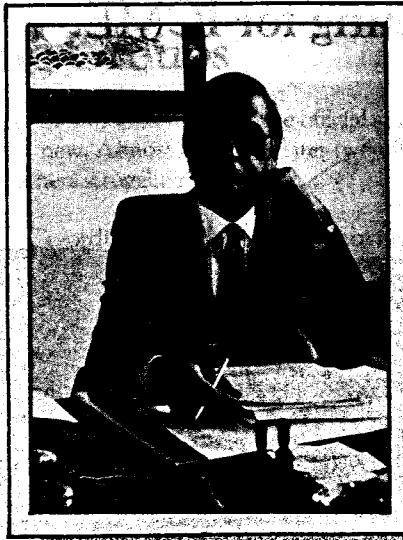


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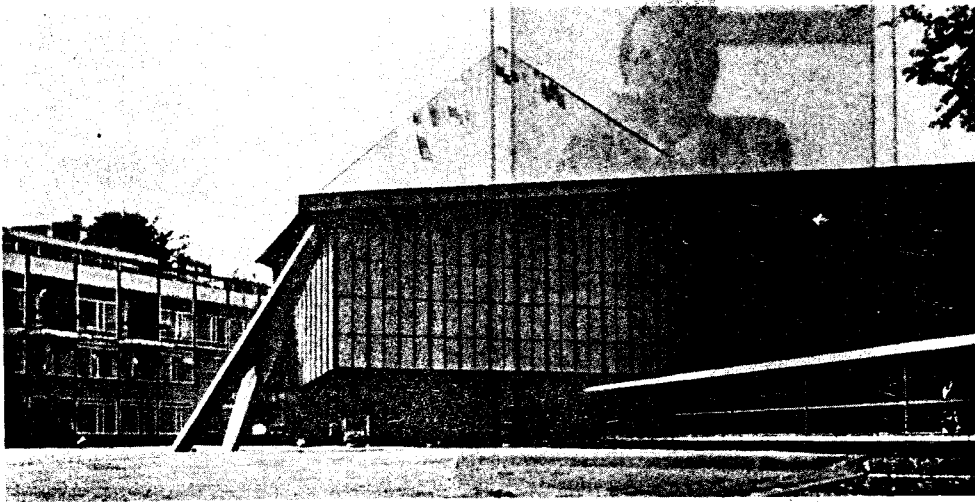


The Editor writes . . .

Elsewhere in this issue of ICME News you will read a report on the sad state of our Working Groups. What began so bravely in Mexico City in October 1980 is now in serious disarray. There are many problems in operating an ICOM International Committee through a system of specialist Working Groups, not least, that of the complete lack of funding from the centre. Even those funds voted by ICOM to International Committees last year have not been paid in full. ICME was voted a subvention of US\$2,730 by the ICOM Executive Council at its Extraordinary Session on 19 and 20 March 1981. US\$1,000 of this sum was intended for secretarial costs generally and US\$1,730 for printing and distributing ICME News and a list of members. In the event we received (in July 1981) the sum of US\$1,000 (£529) only, as a first instalment. Despite the sending of letters to ICOM in Paris (that were never replied to or even acknowledged) the balance of funds due to ICME were not paid and no explanation offered. As a result, our expenses for 1981 exceeded our income by over US\$282 (£150) and, of course, many things that could and should have been done could not be achieved. Obviously, somebody had to bear the burden of the additional expenditure (which was well within the total subvention voted to ICME) and the Editor's own Institute had to find the extra money.

Clearly this is an unfair situation that ought to have been remedied quickly. However, the latest development is that a letter has now been received from the Chairman of ICOM's Advisory Committee (see Letters page) informing ICME that, much less than meeting last year's financial commitment, ICOM is to make no subventions to International Committees this year before a discussion takes place at the next meeting of the Advisory Committee in Paris on 2 and 3 July! Needless to say your Chairman and Secretary will be present at this critical meeting and can be expected to put the case strongly for some urgently needed reforms in ICOM's financial structure so that the International Committees can begin to operate in a more congenial climate than has been the case up to now. Unless something is done, and quickly, to put ICOM's financial house in order, we can only look forward to a dramatic weakening of ICOM's international effort and demoralisation of those who voluntarily work within the International Committee structure and carry the main burden of ICOM's endeavours in the world museum arena.

London mid-term meeting for ICME



A General Meeting of ICME is to take place in London (at the Commonwealth Institute) on 7 and 8 October with an excursion on 9 October. A Meeting of the 'Films and Photography' Working Group will be convened at the same time and at the same venue, but beginning on 6 October. The Working Group on 'Museums in Developing Countries' will also be meeting at the Institute on 6 October.

Also meeting at the same time at the Commonwealth Institute will be the International Committee on Architecture and Museum Techniques and a joint session is planned. One of the main topics for discussion at this session will be Graphic Design in Museums.

The following themes have been set for the General Meeting.

- a) Ethical questions concerning museums of ethnography, eg ciné-photography, photography etc. (Some joint sessions with the Films and Photography Working Group will be a practical possibility).
- b) Inventories and documentation systems for museums of ethnography.
- c) Other topics of general interest.

Please indicate by letter to the Secretary now if you intend to come to the meeting. Papers are invited. A wide range of accommodation is available in London at various prices from luxurious and expensive to spartan and cheap. In a way, a good attendance at this meeting will be a measure of our maturity and seriousness as an international organisation. Despite the lateness of the arrangements (for which your officers apologise but are in no way to blame) please determine to come if you possibly can. Write to the Secretary today!

Election of Officers to ICME Executive Board 1983 – 1986 Nominations invited

As members will be aware, the next General Conference of ICOM is to be held in London (24 July-2 August 1983). A full meeting of ICME members will take place during the Conference and a new Executive Board elected. Nominations for membership of the ICME Board for the 1983-1986 triennial period are therefore invited as of now. Each nomination should be accompanied by a letter from a seconder of the nomination. Members of the existing Executive Board are eligible for re-election. A list of nominations received will be published in Issue No 4 of ICME News which it is expected will be published in June/July 1983. Please send your letters of nomination (together with that of the seconder), as soon as possible, to the Secretary of ICME. Each letter nominating and seconding should give full name and address and ICOM membership number. Acknowledgement of receipt will be given.

ICME's Asian members to meet in India?

Efforts are being made to hold a joint meeting of ICOM International Committees ICME and CIMUSET (Science and Technology) 7-14 November) in Bombay, India. The theme of the meeting will be the common interest of both ethnographic and science museums in the collecting, conserving, researching and displaying of objects illustrating aspects of traditional techniques that are still in use in everyday life. Arrangements for the meeting are in the hands of Dr Saroj Ghose, Director, National Council of Science Museums, 19A Gurusaday Road, Calcutta 7000019, India, to whom enquiries should be directed.

A full programme of visits to places of interest in Bangalore, Madras and Calcutta is envisaged as an important element of the programme.

ICME is seeking to hold a general meeting of its Asian membership in conjunction with this event (possibly in Bangalore on 10 November) but this cannot be confirmed as we go to press.

News from the Working Groups

At the General Meeting of ICME held in Mexico City in October 1980 the official seal of approval was given to ten specialised Working Groups, seven of which were completely new. Almost two years later two of the Groups appear to be quite dead, one at death's door, one seriously sick and most of the others struggling to survive.

In some cases valiant work has been done by the Co-ordinators to keep things moving by correspondence and indeed some positive results are there to be seen. However, if we are quite honest we have to admit that even the active Groups are experiencing difficulty in maintaining interest in the absence of meetings of their members.

