is he in a position to undertake any action against it? Should he cease to buy objects altogether? But if the individual art dealer is unable to take any positive action against maleficent practices, could an international association of art dealers be effective in combatting illicit trafficking of cultural property?

The international trade will reply to these questions that they have no inclination to serve as the world's conscience. They will remark that no African country except Egypt and South Africa has ever reported a case of theft to Interpol. They will refer to the international rules concerning auctions. Viewing days serve not only for potential buyers to assess the quality of an object, but also for owners who have been robbed of their treasures to verify if any object to be auctioned is theirs. Buying at an auction implies acquiring the legal rights of property of the objects bought.

In short, the international trade is part of the game. Theirs is the business. They have to supply a market with goods which are in great demand. These goods come from many sources which the art dealer himself may not even know.

Conclusion

This article does not discuss the role of UNESCO and its branches involved in the Return-Restitution issues. Not only is their role well established and publicised, but also their impact is limited. They can advise and propose, they can appeal and activate, they cannot exercise power or promulgate laws. It is the member states which are to integrate the UNESCO 1970 Convention into their state legislations in order to achieve what UNESCO is after.

However, it is understood that the law gives do not consider the Return-Restitution issue a high priority. Also, there are too few voices in our society willing to exert power to make this problem a political issue.

The conviction that the Return-Restitution issue is vital to the cultural development of countries, is lacking. And so is the political determination to solve the problem. It is regrettable that those involved play hide and seek, and appear to shun responsibility. Could not the ethnographic museums in Europe and the United States join hands? They always take pride in their deep interest in foreign cultures. Could they, out of respect for the peoples that have produced the material evidence in their museums, support their claims of Return-Restitution, make their governments ratify the 1970 Convention, and reflect on their own role as 'keepers' of collection?

*Harrie Leyten is an Oxford trained anthropologist. He worked in Ghana for ten years in various assignments and is now the Curator of the Africa department of the Museum of the Tropics, Amsterdam. Among his publications are "Goldweights" (Amsterdam 1979) and "Moderne Kunst in Afrika" (Amsterdam 1980).

A Unique Symposium at the Musée de L'Homme

A Symposium 'Temoignages et Methodes; le chercheur dans sa propre culture' was held at the Musée de l'homme, Paris, on 12th, 13th and 14th November 1982. The event was arranged under the auspices of the Fondation de France, the French Ministries of Education, Foreign Affairs and Co-operation, the Agency for Cultural and Technical Co-operation and the Society of the Friends of the Musée de l'Homme. It brought together for the first time in the history of ethnology, researchers from Western and Eastern Europe, the Mahgreb, Black Africa, Madagascar and the Pacific Region in an impressive effort to draw up a balance sheet of their various research methods.

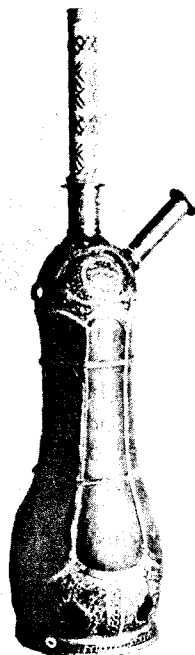
During the discussions participants compared the advantages and disadvantages to the ethnologist of looking at his own culture. These discussions attracted a constant audience.

It is to be hoped that meetings such as this one in Paris can be repeated, for it undoubtedly helped establish a strong measure of confidence between equal partners in a search of a common code of ethics without glossing over issues of national differences.

Our colleagues Claude Ardouin, Director of the Bamako Museum, Mali, Mouloud Mammeri, Director Musée Crepe, Algiers, Klaus Boiti, Director of the Museum für Völkerkunde, Vienna and Aviva Lancet-Muller of the Israel Museum, Jerusalem were among distinguished ICME colleagues who presented papers at this important international gathering.

WS. 5359

Stolen!



