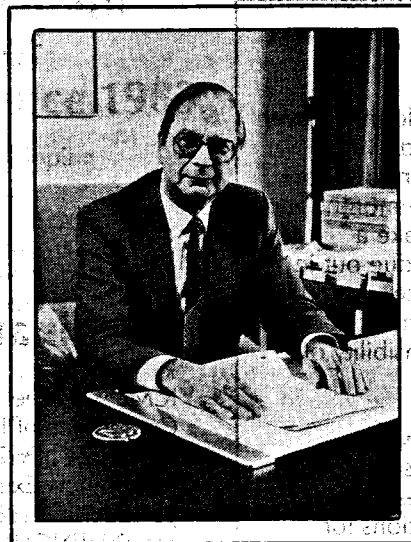


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ICME News
No 4
December 1982





The Editor writes . . .

Following my editorial comment in ICME News No 3 on ICME's precarious financial situation, it is only fair to say that ICOM has now paid over the sums of money outstanding. The grant for 1983 has been fixed at US\$500 but of course this small sum will be entirely swallowed up in the process of producing our newsletter.

The Chairman and I recently visited India to make contact with members there. Among matters discussed was this problem of insufficient money to enable ICME to function properly. An interesting idea was put forward by Dr Sachin Roy (late of the National Museum, New Delhi) and it is intended that this should be discussed at ICME's meeting during the General Conference of ICOM to be held in London next year. However, in order to invite the broadest possible consideration of what would be, if carried through, a radical change in the conduct of an International Committee's affairs, I would like to share the idea with all our membership through this column.

Dr Roy's proposal is that ICME should have its own membership fee which it is suggested should be fixed initially at US\$5 per annum per member which would include the mailing of ICME News. A charge of .75 cents or thereabouts would be made for each copy of ICME News sent to non-members.

Naturally, any increase in personal spending (or for that matter institutional spending too) is obviously unwelcome news these days, but it is difficult to see how our Committee can continue to be viable unless it has some little more room to manoeuvre financially.

Obviously there would need to be 'special cases' and equally obviously the Committee would not wish to exclude any member because of an inability to pay an extra membership subscription over and above that paid to ICOM, which in all conscience is already too high for some.

Your views would be most welcome.

Fred Lightfoot

ICME meets in London

By N C R Bogaart

Fifteen members of ICME from seven countries met together in a General Meeting at the Commonwealth Institute, London from 6 to 8 October 1982. The main business before the Meeting was the preparation of the ICME participation in the 1983 World Congress of ICOM, a symposium of ethnocinemagraphie in museums arranged by the Working Party on Films and Photography led by the Group's Co-ordinator, Dr Per Hellsten, and a discussion on the future of the Working Group method.

An intensive discussion took place on the programme to be adopted by ICME for the 1983 General Congress. Agreement was reached and the outline programme presented personally to the Secretary of ICOM UK, organisers of the London Congress, the first such programme to be submitted by any International Committee. It was decided that ICME should align its own deliberations very closely to the stated theme of the Congress — 'Museums in the Developing World'. By so doing ICME will be able to nominate a keynote speaker as was the case in Mexico City (Konaré).

It was agreed that the Working Groups should be encouraged, through their Co-ordinators, to deliver in the very near future abstracts for their separate reports/papers. These abstracts will then be circulated to all members for comment. Additionally, other members will be invited to submit papers on the general theme.

