

## Words from the President

Dear colleagues, dear friends,

These are my first words as President of ICME and as I write them I feel hugely honored to be elected to this prestigious post at the ICOM triennial conference in the beautiful city of Rio. ICME is such a special group. In my experience we are ever open to new ideas and welcoming to new members like myself who are not, strictly speaking, part of the discipline in a traditional sense.

To tell you a little more about myself, the South African concept *Umbuntu* – I am because you are – seems most apt. Firstly, I want to acknowledge the work of some past Presidents. It is thanks to Per Rekdal's (President 2007-2010) enthusiasm and kindness, that I achieved a British Council award to attend my first ICME conference in Korea in 2004. Having been elected to the Board as Newsletter Editor with President Daniel Papuga (2004-7) who patiently shared his knowledge and skills notably of the World Wide Web, and Secretary with the folklore specialist President Annette Fromm (2010-13) who continues to be a warm and generous friend, I feel prepared to undertake the role of President.

Over the past nine years I have gained experience working as part of the organising teams on ICME conferences and publications. Most recently as you know Per, Annette and I have been working on *Museums and Truths*, a book project, which we pursued with Cambridge Scholars Press that draws together papers from the *Challenging Museums-Challenging the Museum* theme of ICME meetings. Our manuscript is now with the publishers and will be released as a hard-back

volume with a wealth of illustrations early next year. I have also networked widely with other ICOM groups (ICTOP, ICOFOM-SIB and CAM, ICR and CECA), speaking at their conferences and maintaining close professional and personal friendships with members.



My professional qualifications for the position of President are as an educator, who has been working with anthropology collections for almost four decades. My experience in this field began as an art student specializing in ceramics made on the pottery wheel, which led me to research pottery traditions in Japan thanks to a 2-year Mombusho (Japanese) Scholarship. In the UK our contemporary pottery is indebted to Bernard Leach and his friendship with Shoji Hamada, both of whom it was my pleasure to meet. Their work and the wider *Mingei* (folk art) movement speaks to me of the potential for developing intercultural understanding through world art and it is this theme that has driven my professional life at the Horniman Museum (1992-2002) and at the University of Leicester's School of Museum Studies (2002-) where I currently help to train future museum

professionals around the world and continue to maintain strong links with the profession.

Academically the University of Leicester's research is embedded in and aims to benefit museum practice. My collaborative research into antiracist and feminist museum practice was entered in the University Research Assessment Exercise and awarded 5\* for the 'highest proportion of world-leading research in any subject in any UK university' (RAE 2008) and will be included in the Research Excellence Framework (REF 2014). I publish widely, most recently *Learning at the Museum Frontiers: Identity, Race and Power* (2009) and co-edited with Dr Wayne Modest of The Tropen Museum Amsterdam *Museums and Communities: Curators, Collections and Collaboration* (2013), which grew out of a conference we co-organised at Horniman. I am regularly funded to disseminate my research themes and have delivered more than 25 conference papers over the last two years in Europe, Australia, Asia, Africa and America.

My vision of ICME as President of ICME is to work with the Board to promote and protect our work, disseminating the special features of our group through international networking, collaborative conference and publication.



One major aim for ICME over the next three years is to set up some Working Groups on issues related to Ethnographic Museum. In this issue of the Newsletter Jeremy Sylvester (Namibia) proposes an ICME Working Group, *Africa Accessioned*. I regard Jeremy's proposal as extremely important and am personally interested in it. I trust ICME members will fully support him and his team. Please respond to Jeremy directly if you would like to participate in this project.

Per Rekdal (Norway/Norge) returns to the question of the ICME name and asks us to think about our name in this Newsletter and we hope his words will inspire a lively debate. Annette drew our attention to this issue in the last News and we hope ICME members will respond with their views on changing our name.



Norway meets Brasil

In subsequent Newsletters we will issue further Calls and make our Newsletter a lively vehicle for exchange, so if there is a project you would like us to work on (perhaps publication, a theme for conference, ideas for workshops) please write a brief paper for us.

We would also like to use the Newsletter to publicize our excellent ICME work, so if you have a project you are proud of please let us know. If you have no time to write a paper perhaps you can send some photographs with

captions of projects that you have been involved.

My experience of the ICME ethos is akin to a family – a mutually supportive community – where members know they can always access expertise, advice and encouragement. I see ICME as a diverse family extending across the globe, where members have vastly different operating budgets and responsibilities, for contemporary and traditional collections, tangible and intangible heritage. I am proud to see our members raising new voices and visibilities even in the most traditional spaces carrying ‘difficult’ colonial histories of oppression, and importantly of resistance. It is also gratifying to see how through creative collaboration and contemporary collecting projects we can attract new audiences without alienating established visiting groups. Our strength is being people of different nations, political persuasions, faiths and belief systems, genders, sexual preferences, ages and abilities, who do not always agree but who always respect each other’s positions. I would argue that we come to greater understandings of ourselves – our similarities and place in this shared world – *through* our differences.

I have come to know ICME as a wonderfully talented, thoughtful and engaging group of museum professionals. This makes me proud to be your President and delighted to work with members of a new Board whose roles you see in this edition of ICME News. Other content in this edition is as follows.

Our new ICME Secretary and Vice-President, Sylvia Wackernagel (Germany) outlines her recent internship in Rio Museums following the 2013 General Conference. Sylvia’s words and her images bring to mind our visits to the favelas and the extraordinary creativity of the Brazilian people.

Helen Mears (UK) outlines the *Future of Ethnographic Museums* international conference held at the University of Oxford UK in July. A number of ICME members attended this wide ranging and thought provoking event.

Conferences are an important part of our work. Afanasy Gnedovsky (Russia) proposes two venues in Russia for our 2015 annual conference *Ethnographic Museums in the Modern World*. Annette B. Fromm and I warmly welcome this proposal since visiting Moscow in May 2013 we are convinced Russia would provide an excellent venue for an ICME meeting and want to ask ICME members which of the two regions they favor.

It may seem a little strange to talk about a conference in two years time, but the host country and the ICME conference leaders require at least this period of time to prepare properly. We are indebted to the hard work of former ICME Treasurer, Zvezdana Antoš (Croatia) whose preparation for the 2014 conference *Museum Innovations* in Zagreb is well underway. This promises to be an excellent 2 day event and we are delighted that, thanks to Lidija Nikocecic (Istria) it will be followed by a special 2 day tour of Istria.

Meeting ICME colleagues at conferences is a joy but we realize it can be difficult to attend. So please keep in touch and send us your ideas for the Newsletter.

We wish you all a peaceful and prosperous 2014.

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#### **CALL for CONTRIBUTIONS**

Send us your museum news: new exhibitions, new projects, new ideas! We want to publish ICME work in our newsletters and at our website to inform our members about the activities of ethnographic museums worldwide. Send us photographs of your museums! We want to put a rich mixture of internal and external images up at our website. Deadlines for submissions are: 1st December 2013, 1st March 2014, 1st June 2014, 1st September 2014.