Waterpipe: Inv. No. 3970

**Collected 1909 from Kokand (Uzbekistan)
by R. Karutz**

Height 37 cm.

Body of the vessel: calabash

Metal fittings: brass and tin

This object belonging to the Völkerkunde-Sammlung der Hansestadt, Lübeck, German Federal Republic, was stolen from an exhibition in the Library of the University of Kiel on 12 November 1982 where it was on loan. If you have any information as to its present whereabouts please contact Dr. Helga Rammow at the Museum or write to the Editor ICME News.

Museums of the World

No.3 Moto Moto Museum, Mbala, Zambia

A museum for the culture and history of northern Zambia

The extensive buildings of the Moto Moto* Museum are situated at St. Paul's, 4km from Mbala township in a park overlooking Luचेche River and the neighbouring village. The museum is mainly ethnographical and has considerable collections of the material culture of the peoples of the Northern Province.

In the Main Hall is a traditional girl's initiation hut and a unique collection of **mbusa** figurines used in the initiation rites of the Bemba. Also on display are stone implements from the Kalambo Falls site to the north of Mbala, one of the most important archaeological sites in Africa, where the earliest evidence of fire in sub-Saharan Africa was found.

An original iron-smelting furnace and bellows, stone hammers and other tools of the traditional blacksmith form another key exhibit as an example of a traditional craft that is fast disappearing from Central Africa. Nearby, a turner's workshop demonstrates the production of salt made from grass or soil. A myriad of items from all aspects of traditional life, soon perhaps to be only a memory but for what is kept here – household utensils, agricultural and fishing implements, hunting and war weapons, medicines, chiefs' regalia etc. are also shown in this part of the museum.

The collection of musical instruments, one of the biggest of its kind in Africa, is housed in one of the extensions. Next to it is a fine collection of masks and carvings from Zambia and Zaire, whose southern grasslands – in local tradition known as **Kola** – were once the homelands of migrant peoples of the Luba and Lunda states. They settled here and became the ancestors of most Zambians of the Northern, Luapula and Northwestern provinces.

Moto Moto Museum Main Hall with displays on subsistence activities; fishing, hunting, trapping and the production of *cibwa* salt etc.
Photograph Svend Juel



History of the Museum

The opening took place in 1974 when Moto Moto Museum was made one of the 'National Museums of Zambia'. As a collection, however, its history goes back to the 1940's, when a Catholic priest, Rev. Father Jean-Jaques Corbeil came from Montreal in Canada to do missionary work as a 'White Father'. Over the years Fr. Corbeil collected cultural artifacts from the Lala, Bisa, Bemba and other tribes in order to help preserve the culture of the past. The growing collections were stored in Mulilansolo Mission up to 1964, then at Serenje to

1970 and from then at Isoka until 1973 when the Diocese of Mbala donated a plot of land and a former trade school at St. Paul's Mbala to serve as a museum. Fr. Corbeil became the Museum's first (unpaid) Director until his retirement due to failing health at the beginning of this year.

New extensions to the Museum were largely completed in 1982 and the present museum staff of 15 has facilities to preserve and to present the collections to the Zambian public as well as carry out research into the culture and history of northern Zambia.

The Moto Moto Museum enjoys the practical and financial support of Afro-Arts, a Swedish organisation, in the development of new museological techniques, in addition to funding from the Zambian Government and some foreign development co-operation assistance. Nonetheless many necessary improvements are held up due to lack of finance.

*The name MOTO MOTO means 'fire-fire' and honours Bishop Joseph Dupont who established the missionary work of the White Fathers in this part of Zambia, and who for a short period in 1897/98 acted as a Chief upon the death of Chief Mwamba. His great energy earned him the name 'Moto Moto'.

Additional information

The Moto Moto Museum's address is St. Paul's, P.O. Box 230, Mbala, Zambia.

The post of Director is vacant. Mr Svend Juel is Acting Director. Ms. Wegnah Nzemba is Keeper of Ethnography.