The seeming impossibility of bringing members together even for one meeting during the triennial period has to be faced. It is difficult enough for members who work in the more affluent parts of the world to finance visits to meetings outside their own country but for colleagues from the developing world it is often an impossible dream. How can, for example, a Working Group devoted to discussing 'Museums in the Developing Countries', possibly operate when few if any members from those countries can take part in the Group's activities? It is clearly a nonsense. Even those 'active' Working Groups, for example, that on the 'Return and/or Restitution of Cultural Property' has been able to function only imperfectly, by hitchhiking a ride on some other organisations vehicle (the meeting of the Nordic Group of Ethnographers in Copenhagen) with the result that the composition of the Group was not as representative as it could and should have been.

To face up to these difficulties is not to criticise those Co-ordinators and others who are working hard to carry our affairs forward. However, it takes an inordinate amount of determination to 'keep at it' when, despite every effort, results are so meagre.

What is the answer? Indeed is there an answer? Obviously, an injection of funds to enable at least one meeting of each Working Group to take place during each triennial period would be an enormous step forward. Unfortunately, this does not appear to be a viable policy at the present time when ICOM finds itself in financial difficulty.

Perhaps the only realistic policy is to accept that working Groups can only meet with certainty during ICOM's Triennial General Conference. A counsel of despair? Perhaps. What do you think?

Certainly, it is my view that the next Executive Board of ICME should resist the temptation to set up even more Working Groups. Indeed it should be concerned to maintain only those Groups that have proven that they have the will and the means to survive.

Are there lessons to be learned from other International Committees? ICOM could fill a real need here by letting us have the facts. It has to be admitted that we know very little of what our colleagues in other disciplines are up to and how successful or otherwise they have been in making the Working Group system work. The next test for ICME will be the meetings of the Films and Photography Working Group and the Museums in 'Developing' Countries Working Group, to be held in London in October. Perhaps these will be the occasions when we will prove that the Working Group method is still alive and well and that the pessimism of these few paragraphs was unjustified. I hope very much that this will be so.

Editor

Working Group on the Return and/or Restitution of Cultural Property **A report by the Group Co-ordinator, Herbert Ganslmayr.**

The Working Group met in Copenhagen at the beginning of November 1981 to discuss its future activities. It was decided that primarily two aspects should be further pursued: the question of ethics, in connection with the problem of the restitution of cultural property, and ICME's participation in the further elaboration and final formulation of the standard form which ICOM had been commissioned to prepare by the Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation. As regards the ethics of return, I undertook to write a first draft for an article on the subject; due to many other commitments I have not yet been able to do so, but the draft will be ready some time this summer. It will be sent out to all members of the working group; also, as a matter of course, to anybody else interested in the subject who will write to me and ask for a copy. The purpose is that deliberations and ideas relating to this aspect of ethics should enter and influence the work of the ad-hoc committee of ICOM concerned with problems of ethics, and furthermore, that such ideas be

discussed on the occasion of the Third 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 at the beginning of next year.

After the standard form had been prepared by ICOM for this Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its restitution in case of Illicit Appropriation of the UNESCO, and, with very few amendments, accepted, the wish has been expressed that a 'manual' be prepared with instructions on how this standard form is to be used. This 'manual' should also contain some background information on the question of the return of cultural property and other relevant subjects, such as problems of security and conservation. Meanwhile ICOM has been asked to prepare a manual of this kind for UNESCO. A first draft is expected at the beginning of May this year, so that, if possible, the manual will be to hand at the UNESCO conference on cultural policy in Mexico City July/August this year.

The members of the Working Group on the Return and/or Restitution of Cultural Property will be consulted with regard to the construction and the contents of this manual.

After the first three pilot studies on the problem of the restitution of cultural property—that is the pilot studies on Mali, Bangladesh and Western Samoa—have been prepared with the active assistance of ICME members, another pilot study is to be compiled by members of ICME on the situation in Congo. As far as this latter study is concerned, it will also deal with problems of documentation of cultural objects. Here one plans, on the one hand, to make use of documentations existing outside of the country, in public or private archives. On the other hand it is intended to compile, with the assistance of members of certain ethnic groups, a documentation of cultural objects and collections which are presently outside their country of origin and which are not to be returned under the restitution programme. Finally, in connection with this latter project study, the idea has come up that the work should be done not only by European scientists and scientists from the country concerned, but that scientists from other countries should also be asked to cooperate, in particular those of the first African pilot study, such as scientists from Mali. Meanwhile other studies have been published on Panama and Ghana.

A further meeting of the working group has not yet been projected. However, a possibility exists for the group to meet at the mid-term General Meeting of members of ICME to take place at the Commonwealth Institute, London, 7, 8 and 9 October, 1982.

Working Group on Aims and Objectives of Ethnographic Museum

Dear Colleagues

The projected meeting of the working group on 'Aims of Ethnographic Museums' planned for Lindau, 13-16 May 1982, has had to be postponed, because the number of intending participants was too small. Since I assume that a good number of you will be attending the XI International Congress of Anthropological and Ethnological Sciences in August 1983 in Canada (Quebec and Vancouver) I propose to postpone our meeting until this occasion. Please let me know if you will be able to support our meeting at the Congress.

I thank all of you who have shown interest in supporting the future work of our group and the development of museums of ethnography.

So far, the following colleagues have accepted invitations to act as national co-ordinators for contributions on 'Aims and Objectives of Ethnographic Museums' and for the bibliography:

- | | |
|-------------|--|
| Britain | Ms Marion Gardner Wood, Horniman Museum, London |
| Greece | Dr Daniel Hannan-Stavroulakis, The Jewish Museum, Athens |
| Hungary | Dr Hoffman Tamas, Neprajzi Museum, Budapest |
| Netherlands | Dr Wilhelmina H Kal, Tropenmuseum, Amsterdam |
| Switzerland | Dr Christian Kaufman, Museum für Völkerkunde, Basel |
| Tanzania | John A R Wembah-Rashid, National Museum of Tanzania, Dar Es Salaam |
| Yugoslavia | Mrs Dr Aleksandra-Sanja Lazarevic and Mrs Ivanka Bakra Ethnografski muzej, Zagreb. |

I am very grateful to Mrs Lazarevic, Mrs Bakrac, Dr Hannan Stavroulakis and Dr Hoffman, who already have sent contributions for the projected special volume on 'Aims and Objectives of Ethnographic Museums' and/or a bibliography of their countries concerning these topics.

All members of our working group on 'Aims' are cordially invited to submit an article themselves, or to seek out a contribution already published in their own country that could be considered worthy of discussion at an international level. I would be glad, too to get other national bibliographic compilations (from 1960 onwards).

If you yourself are unable to help please make these requests known to other colleagues. If you need further information, or wish to send contributions please contact:

Rüdiger Vossen
Hamburgisches Museum für Völkerkunde
Binderstrasse 14
D-2000 Hamburg 13
German Federal Republic

Working Group on Folk Arts

Dear Colleagues,

Despite our best efforts to arrange a meeting of the Working Group in Cyprus and in Greece this spring, nothing could be arranged. It now looks as if we will have to wait until the General Conference in London in 1983 before we can all get together.

Regarding one of our initial goals—the bibliography—I would like to recommend the Modern Language Association International Bibliography. The MLA Bibliography provides a classified listing of books and articles published on modern languages, literatures, folklore and linguistics. The first bibliography was published in 1969. Folklore entries have been included in Volume I since 1970. As of 1981 the Bibliography will be published in 5 volumes, Volume V will be devoted to Folklore citations. Under the Folklore heading, section IX is Material Culture. Further subheadings under that title are:

General & Misc.	Craft & Technology
Architecture	Costumes
Folk Arts	Food

Each subheading includes the following classifications:

Bibliography	Australia & Oceanis
General	Europe
Africa	North America
Asia	South America

This is an excellent source including citations from many journals and books published worldwide.

