

21st General Conference
& 22nd General Assembly
of the
International Council of Museums
August, 19th to 24th 2007
Vienna / Austria

Patronage: President of the Republic of Austria, Dr. Heinz Fischer



General Theme:

Museums and Universal Heritage
Universal Heritage / Individual Responsibility –
Individual Heritage / Universal Responsibility

ICME - International Committee for Museums and Collections of Ethnography

Theme:

The World under One Roof:

Past, Present and Future Ethnographic Approaches to Universality



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Conference Venue:

University of Vienna, Dr. Karl Lueger Ring, 1, 1010 Vienna
Lecture room HS 33

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Timetable

>>>>>Monday, August 20th

ICME / ICR Joint Session, Lecture room HS 33

ICME theme: "The World under One Roof: Past, Present and Future
Ethnographic Approaches to Universality"

ICR theme: Universal Heritage - Regional Reach

09.30 - 13.00 Presentations by ICME and ICR members

>09.30

Introductory speeches by ICME president Daniel Winfree Papuga and ICR president Goranka Horjan

>10.00

Jane Legget (New Zealand): ICR Keynote speech on "Universal Heritage - Regional Reach"

>10.30

Rick West (USA): ICME Keynote speech on "The World under One Roof: Past, Present and Future Ethnographic Approaches to Universality"

11.00 - 11.30 Coffee Break

>11.30

Daan van Dartel (The Netherlands): Universal Heritage in Amsterdam: from past to present and onwards to future

>11.50

Maria Walcher (Austria): Intangible Heritage Project

>12.10

Amareswar Galla (Australia): Museum Ethnography and its location in Sustainable Heritage Development

>12.30

Alberto Garlandini (Italy): New Relationships Between Museums And Territory: An Opportunity Of Facing The Challenges Of Our Age

13.00 Lunch

14.00 ICR DVD promotion in the University Entrance hall. ICME is invited.

14.30 - 16.00 Presentations by ICME and ICR members

>14.30

Bärbel Kerkhoff-Hader (Germany): The Blue Planet: Cultural Solutions in Diversity

>14.50

ICR member (Name and title to be announced)

>15.10

Wouter Van Acker (Belgium): Paul Otlet and the Palais Mondial

15.30 Panel Discussion

16.00 ICME leaves for the Austrian Museum of Folk Life and Folk Art

17.00 Tour of the Austrian Museum of Folk Life and Folk Art - including the new exhibition "Museum_inside_out"

20.00 - 23.00 Garden-party at the Austrian Museum of Folk Life and Folk Art, together with the ICOM Costume Committee.

*Reserved for participants who have paid the 50 Euro ICME special activity fee

>>>>> **Tuesday August 21st**

ICME session, Lecture room HS 33

09.30

Introductions

>09.40

Marilena Alivizitou (UK): Diversity in Universality - How is the 'global' discourse on intangible heritage translated by ethnographic museums?

>10.00

Mille Gabriel (Denmark): Universal Cultural Heritage - Universal Challenges?

>10.20

Sarah Fee (USA): To the Louvre and back: the 1928 exhibit "Arts Anciens de l'Amerique" and the changing fortunes of its Pre-Columbian masterpieces

>10.40

Anne Therese Mabanta-Fabian (The Philippines): Exhibiting the Giant Lanterns of Pampanga: Issues on the Universality of Display of a Regional Heritage

11.00 - 11.30 Coffee Break

>11.30

Tom G. Svensson (Norway): "Ethnographic objects and the politics of recognition" - reflections on a universal perspective

>11.50

Peter Bjerregaard (Denmark): From natural holes to particular universality

>12.10

Jeremy Montagu (UK): Universals and Nonuniversals - a series of musical puzzles

>12.30

Kishor K. Basa (India): Intangible Cultural Heritage, Universal Heritage and Museum: A case study of Indira Gandhi Rashtriya Manav Sangrahalaya (National Museum of Mankind), BHOPAL

>12.50

Yang Jongsung (Korea): Digital Documenting and Archiving of "Context" - In Intangible Heritage for both Local and Universal Educational Use

Subtheme: "'Holism' as an ethnographic focus"

>13.10

Matilda Burden (South Africa): The Holistic Approach To Representation For The Small Local Museum

>13.30

Victoria Phiri (Zambia): One Zambia One Nation: A case of the ethnographic approach of a multi-ethnic nation of Zambia at Livingstone Museum.

14.00 - 15.30 Lunch

16.00 - 19.00 Visit to the Vienna Museum of Ethnology, with discussions on the concept of their new permanent exhibition

19.00 - 22.00 Dinner reception at the Vienna Museum of Ethnology *

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>>>>>Wednesday August 22nd

ICME session, Lecture room HS 33

Subtheme: "The future of 'The Collection', and collections of the future: What's next?"

>09.30

Nicholette Prince (Canada): Museum Collections and the People of the Plateau

>09.50

Per Kåks (Sweden): Between then and now- what's in the black hole?

>10.10

Zvezdana Antoš (Croatia): The Use Of Ethnographic Film In The Contemporary Collecting Of Heritage

>10.30

Seong Eun Kim (UK): Ethnographic collections in the hands of contemporary artists: Joachim Schmid, Christine Hellyar and Maureen Lander into the Pitt Rivers Museum

10.50 - 11.15 Coffee Break

11.15 ICME general meeting and elections

12.30 - 14.00 Lunch

14.00 - 17.00 Concurrent session, Lecture room HS 33

Copyright and Intellectual Property Rights: the implication for Museums.

>14.00

Patrick Boylan, Chairperson, Legal Affairs Committee: Introduction

>14.10

Shawn van Slujs, Director, Canadian Association of Art Museum Directors (CAMO), Ottawa: Introduction to his Research/Working Paper: "Museums, Visual Arts and Copyright: An International Comparative Study" prepared for the ICOM Legal Affairs Committee, CAMDO and the Canadian Museums Association

>14.50

Cristina Manasse, Co-Chair of the Art, Cultural Institutions and Heritage Committee of the International Bar Association (IBA), Studio Legale Rubini, Milan: The role of the law and lawyers in relation to a museums copyright and other intellectual property problems.