Please send your contributions to the Editor, Dr Annette Fromm [[annettefromm@hotmail.com](mailto:annettefromm@hotmail.com)]

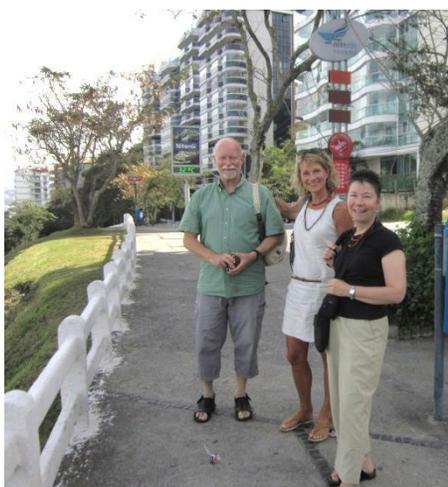
**News from ICME/2013/Brasil**  
**Rio de Janeiro, Brasil**  
**10-17 August 2013**

The theme of the ICOM General Conference, hosted by the Brazilian National Committee of ICOM, was Museums (Memory + Creativity) = Social Change. The General Conference was held in the Cidade das Artes in Barra da Tijuca in Rio de Janeiro. The conference of the International Committee for Museums of Ethnography (ICME), was also held in Rio de Janeiro from August 10 to 17, 2013 with a post-conference tour on August 18 and 19.

Thanks to Adriana Russi, several ICME members – Leif Pareli, Tone Karlgard, Viv Golding and Annette B. Fromm - visited the Museum of Contemporary Art designed by designed by Brazilian architect, Oscar Niemeyer, a cliffside above Guanabara Bay in the city of Niterói. The special day was topped by our first meal of Brazilian seafood.



Luiz Guilherme Vergara, Curator and Adriana Russi, enjoying coco frios



Visiting the Museum of Contemporary Art, Niteroi



Prior to the opening, the standing ICME board met for a final time to review the ending year's achievements.



ICME Board 2010-13 in Rio, Tone Karlgard, Viv Golding, Anette Rein, Zvezdana Antos, Annette B. Fromm, no attending, Matthias Beitzl, Mihai Fifer, Rongenla Marsosang, Yang, Jungsung.

The General Conference of ICOM was formally opened by the Minister of Culture of Brazil, Ms Marta Suplicy, and other dignitaries. These formalities were followed by the first of several keynote speeches. Brazilian museologist Ulpiano B. Meneses, the University of Sao Paulo, opened the discussions. He addressed the theme of The Museum and the Human Condition: the Sensorial Horizon.



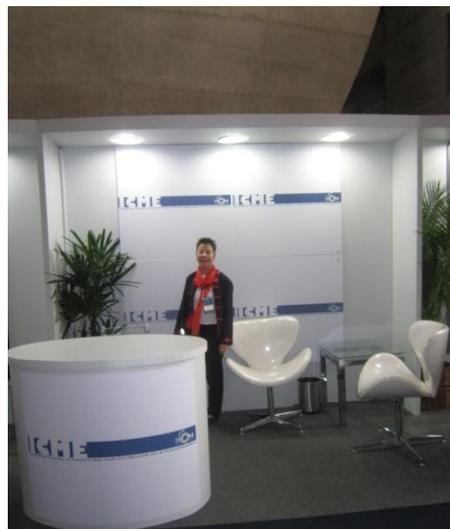
Cidade da Artes, Rio de Janeiro

Throughout the days of the Conference presentations were also given by Jorge Melguizo, an active figure in the city of Medellín, Colombia, by the Director of the Cátedra Medellín. Jorge Wagensberg, University of Barcelona, and Mozambican writer Mia Couto.





Opening ceremonies



ICME booth



Opening ceremonies

The 3-day ICME meeting was comprised of four sessions of 14 scientific papers and reports which addressed the theme of Curators, Collections, Collaboration: Towards a Global Ethics. Speakers represented museums and universities from the Philippines, Indonesia, India, Norway, Mozambique, Taiwan, Canada, Brasil, Germany and Israel.

Over 80 participants attending the ICME meetings, including 62 ICME members and 22 non-ICME members. Thirty-one nations were represented at the ICME sessions.

A special day of joint sessions of ICME with the Committee for Collecting (COMCOL), Regional Museums (ICR), History and Archeology (ICMAH) and ICOM Korea had also been organized. The topic of these four sessions was Focus on Collecting: Contemporary Collecting and the Reinterpretation of (Older) Collections, a theme current in each of these groups.



Joint Sessions, The Museum of Contemporary History, Korea



ICME member, Victoria Phiri (Zambia)



Joint reception hosted by the Museu Edison Carneiro and the Museu da Republic



Chairs of COMCOL, ICMAH, ICME and ICR

The day was closed with a relaxing reception jointly hosted by the Museu Edison Carneiro, a noted private ethnographic museum, and the Museu da Republic. Although the former was in renovations, one exhibition on pilgrimages in Brazil was open. The Museu da Republic was open for participants to view.



Samba demonstration!

### Museum Technical Visit Day, Thursday

Dr. Marilia Cury, University of Sao Paulo and ICME's Brazilian correspondent, made arrangements for members to visit the Museu Nacional de Historia Natural da Quinta da Boa Vista, a general museum housed in a former imperial palace. The afternoon was spent at the Musee da Mare, a conceptual favela museum still in the process of organizing.



Museu Nacional



Museu da Maré



Annissa Gultom (Indonesia) and Victoria Phiri (Zambia)

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



ICME annual banquet, Baby Brisa Barra

Other ICME activities included the annual banquet, attended by about 20 participants. This was the first time that many experienced the meat extravaganza of a true Brazilian *rhodizio* restaurant – and enjoyed the food, drink and company!



Two presidents, in passing!



ICOM Closing Party, Samba School



ICME outgoing board

ICME’s annual Post Conference Tour offered a two-day exploration of smaller museums in Rio de Janeiro, markets and favelas. At the suggestion of an ICME board member, many participants brought school supplies which were given to a school in the Santa Marta favela on the second day of the tour.

Day One of the ICME tour was devoted to museum tours; we visited a second favela museum – Museu de Favela, Pavao & Pavaozinho – and the Museu de Art Naif. The former is an open air exposition of evocative murals along with an active community center.

The latter is a private collection, allegedly the largest in the world, of art by self-taught artists from around the world.

We are indebted to Regina Cabral of GAP Tours who in the face of adversity organized two extremely insightful days. The night before the tour, the Museu da Indio suddenly called and cancelled our visit. Regina quickly substituted stops at two local markets – the so-called hippie market and the Feria Sao Cristobal. As ethnographers and consumers, these visits satisfied two needs – to see people interacting and to shop!

