



ICME News
No 2
October 1981



The Editor writes . . .



Well, here is our first Newsletter proper of the present triennial. It is, acknowledgedly, a sketchy effort. But then anyone who has had the slightest connection with the preparation and publication of an international Newsletter will know how difficult a task it is and will, as a result, not be too critical. Anyway, I hope that this will be the case!

My thanks are due to all those who bothered to get in touch, even if there was nothing more to say than "good luck".

There are some awful gaps in the information that I have to give you. I can only apologise. They say that "no news is good news" but I must say that I have my doubts about the veracity of this old adage.

Do help me in this venture. It is time-consuming. (I am as busy in my official work as any one of you 'out there'). It is also frustrating in that there is so much to be done and so few able or willing to lend a hand. Things must be happening in ethnography all over the place and yet, outside the privileged local circle, this work is often unpublished and unsung. Tell me about it and let us share the news, good or bad, around the ICME circuit.

As I write, the timing and location of the next general meeting of ICME is still uncertain. It is hoped that we can gather in Jos (Nigeria) in May or June next year or, if this is not realised, perhaps in Niamey (Niger). I have tried hard to bring matters to the point where firm arrangements could be advised to you in the pages of ICME News and have held up publication in the hope that this would be possible. Now, all I can do is to send you a separate letter with the information as soon as it is available.

May I commend to you the letter from Mohamed Fadel Dia, Director, Centre de Recherches et de Documentation du Sénégal on page 9. Surely, the proposal described here—the formation of a pivotal regional museum, and some other ideas like it, could receive practical assistance from ICME through its Working Groups, its wider membership and its friends? To be a force in ethnography ICME needs to be more than a talking shop or a vehicle for the development of policy. Somehow, ways must be found to extend a helping hand, inside or outside the formal ICOM machinery, to those who have bright, bold and worthy ideas, yet lack the means to carry them forward. A subject perhaps for discussion at our mid-term meeting?

Finally, now is the time to think about your contribution to the next issue of ICME News. If all goes well this should be distributed in May 1982. One member of ICME has suggested that it would be good to know the special interests of members so that some linking-up can be achieved. A good idea. Tell me as a first step. Now there is no excuse; all of you have valid reasons for writing. Do it now!

Fred Lightfoot

Photographs wanted!

Some lively photographs would greatly improve ICME News. If you have photographs of new displays, exhibitions, activities, objects, fieldwork or whatever, that you think might interest other readers, please send to the Editor. Black and white only please and do remember to provide a brief caption, the name of the photographer, if known, and any acknowledgement that may be due.

ICME membership on the up and up

At the last count, membership of ICME stood at 314.

Now, if every single member were to write in with some news we would be assured of the next four issues of ICME News and I would need to resign my post in order to be able to cope. Put me to the test!

The Editor

News from the Working Groups

One would have thought, would one not, that a year on from Mexico we would have a solid record of achievement behind us on this front? The truth is that things are moving, but slowly.

There is no doubt that the *idea* of Working Groups is a good one—museum professionals following their own specialisations joining together to help the advance of their particular sector of the ethnological front. However, to carry the military metaphor a little further, progress depends on the quality of command, the troops on the ground, logistical support and the deployment of resources of all kinds. Our Working Group troops, whether at the point of command (the co-ordinators) or the rank and file, are expected to push forward victoriously under the banner of voluntary effort and without resource of any kind. We have some good commanders and, no doubt, a willing field force. But there are also, regretfully, some areas where the troops remain in barracks awaiting call-up! However, we are all volunteers and it is not fair to single out the weak spots. No doubt there are very good reasons for the patchy character of the progress made by our Working Groups in the past year. Perhaps, even, some of them were not the bright ideas they first appeared to be when brought forth in the glare of that Mexican sunlight. Enough. There is some positive progress to report.

Working Group on Films & Ethnography (or some of it) did meet in Amsterdam in April of this year as part of the 'visual anthropology' session of the IUAES International Congress, thanks to our Chairman, Nico Bogaart. Attendance was poor but then so was the advance publicity.

News is awaited on the prospects for a further meeting of the group possibly in London (at the Commonwealth Institute) during April 1982.

Working Group on Return and/or Restitution of Cultural Property

A meeting of the Working Group on 'Return and/or Restitution of Cultural Property' within ICME is planned for November 7th 1981. It will be convened in the Nationalmuseet in Copenhagen. Its main purpose will be a discussion of further steps to be taken after the 2nd meeting of the Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation to be held under the auspices of UNESCO (14-19 September 1981 in Paris). Following this meeting definite measures will be discussed which will affect individual museums.

Some time ago ICOM worked out for UNESCO a standard form with questions relating to the return of cultural objects. This questionnaire will, in the case of a request for return, give information on the individual aspects of each case. It is to be completed by the requesting country as well as by the holding country. The General Director of UNESCO sent out sample copies of this standard form to all member countries in March of this year, and meanwhile replies have come in suggesting additions or changes which have in turn been worked into the revised form by ICOM. The co-operation of the individual museums and of the various museum personnel in completing this questionnaire is indispensable.