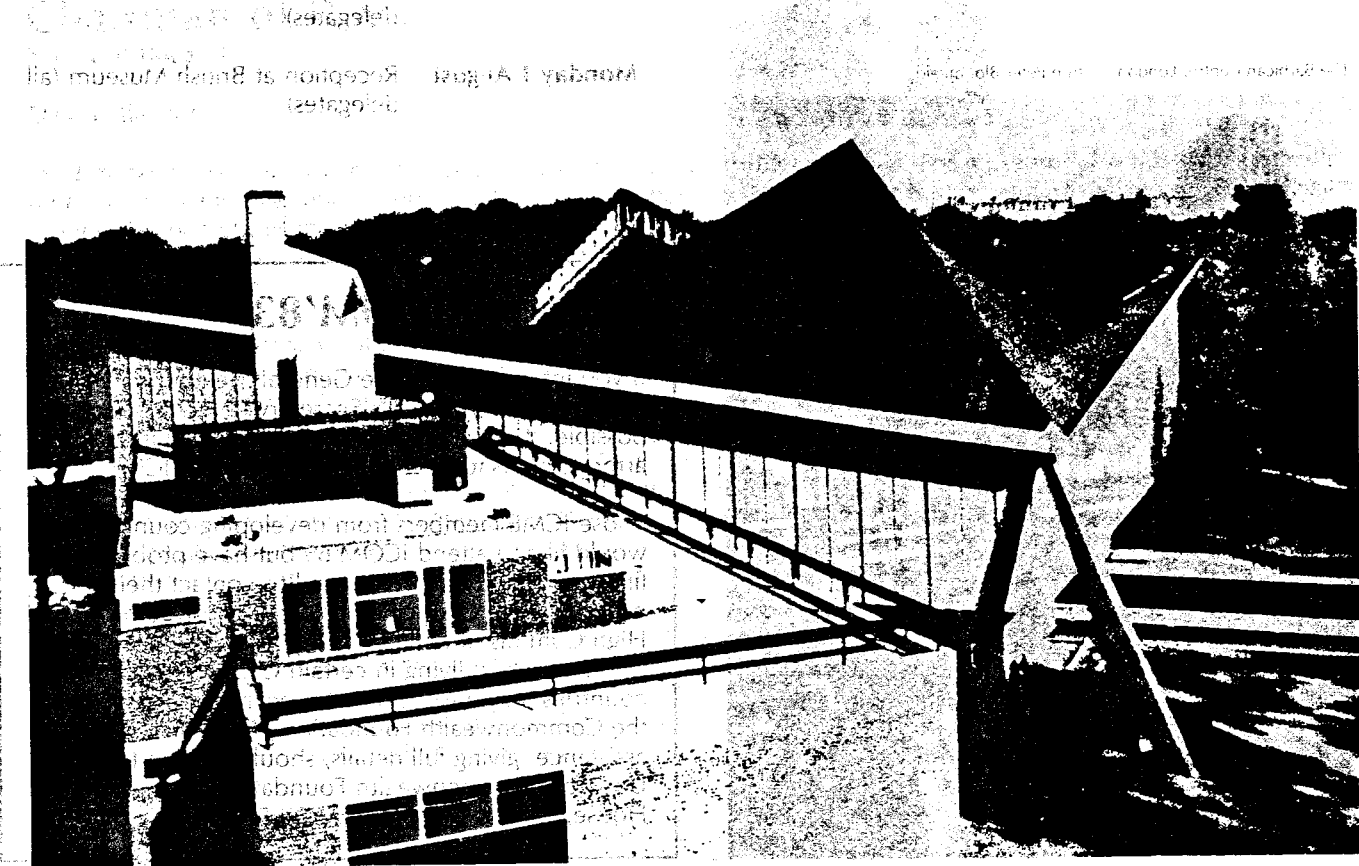
Resolutions from the Working Groups and the General Meeting of ICME will be submitted to the Conference Resolutions Committee in accordance with standing rules.

It will be the aim of ICME, should there be sufficient coherence in the contributions, to gather the papers together in an ICME publication so as to form a fundamental statement on the role and function of the ethnographical museum.

A review was made of the present state of the ICME Working Groups. It was generally accepted that the situation arising from the decisions made at the 1980 (ICME) General Conference in Mexico City was far from satisfactory and that some change was therefore necessary. It was proposed that at ICOM '83 members should be asked to consider the dissolution of the existing groups and their replacement by a limited number of new Working Groups which would have specific tasks to perform.