**Day 1 – Museum Day**



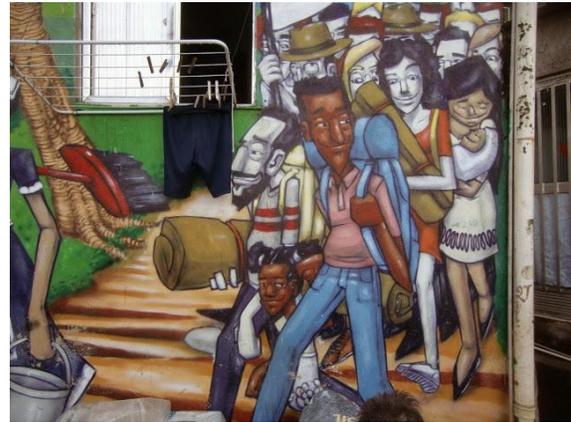
Outside the favelas of Pavão, Pavãozinho and Cantagalo



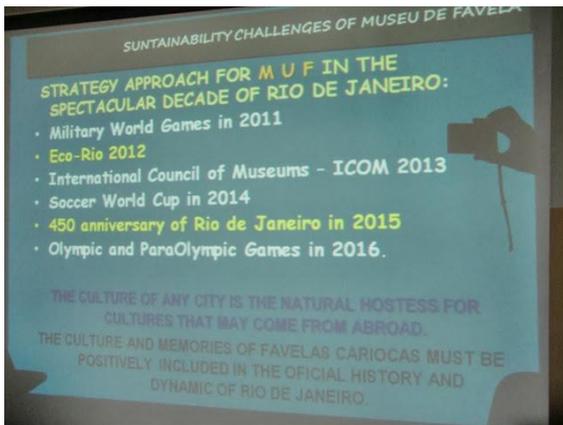
Museu de Favela, Pavao & Pavaozinho



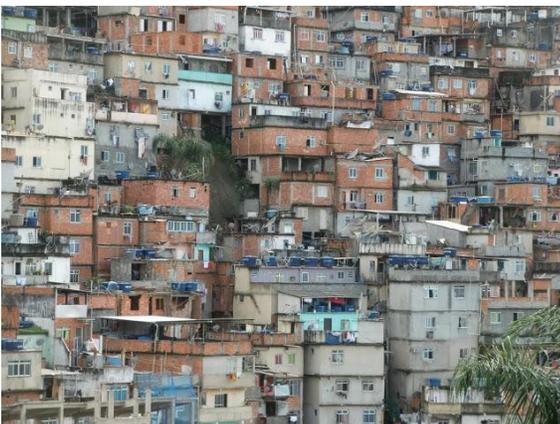
Sebastião Teodoro



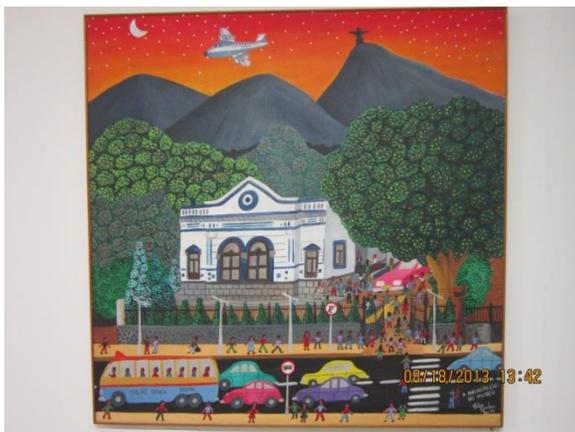
After the visit to the Museu de Favela, the ICME group stopped at the lively Hippy Market. It was a great opportunity to find some souvenirs and taste the foods of Brasil.



Cooking at the Hippy Market



Our next stop was the Museu de Arte Naif, an international collection of folk art.

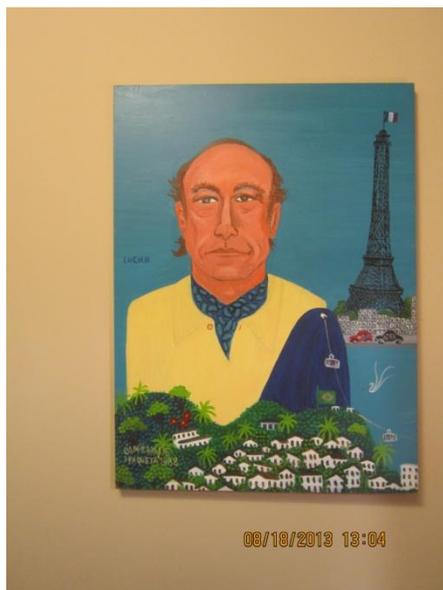


Fabio Sombra, Museu Internacional de Arte Naif do Brasil, 1993

We closed the day at the very colorful Feria de San Cristobal. This market, located in the neighborhood of de São Cristóvão, began in 1945 as part of local traditions in Rio de Janeiro. It is known as the Northesaternal market. The **Feria de São Cristóvão** takes place in an outdoor enclosure, where many market stalls, typical restaurants, and small business offer their services. This fair is a meeting point with friends and relatives who arrive from all over Brazil.



Feria San Cristobal



Lucien Finkelstein, founder, Museu de Arte Naif



Dancing at Feria San Cristobal

## Day 2 – Favela Program, Santa Marta Community

The second day of the ICME post conference tour was spent at the Santa Marta favela, the first favela to be pacified. After a presentation by the military police, we visited many areas of the community, viewing the colorful murals, riding the funicular, and learning samba music among other features. Sights included the mosaic mural to Michael Jackson, who filmed the video to “They Don’t Care about Us” in Santa Marta in 1996.



Protests against attempts to move residents



Santa Marta favela



Our guides – Ze Carlos and Regina Cabral, Mural in memory of Michael Jackson



Murals



Colorful houses



ICME and the Santa Marta Samba school!



Casa de Maria e Marta school





Up and down the narrow, winding favela streets



Typical lunch of feijoada and other foods on the rooftop of a favela home.



Cats of the favela!

The Christ the Redeemer statue overlooked our meal!



Colors of Santa Marta favela



View from the rooftop



The funicular

A number of ICME members stayed at the Praia Linda Hotel on the beach of Barra da Tijuca. The fresh tropical fruits were a daily morning treat.



Tropical fruits at Praia Linda Hotel; can you name the fruits?

Photographs contributed by Anissa Gultom, Lidija Nikocecic, Leif Pareli, Anette Rein, Ze Carlos and Annette B. Fromm.

We hope that others who attended ICME/2013/Brasil will submit photos to the ICME website.

***Social and critical museology at its best! Impressions from an emotionally moving internship experience in Rio de Janeiro, August 2013***

**Sylvia Wackernagel** (GRASSI Museum für Völkerkunde zu Leipzig/Germany)

Following the 23rd General Conference of ICOM, I had the rewarding opportunity of engaging in the very creative and thought-provoking Brazilian museum sector for eight days. According to my work interests in ‘New’ and critical museology, museum communication and learning, the Brazilian Organizing Committee invited me to immerse into the innovative and courageous work of the Museu de Favela (MUF), feel the important social and political role of Museu do Índio, and witness a new way of participatory learning practice at Museu de Arte do Rio (MAR).

*Museu de Favela:* Within the framework of a museum internship, generously offered by ICOM Brazil, I spent most of my time at the Favela Museum, a territory museum on the steep slopes of the Cantagalo massif between the neighborhoods of Ipanema and Copacabana in the southern zone of the city of Rio de Janeiro. One should note that the favelas in Rio are home to a steadily growing number of people Brazilian authorities neither want to see nor officially accept until these days.

