

ICOM'98 MELBOURNE
Museums and Cultural Diversity
Ancient Cultures/New Worlds

International Committee for Ethnography (ICME) Program
12 –14 October 1998

Monday 12th Room: You Yangs 1 (all day)

9.30am Welcome by ICME Président Dr Per Kaks
Introduction by Local Convenor Dr Gaye Sculthorpe

Session 1 Future directions of ethnography in museums Chair: Gaye Sculthorpe

9.45am Dr John E. Stanton (Australia) - *Reflections in Glass Cases: museums and ethnography in the past. And in the future?*

10.20am Dr Per Per Kaks - *Worldculture or a world with many cultures?*

11am-11.30am Morning tea

Session 2 Issues in presenting the 'other' Chair: Dr Per Kaks

11.30am Dr Lydia Icke-Schwalbe (Germany) - *How do they present themselves?*

12.00pm Mr Harrie M. Leyten (Netherlands) - *Please, ICME, Stop Presenting the Other.*

12.30pm Ms Emilie Vaillant (France) - *Regards sur l'autre; regards de l'autre.*

1pm – 2.30pm Lunch (not provided)

Session 3 Regional Approaches Chair: Dr John Stanton

2.30pm Dr Paul Kauffmann - *Living museums of the twenty-first century: Australia's indigenous cultural institutions.*

3.00pm Mr John Carter - *The Appropriation of Culture: Museums and First Nations in Canada.*

3.30pm Dr Per Rekdal (Norway) - *A Stamp of Recognition?*

4.00pm Afternoon tea

Session 4 Selected case studies Chair: Dr Annette Fromm

4.30pm Mr David Boston (UK) - *The Raven Reigns Again.*

5.00pm Ms Graucha Zaucha (Zambia) - *The Choma Museum, Zambia.*

5.30pm Mr David Devenish (UK) - *The Museum of Slavery at Jaffure, The Gambia.*

Tuesday 13th Site Visits

10.00 - 12.00pm Visit to National Gallery of Victoria
180 St. Kilda Road, Melbourne

Meet outside the St. Kilda Road entrance of NGV at 9.50am. View the following exhibits: *Raiki Wara* (Long Cloth from Aboriginal Australia); *Emily Kame Kngwarreye* (retrospective); *Great Icons of Aboriginal Art*.

12.00 - 1.30pm Lunch

Try the cafes at Southbank (south of the river near the National Gallery of Victoria).

1.30am – 3.00pm

Visit to Immigration Museum (a new venue of Museum Victoria)
Entry is free. Meet at the entrance at 1.20pm.
Old Customs House, 400 Flinders Street, Melbourne

3.00pm – 6pm

Visit to Museum Victoria's Collection Store and ICME Reception
10 Cameron Street, Moreland (corner of Allen Street).

Catch the **3.17pm** train on the Upfield line from Flinders Street Station; arrives Moreland at 3.41pm. (Moreland Station is the next stop after Anstey station.) To save time and congestion, it is suggested that you buy your ticket beforehand. The cost is \$4.30 return. The Museum building is the big brick building directly opposite Moreland Station. Trains return from Moreland to Flinders Street Station at 6.14pm, 6.36pm, and 7.07pm.

Wednesday 14th

9.30 - 11.00

Joint Session: ICMAH/ICME/MINOM/ICOFOM
Museology and Diversity

Room: La Trobe Theatre

Session 1

Chair: Ms Maryanne McCubbin

9.30am

Dr Annette B. Fromm (USA) - *Exhibition planning - selected realities of working with culturally diverse groups.*

10.00am

Ms Margo Neale (Australia) - *Sites of negotiation in exhibiting culture.*

10.30am

Ms Joyce Herold (USA) - *Male presence in Hmong American museum programs.*

11.00 – 11.30am Morning tea

Session 2

Chair: Ms Moya McFadzean

11.30am

Dr Susan Isaacs (USA) - *Deconstructing the Museum: Decoding Meaning in a Community-Based Museum.*

12.00pm

Ms Barbara Moke and Ms Bella Graham (Aotearoa/New Zealand) - *Stakeholders and Meaning Makers: Te Ara o Tainui (Tainui the Journey).*

12.30pm

Ms Judith Wassell (Australia) – *Taking the time: consulting with diverse communities.*

1.00 – 2.30pm

Lunch(not provided)