The Museum is one of the three gazetted museums of the National Museums Board, a statutory body of the Ministry of Tourism. The services of the Museum comprise permanent exhibitions of material culture, musical instruments, art (traditional and contemporary) and guided tours (both general and educational).

The following publications may be noted.

J.J. Corbeil: Mbusa – the sacred emblems
Ethnografica, London, 1982 (at press)

J.J. Corbeil: Bemba musical instruments (Zambian Museum Journal vol 3, 1982) (44 photographs)

J.J. Corbeil: Background to an initiation ceremony (Horizon magazine, Jan. 1969)

Butala bwa maka – a man called 'Mr. Energy' also

Father Corbeil's collection of indigenous artifacts and crafts

Both articles in Horizon magazine, Oct. 1980.

Culture for all — A plea for Ethnographic Open-Air Centres

by Rüdiger and Karla Vossen

Looking back on 15 years of experience at the Ethnographic Museum of Hamburg (FRG) the authors have come to the conclusion that the circle of visitors to the traditional Ethnographic museum is limited. It is only possible to address at best up to 10% of the population. Among these visitors, people of higher education dominate.

There are two main barriers for all potential visitors:

1. Old fashioned or fortress-like new museum buildings and
2. Glass-case shows, the objects presented as on a stage and isolated from their original functional setting.

Looking for alternative models the authors consider it worthwhile to study the pattern of the (near) 100 year old European regional ethnographic open-air museum (volkskundliche Freilichtmuseen). We know that there are two examples of international open-air museums: the "Little World Museum of Man" at Nagoya (Japan) and the "Old-World Wisconsin" open-air museum (USA). Both museums appear attractive to a broad public. On the other hand we do not see any convincing principle for planning a representative world-wide ethnographic open-air museum.

The authors propose to take as point of departure the basic functional elements 'Work and life in the Third World', concentrating mainly on traditional workshops including the basic equipment and the living rooms (or houses) of the craftsmen. These workshops should be presented as living units: native craftsmen, with their families, working there for specific periods of time, presenting their technical knowledge, information about original settings and actual problems in their countries, and offering perhaps, examples of their native food, special courses for interested groups and other activities. The craftsmen and their families would act, after some training, as intermediaries between their country of origin and the visitor.

For immigrant workers and other foreigners these centres might offer new possibilities for identification and for promotion of their own culture. Open-air centres of this kind might contribute to a better appreciation of traditional handicrafts and of traditional houses adapted to the natural setting. For comparison, traditional and modern European workshops and houses might also be included.

The basic aim would be to strive for a "living and dynamic museum" instead of a static one. The pedagogical possibilities and limitations are open for discussions. Anyone interested in promoting models for such new ethnographic museums are invited to write to the authors.

Dr. Rüdiger and Karla Vossen
c/o Hamburgisches Museum für Völkerkunde, Hamburg Ethnographic Museum
Binderstrasse 14, D-2000 Hamburg 13 (FRG)

A NOTE to READERS

Due to pressure on space the usual 'ICME People' and 'Letters' features are held over until our next issue.

However, I take this opportunity to make a special plea for news from colleagues in North America and from the Socialist countries in particular. We hardly ever hear from you.

The pages of ICME NEWS are open to all professional colleagues wherever they live and work. We are not an exclusive English speaking club either, although, unfortunately, financial limitations restrict us to publishing in English language only for the present. It is hoped to remedy this failing before long.

So please write to us with your news and views whatever language you may use. Our translation may not be perfect; but we will do our best to convey what you have to say intelligibly!

Editor

Publications Received

Lodzkie Studia Etnograficzne
Vol. XXI (1979)
Państwowe Wydawnictwo Naukowe
Warsaw - Łódź 1982

Studii Comunicări de Istorie a Civilizației Populăre din România

Vols. 1 and 2 together with slide set and notes
SIBIU 1981 (Muzeul Brukenthal, Muzeul Tehnicii Populare)
Centrul Special de Perfectionare a Cadrelor,
Bucharest, Rumânia
Published under the auspices of the Rumanian Socialist Republic and the Cultural Council for Socialist Education.