Based on the desire to appreciate and disseminate local knowledge and memories, the Favela Museum opened, as one of the first of its kind, in 2008 in order to represent culture and arts from the three favelas of Pavão, Pavãozinho and Cantagalo, thus helping to strengthen citizenship, to encourage democratic structures, and to show the rest of the world that people living in the favelas are looking back at a moving past full of tragic. In addition, cheerful events are worth being remembered and shared [Editor's note: readers are directed to view the 1959 film, **Orfeu Negro (Black Orpheus)** for a dated, but insider's view of the Brazilian favela].

In its innovative museological approach rooted in social museology, museum staff treats the favelas and their inhabitants as the main contributors to the museum. The favela inhabitants are seen as the actual reason for its existence. Improving life in the community and promoting pride and self-esteem of community members can be characterized as the museum's main social goals from the very beginning.

Moreover, ecological consciousness is being favored by selling items made of recycled goods from the community and by deliberately reusing plastic bags from local stores in the museum shop.

One must remember that the three favelas in question were pacified only three years ago. Only since then gunshots have ceased to threaten people's lives. The Favela Museum has been playing a decisive role in encouraging people to participate in public activities, setting the ground for peace, since 'real' peace is only possible if cultural and other leisure activities are not only implemented, but embraced by the local population. The first itinerary exhibition was built on the memories of senior citizens,



Museu de Favela's main entrance at 'Base 1'

who had never been asked to speak out before. As a result, powerful life stories became visible and archived.

Since the opening of the Favela Museum, the local Citizen Association's voice has become stronger, adding to the museum's important role as an agent for social change. Without any doubt, the museum serves as a think tank and a meeting point for young and old people from these favelas: Children are offered to explore the 'toy library' twice a week; youths may join excursions to historic and ecological monuments in Rio de Janeiro, fully organized and paid by the museum, if its spare resources allow it to. MUF also enhances creative networking among inhabitants and between local artists and tourists as well as exchanges with Ipanema and Copacabana. The museum is convinced that sustainable and integrated development of local business may be positively influenced if the cultures and memories of Rio de Janeiro's favelas are included in the city's official history.



Mural paintings in the Favela of Cantagalo

Its future vision is to transform the surrounding favela into a cultural-touristic site, in which it sees its responsibility to tell the history of the emergence of the favelas in Rio de Janeiro and refer to the origins of samba, the northeastern and *mineiros* emigration, black culture, visual arts and dance.



Not surprisingly, MUF is described as alive and moving, permanent as well as impermanent, inseparable from its operational bases and its inhabitants, constantly fostering a local collective memory. The museum's modes of exhibitions range from permanent, as implemented in the open sky art galleries, to temporary in live events and itinerary exhibitions. The collections are in constant process, since they are based on the intangible heritage of the favela inhabitants: their

memories. The main exhibition is called art and memories exhibition. It surrounds the operational bases in the favelas of Pavão, Pavãozinho and Cantagalo and consists of 20 paintings arranged as an open sky circuit with two portals at each end:



More circuits are planned for the future. Partnerships and supports are first of all retrieved inside the favela, but also much appreciated from universities, the governmental sector of culture and museology, other museums and other favelas in defense of territorial rights to memory. Museums from all over the world can actually become partners exchanging ideas with the Museu de Favela.

Circuito das Casas Tela – Caminhos de Vida no Museu de Favela” is the first book published by the Favela Museum. Launched in 2013, the book proudly recalls the favela’s history through its artworks and systematically presents the MUF’s cause of existence as well as its innovative museological way of interacting with its inhabitants. Born and raised in the favela of Cantagalo, Rita de Cássia Santos Pinto became journalist and currently holds the notably innovative positions of ‘Social Director’ and ‘Curator of Memories’ at the MUF. She strongly emphasized that the stories inside the book were all real life stories of people who had a past, though mostly a very difficult one. For this reason the museum’s

responsibility of how the book is presented and communicated to the rest of the world is extremely high.

The impressive mural paintings, which are all described in the book, make reference to different aspects of past and present community life. They all tell the stories expressed through the paintings accompanied by a short text and a museum badge. I was told that children from the community know all the stories without necessarily reading the texts. They rather concentrate on the images and listen to the stories of the people who know about them.

Graffiti painting no. 12, for instance, remembers the life of an important figure in the favela rights movement, the iconic political leader Sebastião Teodoro, who was murdered in 2002.



Painting no. 14 depicts a very common scene from the past. Due to the lack of electricity favela residents used to talk a lot to each other in front of their doors.



Graffiti no. 17 commemorates the Christmas tragedy of 1983 when flooding from above the hill destroyed houses causing many injured and dead people.



*Museu do Índio:* Due to my past work commitment relating to a special exhibition of indigenous peoples from the Amazon Basin for the Museum of Ethnography in Dresden, Germany, it was especially important to spend some time at the Museu do Índio, a public museum once established and now strongly supported by the National Indian Foundation (FUNAI). Its stance is based on the respect for ethnic diversity in Brazil, information and training of a new mindset about 'Indian

culture'. Its mission is to preserve, research and disseminate knowledge on the very diverse cultural heritage of the 270 indigenous groups still living in Brazil today.



Street view with photographs of Brazilian indigenous children, Main exhibition building (currently under refurbishment) of the 21st century

At the Museu do Índio I was welcomed to learn how its museum educators had organized their hands-on materials for guided tours and outreach sessions at schools. Many different museum boxes had been carefully arranged in line with general themes, such as “indigenous peoples in Brazil” or more specific themes, such as “ceramics,” “basketry,” and “toys”. The material always went with explanatory sheets and pictures of indigenous children or youths.



Main exhibition building (currently under refurbishment)

Apart from lively discussions and demonstrations, I thankfully received hands-on material for the educational activities at my home institution. I was also given books,

postcards and the documentary “Povos Indígenas: conhecer para valorizar” (2011), making a point to fight current prejudices against Brazilian indigenous peoples in clarifying that

- a) Brazilian indigenous peoples are not all the same, but have different languages, different beliefs, very diverse material cultures and different ways of lives;
- b) indigenous peoples are neither backward nor primitive;
- c) indigenous cultures do change in time as do others;
- d) indigenous cultures do still exist today.



Fulni-ô bird pipe

*Museu de Arte do Rio:* At Museu de Arte do Rio (MAR), a museum which describes itself to be an area of production of meanings trying to involve residents surrounding the museum, memories and creativity were combined in a participatory learning activity. On a Sunday afternoon, museum visitors were invited to listen to very personal descriptions of people’s living spaces in Rio de Janeiro. More than 30 choices could be made. Following the voices, museum visitors had to draw a sketch of how they imagined the described environment would look. Afterwards, they had a chance to describe their own living space in writing and leave their personal account on the table where a diversity of views were assembled by the end of the day. This process may have led

participants to feel that the perceptions of a city can be diverse; it made them maybe reflect on which conditions these different views resulted from.