ICME -

Repatriation session

Room Corryong 4

Chair: Dr Per Rekdal

2.30pm

Ms Elisabeth Lind (Sweden) – *Repatriation of human remains to Tasmania.*

3.00pm

Dr Per Kaks (Sweden) - *Repatriation of a totem-pole from Stockholm to Canada* (to be confirmed)

3.30pm

Mr Soroi Eoe – *Repatriation issues in Papua New Guinea* (to be confirmed)

4.00 – 4.30pm

Afternoon tea

4.30 - 6.00pm

ICME Business Meeting and Elections

Room Corryong 4

7.00pm

ICME Dinner (a Thai banquet)

Restaurant: The King and I, 103 Lonsdale Street, Melbourne.

Pay at ICME desk on arrival or to Gaye Sculthorpe on Day 1. (Cost: \$30 AUD)

Contact for further information: Dr Gaye Sculthorpe gsculth@mov.vic.gov.au.

Monday AM Session 1 Room You Yangs 1 9.30am

Dr John E. Stanton - Reflections in Glass Cases: museums and ethnography in the past . And in the future?

The traditional role of ethnographic museums has largely ignored indigenous community perspectives. This was particularly true within the context of Aboriginal Australia. In the earlier period, many ethnographic museums presumed the intellectual and cultural superiority of curatorial staff was sufficient with which to make decisions on what is collected and how it is exhibited. However, the past two decades in particular has seen the increasing reluctance, if not refusal, of Aboriginal individuals and communities to participate in such a one-sided relationship.

Today, Aboriginal people are not only participating in collaborative projects with ethnographic museums; they are also initiating projects to identify and repatriate representative collections originally derived from within their own cultures, as well as to improve the documentation of collections held by ethnographic museums to enhance their contemporary cultural relevance. Such collections are not confined to ethnographic materials or fine art: they include photographic, museological and domestic cultural constructions.

This paper examines, from a Western Australian perspective, the implications these activities may have for ethnographic museums and for the development of collaborative policies with Aboriginal communities.

Dr John E. Stanton is Curator of the Berndt Museum of Anthropology at the University of Western Australia.

Dr Per Kaks - Worldculture or a world with many cultures?

In 1996 the Swedish Minister of Culture surprisingly published a plan to merge the Museum of East Asia Antiquities, the Museum of Mediterranean Antiquities and the Ethnographic Museum, all in Stockholm, with the Museum of Ethnography in Gothenburg (Sweden's second largest city). Originally, the Minister wanted to move these museums to Gothenburg in order to decentralise, but the plan resulted in such an uproar, that the outcome was that all these museums should come under one administration, and that the Ethnographic Museum in Gothenburg should be developed into a the major museum of the four, and should be come a 'World Culture Museum' (meaning a museum for the different cultures of the world). This 'world culture museum' has since been planned. This paper will reflect upon this development.

Monday AM Session 2 Room You Yangs 1 Time 11.30am

Dr Lydia Icke-Schwalbe How do they present themselves? The search for personality and cultural identity as a concept of exhibitions?

The question behind the collections in our museums is: what do they tell us about the producer and consumer in their original surrounding, how do we read it or make it recognisable? This paper presents three examples for ways of self-representation through the materialised object of daily or ritual uses. It is the item itself, whose 'language', function, decoration, symbolic, has to be decoded but also the environment, the way of presentation, which may give answers. According to our historically grown collections, we get always represented special parts of the culture and knowledge of the people. Collections have been made to inform about others and to represent the cultural diversity, they have been put together in different situations and at different short times of visiting. Therefore we naturally but necessarily represent certain aspects of the global cultural plurality in regional and ethnic corners. I like to say, that this is nevertheless an important task of the European museums to ask for and stimulate the historical

description even in remote places. But it shows at the same time the necessity and challenge for the national and regional museums in the 'Third World' countries with a serious self-representation.

Dr Lydia Icke-Schwalbe is Head of the Department of Research and Public Programs and Curator of South and East Asia at the Staatliches Museum für Völkerkunde, Dresden, Germany.

Dr Harrie Leyten – Please ICME, Stop Presenting the Other

This paper questions the traditional role of museums in presenting the other. It argues the necessity for museums to change practices to include critiques of colonial history and suggests ways of directly engaging 'the other' in contemporary museum practices. The paper calls for increased cooperation between museums worldwide for the protection and presentation of cultures.