15.15 - 15.40 Coffee Break

>15.40

Martin Skrydstrup, Department of Anthropology, Columbia University, New York and Cultural Expert Consultant to the UN's World Intellectual Property Organisation (WIPO): The work of WIPO in relation to intellectual property rights and their protection

>16.00

Daniel Winfree Papuga, ICME president: Museums and Intellectual Property: Individual or Universal Responsibility?

>16.20

Leif Pareli, Norwegian Museum of Cultural History: The Sami Case: some experiences of working with indigenous material.

16.40 Open Discussion on future ICOM policy and advice (N.B. Because of the limited time available contributions will be strictly limited to a maximum of two minutes)

18.00 - 20.00 ICME visit to the ethnographic collections of the Mechitarist Congregation *

*Reserved for participants who have paid the 50 Euro ICME special activity fee

20.00 - 23.00 ICME dinner at individual cost. Reservations may be made during the first days of the conference.

Timetable + Abstracts (as received)

>>>>>Monday, August 20th

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Ethnographic Approaches to Universality"

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11.00 - 11.30 Coffee Break

>11.30

Daan van Dartel (The Netherlands): Universal Heritage in Amsterdam: from past to present and onwards to future

The Tropenmuseum in Amsterdam is currently finishing its second reinstallation since it was established in 1926. In these last 80 years, different views on non-Western cultures in both academic and museum anthropology developed and were applied in as well as created through museum practice. The Tropenmuseum moved from a colonial presentation of products and objects from the colonies, towards an approach in the 1970s that wanted to give insight into the daily life of people elsewhere, with an emphasis on development and change in so-called Third World countries. Since the 1990s, the latest reinstallation has been taking place, in which again new ideas and approaches towards museal presentation and (re)presentation are expressed. Collection becomes important again, as well as contextualisation and globalisation movements.

In this paper, I would like to illustrate this historical development in presentation techniques, exhibition designs and approaches, with a focus on the Africa department -The Tropenmuseum has a rather special history with its Africa department and collections which elucidates the haphazardness of many ethnographic museum collections and the impact of global political developments on the making of exhibitions.

The images of past exhibitions are a perfect illustration of developments in anthropological and museological thinking on universal heritage and I hope to conclude with a discussion on the future of ethnographic museums: are we, in fact, defining 'the universal' time and again? Can colonial inventions such as ethnographic museums continue to exist in this globalized world? How can these museums, originally based on subjective and Western universalist notions of superiority, still function today? Does the ethnographic museum have to resort to cultural history, or can it be contemporary in character?

Daan van Dartel, Tropenmuseum, Amsterdam, The Netherlands

>11.50

Maria Walcher (Austria): The Austrian Intangible Heritage Project

>12.10

Amareswar Galla (Australia): Museum Ethnography and its Location in Sustainable Heritage Development

Georges-Henri Rivière's seminal contribution to museums and community engagement has had a lasting impact on successive generations of cultural protagonists. In many ways what was once ethnography and community museology have increasingly become catalytic in sustainable development methodologies. In the past ten years, I have had the good fortune of being immersed in field-based projects dealing with the ethnography of museums in World Heritage Areas. Over the past decade the site-centred and place-centred discourse of World Heritage Areas has been seriously challenged. At last cultural democracy and the protection of universal heritage values are at the confluence of natural and cultural, tangible and intangible; movable and immovable heritage an integrated and holistic approach that I have advocated as Sustainable Heritage Development. The aim of my paper is to analyse this conceptual framework with illustrated case studies from Vietnam, India and South Africa.

Amareswar Galla, Professor of Museum Studies, The University of Queensland, Brisbane, Australia; Vice President of ICOM Executive Council.

>12.30

Alberto Garlandini (Italy): New Relationships Between Museums And Territory: An Opportunity Of Facing The Challenges Of Our Age

Alberto Garlandini, Vice President Of ICOM Italy, Regional Director Of Museums And Cultural Services, Milan - Italy

13.00 Lunch

14.00 ICR DVD promotion in the University Entrance hall. ICME is invited.

>14.30

Bärbel Kerkhoff-Hader (Germany): The Blue Planet: Cultural Solutions in Diversity

If we would look from a big distance to the earth, the colour "blue" would be the first thing, which we would perceive, "blue" like the water of the seas and the rivers. 75 percent of the earth is covered from water, but almost one quarter of the world-population does have an access to clean water. At this point the topic 'water' is a priori a universal question. In 1992, the UN-conference discussed the concept of a long enduring development in Rio de Janeiro for the first time. One came to an agreement in the agenda 21, an agenda for the 21st Century. As consequence since 1993, there is an annual UN- day of the water. The motto was called 2005: "Water for life", which became at the same time the objective motto for the decade 2005 - 2015. The motto in 2006 was „Water and Culture". We can recognize that there is a big proximity of a universal question to the topic of the ICOM conference theme and also to the ICME theme in 2007 if we choose 'water' like an example to think about.