Educational activity CidaDEntro de mim at Museu de Arte do Rio (MAR)

The idea that museum memory and creativity equal social change wholly underpinned my internship experience, strengthening my belief in the transformative role of museums in society. Artworks may encourage positive communication between people and give value to cultural diversity. They can help people make new meanings for their lives and enable them to conceive different perspectives. The musealization process at the Museu de Favela made me realize that the simplistic curator/community engagement dichotomy should rather be replaced by more open conceptions and that museum space can go far beyond the concrete walls of a specifically adjusted museum building.



X'umaya Kaka, bilingual receptionist, and the author.

### *Africa Accessioned: Collections Make Connections between Africa and Europe*

**Jeremy Silvester** (ICME/ICOM Namibia)  
silvestj@iway.na

The International Committee for Museums of Ethnography is launching a small pilot project in 2014 in response to ICOM's theme for International Museum Day – *Museum Collections Make Connections*. ICME proposes to establish a small working group that will seek to create a database that will be a resource listing the location of African ethnographic collections held in European museums. The four African countries that will provide the initial focus for the project are Botswana, Namibia, Zambia and Zimbabwe. The project will, initially, seek to 'map' relevant collections held in museums in Finland, Germany, the UK and another European country, which could possibly be Denmark, Norway or France, depending on the level of interest.

The technical aim of this project will be to provide a searchable database that is accessible on the web that will provide information about collections and contact details for museums where they are held. The aim of the platform will be to facilitate dialogue and

communication between those museums and sister museums linked to communities in the regions where artifacts were originally obtained. One of the ironies of the museum world is that whilst many European museums contain ethnographic displays from Africa, many African museums contain displays that feature furniture, costumes and artifacts that were made in Europe.

This pilot project recognises the importance of the circulation of material culture along the colonial trade routes. The project will be an important museological initiative. The collaborative process which the project will use will emphasise the importance of the 'I' in ICME (and ICOM). The ICME network is uniquely qualified to initiate this project and the information that will be obtained and made accessible will provide the basis for important conversations between museums and source communities.

The conversation will enable source communities to provide greater historical depth regarding the intangible cultural heritage and geographical places which can provide a more complete biography of an object in a collection. The use of collections to forge contemporary links between different places can also provide the basis for other forms of cultural exchange. As many ethnographic collections were formed during the colonial period such international exchanges can stimulate and inform debates about contemporary issues and emphasise the ways in which some traditions might endure, whilst others have faded or evolved.

We recognise that this project is not a campaign for the repatriation of all African artifacts to the continent, but is likely to initiate discussions about the provenance of some objects held in collections. However, it is important that European museums engage in such debates. For

example, if items are of sacred significance, contain human remains or were obtained as war booty ethical issues should be addressed. The willingness to revise displays and review collections to address the past will enable increased cultural dialogue and positive co-operation in the present and the future. Africa has been accessioned, but we can use the connections that these collections create to build bridges, rather than barriers.

Those wishing to join this Work Group should contact Jeremy Silvester directly.

### *A New Name for ICME?*

**Per B. Rekdal** (ICOM Norway)

For years and years it has annoyed me that ICME participants from what I will call the "Western World" have taken for granted that ICME is about the same type of museums as they work in – namely the old colonial museums, commonly known as ethnographic museums in *their* part of the world.

Even when coming to Africa or Latin America or Asia, they talk naturally about their kind of ethnographic museums as if all the other members of ICME (who in reality almost all come from museums of local, regional and national cultures and societies), are subordinate to *their* definition of ethnographic museums.

Why do they not recognise the difference between their ethnographic museums and the museums from which their ICME colleagues in the rest of the world come? Their unconscious logic is like this: a museum in Africa kind of "belongs" to the ethnographic museum in the West, since they both have collections from Africa. So, Africa, Asia and the Americas are perceived as following the old colonial pattern

of being providers of raw materials (collections) that are refined in the ethnographic museums of the West. As long as this is not reflected upon, but considered the natural state of affairs, we are subjects of a colonial mind set.

Is the above exaggerated? Yes and no. Does it nevertheless point to something important?

Certainly!

**Ethnography, ethnology, folklore, folk, etc. museums**

What is usually called ethnographic in Western

Europe is called ethnologic in Eastern Europe and vice versa. The consequences of “what is in a name?” is demonstrated in the approximate fact that our colleagues in local culture museums in Western Europe normally become members of ICR (International Committee of Regional Museums), while our colleagues from Eastern Europe come to ICME. Cultural diversity “belongs” to ICME, because it “has to do” with peoples from former colonies, the “others” from outside Europe.

I noticed this somewhat comical situation and discussed it with the late Hans Manneby, sometime between 2001 and 2004, when when we were chairs of ICME and ICR, respectively. He came from Sweden and I from Norway; we met at the bridge dividing our two countries, over a cup of coffee and asked each other: would it be an idea to merge the two committees and then separate them again with a new definition for each? For different reasons we gave up the idea.

I tried out this thought on the members of ICME and got the result that ICME’s theme was of far less importance than the friendships being established over years in ICME. They

were part of the ICME family and would like it to continue like that. So we both gave up the idea.

**The problem is the word “ethnographic”** “Ethnographic” gives specific and diverging meanings for museum professionals from

different parts of the world. As a result, again and again, I note how we in ICME speak past each other. And probably, many relevant members do not join ICME because we are “ethnographic.” The term “ethnographic” is also in many countries perceived as old fashioned.

What can we do then? Let me cite myself from the ICME conference in Seoul in 2009:

“It is often said that ‘a loved child has many names.’” And museums of ethnography are certainly known by many names: museums of ethnology, anthropology, folk museums, folklore museums, and so forth. Some of the museums are focused on local cultures and societies, others on regional or national cultures, and others again on the cultures and societies of the world. What ethnographic museums do have in common is that they are not defined by a certain part of culture, like art or costume, but focus on *cultures and societies as a whole.*”

So, I would say that we should either call ourselves **The International Committee for Museums of Culture and Society** or **The International Committee for Museums of Cultures and Societies.**

For the acronym the difference between singular and plural makes no difference. It could be - **ICMCS** or **ICCS** or just **MCS.**

This change would signal clearly what we are

about. No present members will be excluded from feeling at home in the committee. More directly than now, we will be perceived as dealing with present day societies in addition to the past ones. It will make us equal as types of museums. We will get rid of old colonial and nation-specific ideas of the meaning of our name. We will be more easily seen as museums playing a role in society.

What do you think, fellow ICME members?

PS: International Committee names can be changed through a procedure where acceptance is dependent on good arguments.

## CONFERENCE REPORT

*‘The Future of Ethnographic Museums’, a conference at the Pitt Rivers Museum and Keble College, Oxford, 19-21 July 2013 – A conference review*

**Helen Mears**, Keeper of World Art, Royal Pavilion & Museums, Brighton & Hove

This recent conference held at the University of Oxford and Pitt Rivers Museum brought together a stellar cast of speakers including James Clifford, Sharon McDonald, Wayne Modest, Nicholas Thomas, Ruth Phillips and Annie E. Coombes to explore the challenges facing ethnographic museums in the 21<sup>st</sup> century. The conference was one of the outputs of a research project, RIME, which secured European funding to bring together ten ethnographic museums from across Europe to ‘rethink the place and role of ethnography museums in a political environment which has undergone radical change,’ ‘enhance knowledge

of the collections,’ and ‘initiate new collaboration’ amongst other things.