Mr Harrie M. Leyten is Senior Lecturer of Museology at the Reinward Academy, Amsterdam. He was formerly Curator of the African Department at the Tropen Museum, Amsterdam

Ms Emilie Vaillant Regards sur l'autre; regards de l'autre.

En France et en Europe en general, l'histoire des representations distingue plusieurs etapes. Du 'sauvage' au 'primitif'; du 'primitif' a 'l'indigene'; de 'l'indigene' a 'l'artiste', mais aussi de 'l'indigene' a 'l'immigre'. Les modes d'exposition reflektent les mentalites dominantes. Des cabinets de curiosities aux expositions universelles, des expositions coloniales aux musees, des musees de ethnographie aux musees coloniaux, des salons aux expositions et galeries d'art, de multiples approches influencees par les modes de circulation des personnes et des biens caracterisent les presentations, longtemps marquees d'une difference entre des cultures diversement 'civilisees'.

Aujourd'hui les professionnels de musee examinent differemment les collections rassemblees et tentent de faire converger les diverses disciplines esthetique, histoire, anthropologie, archaeologie. L'enjeu n'est plus seulement l'analyse de l'objet, ni l'etude du 'contexte' mais la connaissance et le dialogue des cultures. Quels enseignements tirer de la participation des communautes de voisinage, de l'analyse des cultures plurielles, des demarques comparatives, des pratiques de cooperation, de l'itinérance et des coproductions d'expositions?

Le musee au coeur du debat de societe. Partenair de la lutte contre le racisme et la xenophobie, membre actif d'un reseau d'echanges culturels plus egalitaires, acteur du developpement culturel mondial?

Ms Emilie Vaillant is attached to the Direction des Musees de France in Paris.

Monday Session 3

Room You Yangs 1

Time: 2.30pm

Dr Paul Kaufmann - Living museums of the twenty-first century: Australia's indigenous cultural institutions.

In the city of Ballarat, an hour's drive west of Melbourne, a handsome art gallery was built in the 1890s, and statues were placed in the main street and in the botanic gardens bordering a lake. Some 100 years later, authentic artefacts were used to construct the Sovereign Hill living history museum, which recreated part of the city's gold-rush history. The older model of cultural guardian, and the new model of recreating an experience, are apparent in other areas.

Some 25 Aboriginal cultural tourist projects were surveyed including the Brambuk Living Cultural Centre in Western Victoria and the Djapukai Aboriginal Cultural Centre. In some, the 19th century model of an elite collecting significant artefacts was apparent. In most projects subaltern groups are developing modern indigenous identities by drawing on historical and local traditions. Will living historical museums collapse under contradictory objectives – of tourism, commerce, employment, education, entertainment, local

development and cultural education? Following the Mabo and Wik High Court judgements indigenous cultural institutions will be mindful of customary law and intellectual property issues. Their indigenous managers are likely to decide that the education of non-Aboriginal people is a key objective.

In Australia, there is a weight of history that will give the phrase 'living museums' a special meaning. Indigenous people are likely to judge a museum's success by its effectiveness in creating a cultural institution that is suitable and appropriate for local indigenous people.

Dr Paul Kauffman is Associate Professor of Native Title at the University of Canberra. He has been a visiting scholar at Cambridge University Department of Social Anthropology in 1998.

Mr John Carter - The Appropriation of Culture: Museums and First Nations in Canada.

Mr John Carter works as a museum adviser for the Ontario Ministry of Citizenship, Culture and Recreation in Canada.

Dr Per Rekdal - A Stamp of Recognition?

Rekdal is currently engaged in a project for the Norwegian Museum Authority aimed at integrating Norwegian museums the cultural expressions from the last 30 years of immigrants and their descendants. The issue clearly has political aims (anti-racism and anti-xenophobia), as well as museological ones. But even in the museums, the museological aims tend to be overshadowed by the political ones. This means that the museums' actions are more often activist and short lasting, rather than based on collection, documentation and long term goals. So far, initiatives are coming from the Norwegian political establishment and the liberal Norwegian intelligentsia, rather than from the immigrants and their descendants. What interests then are the presentation of immigrant cultures in Norwegian museums meant to satisfy?