Water is essential for living, but also it is life-threatening. It challenges to master and to make use of it. The cultural practices in the contact with water include all life-areas. They find their material and immaterial shape in universal thinking and action, but as well solutions are determined by cultural diversity. It will be to be discussed in which proportion universal and regional shaping is crossing one another or in what manner they are separate solutions. But the most interesting question will be how ethnological approaches can take over the role of mediation of universality as a kind of cultural heritage as well as there are solutions in cultural diversity. For this discussion an example is drawn by a project, which studied general like particular aspects of water in the culture: "The blue Gold. The World of Water". The exposition was shown in regional variations in Germany,

Slovenia and Croatia. At his origin it has been a cooperation between the Fränkische Schweiz Museum Tüchersfeld and the University of Bamberg in 2001.
Bärbel Kerkhoff-Hader, Department of European Ethnology, University of Bamberg, Germany

>14.50

ICR member (Name and title to be announced)

>15.10

Wouter Van Acker (Belgium): Paul Otlet and the Palais Mondial

The Musée International (1910) or the Palais Mondial (1920) and the Mundaneum (1924) as it was later called was conceived by its director Paul Otlet (1868-1944) as a scientific, documentary and educational centre of an encyclopedic, international and comparative nature. e Musée International represented the World in its evolution from Egypt to the modern times, and in its geography, attributing a room to each nation. Humanity was represented according to place and time, like in the central building of the World Exhibition in Paris of 1867 conceived by the director Le Play. Not by accident, the Musée International resulted out of the World Exhibition in Brussels of 1910, and inherited some of its national and temporary exhibitions. The building of the Cinquanteaire in Brussels where the museum was housed, also hosted the other offices of Paul Otlet and his colleague Henri La Fontaine.

Besides giving a survey of Civilization in the museum, there were the International Office of Bibliography, the International Library, the summer schools of the International University and the secretarial and publishing services of the Union of International Associations (UIA). As a vast centre of internationalization of knowledge and information, the exhibition in Palais Mondial was not just about representing the history of Humanity, but aimed at giving giving a mondial survey of the world issues regarding internationalization. As a spatial analogue of the World Encyclopedia developed in the thirties in collaboration with his friend Otto Neurath the museum was a map situating the World in its process of globalization.

Wouter Van Acker, PhD candidate, Department of Architecture and Urban Planning, Ghent University, Belgium.

15.30 Panel Discussion

16.00 ICME leaves for the Austrian Museum of Folk Life and Folk Art

17.00 Tour of the Austrian Museum of Folk Life and Folk Art - including the new exhibition "Museum_inside_out"

20.00 - 23.00

Garden-party at the Austrian Museum of Folk Life and Folk Art, together with the ICOM Costume Committee.

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>>>>>Tuesday August 21st

ICME session, Lecture room HS 33

09.30 Introductions

>09.40

Marilena Alivizatou (UK): Diversity in Universality - How is the 'global' discourse on intangible heritage translated by ethnographic museums?

This paper focuses on the emergence of a new 'heritage' discourse, the concept intangible heritage, and its impact in ethnographic museology. The adoption of the Convention for the Safeguarding of Intangible Cultural Heritage in 2003 by the General Conference of UNESCO was heralded as a historical moment both within UNESCO (Bouchenaki 2004; Matsuura 2004) and outside, because it signified a shift towards a more 'holistic' and 'inclusive' understanding of cultural heritage, stemming from an 'anthropological' approach to culture (Kirhenblatt-Gimblett 2004; Voudouri 2005; Jadé 2006). In 2004, ICOM dedicated its General Conference to the theme of 'Museums and Intangible Heritage', providing a floor for the continuation of discussions that had started in 2002 with the adoption of the Shanghai Charter.

In this paper, I present some findings from my doctoral research on how the discussions initiated on an international level through ICOM and UNESCO on the engagement of museums with intangible heritage are being translated in the practice of five museums of ethnographic collections. These are the Musée du Quai Branly in Paris, the Horniman Museum in London, the National Museum of the American Indian in Washington, the National Museum of New Zealand Te Papa Tongarewa in Wellington and the Vanuatu Cultural Centre in Port Vila. Through the method of 'comparative museology' (Kreps 2003: 4), I conduct interviews with curators and museum professionals and evaluate exhibitions and museum programmes and activities. The aim is to assess how each of these

museums interprets and engages with the concept of intangible heritage in terms of collaborating with communities, interpreting artefacts, collecting and presenting the 'intangible', creating 'narratives', and 'making representations' (Hall 1997; Simpson 1996). It is hoped that this paper will highlight the diverse ways in which UNESCO's 'universal approach' to notions of 'living heritage', 'performance', 'oral tradition' and 'memory' are interpreted in ethnographic museums and how this new 'global' discourse has the potential of affecting future approaches to ethnographic museology.

Marilena Alivizatou, PhD Candidate, University College London, UK.

>10.00

Mille Gabriel (Denmark): Universal Cultural Heritage - Universal Challenges?

The tendency to gather material culture in the marking-off of others is probably universal, as stated by James Clifford. The encyclopaedic and national museums of the 18th and 19th centuries unquestionably contributed to national identity formation in Europe, and by means of presenting 'the other' as other furthermore served in legitimising the imperial expansion. In the processes of decolonisation of 3rd World countries and political empowerment of indigenous peoples, ethnographic collections more than ever provide important resources in the process of identity formation and cultural revitalization.

With reference to the discussions surrounding the 'Declaration on the Importance and Value of Universal Museums', this paper will discuss the future role and responsibilities of the ethnographic museum. How do we define 'universal heritage' and on account of which aspects can a museum make a claim to universality? Does it presuppose exhibiting ethnographic collections in a universal manner, which allows us to "see the world as one", as stated by the Director of the British Museum? Or is a museum simply universal, because it contains global heritage, even though its mode of display focuses on the separatedness of cultures or perhaps even reproduces past cultural prejudices? I will argue that in a globalised world facing universal challenges such as climate change, international conflicts and threats to global health such as HIV/Aids, the ethnographic museum holds the potential of playing a vital role in facilitating a universal perspective on the distinctiveness of cultures.