Challenges addressed included the rise of the right in Europe and the impact of right-wing politics on ethnographic museums. Wayne Modest, in particular, described recent events at the Tropenmuseum, Amsterdam, which was forced almost to the point of closure by Party for Freedom (PVV) members who view its transparent discussion of the impact of Dutch colonialism as advocating a form of ‘self-hate.’

There were the inevitable struggles and shifts around terminology which reveal what Clifford described as ‘the push and pull of local, national, international forces.’ Clifford reported that the Museum of Anthropology at the University of British Columbia, Canada, was recently rebranded to become ‘MOA – a place of world arts + cultures’ partly to facilitate new engagements with the city’s diasporic communities, many of whom object to the implications of primitivism suggested by the term ‘anthropology.’



James Clifford

Ruth Phillips told us about the successful efforts of Canada's right-wing Minister of Canadian Heritage, James Moore, to rename and repurpose the Canadian Museum of Civilisation as the Canadian Museum of History and we also heard that Vienna's Museum für Völkerkunde, following a 25 million euro grant for the completion of its redevelopment, will reopen in 2016 as the Weltmuseum Wien ('World Museum Vienna'). Other speakers challenged terms such as 'source community' ('is the West not also a source for ethnographic objects?' asked Modest) and 'Indigenous' versus 'First Nations' (Phillips noted how many First Nations people are finding it politically useful to align themselves with other Indigenous communities).

Geographical shifts were also evident, one example being the Humboldt Forum, a huge initiative on Berlin's Museum Island which will involve the relocation of (some of) the city's ethnographic collections from a museum building in the suburb of Dahlem to the city centre. Historical examples such as the absorption of the collections of the Musée de l'Homme into the Musée du quai Branly, Paris, and the Museum of Mankind into the British

Museum, London, were also acknowledged.

While there was much discussion about wider political desires to see world cultures at the centre, there was also recognition by many speakers of the value of museum practice being conducted at the margins. Annie E. Coombes, in particular, presented compelling evidence of the efficacy of the Lari Memorial Peace Museum, near Nairobi, Kenya, which despite its limited resources (one room and a linked educational programme), was doing much to offer peace and reconciliation to a community beleaguered by the effects of both historical and recent conflict.

A paper by Clare Harris on the Tibet Album suggested how work by ethnographic museums could use digital technologies to move beyond geography. She showed how images from a large collection of photographs taken by British colonial officers in the period 1920-1950 digitised and made available online by the Pitt Rivers Museum had been taken up by members of the exiled Tibetan community and deployed in ways not possible or even imagined by the museum. One discomfiting outcome had been the use of some of these images in Chinese government propaganda which sought to denounce the photographed Tibetan subjects. Harris noted that, while objects 'dislodged' from their archival source through digital technologies are vulnerable to 'radically different regimes of truth telling,' the use of these technologies is likely to be a hallmark of the future ethnographic museum.



Kavita Singh and Clare Harris

A key paper by Kavita Singh offered much evidence to support her assertion that ‘The Future of the Museum is Ethnographic.’ She described the increasing appetite of the western contemporary art market for non-western artists, often via trends which reflect opening of new global markets, most recently in Eastern Europe, China and now Africa (interesting, then, to reflect on the Tate Modern’s current showing of Meschac Gaba’s *The Museum of Contemporary African Art*). Through this process, artists become ethnographic informants and ‘survivors’ of communities in crisis. Singh noted that while the increasing application of the white cube gallery aesthetic to non-western objects suggests a ‘museological seal of approval’ for the cultural products of others, the urge to contextualise then finds release by museums through the increasing use of audio guides and pod casts. These she described as the ‘diorama of our times.’ Singh also highlighted how, in contrast, some communities are resisting the reification of collections of relevance to themselves as ‘art’ and calling for the return of cultural specificity and greater ethical attention. What happens, she asked, when museum attentiveness to the concerns of source communities is applied to majority populations? Lastly, she highlighted the explosion of new museums outside the west –

in China, Singapore and the Middle East. While these new museums might appear to mimic traditional forms, their new contexts inevitably change their meaning. Indeed, she suggested, it might be that, in these new environments, the museum becomes the artefact itself. If so, what might the appropriation of this European artefact by non-European nations tell us about the forces of globalisation?



The conference was peppered with acknowledgements of the challenges faced by ethnographic museums in terms of balancing the desires of different stakeholders, be they politicians (whom one speaker suggested museums could fruitfully target as ‘non-users’), long-standing indigenous community partners or members of new, local, diasporic constituencies. Less attention was given to museum visitors bar James Clifford’s observation that there have been few in-depth ethnographic studies of this group. Clifford did point to one such report conducted by the Musée du quai Branly but noted that its conclusions offered a ‘lucid uncertainty.’ For UK museums the success of any museum project will be – at least partly – judged by the number of people who engaged with it, as visitors, users or participants, so the absence of a close attention to the visitors and users of our organisations was surprising. Possibly this was

partly the result of the majority of presenters being academics rather than museum practitioners but it is nevertheless important to be reminded that ‘we’ are not the target audiences of our institutions.



Can you spot the ICME president?

It is the privilege of academic conferences to problematise rather than problem-solve and ‘The Future of Ethnographic Museums’ raised many issues which remain unresolved. Nevertheless the chance to have these issues so compellingly presented by scholars who have forged careers in addressing them was much valued as, too, was the opportunity to do along so our European counterparts who constituted a large part of the delegation. Discussion of the importance of museum ethnography at the ‘margins’ underscored the absence of many museum ethnographers working in local authority, independent or otherwise chronically-underfunded organisations who could not have afforded the high conference fees (although a number of us who were able to attend owe thanks to a bursary scheme offered by Oxford Aspire). In the context of the toll of budget cuts and museum closures reported on an almost daily basis by the Museums Association it might be that such discussions, while engaging, remain academic.

## ICME MEETING NEWS

### **International Committee for Museums and Collections of Ethnography (ICME) first official visit to Russia - 2015!**

**Afanasy Gnedovsky (ICOM Russia)**

It is strange, but it is true – ICME has never been to Russia, to the country, which has more than 160 ethnic groups, which speak more than 100 languages, to the country which has one of the biggest and eldest ethnographic museums in the world – Kunstkamera, founded by Peter the Great in 1714.

This situation could be changed! In 2015 ICME could hold an annual meeting in Russia! We have two proposals from different regions of Russia: one – from the Rostov Kremlin Museum-reserve, from Yaroslavl region and the second – from the National museum of Tatarstan Republic.

Rostov the Great was founded in 862. This small city is situated 200 kilometers from Moscow. The Rostov Kremlin was constructed in 1670 – 1680 by metropolitan Iona III and the museum was founded in 1883 at the initiative of Rostov merchants. Now it is an active museum-reserve with several branches in Yaroslavl region and great collections of Old Russian art, unique Rostov enamel, the exhibition of church artifacts, archeological collections and collections of Russian avant garde, including Malevich. This museum holds different musical and ethnographic festivals every year; two main festivals are: “Living antiquity” (late May) and “Rostov action,” the international festival of medieval monastery culture (August).