Furthermore there are a number of other activities that have meanwhile been initiated by ICOM at UNESCO—upon ICME's recommendation. I quote the relevant chapters from a letter sent to interested people and members of the Working Group 'Return and/or Restitution of Cultural Property' who met in Mexico City last October:

"Part of the preparation for the meeting in September are two additional tasks with which ICOM has been

commissioned by UNESCO, in an effort to promote the realisation of the proposals contained in the three pilot studies on the return of cultural property which have been prepared for the countries Bangladesh, Mali, and Western Samoa. One of the tasks is to start a documentation of all published African objects of art, from art books, museum catalogues, and also from catalogues published by auctioneers. UNESCO has made available funds for the initial phase of this task, and the first 20,000 microfiche photographs are to be ready this autumn for use in a special documentation centre at ICOM headquarters.

A similar project was started last year following the ICOM-organised conference in Papeete, Tahiti last December. The museums in the South Pacific area have declared their readiness to compile inventories of all collections and objects which do not originate from their particular territories, and to place those inventories at the disposal of the museums or countries of origin. As the individual museums are not always in a position to bear the expenses for the photographic documentation, UNESCO has declared its willingness to allot funds for this project as well.

In a third project an attempt will be made to record an inventory of all those collections and objects which are still located in their countries of origin. Mali was selected as an example, and by September definite proposals and applications will be handed in to UNESCO from competent Mali authorities."

Finally there is a subject which has always been a matter of special concern to me: the ethics of museum people with regard to the return of cultural property. I am enclosing with this letter the relevant excerpts from a lecture which I gave in New Delhi in 1978, and I should be delighted if we could publish a small booklet on the subject, as we agreed in Mexico. Therefore I should be much obliged if you would write and let me know whether you are ready to write an article or a commentary on this range of problems.

At this particular time which will be so important for the further treatment of the problem of the return of cultural property (ie. during the phase of transition from the more theoretical discussion of the problem to practical steps) it will be imperative for ICME to take a position on each of the problems and to come forth with practicable proposals for a solution which will then be referred to UNESCO through ICOM. Once before, at its meeting in Leningrad and Moscow, ICME did decisive pioneer work in the field, helping to prepare ICOM's basic paper on the return and restitution of cultural property.

Therefore we should be grateful if as many of you as possible attend the meeting in Copenhagen. I shall inform you in September/October about the results of the meeting in Paris (14-19 September 1981), in particular about the standard form which will then be passed in its final version. I shall also let you know the technical and organisational details and the programme of the meeting in Copenhagen.

For further information please contact:

Herbert Ganslmayr, Übersee-Museum
Bahnhofsplatz 13
D-2800 BREMEN 1
German Federal Republic

Working Group on the Aims of Ethnographic Museums

A meeting of the Group will take place in Lindau (Bodensee, GFR) in May 1982. The co-ordinator is Rudi Vossen of the Hamburgisches Museum für Völkerkunde, Binderstrasse 14, D-2000 Hamburg 13, GFR. Date and details will be circulated when available. A letter from Dr Vossen is printed below.

"Dear colleagues

Unfortunately I was unable to attend the ICOM conference in Mexico since I had just returned from seven months fieldwork in Morocco. However, our colleague, J de Marez Oyens (Amsterdam), has been kind enough to inform me about the meeting of the Working Group on Aims of Ethnographic Museums that took place in Mexico City. I understand that my suggestions were generally acceptable, ie, to prepare:—

- a) a second collection of articles on Aims and Objectives of Ethnographic Museums (after publishing 16 papers on these topics as a special number of the ZEITSCHRIFT FÜR ETHNOLOGIE, Bd 101, Heft 2, D-3300 Braunschweig, Postfach, Limbach Verlag; (copies may be ordered from the above from DM 30—or 14 US dollars).
- b) a bibliography of publications on the Aims and Objectives of Ethnographic Museums, embracing all publications since 1960, and to include, exceptionally, some major contributions made before that year.

Regarding these two suggestions—the collection of new articles on Aims and Objectives of Ethnographic Museums and compiling a bibliography—I would like to propose:—

- a) the formation of an international board of editors of 3-5 members.
- b) the nomination of co-ordinators in each country. (These co-ordinators to be responsible for sending to the editorial board all the unpublished papers or recent articles already published in national journals that would be worthwhile discussing further at international level. The co-ordinators would also compile a bibliography of relevant published material for their country since 1960 and, if possible, translate the headings into English.)

The editorial board will reserve the right to select the articles received for publication and to translate these into English. We are therefore looking for:—

- a) a group of 3-5 colleagues ready to serve as members of the editorial board.
- b) national co-ordinators for all countries or regions willing to contribute as described above.
- c) colleagues willing to act as translators to translate selected articles into English.

I would be very glad to receive offers of assistance in these three areas as soon as possible. I myself would be ready to serve on the editorial board and to act as co-ordinator of articles and compiler of a bibliography for the German Federal Republic. (I have done part of this work already, but if any colleague in my country is able to assist in this work, I would, of course, be grateful.)