Mille Gabriel, The National Museum of Denmark

>10.20

Sarah Fee (USA): To the Louvre and back: the 1928 exhibit "Arts Anciens de l'Amerique" and the changing fortunes of its Pre-Columbian masterpieces

This paper will examine some of the universalistic notions informing the aesthetization of non-western art and their changes over the course of the 20th century. It does so by taking the example of Pre-Columbian art, which is a rarely considered (save for a few exceptions) in studies of the modernistic project's relations to extra-European objects. Specifically, it analyses the case of the 1928 exhibition "Arts Anciens de l'Amerique" held in Paris at the Louvre's Musee des Arts Decoratifs. This landmark exhibit was the first on continental Europe to present Pre-Columbian works as artistic masterpieces; it displayed over 1,200 pieces representing all genres from across the Americas, borrowed from numerous collections, both private and public, most prominently the Musee Ethnographique de Trocadero (current Musee du Quai Branly). Organized by a large, disparate group that included museum professionals, dealers, collectors, amateur enthusiasts and soon-to-be luminaries in French anthropology and art circles (such as Alfred Metraux, Georges-Henri Riviere and Surrealist Andre Breton), it reveals the varying attitudes and tensions of these parties at this crucial point in the West's re-appraisal of non-western arts. The paper, based on original archival research, ends by tracing the subsequent life history of several proclaimed universal "masterpieces" from the 1928 exhibit and their changing "fortunes" as they were re-interpreted over the subsequent eighty years and included (or not) in other installations at the Musee de l'Homme, up through today's new Musee du Quai Branly and its satellite exhibit at the Pavillon des Sessions, Palais du Louvre. Sarah Fee, *National Museum of Natural History. Smithsonian Institution, USA.*

>10.40

Anne Therese Mabanta-Fabian (The Philippines): Exhibiting the Giant Lanterns of Pampanga: Issues on the Universality of Display of a Regional Heritage

This paper deals with the representation of a particular universal object - the lantern - under the varying circumstances that surround its exhibition. For several decades, the Giant Lanterns of the City of San Fernando in the province of Pampanga, Philippines are famous for their annual exhibitions during December. The event that displays these huge lanterns, the sizes of which vary from 16 to 20 feet, is the Ligligan Parul, also known as the Giant Lantern Festival. This one-night activity is actually a "dance contest" among these giant lanterns, which are judged according to their interplay of lights in tune to a musical beat

chosen either by the lantern makers or by the judges. From time to time, these giant lanterns are being carried off elsewhere, locally or abroad, to act as carriers of regional, and sometimes national heritage.

In this sense, the exhibition space is challenged by going beyond the limits of the space itself. Regional identity is projected and promoted thru the use of an ethnographic object transformed for visual delight, for observing a sacred occasion, and for economic publicity. The universal narrative of collecting the “other” is reversed, rather, it is the community that becomes the curator in de-territorializing the display of an object it creates and re-creates. This paper poses several questions, one of which includes: how does a wider space, and audience, entail the universality of a particular heritage?

Anne Therese Mabanta-Fabian, University of the Philippines

11.00 - 11.30 Coffee Break

>11.30

Tom G. Svensson (Norway): "Ethnographic objects and the politics of recognition" - reflections on a universal perspective

Ethnographic objects, whether they form part of museum collections or they serve diverse individual and collective interests, have a voice. Based on the dynamics of authenticity, i.e. how that aspect over time may change, at the same time pointing to the unique characteristics of the objects, a universal narrative may emerge. Such narratives can be observed globally with endless variations. One such narrative relates to the recognition as people. For very many indigenous peoples it is crucial to refer to the vitality of their material culture, and to attain proper acknowledgement as people the exceptional features of the objects must be emphasized. In this fashion I am advocating for an implicit language of ethnographic objects, in the main referring to politics. Moreover, in the political discourse on recognition museums appear as significant institutions. In this paper I intend to explore the connection between objects and indigenous rights discourse as example of universal processes. The AINU, the NISGA´A, and the SÁMI will form empirical case material.

Tom G. Svensson, Professor Emeritus, Museum of Cultural History, University of Oslo, Norway

>11.50

Peter Bjerregaard (Denmark): From natural holes to particular universality

In the late 1950's Moesgård Museum in Århus, Denmark, decided to add an ethnographic collection to the existing prehistoric collections. In a letter dated June 21, 1959 Kaj Birket-Smith, Director of the Ethnographic Department at the National Museum in Copenhagen, recommends that: "to avoid creating a haphazard collection full of holes, and therefore without scientific or enlightening value, one should concentrate on single cultures that make up a solid and natural whole".

Since then these principles have more or less served as the guiding principle for new acquisitions to the collection that today numbers around 40.000 objects. Firmly based in ethnographic field work the collections serve as documents of specific space-times. This has been reflected as well in curatorial practices being predominantly based in reconstructions of cultural environments.

Recently, the museum has raised funds to construct an entirely new museum building, expected to open in 2011. Obviously, this has catalysed a re-evaluation of these acquisition policies and the exhibition potentials of the objects holdings. At present, we are critically facing the objects holdings, and debating what may be the guiding principles for our future exhibitions and collection policies.

The paper will interrogate the move from a cultural-holistic approach to a possible future local-but-universal approach including examples from other contemporary approaches to universality in the ethnographic exhibition.

Peter Bjerregaard, PhD candidate, University of Aarhus, Denmark.

>12.10

Jeremy Montagu (UK): Universals and Nonuniversals - a series of musical puzzles

Mankind is very skilled at drawing sounds from things and at making music from them. And yet while some musical instruments turn up everywhere, the Universals, others rather surprisingly don't turn up, the Nonuniversals.

Examples to be discussed (including both their universality and their non-universality) include flutes, trumpets and horns of all sorts, with some emphasis on shell trumpets worldwide.

Some examples of diffusion are also discussed, controversial as that subject is today, with a very brief summary of the Kulturkreis theory for those unfamiliar with it.

So, too, is independent development, using the flute as an example, from separate end-blown tubes through disjunct and conjunct panpipes to those with fingerholes, and from end-blown through notch flutes to duct flutes.

Examples and evidence will be cited from all parts of the world.

If we study humanity as a whole, we need to consider why things attract wide interest in most cultures, yet not in others.

Jeremy Montagu, President, Galpin Society, UK.

>12.30

Kishor K. Basa (India): Intangible Cultural Heritage, Universal Heritage and Museum: A case study of Indira Gandhi Rashtriya Manav Sangrahalaya (National Museum of Mankind), Bhopal

Intangible Cultural Heritage (ICH) has been defined by UNESCO as "People's learned process along with the knowledge, skills and creativity that inform and are developed by them, the product they create and the resources, spaces and other aspects of social and natural context necessary to their sustainability. These processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity".