“Living antiquity” is a festival held according to Russian traditional fair festival with the trade rows, handicraft master classes, traditional games, church bells and ethno performances by different musical bands. “Rostov action” is a festival of clerical songs of the Old Russian and Byzantine traditions, book fairs, handicraft and design master classes, traditional Russian cuisine.



Rostov Kremlin

After the ICME conference different tours could be organized:

1. Yaroslavl (UNESCO World heritage site), Rybinsk, Uglich and Myshkin (2 or 3 days tour);
2. Yaroslavl (UNESCO World heritage site), Kostroma and Ivanovo (2 or 3 days tour);
3. Pereyasavl, Yur’ev, Suzdal and Vladimir (UNESCO World heritage site).



Yaroslavl

The Tatarstan Republic is a unique place in Russia and Europe – mixture of the West with the East, a place where three religions live under one roof. Kazan – is the capital of the Tatarstan Republic and a city with more than 1000 years of history; the Kazan Kremlin is a UNESCO World heritage site. Kazan has an international airport. The “National Museum of the Republic of Tatarstan” was opened to the public in 1895; in 2015 it will hold its 120th anniversary. In honor of this fact the Museum and Government of the Republic are planning to organize an International museum forum. This Museum forum will be held in September and the Museum proposes to hold the ICME conference in the framework of the International Museum forum. The Museum, which has a vast collections of almost 900,000 items and 14 branches within the city, proposes a theme for the ICME conference – *Ethnographic Collections in the Modern World*.



After the conference Museum proposes such tours:

- Tour to Yelabuga city and Yelabuga museum-reserve (one day tour)
- Tour to Sviyazsk (half-day tour)
- Tour to Bulgar (one day tour)
- Tour to Ulyanovsk (one day tour)

This conference could become a great possibility to discuss many important matters on tangible and intangible cultural heritage, to become acquainted with Russian colleagues, and to discover Russian culture and Russian nature and different Russian cities.

### **ICME/2014/Zagreb** ***Museum Innovations***

**14 - 15 October 2014**

#### **Mark your calendars**

The ICME/2014 annual meeting will address the topic of *Museums and Innovations*. It will take place in Zagreb, Croatia, 14-16 October 2014.

The post-conference tour to Istria (17-19 October 2014) will offer three days of visits to sites/museums of cultural heritage (history, archeology, ethnography) and related to the conference theme and workshop.

More information and the call for papers will be forthcoming early in 2014.

### **OTHER MEETING NEWS**

#### **The Best in Heritage / Excellence Club at EXPONATEC 2013**

November 20 – 22, 2012

EXPONATEC, HALL 3.2, AISLE A, STAND 090  
KOELNMESSE, MESSEPLATZ 1,  
COLOGNE

Join us for a day of presentations followed by conversation after we turn the auditorium into a comfortable place for socialising and an ad hoc video studio. See what “The Best in Heritage” is about, as we transform our stage into interactive exhibition in which visitors can read about and watch Videos of more than 200 presentations

<http://www.thebestinheritage.com/presentations/searchofaward-winningmuseum,heritageandconservationprojectsfrompasttwelveeditionsofDubrovnikconferences>. We bring this impressive collection of examples of professional excellence in one place.

For more information

<http://www.thebestinheritage-newsletter.com/images/exponatec2013.jpg>

#### **Searching for Sharing: Heritage, Multimedia Researchers, Stakeholders in Africa and Diasporic Communities**

13-14 December 2013

Where: Faculté des Lettres et des Sciences Humaines- l’Université Mohammed V, Agdal, Rabat, Morocco

The conference theme relates to issues of sharing scientific knowledge on literary heritage with the people who feel represented by it. It explores both sharing as a method for constructing representative multimedia documents and sharing of multimedia documents that were initially produced within the academic community. The idea of sharing will be explored by critically questioning which groups/people are involved in the creation of a heritage document. This sociological analysis is

conjugated with the question of technology's impact and literary/cultural transformation. Moreover, it will be explored to what extent these documents can be institutionalized, in archives and museums, without transforming into political representations of hegemonic groups or without being strongly tainted by them.

This conference is a follow up to the project: "Multimedia Research and Documentation of African Oral Genres: Connecting Diasporas and Local Audiences", an initiative of Leiden University, the University of Hamburg, the Institut National des Langues et

Civilizations Orientales INALCO (Paris), the University of Naples L'Orientale, and the School of African and Oriental Studies SOAS (London), The World Oral Literature Project (Cambridge University GB). Academic partners are: the Language Centre of the University of Ghana (Accra, Ghana), the School of Languages of Rhodes University (South Africa), and the University of Bamako (Mali). Organization: Network "Multimedia Research and Documentation of African Oral Genres: Connecting Diasporas and Local Audiences", Lacnad - CRB (INALCO, Paris), and Faculté des Lettres et des Sciences Humaines, Université Mohammed V

For more information:

Dr. Jan Jansen, Leiden University  
jansenj@fsw.leidenuniv.nl

**American Alliance of Museums  
2014 Annual Meeting & MuseumExpo**

May 18–21, Seattle, Washington, USA

**The Innovation Edge**

Innovation is a defining quality of our time. Creating the new, reimagining the old, adapting the present to changing needs have become the goals of the best and the brightest among us. To

go from the seed of an idea to universally adopted reality seems to take mere weeks—reading books on our phones, wearing a computer, printing three-dimensional objects in our own homes.

What better place than Seattle to explore how museums can gain that Innovation Edge, here on the western edge of the U.S, and the eastern edge of the Pacific Rim? How do we engage, support and sustain innovation in our museums and in our communities? How can our museums serve as engines of innovation? What examples can we share of the best recent innovations in education? What are the innovative models in conservation, exhibitions, audience engagement, development and more?

<http://aam-us.org/events/annual-meeting>

**Building Museums**

**An annual symposium on the mysteries, pitfalls, and rewards of planning and managing museum building projects.**

For those who are building new museums or renovating museums in historic structures -- this conference is essential. The *Building Museums* conference will be in Miami, Florida in March 16 -18, 2014.

It is a professional meeting, attended by architects, engineers and museum people, particularly directors, board members, and fund raisers. It addresses a range of issues, including "red flags" -- that is, what problems and pitfalls to avoid and how to plan for success. It also includes tours of new museums and sites.

## About the Symposium

### *What?*

The symposium is organized under three inter-related themes:

Vision, Implementation, and Sustainability (or Life after Opening). The content of each day will reflect these themes across a broad range of museum sizes and scales, budgets, scope of building projects, disciplines, and collecting vs. non-collecting institutions.

### *Who?*

This symposium is for architects, museum leaders, planners, project managers, technical experts, and all those who plan or implement new construction, renovation, or expansion projects for museums. Whether your institution is a small historic site under renovation, a mid-sized art museum planning an expansion, or a large children's museum building a new facility, this symposium is for you.