You will see that there is a good deal of work to be done before the next meeting of the working group. As for the meeting place I would like to suggest Lindau (Bodensee) in the Federal Republic. The 4th International ICOM symposium to be organised by the German National Committee of ICOM will be held here from 13-16 May 1982. The symposium will consider the question of "conservation and exhibition" (the conflict between the task of conservation and the task of exhibiting for the public). It would be convenient to hold our meeting at the same time since it would perhaps be easier for members to get financial support for attendance at the symposium.

I would also like to put forward for discussion a new idea—"Kultur für all—Plädoyer für ein völkerkundliches Freilichtzentrum" (Culture for all—Plea for an Ethnographic Open Air Centre).

Another suggestion—that there should be an evaluation and critical discussion of special exhibitions and new Ethnographic Museums or parts of them—should perhaps take place elsewhere. It might be more convenient to initiate such a discussion as part of the opening of a new exhibition or museum, comparing the planned aims with the facts and problems of realization. This kind of evaluation, in a constructive sense, should become an integral part of museology. During our next meeting we could begin with forming a special working group or workshop in order to discuss the criteria necessary for such an evaluation.

Please do let me know quickly if you are able to assist in the ways I have tried to describe in this letter.

Further suggestions for future activities for our working group will be very welcome.

With best wishes

Yours sincerely

Dr Rüdiger Vossen"

Working Group on Folk Arts

No firm plans for a meeting but it is likely that one can be arranged for May or June. Nicosia (Cyprus) is a possible venue. Details will be circulated by the co-ordinator, Annette Fromm of the Folklore Institute, 504 N Fess, Bloomington, Indiana 47401, USA. Annette has kept in touch with members of the Group by letter and two of these are reproduced below.

23 March 1981

"Dear members
This is the second report to the members of this group. In the first I made a request for additional names for members of the group. I have added three to the list—Dr Tamas Hofer, Hungarian Academy of Sciences, Ethnographical Institute; Dr Euridice Antzoulitou-Tetsila, Curator, Museum of Greek Folk Art; and Dr Klaus Beitzl, Director, Österreichisches Museum für Volkskunde.

Dr Hofer has written that a note about the goals of this group will appear in the Hungarian journal *Ethnographia* as well as a newsletter of Hungarian museums. Dr Beitzl has also written that a similar note will appear in the *Österreichischen Zeitschrift für Volkskunde*. I will be sending this report and the previous one to *Folkline*, the publication of the Folk Arts Section of the American Folklore Society.

I had also suggested that we begin working towards one of our goals, that of preparing a working definition of artes populares/folk arts, I have not received any materials from members as of this mailing. I realize that we all have work pressures, but do let me know if you have accomplished anything towards this goal.

In my coursework readings I am bringing together certain articles towards developing a bibliography relating to our topic. Has anyone suggestions of how we can co-ordinate this effort? Please let me know so that we can at least be putting materials together. I must admit that my own reading is limited to English, French and Spanish (although my advisor is pushing me to acquire German), so we need input from the German, Russian, Scandinavian and other language sources. I would like to suggest that in reading materials a card could be made which would contain an annotation of the themes and content.

That is all that I have to report on at this time.

All my best,

Annette B Fromm
Co-ordinator "

29 June 1981

"Dear members
There are really only three items to report at this time to members. We have had a generous donation of catalogues and a volume on Austrian folk art from Dr Klaus Beitzl, Director of the Österreichisches Museum für Volkskunde. Included among these is the *Bibliography of Writings on Austrian Folklore, 1975-1976*. From the Museo Nacional de Folklore of Caracas, Venezuela we also received a group of catalogues from their exhibits. These volumes provide an insight to both scholarship and exhibition of folk art materials in these two museums.

Dr Hofer has written with a suggestion regarding our bibliographic work. He recommends that each of us should

compile an annotated listing of the twenty most important books from our own country. With this information we could publish a small booklet. With this suggestion as a better guideline for bringing together bibliographic data, I would like to see this followed. If I have the materials from each of you by the new year, I could look into funding a small publication.

Dr Hofer also recommended that we look towards common concepts in forming a working definition of folk art. I quote from his letter—"Some dimensions which occur to me: social—what layers of the society create and utilize folk art; historical—is folk art a historic heritage, which is revitalized—or (is) a living continuity perceived; what groups of objects are looked at as folk art—ornamental objects, simple objects for everyday use, too; how is the relation between folk art and national culture perceived etc." These comments also help to focus our efforts towards our goal of producing a working definition of folk art. I have still not received contributions toward this goal.

The third item I have to report on is new members. They are: Isabel Cecilia Fuentes Z, Asistente al Director, Museo Nacional de Folklore, Caracas, Venezuela; Mohamed Fadel Dia, Director, CRDS, St Louis, Sénégal; and Pierre Crepeau, Chief, Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa, Canada.

I am curious if we should be arranging to have a working group meeting, perhaps to draw together any work we are producing. My feeling is that we should definitely plan to convene as a group at the proposed ICME meeting in Nigeria. Does anyone have ideas about that, or any other way to meet? Please let me know.

I will probably have to curtail the occurrence of this brief news note to two or three times annually. Unfortunately, my finances have been cut and I cannot afford the costs as often as we had hoped. So hopefully, I will report next late in the year. I hope to have heard from many of you by then.