This definition as well as the growing emphasis on ICH has broadened the concept of cultural heritage from an obsession with 'monuments and sites' to 'cultural landscapes' including the belief systems, rituals, festivals and oral traditions associated with them. Thus, like the monuments and sites, ICH forms an important component of Universal Heritage. Secondly, by its diversity of expressions, ICH also contributes to the cause of cultural diversity which is a hallmark of Universal Heritage. Thirdly, the anthropological approach to the study of culture as a process rather than a product has resulted in demonstrating ICH as a source of identity and creativity. These are again important components of Universal Heritage. Unlike monuments, which are more or less 'static' products, ICH besides being a marker of continuity, is also dynamic, although context-specific. This context specific nature of ICH does not reduce the later to a narrow parochial domain, but rather becomes an important input in the realm of Universal Heritage by celebrating cultural diversity and a tolerant attitude towards the 'other'. Like tangible heritage, ICH carries meaning and embedded memories of humanity. Combining a holistic approach to Universal Heritage including both tangible and intangible it has been suggested "to develop a three fold approach which will (i) put tangible heritage into its wider context; (ii) translate intangible heritage into 'materiality' and support practitioners and the transmission of knowledge and skills".

Challenges for Museums

In this background, museums are faced with new challenges. Firstly, emphasis on the process and context is becoming more important than 'fetishing' the object displayed. This brings to the second challenge where, especially with regard to ICH, the communities are to be regarded not as passive observers, rather the real curators of our heritage. This has resulted in the perception of erosion of arrogance on the part of curator as the sole custodian of heritage and promotion of the role of museum as a facilitator in such process. In the scenario, two things follow. Firstly, museums are partners with community entailing "shared authority for defining traditions, and shared curation for their representation". Secondly, "Charged with the twin duties of cooperation and respect, museums will have to cross all sorts of boundaries that have some times kept them 'above and beyond' the broader populace". Both these issues not only imply active involvement of community in museum, but also promote Universal Heritage through ICH.

A Case Study

Indira Gandhi Rashtriya Manav Sangrahalaya (National Museum of Mankind), Bhopal India celebrates Universal Heritage by emphasizing ICH of India. Spread in 200 acres of land, it is the biggest museum in India. The Open Air Exhibitions are an integral part of this museum. The Tribal Habitat, Coastal Village, Desert Village and Himalayan Village celebrate the eco-friendly and traditional architecture of the houses from various eco-zones built by different ethnic communities coming from different geographical and eco zones of India along with raw materials brought from respective areas. These tangible structures alongwith the documentation of various belief systems, rituals, arts and crafts associated with them are an example of Universal Heritage of human adaptability to the ecological diversity. The Mythological Trail depicts the myths and stories of different communities of India in the medium of terracotta, metal etc. thus, translating ICH into 'materiality'. The museum also supports the practitioners and transmission of knowledge and skill by organizing Do & Learn Museum Education Programme, Workshop on Arts and Crafts both in the Museum and different parts of the country. An important aspect of the community involvement in the museum is that various communities have been involved in curating the display of not only open air exhibitions but also in the indoor museum building (Veethi Sankul) in various galleries associated with ethno musicology, craft and cuisine, art and painting. Thus the museum is involved in facing the twin challenges of bringing communities to the museum and taking the museum to communities.

Bringing communities to the Museum

Since 2006 a National Festival of School Children, Balrang is celebrated with one school from each state. Besides, local schools display cultural heritage of different

states creating a Mini India emphasizing the dance, music, cuisine and other performing traditions. About 5000 children and 10000 visitors were present in the museum.

In December, 2006 a programme on Women and Intangible Cultural Heritage titled Saswati was organized with four components - (a) Sarjana -a workshop of women artisans and artists from different parts of the country, (b) Bhumika -an exhibition highlighting the in-visible role of women in cultural heritage, (c) Prathama -a unique cultural event where the first woman instrumentalists in India performed, (d) Vidusi - a National Seminar on Gender and Museum. Theoretically, this programme transcended the essentialist-constructionist dichotomy of gender studies.

Besides, various festivals i.e. Regional Cultural Festival (Sikkim and Tripura), Sacred Groves of India Festival (to emphasize traditional mode of conserving biodiversity) etc. we organized within the campus. Moreover, workshops on Tribal Healers, folk and tribal artists and artisans as well as traditional water management we are also arranged. Besides, 'Do & Learn' Museum Education programme are organised regularly in the Museum to popularize the various art and craft traditions of India among the urban population.

A workshop was organised on Indian Diaspora and Museum to discuss among other things, how to document and display various aspects of ICH of the Indian Diaspora in a museum.

Intangible Cultural Heritage and Taking Museum to Communities Recently, the following major activities were undertaken for outreach purposes with regard to Intangible Cultural Heritage:

(a) Purvottari (2006) (a workshop on arts and crafts of all North eastern states) at Guwahati where about 100 artisans from all the eight states of the northeast participated.

(b) Travelling Exhibitions on different aspects of ICH such as Sacred Groves in India, Mythological Trail and Tattooing traditions have been sent to different parts of India.

(c) An important ongoing project of our museum is the documentation of ICH of the buffer zone villages around the World Heritage Site of Bhimbetka especially about the Daroi Gond tribe. The documentation has been made by participant observation, key informant interview, photography, videography etc. We are planning to extend such studies to two other World Heritage Sites such as Hampi (South India) and Konark (Eastern India).

(d) Opening of 'Heritage Windows' in school to make them aware of the diversity of ICH in India.

(e) Organizing seminars and workshops on ICH at regional levels and publication of a series on ICH of India (5 monographs already published)

Thus by taking advantage of the activities related to ICH the museum has been successful to a great extent in not only bringing communities to the museum but also, more important, taking museum to the people. Because, it is felt in our museum that involving the communities can safeguard the cause of Universal Heritage better where the museum can act as a facilitator.