We have had some enquiries from American academics working with folk arts. One of these was from the producers of Bowling Green Films, Inc. One of their productions—shown recently on local TV—is on three folk painters—Mario Sanchez, Ralph Fasanella and Queen Stovell. It was a well-done, interesting production. This organisation is also in pre-production for a 13-part public television series titled 'Folklife in America'. I have no further information on these programmes.

Thanks to Mr Lightfoot's periodic ICME newsletter, we have three new members.

Mr Morales-Hidalgo sent a copy of his recent publication—CERAMICA, Tradicional del Oriete de Guatemala.

This is about the only news at this time. Please let me know of your activities. Please also think about how our meeting should

be organised in the ICOM-83 in London, since we won't be having an interim meeting.

As always,

Annette B. Fromm
Folklore Institute
504 N. Fess
Bloomington, Indiana 47401

Working Group on Ethnographic Textiles

Dear Colleague,

I am currently residing in the United States, where I recently arrived on sabbatical leave from my museum. I hope that my break from museum routine will give me a chance to maintain closer contact with all of you from ICME as well as the members of my working group.

As you may be aware, the head of the International Committee of Costume, Gudrun Ekstrand, has requested that the Working Group on Ethnographic Textiles meet with her committee during their April 1982 session. We have had a considerable show of interest not only from working group members, but also from ICME colleagues who are interested in participating in our work.

Although the members of the group have been most co-operative in gathering documentation procedures and suggesting appropriate changes, we have found an active interchange of opinion difficult with only written correspondence. I feel that a serious working session is particularly needed at this time. The grant which I received for my sabbatical research includes unlimited computer time, and I would like to use these facilities to compile our results and make them generally available to members of ICME and other interested colleagues. However, we must first have the opportunity to discuss our findings and air differences.

Unfortunately, my museum is not in a position to finance my participation in such a meeting. Financial support of museums in developing countries is as you know, far from encouraging. It would be essential that an outside source be found to pay my expenses. Would ICOM or some related institution be in a position to assist in this way? I would appreciate your efforts to help me arrange some sort of grant. As I mentioned before, I would be glad to reciprocate by making our findings available to ICOM members.

Thank you for your help in this matter, I hope to hear something from you in the near future.

Yours truly,

Cherri M. Pancake
Co-ordinator, Working Group on Ethnographic Textiles
462 Scott Street
Auburn, Alabama 36830
U.S.A.

Working Group on Films and Photography

The Working Group on Ethnographic Films and Photography will be meeting in London (at the Commonwealth Institute, Kensington High Street, London W8 6QN) on 6, 7 and 8 October this year. All interested members of ICME are invited to attend. (Accommodation in all price ranges is available).

Lectures and discussions on the following subjects are envisaged.

- Ethnographic films and the museum
- The museum as film maker (with and without the co-operation of national TV)
- Video for the ethnographic museum
- Ethnographic films in the developing world—self identity or curiosity?
- Problems in ethnographic film making and photography

Papers are invited on these or on any other relevant subject.

A selected programme of films will be shown in connection with the programme.

If you wish to attend, present a paper or have a film which you judge to be of special interest, please contact the Working Group Co-ordinator or the Secretary of ICME at once.

Co-ordinator:
Per Hellsten
Övre Slottsgatan 12
S. 75235 UPPSALA
Sweden

Working Group on Museums in Developing Countries

Despite a good deal of hard work on the part of the Co-ordinator, Tibor Sekelj, and some financial inducement offered by the authorities in Yugoslavia, it proved impossible to hold the meeting of Group members scheduled for Novi Sad in April of this year. Despite correspondence and publicity in ICME News the response was insufficient to make the meeting worthwhile. It is now proposed to convene the meeting during ICME's General Meeting of members planned for London (Commonwealth Institute) on 6 October 1982. The theme of the meeting will be 'What kind of museums do the developing areas need?'. Details from the Co-ordinator, Tibor Sekelj, Borisa Kidrica 15, 24000 SUBOTICA, Yugoslavia.

Ethics of using films or photographs in ethnographical museums

by Nico Bogaart, Chairman, ICME

In anthropology it is not that unusual to run into really sincerely held ideas as to the ethical validity of filming, photographing and presenting this material in exhibitions, and thus exposing people to one's curiosity. That said and done, the conscience massaged and the Furies assuaged, it is time to get moving and get results.

The pure and simple act of putting people on film or photograph in whatever situation is a root of prolific misunderstanding. Jay Ruby put it in a nutshell: "They're going to put me in the movies. They're going to make a big star out of me".

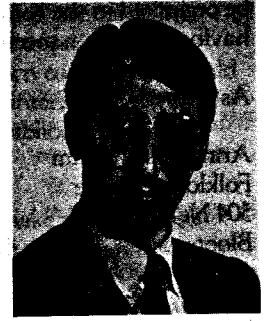
There are groups, for what it's worth, about whom the number of films outnumber a head count. Notable or rather, much-noted, examples are the Inuit of Pelly Bay, Keewatin, Canada (Asen Balicki etc) and the Yanömanö Indians of Venezuela (Napoleon Chagnon etc). The 'technology' applied is seldom subtle and, of its very nature, is almost invariably an unambivalent, impudent confrontation with a set of people who never asked for it.

So, where does the film maker's or photographer's responsibility begin? How do his artistic, scientific and humanitarian-ethical perceptions rate; how binding are his promises and how straightforwardly does he explain the motives of his work? How often are the subjects totally at one with the implications of their image and how often are they a mere *sine qua non*?

Hymes once wrote: "The fundamental fact that shapes the future of anthropology is that it deals in knowledge of others. Such knowledge has always implied ethical and political responsibilities, and today the 'others' whom anthropologists have studied, make those responsibilities explicit and unavoidable. One must consider the consequences for those among whom one works of simply being there, of learning about them, and what becomes of what is learned".

The imaginative, provocative look at a shrinking globe is in its own way always fascinating and enlightening to a general audience. In fact, that is one of the responsibilities, the challenge even, of making popular programmes. On the other hand, this rapidly changing world leaves many of us feeling confused and disorientated. New technologies to expand both body and mind there are; indeed, photography is one of them. It has conveyed us far beyond both the dreams and nightmares of our most clairvoyant prophets, scientists and explorers. The rumours of our ancestors are now the reality just round the corner. All the same though, we are prone to nostalgic longing for a seemingly more pleasant past, a more exotic world. How to enhance perception and become geared to the abrasive effects of technology is McLuhan's big concern. As he wrote in 'Understanding Media: The Extensions of Man'... "the artist, who is the only person able to encounter technology with impunity, because he is an expert aware of changes in sense perception". Can we also interpret this statement as valid for anthropologists engaged in fieldwork, writing books, making films or taking photographs, and preparing exhibitions?

The wheel, the book, the telephone and electronic media: each of these extends at least one of man's attributes, and rearranges his sense of awareness, his thought patterns and his life routine.



But the influence is also there where the others are concerned: the people who cannot take advantage of the 'blessings' of such technologies, people who cannot understand the often confusing and perplexing confrontation with the scientists and their cameras. Clichés become archetypes once you start taking your responsibilities seriously and try to define the ethics of filming.

Gypsies are nowadays a much photographed group. Granted, there are a number of stimuli at work to tickle the hand of the beholder to click the shutter on just one more evocative picture. And yet, by what right? One of the biggest problems in photographing gypsies is precisely the opportunity of doing so.