All my best,

Annette B Fromm"

Working Group on Ethnographic Textiles

No firm plans for a meeting of the Group, but it is still hoped that a gathering can be arranged for the Spring of 1982 either in London or perhaps in conjunction with the meeting of the International Costume Committee scheduled for Stockholm, Sweden from 24 until 29 May next year. The co-ordinator concerned is Cherri Pancake of Museo Ixchel del Traje Indígena, 4a Avenida 16-27, Zona 10, Guatemala, C A. In the meantime Cherri reports as follows.

"The first of a series of information packets on the documentation and care of costumes and costume accessories is now ready. The packet deals with non-archaeological footwear, and includes general recommendations on measurement and documentation, storage, and conservation practices. For copies, please write to: June M Swann, Keeper, Shoe Collection, Northampton Museum, Guildhall Road, Northampton NN1 1DP, England.

The Ethnographic Textiles Group is compiling lists of suppliers for a range of materials useful in textile conservation and storage, including acid-free papers, cardboards, and card stocks, pH neutral detergents, textile fumigants, and general conservation supplies. For a list of the recommended suppliers in your geographic area, write to: Cherri M Pancake, Curator, Museo Ixchel del Traje Indígena, 4a Avenida 16-27, Zona 10, Guatemala, C A.

In order to formulate recommendations for the documentation of ethnographic textiles and costume accessories, the Working Group is collecting examples of documentation forms currently in use for measuring and recording data on these items. We would like to invite all members of ICME to participate in this survey by gathering documentation samples from their own and other institutions housing this type of collection. Information should be sent to the co-ordinator, Cherri M Pancake (address above)."

Working Group on Museums in Developing Countries

A meeting of this Group has been arranged to take place at Novi Sad in Yugoslavia on 11 April 1982. Novi Sad is the capital city of Vojvodina (the autonomous province of Northern Yugoslavia). The museum of Vojvodina (which has ethnographical and archeological collections among others) has kindly agreed to provide the venue. The discussion theme of the meeting will be 'The Museum in Developing Countries—what are the real needs?'

Further details from the Co-ordinator:

Tibor Sekelj, Borisa Kidrica 15, 24000 Subotica, Yugoslavia.

New ICME/CIMUSET Working Group proposed

a report from Dr Herbert Ganslmayr

Following the UNESCO workshop 'Establishment of Science Museums in Asian Countries—Training and Exchange' in Bangalore, India, February 1980, and a meeting of CIMUSET, ASTC, and IATM in Prague, April 1980 preparing the General Conference of ICOM in Mexico, one of the subjects of the discussions during the General Conference was the possibility of founding a joint working group of ICME and CIMUSET members on questions of appropriate technology. Its main purpose would be to co-operate on the documentation of traditional techniques and of the way they can be used for the development and application of appropriate technologies.

The starting point was seen as follows: Ethnographic collections and also early reports of travellers or anthropologists are an inexhaustable source for the

reconstruction of techniques developed in the course of thousands of years, often under conditions which change very slowly. Even if those collections and documentations are incomplete and vague, we have to interpret them because, in many cases, they are the only witnesses of techniques that have been built up over a long period of experience under historical conditions and with aims which are, in part, absolutely contrary to our modern trends of development.

As one of the modern features in museums of ethnography is to show ethnographical material in its socio-cultural and economic context and against its historical background, indigenous techniques will be seen, studied and interpreted only in this context. When investigating the question to what extent such traditional techniques can be further developed, the main point is to overcome the discrepancy resulting from the fact that techniques developed in a certain context are introduced into a different society with a different cultural background. This is why many development projects are inadequate: They concentrate on the techniques and they propose a ready-made solution which is—from the technical point of view—the very best one, but which fails to take into consideration the fact that it is people who have to service it.

However, in this connection it should be made clear beyond any doubt that there is no intention whatsoever to reject modern technical development with its highly sophisticated technologies, or that traditional and appropriate technologies will be recommended for developing countries in order to cut them off from progress and to preserve the predominance of the western industrialised countries. The fact that today appropriate technology is playing an important part also in the industrialised countries of the West, becomes apparent from the number of research projects in which large sums of money are being invested, or from UN-Conferences like the one on energy in Nairobi, August 1981.

However, it cannot be denied that in many cases appropriate technology can be applied more quickly and effectively in developing countries. The reason for this is that the necessary changes of the environment (ecosystem), of social patterns and ethical standards, also changes with regard to a specific country's position within world economy, cannot be effected as rapidly as necessary. The logical conclusion is that appropriate technology should be applied only in a form that is adapted to one specific development. This is where museums of ethnography can plan an important part and help to develop a concept which is not limited to mere technical processes.

Since CIMUSET is planning a meeting in Bombay in October 1982, and since ICME is planning to hold a meeting of its Asian Subcommittee also in South Asia, it should be possible to convene a meeting of the joint ICME-CIMUSET working group in India. A meeting in India would be of special relevance, since India's achievements in the field of appropriate technology have been of decisive importance, and since India is already passing its experience and knowledge on to other developing countries. Our Indian colleagues of the Museums of Science and Technology have for some time been active in this field so that an exchange of ideas with them should be particularly fruitful.