Such tasks would, in some cases but not all, be finite, with the Working Group dissolving on completion of its work, which it is hoped would be the subject of publication.

A discussion took place on the policy of ICME in relation to its Executive Board. It was noted that not all members of the present Board make a contribution to the work of ICME. It was held that any member standing for election or re-election to the Board should either be prepared to be an active participant in the affairs of the Committee or decline to offer his or her services as a candidate for the Executive Board.



It was also held that past efforts to achieve a geographical balance on the Board, although worthy in aim had unfortunately, led to a weakening of the Board, and therefore of ICME, in that candidates who otherwise would have been able to make a positive contribution to our work had been discouraged from offering themselves in deference to the idea of achieving this balance.

The meeting also discussed the question of ethnographic inventories. It was agreed that this subject needed more attention from ICME and that a Working Group to examine the problem would be one way to advance matters. The Inventory question will therefore be referred to the ICOM'83 Meeting of ICME for further discussion and action.

The Symposium had the great pleasure of receiving addresses from Mr Chris Curling of BBC Bristol, who presented and talked about his film on the South East Nubá people, and Mr Colin Young, Director of the National Film School of Britain. Both talks gave rise to animated discussions in which all present took part.

A film on Dubai made by an independent producer and presented to the Symposium by its director was critically received as a 'travelogue' posing as an ethnographic study. However, this film was followed by an excerpt from a film record of a fishing community in Northern Sweden which was a model of its kind. A paper on the ethics of ethnographic film-making was read by the writer who was much encouraged by expressions of assent from other participants.

A joint meeting was held with the officers and members of ICAMT which was both constructive and pleasant. The two Committees resolved to identify a project in the developing world which could exercise the two Committees in mutual co-operation. A number of candidate-projects would be put before a further joint meeting of the two Committees to take place during ICOM'83 for discussion and action.

Professor Michael Ames, Director of the Museum of Man in Vancouver, Canada, gave an illustrated talk on the design philosophy of the new museum. As a result a sometimes heated but always amicable discussion took place with the contenders finally agreeing to differ!

Visits to the Museum of Mankind, the London Transport Museum, the Weald and Downland Museum (at Singleton, Sussex) and the Fishbourne Roman Palace and Museum (at Fishbourne, Chichester, Sussex) were arranged and much enjoyed by both ICME and ICAMT members.

The organisational arrangements made by the Commonwealth Institute were uniformly excellent and greatly appreciated by all who attended the Meeting.

1. Joint ICME/ICAMT meeting in session. Commonwealth Institute, London. October 1982.
2. Per-Hellsten Co-ordinator, Films and Photography Working Group.
3. ICME/ICAMT delegates visit Fishbourne Roman Palace Museum, in Sussex.
4. Films and Photography Working Group.



Participants

NAME

COUNTRY

ICME

Mr Nico Bogaart (Chairman)

Netherlands

Mr Fred Lightfoot (Secretary)

England

Professor M M Ames

Canada

Mrs A McFadyen-Clark

Canada

Mr Torben Lundbaek

Denmark

Ms Elizabeth Sandford Gunn

England

Dr Deborah Swallow

England

Mrs Pirjo Variola

Finland

Dr Antje Kelm

Germany

Dr Helga Rammow

Germany

Ms E Beumers

Netherlands

Mr Op't Land

Netherlands

Mr Per Hellsten

Sweden

Mr Karl Erik Larssen

Sweden

Mrs Anne Murray

Sweden

Special guests

Mr Chris Curling (BBC film maker)

England

Dr Brian Durrans (Museum of Mankind)

England

Mr Peter Gathercole (Darwin College, Cambridge)

England

Ms Elizabeth A Simpson (photographer)

England

Mr Colin Young (National Film School of Britain)

England

Mr Hamilton Meadows (film maker)

USA

Canada to host the XIth International Congress of Anthropological and Ethnological Sciences in 1983

The International Union of Anthropological and Ethnological Sciences will hold its XIth Congress in Canada. In addition to the usual concerns of social and physical anthropology, linguistics, archaeology and ethnology, the Congress will have a major focus on folk culture.