A photo-series on gypsies is often evidence of the way they want and ought to be seen. Nevertheless, the aesthetics of a physiognomical representation are inherently subordinate to functional aspects. A portrait is *per se* a vehicle for functions: the pose is the subjectively calculable gesture in the face of the objective and all it implies. Posing is often seen as unspontaneous or even artificial, whereas it is essentially an anticipated response to the future. Those who are being photographed are for an instant aware of the exclusiveness of the technical tool. The photographic medium is going to multiply this moment and imbue it with eternity. The pose is an autonomous event. For the gypsy the photograph often means a chance to tell 'his story'... "this is my caravan, this is my family, this is who I am," etc. What characterises the pose in front of the ethnologist's camera is not only the physical presence but the

demonstration of physical contact. Gypsies are used to being photographed at Saintes-Maries-de-la-Mer in the south of France because they are accustomed to going there on pilgrimage. The cameras of ethnologists similarly reproduce a representation which is subjectively sympathetic to its object. A group picture of gypsies, if properly explained, becomes a document revealing social as well as ethnic characteristics. Whatever photographers may say to the contrary, the fact of one or more persons posing for a photograph is proof of personal identity. In addition, if only for a moment, there is a social relationship between the photographer and the gypsy, but it is a synthetic one. The pose is not just a reflex in front of the cameras; it encapsulates the authentic social position of the gypsy as an individual or as part of a group. Gypsies rarely live alone, and therefore want to communicate their way of life before the camera. A so-called ethnic portrait is, hence, always an extract. An expert's photograph is at least as dangerous as his pronouncements, whereas the tourist, naively in quest of pretty pictures, may be as sincerely interested as is the expert. One's initial image of the group, i.e. the presumption, is usually derived from literature and thus purely idealisational. Through participant observation one might become acquainted with the 'being' of the gypsy but whether this is something that can be photographed is another question. Aside from whether the fact of wanting to do it at all betokens respect, what is one going to do with that kind of photograph and what is it meant to prove? In sensitising others to this cultural group a truly emancipatory achievement? Situative photography is like hunting—the spying out and enticement of the prey—a fellow human. As for the prize, the photograph, it merely represents a fragment of another's life and relatively useless evidence of situations which can only be guessed at from the photograph, but never really known.

First hand experience has, if anything, reinforced my feelings about this. In *'Zigeuners' ('Gypsies' 1980)*, I wanted nothing so much as to write a book of integrity; each and every photograph was fully discussed with those involved. Nevertheless, the book is a best-seller on account of the picturesque photographs, whilst what it really tries to say is more or less ignored. Despite itself, the book underlines the exoticism and alienness without eliciting understanding. For all its being photographed so much, this people is one of the most neglected, disadvantaged and forgotten of the 'civilised' world. It is more expedient to let this favoured photographic theme go to hell rather than channel the emotions evoked by the photographs into tangible compassion, an acknowledgement of the inalienable right to privacy and basic human rights. Emotional garbage, perhaps? Come now! Let's turn the tables, for once.

Getting back to film and its applicability. Applicability is not a process which begins when the film is completed. Indeed, perhaps a film is at its most pertinent during the film-making process. The presence of the film or still camera itself has an undeniable influence on the attitude and behaviour of the observed. Jan Rouch states in interview: "anthropology is a science for people with money studying people without money". In that way anthropological cognisance becomes a stolen secret devoured by the Western temple of knowledge. Rouch no longer sees any future for that brand of anthropology; the study of alien cultures should really be a "shared anthropology", with the anthropologist genuinely sharing his knowledge with the people among whom he has been living and working. What makes Rouch's conception unusual is that he regards film as the very vehicle to achieve such shared anthropology. Not, one might say, a negligible tenet. Film is not just an aid in the study of alien cultures but one of the very few possibilities of establishing a genuine dialogue between the anthropologist and the informant. Any anthropologist who packs his bag after doing his fieldwork

and goes home to knock his notes into a hefty study, or thesis, and then locks it up in a stuffy library to be forgotten, is undoubtedly embarked on a pretty poor path. Even worse are those writers who become successful because of their accounts and then fail to go back to the original suppliers. As a result, much of the anthropologically well-beaten path is now prone to anthropology fatigue. Rouch has this to say about that: "These anthropologists are traders in colonial wares profiting from raw materials (field data) from the so-called Third World". Science has always relied too exclusively on the written word, whilst film was rejected as unscientific.

Occasionally the film maker does make the return trip with his material. The Dutchman, Jan Venema, did go back to Surinam with his Bushnegro film 'Bakoeba' to show it to the people he filmed. The Leiden anthropologists Professors Gerbrands and Nijland did likewise. The confrontation of those who have been filmed with the film itself is always revealing. Reaction ranges from silent astonishment to ecstatic hilarity on first viewing. On second showing, people begin to identify, point out events and persons, and gave their comments. Notes gathered on such occasions are of tremendous significance in gauging the applicability of the film or as the premise for new research.

Bringing the picture back home is part of the ethics. Above all, one must under any circumstances, say unambiguously what one intends to do with the material.

Anthropologists are committed to gathering material evidence on man and his environment. Initially this consisted of artefacts; later it also included photographs and, later still, films. The scientific applicability of the material consists of classification, analysis, application and description. Film goes further to acquaint the public with the result and, as Levi Strauss formulates it, "to discover the whole man as revealed in his works". Gerbrands develops this: "... it ask ourselves what can be learned particularly from the tangible, visible and audible attributes of a culture to enable us to penetrate its essence. For there is no doubt that whosoever has learned to understand the language of things has thereby gained the key which unlocks culture".

Does the camera give access without affecting the culture in question? The answer is 'no': a cameraless anthropologist is no invisible shadow and one with a camera even less so. One always causes disturbance of some sort. Whether it is a pen, notebook, camera or film camera; to the observed it is all much of a muchness. The investigator is deviating from normal behaviour. Timothy Ash: "The first goal of the ethnographer is to try to present a culture as its members see it. To this end the camera is no more a distorting tool for the study of man than a pencil".

Reporting the data is the next inescapable step. Cultural processes are probably the most interesting subject one could possibly study and, in fact, the most relevant to report. In the framework of anthropological films in particular, the development syndrome is a worthwhile topic. Theory provides the model: a skeleton made corporeal through case study. For instance, description as a point of departure not only relies on exactitude based on facts used to be translated into words but nowadays the visual element is increasingly regarded as indispensable and, in some cases, the only way. However succinctly words may evoke an image, language always loses out against what is visible.

Perhaps I may have been exaggerating matters: but consider that my personal experience is based on preparing a renewed ethnographical museum and the use of audiovisual media in

conceptualising this aim. One should not make the error of speaking about objectivity vis-à-vis these concepts, concepts of development, that is, because these are inherently normative ideas. At the same time we cannot fully rise above our own prejudices for a concept in which our own views act as the norm, is equally normative. Slowly and surely we must eliminate the notion of us versus them, even of us and them.

Ethics is the science which treats of the nature and premises of moral obligation. It is a moral philosophy which defines man's duty and its precepts: a duty or respect towards one another, in verbal and in visual terms, without any reservation whatsoever.

Museums and the Development Process

by Herbert Ganslmayr, Chairman, ICOM Advisory Committee

Within ICME there is much concern with the question: what are the objectives of ethnographic museums in industrialised countries as well as in developing countries? There are two working groups alone that are occupied with this complex of problems. Incidentally, the same subject was also taken up by a third party: ICOM was commissioned by the 'Funds for the promotion of culture' of the UNESCO—in preparation of a conference on the theme: 'How does one finance culture?' held in Madrid March 22 to 24, 1982, in cooperation with the Centre for European and Intercontinental Cultural Cooperation of the European Cultural Foundation, with the collaboration of the Instituto de Cooperación Iberoamericana—to work out a paper on how museums could be financed. The result was a 100-page paper by Maria de la Torre and Luis Monreal, entitled 'Museums: an investment for development'. This paper deals with possibilities to finance museums not only in industrialised countries, but also in developing countries. It is a matter of course that in this connection the paper also defines and explains the objectives of museums in developing countries. As far as these museums in developing countries are concerned, in particular regional museums in rural districts, it is apparent from the paper that such museums must deviate from the traditional museum concept if they want to make a decisive contribution towards the development of those regions. It was explained in the paper how museums can play an important part in the field of non-formal education, how they can even become the nucleus of such non-formal educational facilities. Starting out from the premise that culture cannot rank as a second priority, next to development, but that it must be seen as an integral part of development and should also be financed as such, along with other development measures, the paper proposed that of all the funds available for a certain region—no matter whether they come from the country's own budget, or from sources outside the country—a certain percentage be made available for non-formal education facilities, and for operating them. The idea has been taken from a system customary in Europe and North America, according to which a proportion of funds allocated for public building is reserved for work of art. In a similar way it is suggested, that of the financial means made available for the development of a region, a certain percentage is reserved and used for non-formal education. A decisive factor was the awareness that in many cases the development projects for a region have been worked out in the capitals, or even in the metropolises, without any consideration of the ideas of the people concerned, and of the cultural, social, economic and ecological background of a certain region. But even if all this has been considered, much will have to be done to make the inhabitants of a region—i.e. the people concerned—familiar with the new development trends and their purpose, and to 'motivate' them.