Also there will probably be an opportunity to get an inside view of development projects concerned with three

different technical sections: one is the further development of hydroenergy machines; another is the operation of solar dryers to be used by fishermen and farmers; a third the processing of mango, as developed at an Indian centre. Two projects are currently being planned, or already realised, in co-operation with the Übersee-Museum in Bremen, and pertinent workshops could be arranged at the time of the meeting of the joint ICME-CIMUSET working group.

Another aspect of the co-operation between ICME and CIMUSET in their joint working group would be the presentation of the experience and knowledge gained in museums exhibitions, or in other activities of the Museums

Inter-disciplinary co-operation ICME to meet with other ICOM International Committees to discuss common exhibition project

During the final general session of ICOM in Mexico a few chairmen of international committees discussed—in a very informal way—the possibilities of a closer and, in particular, more practical way of co-operation.

In the aircraft on the way to Holland some members of the Dutch delegation discussed this matter further and came up with a plan to formalise this co-operation between international ICOM committees in a practical workshop situation. Later, a small working committee was formed in Holland to further elaborate this plan.

The ideas have now materialised. We should like to invite for a meeting in Amsterdam in June 1982 a few representatives of each of the following six international ICOM committees: Architecture and Museum Techniques, Ethnography, Education, Public Relations, Museology and Training of Personnel. During the sessions in Amsterdam—lasting for a couple of days—we could work on a model plan for an exhibition entitled: 'Housing conditions in the non-western world'.

The main aim of this common effort is to carefully examine the possibilities of co-operation between experts in different museum disciplines striving after the same goal. As the theme under discussion is of an anthropological nature we have to rely on the knowledge of our anthropological colleagues, united in ICME (Ethnography).

For a design plan we need the co-operation of our colleagues of ICAMT (Architecture and Museum Techniques). Members of CECA (Education) will contribute in the field of educational concepts in the exhibition and educational programmes related to these concepts, while colleagues of MPR (Public Relations) will deal with public relations affairs.

In order to study the more theoretical aspects of this interdisciplinary approach we should like to have the assistance of museum colleagues in the International Committee on Museology; whereas members of the Group on Training may have ideas about integrating this interdisciplinary approach in their training programmes.

Deliberately we have opted for a limited number of participating international committees. Too big a group will prevent us from realising our goals.

If you agree to participating in this project we would suggest holding the meeting in Amsterdam (Royal Tropical Institute) either preceding or following the 1982 meeting of the Advisory Board in Paris.

After the sessions in Amsterdam we could work out the results in order to have them presented at one of the general meetings of the ICOM Conference in London 1983.

To better prepare the meeting in 1982 we are organising a trial session with the Dutch members of the six committees already mentioned on the 20th of November 1981 in Amsterdam. The results of this 'dummy run' will facilitate the making of a concise scheme for the session in June 1982, where we hope to see you and—if possible—two or three members of your committee.

Hoping to meet you in Paris on 22 June,

With kindest regards

Nico Bogaart (President ICME)
Ron van Vleuten (Member MPR)
Ger van Wengen (President CECA)

of Technology and Science or of the Museums of Ethnography, or the question: to what extent would these museums be able to participate more actively in the development efforts of certain countries, for instance in the field of non-formal education.

Anybody who would like to co-operate and become a member of this new working group, or anybody interested in more detailed information is asked to contact the co-ordinator of the group, Herbert Ganslmayr, Director, Übersee Museum, Bahnhofplatz 13, 2800 Bremen 1, Federal Republic of Germany.

ICME people



Dr Chike C Aniakor of the University of Nigeria, Nsukka, has sent a copy of his paper on 'Igbo Arts—Problems of Analysis and Interpretation' and it is hoped to publish this in a future issue of ICME News.

Mr Otu Ekpa, Cultural Officer with the Cross River State Cultural Centre, Calabar, Nigeria is currently a final year student at the Department of Museology, University of Baroda, India. Otu recently visited Europe on a study visit taking in the Commonwealth Institute, London (where he met ICME's Secretary), the Museum of Mankind and the Tropenmuseum, Amsterdam, where our Chairman, Nico Bogaart is Director.

Dr Peter Gerber of the Völkerkundemuseum der Universität Zürich writes that the museum is now housed in a new building (September 1979). There are permanent exhibitions on Tibet, Africa, Mid and North America. A changing exhibition about the 'Rites of Passage' and a smaller changing exhibition on 'What is an Ethnographic Museum?' are also on show. Editor's note: Perhaps ICME should organise a group visit to this latter exhibition?!

Dr Gerber has started his third course on museology (two years, 25 students). He invites other ethnologists doing similar courses to contact him with a view to exchanging experiences.

Mrs Aviva Müller-Lancet, Curator, Department of Ethnography of the Israel Museum, Jerusalem sends best wishes to the new Executive Board of ICME. Mrs Müller-Lancet has been invited by the Musée de l'Homme, Paris, to work on the final draft of a 'typology of non-European dress, costume and textiles' at the museum. Mrs Müller-Lancet is hopeful that the work will be presented at the meeting of the International Committee of Costume, Nafplion (Greece) in October 1981.