Dr Per Rekdal is currently Project Manager at the Norwegian Museum Authority. He is on leave from the Ethnographic Museum at the University of Oslo.

Monday Session 4

Room: You Yangs 1

Time: 4.30pm

Mr David Boston - The Raven Reigns Again

Secondary forests now cover the sites of numerous deserted villages of the Northwest Coast peoples on the American mainland and islands where their artistic achievement in wood carving are largely shrouded.

After approaching near extinction, revival of traditional totem-pole carving has been achieved with a significant contribution from museums and galleries of the region and from remarkable individual artists, notably Bill Reid who died earlier this year after winning international recognition.

Mr David Boston is Honorary Curator of The National Trust in Kent, UK.

Ms Grazyna Zaucha - Representing The Batonga at the Choma Museum

This paper describes a travelling exhibition developed by the Choma Museum in Zambia on the Batonga people of Zambia and Zimbabwe. For the Batonga people, music and dance about the visual expression and funerals, being celebrations of continuity, are the most important events in the life of an individual and

community. Inspired by this knowledge, the exhibition is developed through a multimedia presentation of 'death and continuity in the Gwembe Valley'. The theme refers to the death of the Valley and continuity of the Batonga culture despite the upheaval caused by the resettlement.

Ms Grazyna Zaucha has spent the last nine years in Zambia setting up a regional, non-governmental museum in southern Zambia.

Mr David Devenish Museum of Slavery at Juffure, The Gambia

Juffure is claimed to have been the home of Kunta Kinte, the ancestor of Alex Haley who wrote *Roots*. This paper describes the work done by the author on the redevelopment of the museum earlier this year.

David Devenish is a consultant with the British Executive Service Overseas.

Tuesday 13 October Site Visits

National Gallery of Victoria, 180 St. Kilda Road, Melbourne, 10am
Tour of Aboriginal art exhibits.

Immigration Museum, 400 Flinders Street, Melbourne 1.30am
Tour of new exhibits.

Museum Victoria Moreland Store – tour and reception (4pm – 6pm)

The Moreland Store is a new storage facility housing conservation laboratories, ethnographic, archaeological and historical material. It is also being used as a temporary store for material selected for exhibition for the new Melbourne Museum to open in the year 2000. After a tour of the facilities, Museum Victoria will host a reception for ICME delegates. During the reception, a short presentation will be given about the new museum and its Aboriginal Centre, Bunjilaka.

Wednesday AM ICMAH/ICME/MINOM Session: Museology and Diversity

Room: La Trobe Theatre **Time 9.30am – 1.00pm**

Dr Annette B. Fromm -Exhibition Planning: selected realities of working with culturally diverse groups.

As museums recognise the absolute need to plan public programs including exhibitions with input from community members many different realities become evident. How are the representatives chosen? How are they made aware of the need for a total commitment to the project? Is their equal voice in the process assured? Who makes the final decisions? These questions and others will be discussed along with specific answers drawn from recent experiences at the Oklahoma Museum of Natural History.

Annette Fromm is Senior Program Development Specialist at the Oklahoma Museum of Natural History, Norman, Oklahoma, USA.

Ms Margo Neale - Sites of negotiation in exhibiting culture

This paper addresses issues relating to the positioning of the contemporary art of senior traditional Aboriginal artists in modern art galleries and how two different cultural traditions informing each site was dealt with in the exhibition of Emily Kame Kngwarreye. Strategies of resistance and accommodation enabled indigenous agency to survive in an environment where processes of museumification can too easily invite cultural domination and appropriation. By fusing cultural practices employed in both museums and art galleries with indigenous processes of consultation, collaboration and shared ownership, new fields can be exposed. It explores the irony inherent in a recent statement by art critic and academic Rex Butler that this exhibition crated, '...a profoundly anti-museological show within a museum'.

Ms Joyce Herold - Male presence in Hmong American Museum Programs

Through popular marketing and collecting over twenty years, Hmong women's intricate, vivid textile and needlework arts (batik, pa'ndau or 'flower cloth', and story cloths) have become emblematic of Lao Hmong refugees who live in the United States. As a result, most museum collections and presentations of Hmong and Hmong American culture emphasise women in clothing, arts, and societal roles. Pervasive neglect of men's heritage as farmers and hunters, shamen, musicians and soldiers emerged as a concern of the Hmong American community when the Denver Museum of Natural History in 1996 undertook special exhibition, publications and programming. Ensuing community consultations achieved more realistic Museum presentation which restored gender balance to Hmong Americans – a model for other museums.