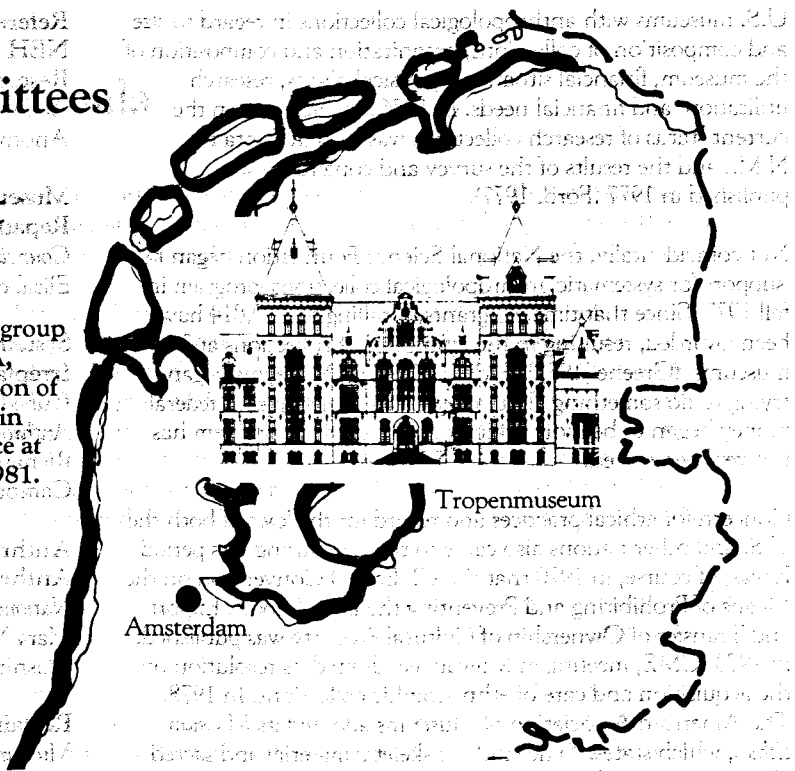
ICOM's proposals will be included in the final report about the Madrid conference. But soon there will be another discussion about these proposals, that is during ICOM's conference, 'Museum Planning: From Methodology to Reality', which is to take place in Paris, June 29 to 30, 1982. One of the case studies that will then be a subject of discussion, will be a regional museum in a developing country, probably the new Sahel Museum in Gao/Mali, which will be used to explain and discuss the various aspects of such a project. It is to be hoped that on the one hand new ideas will enrich the discussion about the development of museums in rural districts of development countries, and that, on the other hand, new financial sources will be found to finance the development and the operation of such museums.

For more details please contact Herbert Ganslmayr, Übersee-Museum, Bahnhofplatz 13, D-2800 Bremen, Fed. Rep. of Germany. The brochure 'Museum—An investment for development' will shortly be available from the Secretariat of ICOM as soon as a second revised edition has come out.

Action in Amsterdam Seven International Committees to co-operate in joint exhibition planning project

from our Dutch correspondent

As intimated in the last issue of ICME News a project group of some 20 Dutch members of ICME, ICAMT, CECA, MPR, ICOFOM, and ICTP met to discuss the formation of a joint project for an exhibition on 'Living conditions in tropical and sub-tropical areas'. The meeting took place at the Tropenmuseum in Amsterdam on 3 December 1981.



It is now proposed to hold a Conference of members of the six Committees as well as members of the International Committee for Exhibition Exchanges to fully discuss the implementation of the proposal. Attendance at this Conference, which is scheduled to take place at the Tropenmuseum, Amsterdam on 19, 20 and 21 November 1982, will be by invitation only. A grant by the Dutch Ministry of Culture, Recreation and Social Welfare has meant that attendance at the Conference will be both more attractive (visits to places of interest etc) and less expensive than it would otherwise have been.

This project for co-operation between seven ICOM International Committees has its wider implications not only for ICOM but also, perhaps, for individual museums everywhere. A well-structured form of co-operation between curators, designers, educators and P R people is an essential keystone of success whenever a major exhibition project is to be carried out. This thought could very well provide the Conference with an interesting extra dimension.

Ethnographic Collections in the United States: Problems, Practices, Ethics, and Law

by Dr Mary Elizabeth King Member of Executive Board of
ICME, Director, University Museum, New Mexico State
University.

The 1970's, were in a sense, a period of awakening for American Museums with ethnographic collections. During this decade, there was growing awareness and concern among museum professionals in three problem areas: the relationship between museums and American Indians; the state of ethnographic collections care; and ethics and body of laws affecting ethnographic collecting.

Museum anthropologists had, until that time, had a rather quiescent relationship with individuals or small groups of American Indians. The activism of the 60's, however, and the growing native American concern for both civil and cultural rights created an adversary relationship between the two groups. Indian demands ranged from the return of specific items (Hill 1977; 1979) to a proposal that all cultural materials be returned to the appropriate groups (Nason, et al. 1973). Although some activists would still support the latter demand, for the most part the controversy has settled down to concern about two categories of material—sacred and ritual objects and human remains. Virtually all sacred and skeletal materials have now

been removed from exhibition in American Anthropology and Natural History Museums and many museums now have advisory committees made up of native Americans who guide them in collecting, exhibiting, and storing American Indian artifacts. Some museums store sacred objects in the appropriate way and restrict access to those individuals who have the right to handle such objects. Some Indian skeletal remains have been reburied on Indian request. Some sacred objects have been returned to the original owners. A case in point is that of the Zuni war gods (Childs 1980); it now seems clear that most U.S. museums are cooperating with the Zuni tribe in returning these sacred objects. Problems still exist in regard to what is to be considered sacred.

Concern for ethnographic collections care has grown in recent years. Substantial progress has also been made. Most major museums have begun regular inventories of their collections.

The Council for Museum Anthropology, out of concern for research collections in Anthropology, conducted a survey of

U.S. museums with anthropological collections in regard to size and composition of collections, organization and composition of the museum, financial situations, physical plants, research utilization, and financial needs. In 1976 a conference on the current status of research collections was held in Santa Fe, N.M., and the results of the survey and conference were published in 1977 (Ford, 1977).

Not coincidentally, the National Science Foundation began its 'support for systematic anthropological collections' program in fall 1977. Since that time, 47 grants, totalling \$2,089,814 have been awarded, resulting in the upgrading of collections at 29 museums. (Greene [1982]) Sadly, American Museums began trying to do something about collections neglect just as federal money began to be more difficult to get; thus the problem has not yet been solved.