The Department is working on an exhibition and catalogue of Jewish costume planned for 1983 and is also preparing an exhibition on the Jews from Kurdistan under the leadership of Dr Shifra Epstein.

Mlle Hugette van Geluwe, Acting Head of the Section of Ethnography, Tervuren, Belgium writes that the Italian International University of Art has established a Centre for the study of the history of African Art. (Centro di Studi di Storia delle Arti Africane). The address is Villa Tomabroni, Via T Alderotti, 56, 50139 Firenze, Italy.



Letters

Dear Mr. Lightfoot

As the Editor for the Council of Museum Anthropology's *Newsletter*, I intend to institute a new section for the publication of anthropological information (broadly defined) including, but not necessarily limited to, exhibition and collections catalogues. Many major and minor exhibitions of anthropological interest come and go with such rapidity that most of us never learn of them until long after they have been dismantled, alas, the catalogues that accompany exhibitions all too frequently go out-of-print and disappear before museum professionals have the opportunity to acquire a copy.

To partially rectify this situation, I am contacting certain key scholars throughout the world and asking each for his/her co-operation in establishing a network whereby information about anthropological exhibition catalogues and catalogues or guides to specialty museum collections

can be assembled and published while the information is fresh. I realize that the concerns of anthropology and other related disciplines frequently overlap, so I am equally interested in acquiring information covering art, art museums, Orientalia, Classical archaeology, history, folk crafts, and photography. To accomplish this, I need your assistance. Specifically, I am asking you to compile information to include in future editions of the *Newsletter* about the above-mentioned subjects that take place within your geographical region. Our resources are extremely limited, but in appreciation for your efforts we can offer you a free subscription to the *Newsletter*.

Ms Audrey Shane of the Museum of Anthropology, University of British Columbia, has kindly consented to write up the bibliographies of anthropological and related catalogues if the catalogues could be sent to her *gratis* and

post-paid. Her complete address is: Ms Audrey Shane, Archivist, Museum of Anthropology, University of British Columbia, 6393 Northwest Marine Drive, Vancouver, B C Canada V6T 1W5.

If, for whatever reason, it is not possible to forward a catalogue to Vancouver (I appreciate the expense involved), I wonder if I could ask you to take the time and effort to prepare a review of an exhibition catalogue for publication, and send the copy directly to me: Dr Frank A Norick, Lowie Museum of Anthropology, 103 Kroeber Hall, University of California, Berkeley, California 94720, USA.

A sample format submitted by Dr William Sturtevant of the Smithsonian Institution is available on request. Please be accurate, list the entries in the original language, and try to ascertain the major author if such is not listed on the title page. Also include full address from which the catalogue can be obtained, with price indicated in local currency. The annotation itself should indicate total number of pages, number of illustrations—colour and/or black and white. Specify the nature of the objects. Is the text an analysis, essay, or simply a description of specimens? Were the objects in the exhibition acquired primarily by loan, or drawn from the museum's own collections? By all means, do not hesitate to offer a few criticisms where appropriate.

We will, of course, give you full credit for the contribution.

In addition to reviews of scholarly exhibition catalogues and exhibitions of anthropological focus we are seeking information on other topics, including:

- a) Brief but detailed information about significant new accessions of anthropological material.
- b) News of important and impending deaccessions, and news about significant or proposed exchanges of material.
- c) Guides or catalogues of important collections, eg, range and nature of Sioux Indian holdings in particular European museums.

May I please hear from you at your earliest convenience?

Sincerely

Frank A Norick
Principal Museum Anthropologist
Lowie Museum of Anthropology
103 Kroeber Hall
University of California
Berkeley, California 94720
USA

Editor's note

Readers are invited to become collaborators in this project. Catalogues to Ms Audrey Shane in Vancouver and reviews only to Dr Norick please.

Dear Mr. Lightfoot

Your letter, the Report of the Executive Committee of ICME, and the list of members arrived safely today. I was very pleased to receive this material. I certainly hope the newsletter succeeds.

Those of us at the Museum of Anthropology who are members of ICME will try to generate some news for the newsletter. Meanwhile, I am writing about another matter. The International Congress of Ethnological and Anthropological Sciences is scheduled to meet in Vancouver in August 1983. Perhaps the Executive of ICME and/or some or all of its committees might wish to consider scheduling meetings here during that occasion. What do you think?

With best wishes

Yours sincerely

M M Ames
Director & Professor
The University of British Columbia
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Dear Sir

I would like to thank you for your letter in which you request information about activities of members of ICME.

The National Folk Museum was created in 1972 and possesses ethnic collections of Popular Arts from Venezuela and South America. It was first opened to the public on October 1977, after a series of stages—classification, documentation and selection of many collections since 1947 by the Folk Investigation Service. After this the collections were increased by a special programme of investigations including a complete analysis of each object acquired.

Since 1977 it has had regular programmes for visiting students.

I enclose a catalogue of the expositions of the Folk Museum, and photographs of the activities of students.