Kishor K. Basa, Director, Indira Gandhi Rashtriya Manav Sangrahalaya(National Museum of Mankind) Bhopal, India

>12.50

Yang Jongsung (Korea): Digital Documenting and Archiving of "Context" - In Intangible Heritage for both Local and Universal Educational Use

In response to the increasing value of intangible heritage, museums begin to realize its value and to collect related materials. Museum practitioners have made an effort to record museums 'performing arts,' through its education programs and exhibition themes, in a more effective manner. Museums have begun this task in earnest as they have acknowledged a responsibility to collect and preserve performing arts resources for the purpose of academic research, which helps to understand different materials and spiritual cultures in the world. The utilization of digital recording and archiving in this process facilitates improvements in both the quality of the recorded material and in the access to intangible cultural heritage for scholars and the public alike. The future for this process represents an opportunity to revitalize and renew the scope of intangible cultural heritage as a medium for strengthening cultural distinctiveness. In accordance with this ideal, the National Folk Museum of Korea's weekly 'Folk Performances for Visitors' program plays a vital role providing a vivid introduction to Korean performing arts for visitors from home and abroad. It aims to provide opportunities for rising or well-known performers and to revitalize transmission and development of intangible heritage. Since 1994, the National Folk Museum has been working on one of its master plans to develop its educational programs, folk archives, collections, and research activities by using intangible heritage performances. Performances on the Museum's stage are as follows: Dance - Creative Dance, Traditional Dance, Folk Dance, Court Dance; Traditional Music, Gugak - Pansori, folksong, Music Ensemble, Fusion Gugak; Ritual - Shamanic ritual, Buddhist ritual, Taoist ritual; Folk Play - Mask Dance Drama, Lion Dance, Creative Mask Dance Drama; Farmer's music - Pungmul gut, Samulnori, Game - Tight-rope Walking, Turtle Folk Play, Cow Ritual, Farmers' Ritual, Namsadang Play by a Male Traveling

Performance Troupe, Farmers' Folk Song Play, Martial Arts Tae-kyun, Siplgi (eighteen martial arts techniques), Martial Sword Dance.

Compared to theatre performances, this program has some distinctive features:

a) Curators and commentators specialized in the performing arts explain every performance. The visitors are expected not only to witness the performance itself, but to understand the context of the performance, such as the transmitting situation of each performance. The museum also provides bilingual (Korean and English) commentary, since a significant number of its visitors are guests from abroad.

b) The Museum has built a National Folklore Archives database of intangible heritage pieces, with the Museum's performances and additional cultural resources collected and cataloged. Every NFMK performance is documented by digital video recorders and cameras, saved in DVD format, and stored in the Museum Archives. Visitors who have not seen previous performances can access the digitalized performances whenever they visit the Museum. Moreover, the Museum will soon provide these resources available on the Internet for worldwide use.

c) Finally, by producing a catalogue and glossary of the Korean performing arts, the Museum plans to provide high-quality cultural resources to professional performers and the general public.

Yang Jongsung, Senior Curator, National Folk Museum of Korea, Ministry of Culture and Tourism.

Subtheme: "'Holism' as an ethnographic focus"

>13.10

Matilda Burden (South Africa): The Holistic Approach To Representation For The Small Local Museum

In South Africa local museums in towns and villages have the potential to play a significant role in educating the public. There are vast rural areas whose inhabitants seldom get the opportunity to visit urban areas and large, sophisticated museums. These museums are all of a cultural historical or ethnological nature and cover local history and sometimes in addition, focus on a specific theme connected to the area. Unfortunately most of these smaller museums do not have the infrastructure, funds and skills at their disposal to fully utilize their potential.

This paper will present a multi-purpose model for cultural history and ethnology that can be applied to understand the holistic approach to these disciplines, but also to assist museologists to present exhibitions in a holistic way - in this case

not a universal holistic approach, but holism in locality. The model consists of three axes within a ball that form a three-dimensional sphere and represent the various dimensions of cultural history or ethnology. The application of the model will be explained and illustrated by applying it to a case study, the Stellenbosch Village Museum, a medium sized (in South African terms) local museum, and known as a museum of period houses. The four houses represent different style periods in South African history. The problem addressed will be the lack of holism and the resulting unsuccessful or partly successful educational exercise. With the assistance of the model the paper will suggest methods to convey a more complete historical image to the public.

Matilda Burden, University of Stellenbosch, South Africa.

>13.30

Victoria Phiri (Zambia): One Zambia One Nation: A case of the ethnographic approach of a multi-ethnic nation of Zambia at Livingstone Museum.

The Livingstone Museum is the largest national museum in the country. Established during the British colonial period of Zambia, the background of this museum has been a strong ethnographic collection collected under the colonial influence of labelling the “other”. As such it holds the largest ethnographic collection from all parts of the country forming a representation of almost all the 73 ethnic groups that make up of what is called Zambia. Thus the ethnography representation of the Zambian culture in the ethnography gallery has been based on objects that have been categorised according to ethnic groups since its inception. This approach has had its own problems, however, the question to the ethnography section of the Museum and indeed from our local visitors has been that “is this the way we see our selves, portrayed in categories that the objects represent?”

The new ethnography permanent exhibition opened to the public in 2006 tries to address this question. This paper therefore will explore approaches of this new exhibition that has taken on a holistic approach to the presentation of a nation that is fragmented into 73 ethnic groups and yet is interconnected in a way that maybe invisible and yet so deep it is difficult to paint a true picture of one without the other. The paper looks at the challenges, achievements and the questions that the Zambian political slogan “One Zambia, One Nation”, bring out. Indeed can a multi ethnic nation like Zambia be one nation in an “ethnography gallery”?