Concern for ethical practices and regard for the laws of both the U.S. and other nations also came to the fore during this period. It was, of course, in 1970 that the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property was published. In 1973 ICME, meeting in Milwaukee, drafted its resolution on the acquisition and care of ethnographic collections. In 1978, The American Association of Museums adopted its *Museum Ethics*, which states: "The study of skeletal material and sacred objects must be achieved with dignity. Research on such objects and their housing and care must be accomplished in a manner acceptable not only to fellow professionals but to those of various beliefs." (1978:15)

Curators also began to realize that a number of U.S. laws applied to their acquisition of ethnographic materials (for example, The Migratory Bird Treaty Act, The Endangered Species Act of 1973, and The American Indian Religious Freedom Act of 1978).

And, of course, other countries began to pass laws forbidding the export of certain ethnographic materials: Nigeria and Peru both now have laws governing the export of such materials.

More and more museums are recognizing both their moral and ethical responsibilities and legal constraints in their written acquisitions and collections policies.

The 1980's have already seen an increasing concern on the part of U.S. museum people for professional standards and ethical behaviour. Recently, the national Endowment for the Humanities, one of our chief funding sources, developed a code of ethics "for scholars conducting Native American studies under NEH funding" which states in part "where research or exhibition of materials involves the acquisition of material (objects and documents) and transfer of information on the assumption of trust between persons, the rights, expressed interests and sensitivities of those originating the material must be safeguarded." While the code was designed for Native American studies, "NEH grantees are urged to follow it for all projects relating to living cultures and peoples." (Anon, 1981:1).

Various museum interest groups, curators, conservators, museum shops, et al., are developing their own codes of ethics.

It seems clear that sensitivity to the concerns of other cultural groups is developing rapidly in the U.S. museum profession. We still have a long way to go. Our relationships with Native American groups are still tentative and fearful. We have not yet begun to address the problems of cultural bias in exhibitions and interpretation. Yet we are beginning to behave a bit more like anthropologists and to educate our colleagues accordingly.

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THE MODERN MAYA

Indian Costumes from Guatemala

by Krystyna Dues*

The Indians who live in the Guatemalan Highlands are the descendants of the ancient Mayan race. Unlike the fate that has befallen other indigenous communities in the Americas, the Guatemalan Indian has, until now, managed to preserve with only minor modifications his religious ceremonies, costume and traditional way of life.

The richness of Indian Costume lies in its weaving, embroidery and tie-dye techniques. The majority of items are still woven by the women of the household on the simple back-strap loom, identical to those used by the Ancient Maya. Appropriately coloured motifs are woven into each garment according to village custom; this introduction of a decoration supplementary weft is known as brocading. In a few villages the designs are not brocaded but embroidered at a later stage. Each village has its own particular symbols and colours. The majority of symbols, such as the sun, moon, tree of life and the plumed serpent, can be traced back to Mayan origins. Others, like the horse, are post-conquest adoptions. The women's tie-dyed skirt lengths (sold in the various villages on market day) are woven on foot-looms by the men of Salcaja, where the tie-dying is done also. Natural dyes have not been used since the 1870's when aniline dyes were first introduced. Cotton, both white and brown is indigenous to the lowlands.

Costumes fall into two categories:— everyday and ceremonial dress. The latter (usually a more elaborate version of everyday dress) is donned for fiestas and rituals. Civil and religious officials also wear ceremonial costume in the execution of their daily duties.

Women's everyday dress consists of a 'huipil', a large square of material with a hole in its centre for the head. This blouse is tucked into either a gathered or a wrapped skirt and secured by a sash. Headdresses range from simple ribbons plaited into the hair, to turban-like arrangements of woven fabric. The 'tzute' is an important all-purpose square of material for wearing on the arm, shoulder, or head, or for carrying babies or goods. The 'servilleta', a smaller piece of fabric, is used to wrap food, cover baskets and hold offerings for religious ceremonies.

Men's everyday dress ranges from adaptations of modern styles to the long tunic of early religious origins. Traditional shirts are either tie-dyed, plain white or striped, often with embroidered collars and cuffs. Trousers vary from full length to knee breeches and can also be brightly decorated. Additionally, in some villages, a knee length woollen cloth is worn on top like a skirt; in others an outer black trouser is worn split to the thigh. Coats fall into three categories:— short open-fronted jackets with decorative pockets, short smocks in black wool, or long black or brown open-sided wool tunics reminiscent of the Spanish Friars. Sashes, 'tzutes', hats with colourful ribbons and bags complete the picture.

Despite the Indian's conservative nature and resistance to change, the present social, economic and political pressures are having an adverse affect. Men, who have to leave their villages to work on plantations or in towns, abandon traditional dress to avoid ridicule. Increasingly, younger women buy relatively cheap, simply designed, commercial 'hipiles' and sashes, saving themselves both time and money. In addition to these factors, village life is being disrupted by fighting between government and guerilla forces. As people flee their homes trying to escape the massacres and aerial bombings, dress conventions necessarily fade into insignificance.

The exhibition

An exhibition of Indian costumes from Guatemala consisting of seventy-four complete costumes and twenty separate textiles is at present touring in Europe. Fifty-seven of the costumes are displayed on simple wooden 'mannequins', arranged in groups with complementary accessories to illustrate various aspects of village life—eg. basket, mat and pot traders, musicians with xylophone, spinners and weavers with a variety of spinning wheels and looms, religious rites at both Christian and pagan shrines, a dug-out canoe etc.

There are also fifty photographs (40 x 30cm) and eleven large, illustrated introductory boards as well as short explanatory texts. The exhibition requires a space of approximately 280 square metres.

A seventy-two page catalogue, in English or German with twenty-four pages in colour, is available.

The exhibition itinerary is as follows:

Rautenstrauch-Joest-Museum für
Völkerkunde, Cologne,
German Federal Republic

5/2/82 – 9/5/82

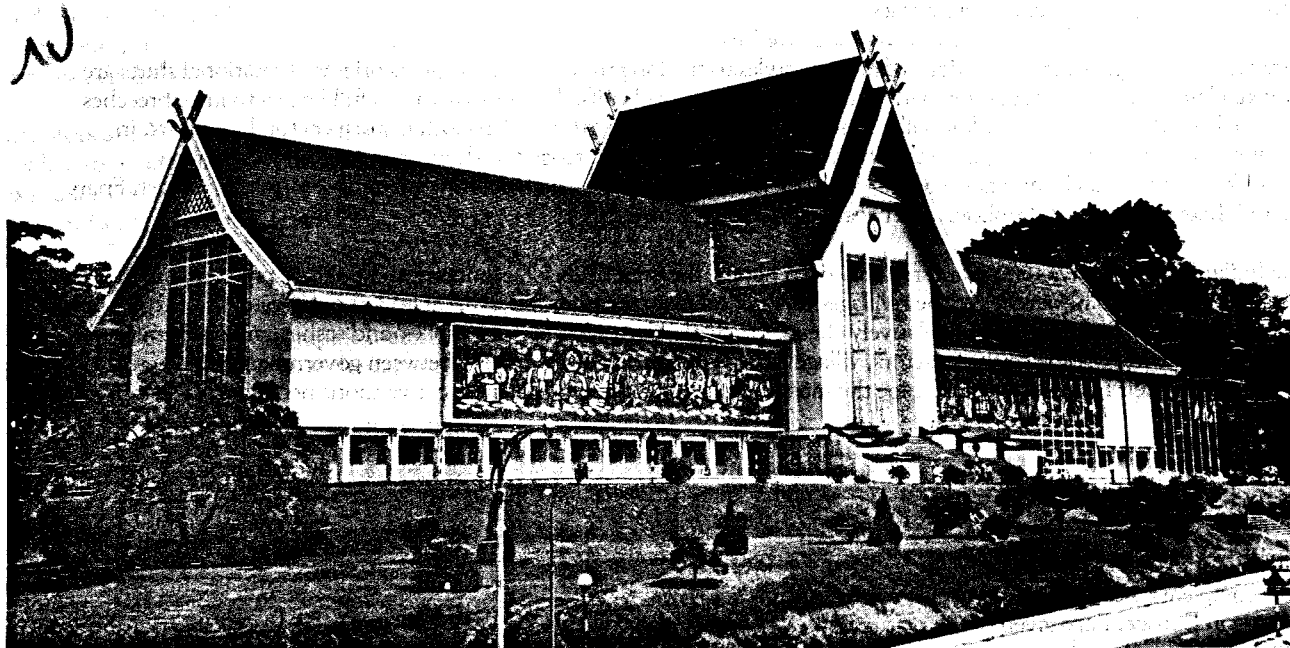


Whitworth Art Gallery, Manchester, England	4/6/82 – 11/9/82
Nottingham Castle Museum, Nottingham, England	21/9/82 – 14/11/82
Commonwealth Institute, London, England	11/12/82 – 20/2/83
Southampton Art Gallery, Southampton, England	21/5/83 – 3/7/83
D.L.I. Museum and Art Centre, Durham, England	23/7/83 – 4/9/83
Mappin Art Gallery, Sheffield, England	17/9/83 – 30/11/83
Gemeentemuseum, Helmond, Holland	1/12/83 – 1/2/84

*The costumes and textiles that make up the exhibition form part of a collection made by Krystyna Deuss over the past ten years. They span the period from approximately 1930 to the present day; older pieces being generally too worn to be of exhibition value. Should any reader be interested in the possibility of presenting this beautiful exhibition (which comes complete with all accessories) in their own museum, please write to Ms Deuss direct at the following address: 17 Wellington Square, London SW3, England.

Museums of the World

An occasional series



No 1 The National Museum of Malaysia

by Mohamad Kassin bin Haji Ali Amn, Kurater Ethnologi, Muzeum Negara

The Museum Negara (National Museum), first of its kind in Malaysia, has been established directly under the Museums Department, which is under the portfolio of the Ministry of Culture, Youth and Sports, Malaysia. This museum, both on the basis of collection as well as from the administrative point of view, is national in character.

The objective of the Muzium Negara is to make it a repository of Malaysia's rich cultural heritage and also to utilise the collection for imparting visual education.

The present museum which was opened in August 1963 was built on the site of the old Selangor Museum which had been completed in 1906. On 10 March 1945 a B 29 Bomber dropped two sticks of bombs which were aimed at the railway marshalling yard, across the road, but scored a direct hit on the Museum, demolishing the East Wing and destroying most of the exhibits.

From that date until 1952 Kuala Lumpur had no Museum. A small single-storeyed building, sixty feet by twenty feet, was then erected on the old site. It remained the only place in the Federal Capital for the display of National Treasures and minor exhibitions until 1959 when it was demolished to make room for the new Muzium Negara.

The collections of Muzium Negara consist of Ethnology, Archaeology and Natural History.

The Muzium Negara is built on three levels. The ground floor provides office accommodation, a library, an artist's studio, two laboratories (one for archaeology and another for natural history), a photo studio, workshop and store rooms and a small lecture room. The building is fully air-conditioned.

There are two display galleries on each floor. The gallery to the left on the first floor contains displays on Malaysian Culture. They are set out in showcases with open free-standing platforms and in the form of Tableaux and Dioramas.

The gallery to the right contains displays relating to history, arts and crafts, weapons, currency, medals and decorations, Chinese Islamic ceramics and the life and culture of the Orang Asli of Peninsular Malaysia.

The gallery to the left on the second floor contains displays of Natural History; specimens set up in showcases and in dioramas showing birds and mammals in their natural habitats. A good collection of entomological specimens including butterflies and insects is also on display.

The fourth gallery to the right on the second floor is on Economic Activities of Malaysia; dioramas depicting a Tin Mine, the Rubber Industry and Forestry. The materials used in this display were contributed by several government departments and other statutory bodies and commercial organisations.

The Central Hall, which is 90 feet long and 50 feet wide and 60 feet high is being utilised for temporary exhibitions (average eight exhibitions per year).

The Muzium Negara has 275 staff. The Head of the Department is the Director-General of Museums and he is assisted by the Deputy Director-General, eleven curators and a staff of 264.

A Laboratory is located in the Museum for the conservation of the museum collection.

The museum has a library holding of some 2,800 reference books catering for researchers, students and individuals in the field of Archaeology, Ethnology, Natural History and other disciplines. Publications are acquired through exchange, purchase and occasionally by way of gifts. The Museum itself publishes:—

- (a) Monographs—to date 15 monographs have been published and are on sale.
- (b) The Federation Museum Journal (New Series) is published annually. To date 20 volumes covering the period 1954-1975 have been published.

WS 3476

The photographic section of the Muzium Negara Kuala Lumpur maintains records of black and white negatives, photographic albums and colour slides on all subjects of museum interest, viz Ethnology, Archaeology, Monuments, Natural History, Numismatics and other important events of interest to the museum.

The Museum's Exhibitions Division is responsible for the maintenance of permanent and temporary exhibitions in the Muzium Negara, Kuala Lumpur and the Muzium Perak, Taiping, Perak and special exhibition units at the Kuala Lumpur terminal centres at the Railway Station and Kuala Lumpur International Airport.

Publicity for the Museum is carried out by the Education Service Division through the local newspapers, radio, television etc.

The Education Service Division of the museum liaises with school authorities in preparing programmes for teachers and school children visiting the museums. It organises talks to teachers and school children on museum exhibits; conducts guided tours to exhibition galleries for school children and group visitors, organises special temporary exhibitions for schools in the museum; lends museum exhibits to schools and provides information which may be used by teachers in schools.

Since 1970 the Division has also organised a Children's Art Class in the museum and a Nature Trail Club.

The Muzium Negara is open daily to the public. In fact it is closed for only two days in a year, namely on Hari Raya Puasa and Hari Raya Haji.

The future development scheme of the museum will include:—

- (1) The extension of the new building
- (2) Development of archaeological sites in Bujang Valley, Kedah. The Bujang Valley project, which involves the excavation, reconstruction and restoration of the Hindu-Buddhist sites, was launched in 1970.
- (3) Development of pre-historical/historical and archaeological sites in Peninsular Malaysia.
- (4) Acquisition of Malaysian traditional houses
- (5) Conservation and preservation of historical monuments

ICME people

(with a decided bias towards our lady colleagues!)



Dr Mary Elizabeth King, member of the Executive Board of ICME, writes to give her new address. Dr King is now Director of the Museum of New Mexico State University, Box 3564, Las Cruces, New Mexico 88003. Telephone: (505) 646 5161.

The Department of Anthropology at the University plans to offer a masters degree in Anthropology which will emphasise Applied Anthropology; one facet of this degree will be Museology. It will not, however, constitute a graduate degree in Museology, simply an anthropological emphasis.

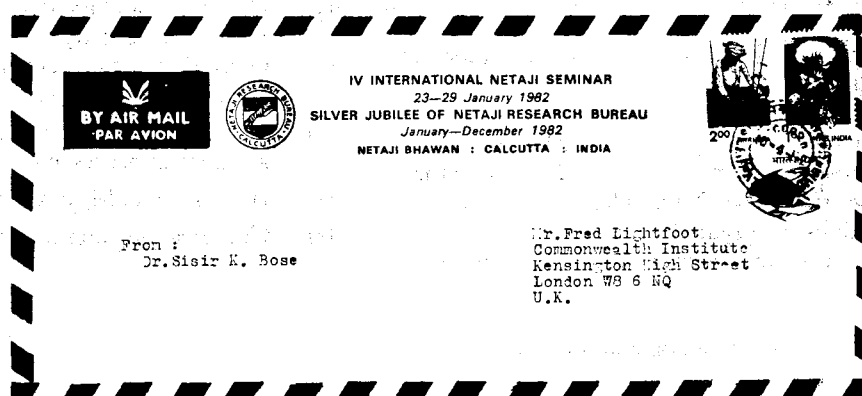
Annette Fromm, our lively Co-ordinator of the Folk Arts Working Group is taking a sabbatical from her museum in Bloomington, Indiana, USA and is spending the summer carrying out doctoral field research with the Greek Jews of Ioannina. She has received warm hospitality from Greek colleague Dr Eurydice Antzoulitou-Retsila, Curator of the Museum of Popular Art, Athens.