Yours faithfully

Isabel Cecilia Fuentes Z
Assistant Director
Museo Nacional de Folklore
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Dear Colleague

Congratulations on your election to the Executive Board of ICME. Your letter of 28 January 1981 gives me hope that your achievements will be many and encourages me to continue my efforts to overcome the great difficulties which face small institutions such as mine.

The Museum (Centre of Research and Documentation of Sénégal CRDS) is the only museum in Sénégal outside of the capital. It is a modest institution but one which wishes to work for the safeguarding and illustration of popular traditions in the region.

At the same time we lack experience, contacts, finance and personnel. I think that perhaps ICME may be able to bring its patronage to small institutions like this one and make some sort of 'models' which could inspire our neighbours. Our ambition is to set up at St Louis, Sénégal, which is situated at the junction of the desert, the Sahel, black Africa and white Africa, a museum of arts, crafts and popular traditions which will rescue from obliteration, debasement and exportation abroad, the everyday objects which have their own beauty and have an important part in African culture.

If you should like any information from me please do not hesitate to write.

Yours sincerely

Mohammed Fadel Dia
Directeur
Centre de Recherches et de Documentation du Sénégal
BP 382
Saint Louis, Sénégal

Dear Colleague

Thank you for your letter of 28 January, as well as the list of members of ICME.

It is evident that ICOM and ICME can be of great help to our little museum of Tahiti, above all in communicating bibliographic information and helping us in the acquisition of works or articles which are of interest to us.

For myself, I will not fail to send you information which I believe will interest the other members of ICME.

Yours sincerely

Anne Lavondes
Directrice du Musée de Tahiti et des Îles
Centre Polynésien des Sciences Humaines
"Te Anavaharau"

Dear Mr. Lightfoot

Thank you very much for sending the Report of the Executive Board of ICME, the news about ICME Newsletter and the list of members.

As a contribution to ICME Newsletter I would like to bring to your attention the exposition 'Brazilian Art of Featherwork' (August-September 1980, Museu de Arte Moderna; October-November 1980, Museu Paraense Emilio Goeldi; December 1980-January 1981, Palácio do Itamarati, Brasília) in which 348 artifacts were exhibited representing the following tribes: Kalapalo, Kamayurá, Mehinaku, Trumai, Txikao, Waurá, Yawalapiti, Asurini, Bororo, Canela, Gavião, Guajajara, Guarani, Hiskariana, Juruna, Kaingang, Karajá, Kaxinaua, Kayabi, Kayapo, Mekranoti, Munduruku, Oyampi, Palikur, Parintintin, Rikbaktsa, Suyá, Tapirapé, Tembé, Tiriyo, Tucano, Txukarramae, Urubu-Kaapor, Wayana-Aparai, Xavante, Xikrin, Yanomami. Museu Paulista, Museu Nacional, Museu Paraense Emilio Goeldi, Museu Plinio Ayrosa, as well as several private collectors lent the artifacts. Responsible for the exposition and the accompanying catalogue were Norberto Nicola (artist), Sonia Ferraro Dorta and Lucia Hussak van Velthem (ethnologists). The illustrated catalogue (76 pages) comprises not only the description of the artifacts, but the following articles, also translated into English: Bororo featherwork, by Sonia Ferraro Dorta; Karajá featherwork, by Maria Heloisa Fenelon Costa; Kayapo featherwork, by Lux B Vidal; Tukano featherwork, by Lucia Hussak van Velthem; Featherwork of the Urubu-Kaapor, by Berta G Ribeiro.

A copy of this catalogue is being mailed to you under separate cover. Persons and institutions interested in it may write to Sonia Ferraro Dorta at the Museu Paulista.

I would also suggest that in the next issue of the list of members the specific interests of ICME members should be mentioned. Quoting your letter of 28.1.81, "It is important that we all know who and where our fellow members are", I would add "and what they like to do in their professional areas".

With best regards

Dr Thekla Hartmann
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Dear Colleagues

At the end of January 1980 we informed the national and international committees of ICOM that the ICOM International Committee for Museology (ICofoM) was contemplating the launching of a new journal aimed at initiating and stimulating international debate concerning fundamental problems of museology. We were anxious to obtain your viewpoints concerning the project and to enlist your aid and support—aid in the form of your co-operation, your ideas and suggestions regarding contributors to the first issue of the journal, and support through the dissemination of information concerning the new journal to members of the various ICOM committees, museums, universities and libraries.

Fifteen of ICOM's ninety-odd national and international committees responded. This was not many, but it gave us enough names and ideas to launch the project.

Today, just over a year after we first got in touch with you, we would like to present the result of our labours: the first issue of the journal *Museological Working Papers, MuWoP*, which saw the light of day just in time for a premier showing at the Thirteenth ICOM General Assembly in Mexico. The journal was given a positive reception on that occasion, and it is presented in the ICOM Triennial Programme for 1980-1983 as "a forum for discussion at the theoretical and methodological levels under the editorship of the International Committee for Museology". Needless to say, we are gratified by the confidence we have thus been shown, but we also realize that it gives us something to live up to.