Victoria Phiri, Keeper of Ethnography and Art, Livingstone Museum, Zambia

14.00 - 15.30 Lunch

16.00 - 19.00 Visit to the Vienna Museum of Ethnology, with discussions on the concept of their new permanent exhibition

19.00 - 22.00 Dinner reception at the Vienna Museum of Ethnology *

*Reserved for participants who have paid the 50 Euro ICME special activity fee

>>>>> **Wednesday August 22nd**

ICME session, Lecture room HS 33

Subtheme: "The future of 'The Collection', and collections of the future: What's next?"

>09.30

Nichollette Prince (Canada): Museum Collections and the People of the Plateau

Given the increasing availability of on-line access to collections, what may be gained by recontextualizing collections on a national or international scale?

Through the internet, one may view cultural objects not as collections of individual museums but rather as one large collection scattered amongst several institutions. Aboriginal and non-Aboriginal researchers and scholars can make use of the great array of on-line resources to study multiple themes and objects.

When this happens, new threads of investigation and cultural insights emerge.

This paper examines the global picture of the collections originating from Aboriginal groups of the Plateau region dispersed amongst six major institutions: the Royal British Columbia Museum, the American Museum of Natural History, the National Museum of the American Indian, the Peabody Harvard Museum of Archaeology and Ethnology, the Field Museum of Natural History, and the Canadian Museum of Civilization. The research of these collections has provided the author with, among other things, the basis for a handbook on Ktunaxa material culture and greater insight into the enterprise involved in creating a vast Nlaka'pamux collection.

Nichollette Prince, Curator, Canadian Museum of Civilization, Gatineau, Canada.

>09.50

Per Kåks (Sweden): Between then and now- what's in the black hole?

A country/nation/society which has been existing under oppression, censorship, control and with a heavy bureaucracy is suddenly liberated and all the strictness is thrown away. With that, the whole system breaks down and you go from one system to chaos and to the system you think you wanted. All the "things" from the former period are suddenly out of value, out of fashion and are replaced by all the new, the imported, the glittery. But the old forms and systems are not replaced by new, they are extinct. The only valid "things" are the very old, the "things" from before the period. So between now and the past is a black whole, the "things" from the period! The presentation will include examples from Cultural Heritage Without Borders projects in Bosnia and Herzegovina. *Per Kåks, Cultural Heritage Without Borders, Sweden.*

>10.10

Zvezdana Antoš (Croatia): The Use Of Ethnographic Film In The Contemporary Collecting Of Heritage

In addition to museum items, ethnographic museums collect and preserve, as part of their documentation, audio-visual material or intangible heritage, which represents an important segment of the contemporary interpretation of museum objects. Visual anthropological research started in museums in the 20th century, when film material became, besides photographs and sound recordings, an integral part of museum holdings. The paper focuses on the presentation of the relevance of new technologies in the documentation, interpretation and contemporary collecting of heritage. Contemporary collecting (stories, music, customs) is important for the future development of the collections. Collecting must be developed in an interdisciplinary way, using the experience in this field of ethnologists, cultural antropologist and sociologists.

In contemporary ethnological and museum practice, there is a quite notable production of ethnological films recorded for the purposes of individual exhibitions or scientific research projects. This presentation will show and analyse methods and ways of using and collecting this medium in ethnographic museums of ten European countries. The films to be presented in their short versions are included in the electronic DVD publication titled: *Works of the conference Ethnographic Film: Museums, Documentation, Science*, held in October 2006 at the Ethnographic Museum in Zagreb.

Zvezdana Antoš, Senior Curator, Ethnographic Museum, Zagreb, Croatia.

>10.30

Seong Eun Kim (UK): Ethnographic collections in the hands of contemporary artists: Joachim Schmid, Christine Hellyar and Maureen Lander into the Pitt Rivers Museum

This paper explores how ethnographic collections could be a critical platform in the hands of contemporary artists delving into the universal process of re-negotiating cultural differences. Having been a stronghold of highly charged 'othering' experience, the Pitt Rivers Museum is now committed to working with artists from concerns with self-reflexivity in cultural representations and with the museum as medium. Joachim Schmid produced The Joachim Schmid Collection at the Pitt Rivers Museum (2000-2002) using commonplace postcards, which were planted in the museum's permanent display cases. For instance, an image of a television was attached next to Australian Aboriginal message-sticks in the display of 'Writing and other Modes of Communication'. Creating tension with existing artefacts in the vitrines, his postcards increased the awareness of museum gaze into cultural others and of the transformations of objects through museological selection, categorisation and presentation. Christine Hellyar and Maureen Lander's Mrs Cook's Kete (2002-2003) was inspired by a newly discovered basket thought to have belonged to Captain Cook's wife, particularly by its contents of plant materials made into bits and pieces with a range of techniques. The artists envisaged that there could have been encounters between women. Through gendered material empathy with domestic artefacts and native plants, they made a series of installation with found and fabricated objects by themselves as 'Mrs Cook's collection'. What these interventions of contemporary artists put forward is that the meanings of ethnographic collections are in flux, which, rather than simply express, constructively constitute and revise self-other relationships. *Seong Eun Kim*, PhD candidate, University of Oxford, UK.

10.50 - 11.15 Coffee Break

11.15 ICME general meeting and elections

12.30 - 14.00 Lunch

14.00 - 17.00 Concurrent session, Lecture room HS 33

Copyright and Intellectual Property Rights: the implication for Museums.

BACKGROUND TO THIS WORKSHOP

Copyright and other intellectual property rights are an increasingly important concern of most if not all museums and related institutions and organisations. Museums hold large quantities of material and information subject to a wide range of different intellectual property rights, including copyright, some of which are owned by the museum along with the objects concerned. However, in many other cases the copyright may be held independently, for example by the descendents of a dead artist.

Museums are also major users of potentially copyright material, used for example as illustrations in exhibitions, catalogues, other publications or reproductions. What can and should museums know and do in relation to these possibly complicated areas?

Also, there is growing concern about the use and especially misuse of traditional cultural expressions and traditional knowledge, particularly though not exclusively of indigenous peoples. There are also many issues within these fields that are of equal concern from the ethical point of view.