Ms Joyce Herold is Curator of Ethnology at the Denver Museum of Natural History, Denver, USA.

Dr Susan Isaacs Deconstructing the Museum: Decoding Meaning in a Community Based Organisation

This paper offers a deconstructive analysis of the Temple Zion Museum culture which is housed in a large suburban synagogue. The intention is to make the 'not-seen' rules accessible for analysis, while raising broader issues regarding community based museums, their goals and their purposes.

Dr Susan L.F. Isaacs is the sole staff member of the Temple Zion Museum, founded in 1984, in eastern USA.

Ms Barbara Moke and Bella Graham - Stakeholders and Meaning Makers: Te Ara o Tainui (Tainui the Journey)

Without the commercial interest an idea remains an idea. This paper was generated as a pragmatic approach to the exploration of cultural meaning, interpretation and ownership in New Zealand. Te Ara O Tainui was a major tribal exhibition held at the Waikato Museum of Art and History from October 1997 to June 1998 that explored the history of Tainui iwi (tribes) and celebrated the return of many Tainui taonga to the Tainui region. The exhibition was mainly premised on the promotion of Tainui identity, and came at a time that was especially significant for Tainui people.

Situated on the banks of the Waikato River, the Waikato Museum of Art and History became the venue for the single largest regional Maori exhibition in New Zealand. A significant 1.3 million dollar sponsorship package was achieved with the principal sponsor being Maori. This paper explores the unique dynamics that existed between the commercial, tribal and cultural stakeholders; and the evolution of the exhibition idea. It presents several questions for reflection. What roles do sponsors, tribal, cultural and academic interests have in making meaning? What happens when the commercial and tribal interests are one and the same? Whose identity is explored and whose parameters are they?

Ms Barbara Ann Pareatai Moke is Tainui and the curator of ethnology at the Waikato Museum of Art and History in Hamilton, New Zealand. She was implementation manager and curator of the Te Ara o Tainui exhibition. Ms Bella Te Aku Graham is Tainui and lecturer in bicultural education at the University of Waikato in Hamilton, New Zealand. She worked as a researcher and advisor to the exhibition.

Ms Judith Wassell - Taking the time: consulting with our diverse communities.

This paper will discuss the development of a Cultural Protocols Kit for Queensland museums and the changes in museological practices at the Queensland Museum that have come about through its endeavour to more truly reflect cultural diversity.

Ms Judith Wassell is Curator of the Crosscultural Studies Section of the Queensland Museum, Brisbane, Australia.

Wednesday PM ICME Session Repatriation – Room: Corryong 4 Time 2.30pm

Elisabeth Lind (Sweden) – Repatriation of human remains to Tasmania

This paper will report on the repatriation of Aboriginal human remains from Sweden to Tasmania.

Elisabeth Lind works at the National Museum of Ethnography in Stockholm, Sweden.

Dr Per Kaks (Sweden) - Repatriation of a totem-pole from Stockholm to Canada (to be confirmed)

Dr Kaks will give a short progress report on the repatriation of a totem pole from Sweden to British Columbia, Canada.

Dr Kaks is Director of the National Museum of Ethnography in Stockholm, Sweden.

Mr Seroi Eoe – Repatriation issues in Papua New Guinea (to be confirmed)

Mr Seroi Eoe is Director of the National Museum of Papua New Guinea.

ICME Business Meeting Room: Corryong 4 4.30pm

ICME Dinner - 7.00pm

The King and I Thai Restaurant, 103 Lonsdale Street, Melbourne. Cost: \$30 (AUD)

Thai Banquet Menu

Soup

Thom Yum Gai – spicy hot and sour soup with chicken

Entrée

Curry Puff (2 each) Fish Cake (2 each) *Goong Ma Kha* (2 each)

Main Courses

Pla Chy Chee – deep fried fish fillet in red curry sauce

Pad Puk – stir fry combination vegetables

Beef with Cashew Nut

Pud Gallee Talay – stir-fried seafood combination of fish, prawn, calamari in curry sauce

Steamed rice

Dessert

Banana Fritter with ice cream

Tea or Coffee

For further information contact Dr Gaye Sculthorpe: gsculth@mov.vic.gov.au

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