Dr Eurydice Antzoulitou-Retsila of Athens, attended the British Council course on 'Museums and Education' held at the Commonwealth Institute in June. ICME's secretary, Fred Lightfoot, who is also Deputy Director of the Institute, was on holiday in Greece at the time! However, a pleasant but fleeting meeting took place minutes before Eurydice left for the airport!

Dr Deborah Swallow, Assistant Curator (Anthropology) at Cambridge University Museum of Archaeology and Anthropology reports that the Museum is now reaching the final stages of a major programme of internal reorganisation. The bulk of the anthropological collections are in new stores and are accessible for research. Planning is in progress for the renovation of the anthropology display galleries and for a series of new temporary exhibitions on a variety of themes. The first of these exhibitions opened on 1 May 1982—'Patterned Threads: Ikat Textiles from Sarawak and India'—showing cloths of the Iban of Sarawak, and textiles from Orissa, India. The exhibition was timed to coincide with the Festival of India and with the republication of A C Haddon and L E Start's classic monograph 'Iban or Sea Dyak Fabrics and their Patterns'.

The Department of Social Anthropology of the University of Cambridge, in conjunction with the Museum, is completing the first year of the option in its M. Phil. in Social Anthropology—Social Anthropology and the Work of a Museum.

Letters



Dear Colleague

During the recent meeting of the Executive Council of ICOM held at the end of March 1982 in Paris, the matter of subventions to be allocated to the International Committees was discussed. In the meantime new requests for financial assistance had come in, in addition to those which had already been received by December 1981. However, in view of the fact that ICOM's financial situation has not improved, the Executive Council decided not to grant any subvention until the summer session to be held next July, when the International Committees will be given an opportunity to discuss this problem thoroughly at the meeting of the Advisory Committee and then go into the summer session of the Executive Council with definite proposals. Therefore this point has been put on the agenda for

the meeting of the Advisory Committee as a separate topic. At the time of the summer session, there will also be new proposals presented by the Secretariat regarding the improvement of ICOM's financial situation.

I would like to thank you for your understanding and assure you that the members of the ICOM Executive Council are also of the opinion that the matter of subventions to the International Committees is of great importance for the work of the Committees and for ICOM.

Yours sincerely

(Dr Herbert Ganslmayr)
Chairman of the Advisory
Committee of ICOM

Dear Mr. Lightfoot

Thanks for the copy of Mr Diamantis' letter, so we're back to the drawing board as you said. Enclosed is a letter I've written to the new Minister of culture in Greece. I understand that Ms Mercouri might be interested in assisting such an undertaking. I'll let you know the answer when it comes. Otherwise, since I've had no response from my note to my members, I would propose that the working group meeting at the ICOM-London be structured with reports or papers addressing our goals. As I've often stated to you before, I'm not too sure how these groups operate and if we cannot convene between the terms, as it were, it might be best to make substantive plans for the triennial.

I am at present making plans to work in the collections of the Jewish Museum of Athens. I'm really excited about the prospects—especially since the novelty of school is wearing out quickly. Hopefully a summer in Greece will refresh me.

I don't know if you are aware that the African Studies Association had their annual meeting here in October. It was quite a valuable meeting because a group of about ten museologists from Africa attended. This was their last stop on a six week tour of U.S. museums. They took part in a panel on the presentation of African materials in American museums. Panelists were Tom Seligman from the deYoung Museum, Nancy Lurie from Milwaukee Public Museum, and several other individuals from smaller institutions. My conclusions from the discussions is that there is a need to reinterpret the presentation of all 'traditional' objects in order that they are shown objectively. (I'm sure you've heard that all too often.)

This letter should be posted by a classmate who's spending the holidays in London and Paris while I enjoy Bloomington and try to finish some coursework. All my best for the holidays and I'll keep you in touch with this next phase of trying to organize a meeting.

Yours sincerely,

Annette B. Fromm

Dear Sir

We are pleased to inform you of the establishment in 1980 of the National Laboratory of Anthropology—LANA—in Angola, under the Secretary of State for Culture.

Having read about the meetings of working groups of the International Committee of Ethnography held in April 1981 in London (on folk art, costumes and ethnographic films) and being interested in ethnographic films as well as the possibility of scientific exchanges, working group activities and methods of acquiring films, we would be most grateful if you would keep us informed of your work in these fields.

Yours sincerely

Henrique Abranches
Luanda
Republica Popular de Angola

Publications received

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(Vol 6, Number 1) January 1982

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ICOM/CIDOC, (Vol 2, No 13) 1981

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Eberhard Fischer, Jyotindra Jain and Haku Shah.
Museum Rietberg Zürich

Wedding Crowns in Modern Greece
Eurydice Angzoulatou-Retsila, Athens 1980

Inventory of Collections from a Museum of Ethnology
Museum and Laboratory of Anthropology, University of Coimbra, Portugal, January 1981

Museums and Animation (Thematic Bibliography)
Museum and Laboratory of Anthropology, University of Coimbra, Portugal, March 1979

Crafts—Spinning Techniques of the Almalagues Region
Temporary exhibition, 21 October-5 November 1978
Edificio Chiado, University of Coimbra, Portugal

Museum and Laboratory of Anthropology 1772-1978
Temporary Exhibition
University of Coimbra, Portugal, November 1978



Dr Karl-Erik Larsson, Director, Etnografiska Museet, Stockholm, seen while visiting the 'Cradle of Mankind' exhibition of photographs by Mohamed Amin at the Commonwealth Institute, London recently. The picture shows a boy of the tiny el-Molo tribe of Lake Turkana for whom crocodile meat is a delicacy.

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7) Working Group on Aims of Ethnographic Museums
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8) Working Group on Films and Photography
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30 DEC. 1982

9) Working Group on Fakes and Forgeries
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10) Working Group on Folk Arts
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Late News

ICOM Election Results

At the 39th session of ICOM's Advisory Committee held in Paris on 2 and 3 July 1982 elections were held for the Presidency of ICOM. There were three candidates. Dr Herbert Ganslmayr (German Federal Republic), President of the Advisory Council, Mr Geoffrey Lewis (United Kingdom), Vice President of the Advisory Committee and Dr Simon Levey (Netherlands). Voting was as follows:—

Lewis	22
Ganslmayr	20
Levey	7

Mr Lewis will therefore become President of ICOM at the 13th General Conference to be held in London in July 1983.

Since Mr Lewis's appointment left a vacancy for Vice President on the Advisory Committee a further ballot was held which resulted in Mr Oumar Konaré (Mali), Chairman of ICOM's Advisory Committee on Projects, being elected.

The following members were also nominated for membership of the Executive Committee, to be elected at the 13th General Assembly (five vacancies).

Ms M Arjona	Cuba
B Arthur	Canada
Ms S de Camargo-Moro	Brazil
Ms M Couturier	Canada
J Cuypers	Belgium
W Daszewski	Poland
K Engstrom	Sweden
S Fukuda	Japan
F Hellwig	German Federal Republic
P Kaks	Sweden
P Makambila	Congo
T Messer	USA
K Myles	Ghana
P Terrot	USA
S C Ray	India
V Velkov	Bulgaria