Romaria de Canindé

88 anos do Nascimento de Sao Francisco
Catalogue of an exhibition of votive offerings and other material dedicated to St. Francis of Assisi. (Popular pilgrimage to Canindé, north-eastern Brazil)
Co-ordinator: Lélia Gentijo Soares
Instituto Nacional de Folclore, Consul-Geral da Italia, Institutos Italianos de Cultura do Sao Paulo, Rio de Janeiro, Brazil
1982

Bibliografic Folclorica

Instituto Nacional do Folclore, Rio de Janeiro, Brazil
1982

ICME Board Members and Working Group Co-ordinators

EXECUTIVE BOARD 1980-1983

Mr Moses S Abun
Principal Ethnographer
National Commission for Museums & Monuments
National Museum
PMB 2031
JOS-PLATEAU STATE
Nigeria

Irina Baranova
Director
National Museum of Ethnography of the Peoples of the USSR
Gosudarstvennij Muzei Etnografii Narodov USSR
Inzhenernaya 4/1
101011 LENINGRAD
Soviet Union

Mr Nico Bogaart (Chairman)
Director
Tropenmuseum
Koninklijk Instituut voor de Tropen
Mauritskade 63
1092 AD AMSTERDAM
Netherlands

Mohammed Kassim Haji Ali ANM AMA
Curator of Ethnology
Muzium Negara
KUALA LUMPUR
Malaysia

Professor Dr Mary Elizabeth King
Director
University Museum
Box 3564
LAS CRUCES, New Mexico 88003
USA

Dr Alpha Oumar Konaré
BP 1744
BAMAKO
Mali

Mr Fred Lightfoot (Secretary)
c/o Commonwealth Institute
Kensington High Street
LONDON W8 6NQ
Britain

Mr Torben Lundbeck
The National Museum of Denmark
Department of Ethnography
10 Ny Vestergade
DK-1471 COPENHAGEN K
Denmark

Dr Sachin Roy
ex Director, National Museum of Man
E/8 DDA Flats, Mnirka
NEW DELHI 110067
India

Co-ordinators

1) Working Group on Co-operation between
Ethnographic and Technical museums

Dr Herbert Ganslmayr

Director

Übersee Museum

Bahnhofplatz 13

D-2800 Bremen

German Federal Republic

2) Working Group on Music in Ethnographic
Museums

Jean Jenkins

36 Packington Street

London N1

England

3) Working Group on Museology in Ethnographic
Museums

Mlle Huguette van Geluwe

Musée Royal de l'Afrique Central

B-1980 Tervuren

Belgium

4) Working Group on Museums in Developing
Countries

Mg Tibor Sekelj

Borisa Kidrica 15

24000 Subotica

Yugoslavia

5) Working Group on Ethnographic Textiles

Cherri Pancake

Museo Ixchee del Traje Indigena

4A Avenida 16-27

Zona 10

Guatemala CA

6) Working Group on the Return and/or
Restitution of Cultural Property

Dr Herbert Ganslmayr

Director

Übersee Museum

Bahnhofplatz 13

D-2800 Bremen

German Federal Republic

7) Working Group on Aims of Ethnographic
Museums

Dr Rudi Vossen

Hamburgisches Museum für Völkerkunde

Binderstrasse 14

2000 Hamburg 13

German Federal Republic

8) Working Group on Films and Photography

Dr Per Hellsten

Ovre Slottsgatan 12

S-75235 UPPSALA

Sweden

9) Working Group on Fakes and Forgeries

Mr Robin Watt

Ethnologist

National Museum of New Zealand

Private Bag

Buckle Street

Wellington

New Zealand

10) Working Group on Folk Arts

Annette Fromm

Folklore Institute

504 N Fess

Bloomington

Indiana 47401

USA