Building Museums® is an annual international symposium created, produced and managed by the Mid-Atlantic Association of Museums [MAAM] but is open to everyone with an interest in this important topic.

For more information:

<http://www.midatlanticmuseums.org/building-museums.html>

## **HERITAGE 2014**

### **4<sup>th</sup> International Conference on Heritage and Sustainable Development**

July 22-25, 2014 \* Guimarães \* Portugal

Abstract and Proposal Submission

Submit an abstract or a panel proposal via the conference website:

<http://www.heritage2014.greenlines-institute.org/>

4th International Conference on Heritage and Sustainable Development aims at establishing a state of the art event regarding the relationships between forms and kinds of heritage and the framework of sustainable development concepts.

Once again the four dimensions of sustainable development (environment, economics, society and culture) are the pillars of this event, defining a singular approach on how to deal with the specific subject of heritage sustainability. Furthermore, beyond the traditional aspects of heritage preservation and safeguarding, the relevance and significance of the sustainable development concept is to be discussed and scrutinised by some of the most eminent worldwide experts.

Heritage is no longer considered as a mere memory or a cultural reference, or even a place or an object. As the previous editions of "Heritage" (2008, 2010 and 2012) have proven, heritage is moving towards broader and wider scenarios, where it becomes often the driven forces for commerce, business, leisure and politics.

Topics:

Heritage and governance for sustainability

Heritage and society

Heritage and environment

Heritage and economics

Heritage and culture

Heritage and education for the future

Preservation of historic buildings and structures

Special Chapter: Heritage and cultural tourism

## PUBLICATION NEWS

### **The Postcolonialist**

The Postcolonialist is an online magazine and journal launched in the Fall of 2013. The publication seeks to be an alternative and interactive avenue by which scholars, journalists, artists, and activists from around the world can collaborate and engage in dialogues of culture, power, and civil society in Postcolonial regions (encompassing the Americas, the Caribbean, Africa, Asia, the Middle East, Diasporic communities, and indeed the ex-métropoles). With a focus on multi-lingual and cross-regional work, The Postcolonialist endeavors to view the global South and its diaspora in concert. We seek to displace notions of ‘center’ and ‘periphery,’ instead showcasing the artistry, innovation, and critical production of postcolonial regions and peoples as constitutive of and central to a globally interconnected future.

#### Call for Submissions

The Postcolonialist welcomes contributions in fields including but not limited to language and literature, visual and performing arts, film, political science, gender studies, media, and sociology. Pieces may be journalistic, editorial, or academic.

While most contributions will be in English, submissions are welcome in French, Spanish, and Portuguese. Artwork, relevant interviews, and photography may also be welcome, though an initial proposal must be submitted. Articles may be peer reviewed upon request, and will be designated as having been peer reviewed once made available on the website. Shorter pieces may be up to 1,500 words, while feature or scholarly articles may be up to 6,000 words. A short bio should be included with the submission.

Areas of interest include but are not limited to:

- Arts and society (includes literature and film)
- Gender and political participation
- Education
- Immigration and diaspora
- Civil society and the international stage
- Media and the global South
- Citizenship and identity
- Language, multi-lingualism, and language hierarchies
- “emerging markets”

Please send all inquiries and submissions to:  
Lara N. Dotson-Renta, Ph.D.  
Founder & Editor-in-Chief  
[editorinchief@postcolonialist.com](mailto:editorinchief@postcolonialist.com)  
<http://www.postcolonialist.com/>

### **The International Journal of Intangible Heritage**

The International Journal of Intangible Heritage, a refereed academic and professional journal, is seeking submissions from anyone engaged in the field of ICH. The Journal is published annually in English and Korean and dedicated to the promotion of the understanding of all aspects of intangible heritage worldwide, and to the communication of research and examples of good professional practice.

Call For Papers for the 9th International Journal of Intangible Heritage (IJIH)

Papers are invited that investigate all aspects of intangible heritage in the world. Papers should be submitted via website within the deadline on **15th December 2013.**

Work must be original, it must not have been published elsewhere, and if a paper is accepted for publication, the author must agree to

transfer copyright to the IJH. Articles must be submitted in English, and it is the responsibility of the author to provide good quality translations from languages other than English.

The IJH publication secretariat  
ijih.secretariat@gmail.com

<http://www.ijih.org/newsMgr.ijih?cmd=newsView&idx=7&manuType=04>

## OTHER NEWS of INTEREST

### Japan's Cuisine Set to Be Deemed Intangible Cultural Heritage

By Yumi Otagaki

The Wall Street Journal-Japan, Oct. 24, 2013

Japan's widely diverse cuisine ranging from sushi to ramen is one step closer to becoming a UNESCO-designated intangible cultural heritage.

Following in the footsteps of a number of other countries who have received recognition for their food, Japan has applied to have its traditional diet also receive the designation.

To date, Spain, Greece, Italy, and Morocco have been recognized for their Mediterranean diet, France for its gastronomic meals, Turkey for its ceremonial Keşkek tradition, and Mexico for its dishes.

While Japan is still waiting for a final decision about its application, a unit of UNESCO's decision-making body has more or less given the green light to the approval.

The island nation is not putting forward any one dish for consideration. Instead, the country's

entire culinary culture, which places a strong emphasis on social customs and respect for nature, would be recognized, Japan's Agency for Cultural Affairs said.

According to the agency, Japan's cuisine is characterized by its artistic presentation and its use of distinctive ingredients. Deeply rooted in its respect for nature, the cuisine also has ceremonial aspects to mark seasonal traditions such as New Year's celebrations, rice-planting and harvest festivals throughout the year, and plays an important role in strengthening relationships within family and local communities.



Agence France-Presse/Getty Images

As none of the Japanese intangible cultural heritage applications that made it to the sub-committee level, such as for kabuki and other types of performance art, have been rejected, the country's cuisine is essentially a lock to be given that status at a meeting to take place between Dec. 2-7 in Azerbaijan, a spokesperson at Agency for Cultural Affairs said.

Yoshihiro Murata, chairman of The Japanese Culinary Academy, was responsible for spearheading a grassroots campaign to get the government to apply for the status in 2011. His efforts drew support from over 1,500 non-profit groups, corporations, municipalities and local communities across the country.

He said his drive to preserve and raise awareness about Japanese cuisine both in and out of Japan was inspired by South Korea's unsuccessful application for its royal court cuisine.

Mr. Murata said he thinks that if Japan receives the designation it can be used as a stepping stone to legitimizing and standardizing traditional practices that aren't paid due respect.

In learning how to become a professional chef under the traditional system, for example, trainees spend years under a master chef starting from cleaning and washing pots and gradually learn through observation and not a systemic course of study.

The designation could also give a shot in the arm to Prime Minister Shinzo Abe's bid to double exports of the country's agricultural products by 2020. Only a small portion of Japan's agricultural market goes overseas annually but widespread international recognition of the nation's food could help exports, particularly high-end goods that are seen as encapsulating the intangible nature of Japan's food.

<http://blogs.wsj.com/japanrealtime/2013/10/24/japans-cuisine-set-to-be-deemed-intangible-cultural-heritage/#>

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Cidade des Artes, close of the day