Bringing the first issue into the world was no easy business, although the contributors showed heartening interest and the Editorial Board an extraordinary zest for the task in hand. As is usual, especially in the museum sector, our troubles were financial ones, and we are very grateful to Statens Historiska Museum/the Museum of National Antiquities, Stockholm, for providing both personnel and other resources, to the ICOM Secretariat in Paris for assisting us with translations and language checking, to the Swedish Government and to the Sven and Dagmar Salén Foundation, for making the impossible possible. *MuWoP* materialized!

The first step having been taken, it is time for the next one. This year, 1981, we plan to publish a further issue. *MuWoP* No 2 will be partly devoted to a discussion of the topic presented in *MuWoP* No 1 and partly to a presentation of basic papers on the next topic, *Interdisciplinarity in Museology*.

Our target for the years ahead is to publish two issues annually. The Editor and the Editorial Board Office at the Museum of National Antiquities in Stockholm will do everything in their power to make the journal appear regularly and to ensure that it contains interesting essays and ideas and maintains a high standard of quality. Negotiations are in progress with various publishers concerning a take-over of the technicalities of production and distribution, and it is to be hoped that a settlement will be reached shortly.

But this is not enough. *MuWoP* will not be a good journal unless it is the museum community's own journal, and in order for this to be possible we require further assistance from you. Here is a short recapitulation of what we need.

1 Essays on subjects specified in the publishing plan must be of a high standard and must reflect the various opinions existing on the subject of museums and museology in different continents, regions and countries. We want more and more prominent museum specialists and researchers from all over the world to write for *MuWoP*, and we appeal to you to give us hints and names and to call upon your own members to write for *MuWoP*.

2 The main purpose of the journal is the discussion of the viewpoints presented in basic papers. *MuWoP* is intended as a continuous symposium, a platform for the interchange of thoughts and ideas. We want more and more people to read *MuWoP*, and this is not all. We want them to put their viewpoints down on paper so that problems will be brought into the open and considered from every possible angle. Help us to keep the discussion on the boil in *MuWoP*! Tell people about our journal and encourage them to participate.

3 *MuWoP* is meant to be a forum for everybody concerned with museum activities; a high quality journal, but not an exclusive one. We want as many people as possible to read *MuWoP*, write for *MuWoP* and discuss things in *MuWoP*. This is what we want, and is also what we need. Without a large following of subscribers, we will not be able to make ends meet. According to the publishers' estimates, we ought to have about 5 000 subscribers to keep *MuWoP* afloat. Just think how many museums, museum workers, universities, libraries and so on there are in the world—not to mention other sectors where museums may eventually develop into an interesting field of endeavour. For a potential market this size, 5 000 copies of *MuWoP* must be a drop in the ocean.

What should be done now?

The first information about *MuWoP* was supplied to the delegates at the ICOM General Conference in Mexico. The second big PR campaign was conducted in association with the ICOM Secretariat in Paris. Seven thousand publicity leaflets were distributed at the same time as ICOM News and UNESCO's Museum at the end of March 1981. Distribution was held up for technical reasons, with the result that the deadlines stated in our publicity leaflet could not be met. This will now have to be put right.

We ask you:

to inform all potential *MuWoP* subscribers about the journal, its aims, publication plans (2 issues annually) and price (8 \$U.S. per issue).

We need to know:

- a) Which people and how many of them want to order *MuWoP* No 1? Stocks of the first issue are almost exhausted, and if we are to produce a second impression, we need to know how many copies are wanted.
- b) Who wants to subscribe to *MuWoP* in future?

to canvass authors of basic papers for *MuWoP*. Next on our list is the topic *Interdisciplinarity in Museology*. Basic papers of up to eight pages and written in English or French should deal with this topic and should follow the instructions supplied in *MuWoP* No 1. The deadline for basic papers for *MuWoP* No 2 is 31 August 1981. This is later than the original deadline, to make up for the delay in the distribution of the publicity leaflet. (*Apologies from the Editor, ICME News for our own publication date making this deadline date impossible to meet!*)

To arouse interest in discussions in *MuWoP* and to encourage members to play an active part. Discussions this time will centre on the basic papers in *MuWoP* No 1 dealing with the topic: *Museology—science or just practical museum work?* The deadline for written discussion entries is 31 August 1981. This is also an extension of the original period, owing to so few people having been able to study *MuWoP* No 1 as yet.

This, dear colleagues, just about concludes the list of our desiderata. A journal of museological debate is here, waiting to serve the museum community. Can we count on your assistance in pursuing this aim? Please do not hesitate to write to us, send us cuttings from your bulletins about the journal, give us the names of recommended authors. Let's be hearing from you. We are counting on your support and co-operation!

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Publications received

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Rotterdam, Netherlands, 1980.

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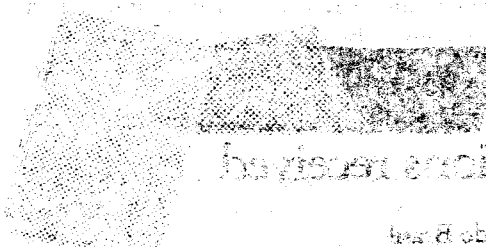
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