On the recommendation of the Legal Affairs Committee, the ICOM Executive Council has agreed that ICOM needs to develop both an ICOM Policy on Copyright and Intellectual Property Right, and should also provide practical guidance to museums and museum professionals on these.

Organised by the ICOM Legal Affairs Committee with the support of the ICOM Ethics Committee, and the ICOM International Committees for Museums of Ethnography (ICME) and Museum Management (INTERCOM), this Workshop aims to both provide very practical information and advice to professionals of all specialisations, and through discussion help to develop an ICOM Policy on these issues.

>14.00

Patrick Boylan, Chairperson, Legal Affairs Committee: Introduction

>14.10

Shawn van Slujs, Director, Canadian Association of Art Museum Directors (CAMO), Ottawa: Introduction to his Research/Working Paper: "Museums, Visual Arts and Copyright: An International Comparative Study" prepared for the ICOM Legal Affairs Committee, CAMDO and the Canadian Museums Association

>14.50

Cristina Manasse, Co-Chair of the Art, Cultural Institutions and Heritage Committee of the International Bar Association (IBA),

Studio Legale Rubini, Milan: The role of the law and lawyers in relation to a museums copyright and other intellectual property problems.

15.15 – 15.40 Coffee Break

>15.40

Martin Skrydstrup, Department of Anthropology, Columbia University, New York and Cultural Expert Consultant to the UN's World Intellectual Property Organisation (WIPO): The work of WIPO in relation to intellectual property rights and their protection

>16.00

Daniel Winfree Papuga, ICME president: Museums and Intellectual Property: Individual or Universal Responsibility?

>16.20

Leif Pareli, Norwegian Museum of Cultural History: The Sami Case: some experiences of working with indigenous material.

16.40 Open Discussion on future ICOM policy and advice (N.B. Because of the limited time available contributions will be strictly limited to a maximum of two minutes)

18.00 - 20.00 ICME visit to the ethnographic collections of the Mechitarist Congregation *

*Reserved for participants who have paid the 50 Euro ICME special activity fee

20.00 - 23.00 ICME dinner at individual cost. Reservations may be made during the first days of the conference.

Bus transfer route planner: 16 (Bundesstraße)
<p>11.50-12.15 Neusiedl "Changing picture of landscape between transfiguration and contempt. Neusiedlersee and its cultural history" http://www.neusiedlamsee.at/ >view over the lake and statement at the marina</p>
Bus transfer route planner: 41
<p>13.00-14.00 Eisenstadt "From the royal tradition to shareholder business. Part 1" Winery Museum - Visit to the Historic winery in the Esterhazy Palace http://www.esterhazy.at/de/weinmuseum/index.htm >guided tour and wine tasting, shopping possibility</p>
Bus transfer route planner: 44
<p>15.00-16.30 Neutal Museum of construction culture (MUBA) new, small, impressive and methodological well kept museum http://www.muba-neutal.at/content/index.php >guided tour and coffee+ cake</p>
Bus transfer route planner: 5
<p>16.30-17.15 Stoob "A traditional center of pottery in the Burgenland" Bus drive through Stoob interesting to see the decoration of the village, which points out the tradition http://www.stoob.at/gg/ >statement on the dialectic of representing culture and living of traditions</p>
Bus transfer route planner: 20
<p>17.15-19.00 Frankenau/Lutzmannsburg "From the royal tradition to shareholder business. Part 2" Statement on Architecture and Wine by Otto Kapfinger</p>

<p>Winery “Pfneisl” a traditional winery with new architecture (since May 2005), representing new self consciousness, image- and marketing strategies http://www.wine-pentagon.com/ http://www.architekturraumburgenland.at/aktuell.php >presentation of wine, marketing, critical statement about image, marketing, architectural trends, wine tasting with bread and cheese, shopping possibility</p>
<p>Bus transfer route planner: 70</p>
<p>20.30 Eisenstadt Hotel Ohr-**** check-in http://www.hotelohr.at/ >if still hungry, dinner at individual cost in hotel possible</p>
<p>SUNDAY, AUGUST 26 Day II</p>
<p>9.00-10.30 Eisenstadt "The new permanent exhibition" Landesmuseum Eisenstadt (county museum) http://www.landesmuseum-burgenland.at/ >guided tour with chiefcurator, discussion</p>
<p>Bus transfer route planner: 24</p>
<p>11.15-12.45 Castle of Forchtenstein "The Esterhazys – royal collections" Royal collection, to reign and to obtain culture marketshares http://www.esterhazy.at/de/burg-forchtenstein/index.htm >spezial guided tour through the castle, collections, treasure chamber</p>
<p>12.45-14.00 Castle of Forchtenstein lunch buffet</p>
<p>Bus transfer route planner: 32</p>
<p>14.45-16.45 St. Margarethen "Mass-culture and contemplative Art - two characters of regional culture" sculptors Symposiahouse and quarry (festival area)</p>

<p> http://www.st-margarethen.at/ http://www.die-st-margarethener.at/ort.htm#stein http://www.bildhauersymposion.at/ http://www ofs.at/start_set.htm >meeting with Katharina Prantl (painter, manager & curator), statement on modern art in the Burgenland, implementation of the project in the beginning 1960s, problems with public perception, walk through the sculptor garden </p>
<p>Bus transfer route planner: 7</p>
<p> 17.00-18.00 Schützen "Pottery: Cultural heritage, Design, Art and culinary aspects" Robert Schneider & Evelyn Lehner pottery atelier >Visit to the atelier, evening with food and wine in an outstanding garden environment </p>
<p>Bus transfer route planner: 6</p>
<p> 18.15-20.00 Oslip "Cselley mill - an alternative cultural project starting in 1976" http://www.cselley-muehle.at/ >meeting with the founder, history of the institution and importance in regional culture, guided tour through the institution </p>
<p>Bus transfer route planner: 54</p>
<p> 22.00 Approx. Arrival Vienna meeting point </p>