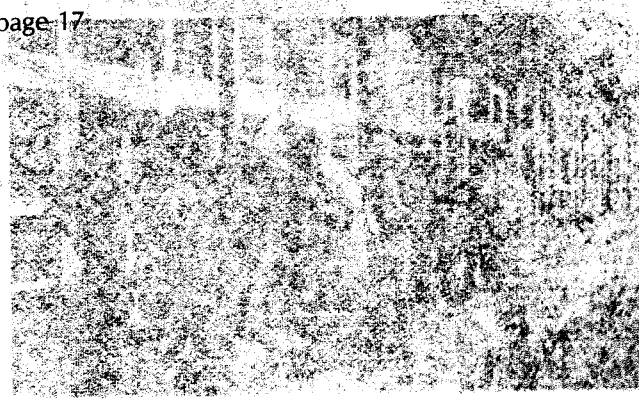
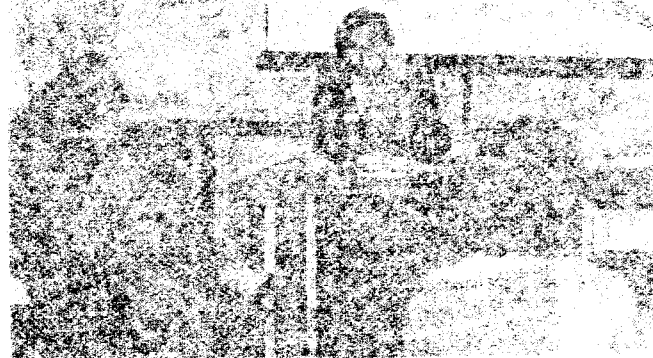
The programme committee has also announced that the meeting will be held in two phases at two different locations in Canada:

- (1) Phase I will be held in Quebec city from August 14-17 1983. The sessions will revolve around the relations of folk cultures and other professional disciplines.
- (2) Phase II will be held in Vancouver, B.C., from August 20-25 1983. These sessions will be those primarily concerned with the substantive areas of folk culture such as theory, methods and folktale studies.

In addition to the formal meetings, there will be pre-congress activities, workshops and sessions to be organised by groups or individuals in different parts of Canada.

Enquiries: XIth International Congress of Anthropological and Ethnological Sciences, 18 Amherst Crescent, Nepean, Ontario, Canada K2J 1V9.

Editor's note: Also see letter from Mrs McFayden Clark on page 17.



Rock paintings in their environmental setting: An attempt at documentation in northern Australia

By Bernhard Lüthi

At least in some parts of northern Australia — Cape York Peninsula, Arnhemland, and the Kimberley region — open forest and cliff zones have survived to this day in their pristine condition. The rock paintings around Laura, in the area now known as the Quinkan Reserve, were discovered as recently as the 1960s.

Personal inspection of rock-painting sites in central and northern Australia yields a different impression, I believe, from that gained by consulting the literature. The omission of the surrounding natural scene largely eliminates major secondary elements that contribute to the total impression. The eye stops with the edge of the object illustrated, leaving the rock paintings wholly isolated. Since the medium, the rock, proves to be an integral element of the painting and of the surroundings, demarcation seems unfortunate.

Intimate relationship to the nature of the aboriginal population and the fact that some paintings are stations on a prescribed ritual path should be reason enough not to regard the paintings in isolation. A broader field of vision seems indicated, something like a zoom lens falling back from close quarters to gain a comprehensive view!

The paintings are symbols of religious and spiritual tradition. For reasons sufficiently familiar, the cultural estrangement of the present generation prevents the

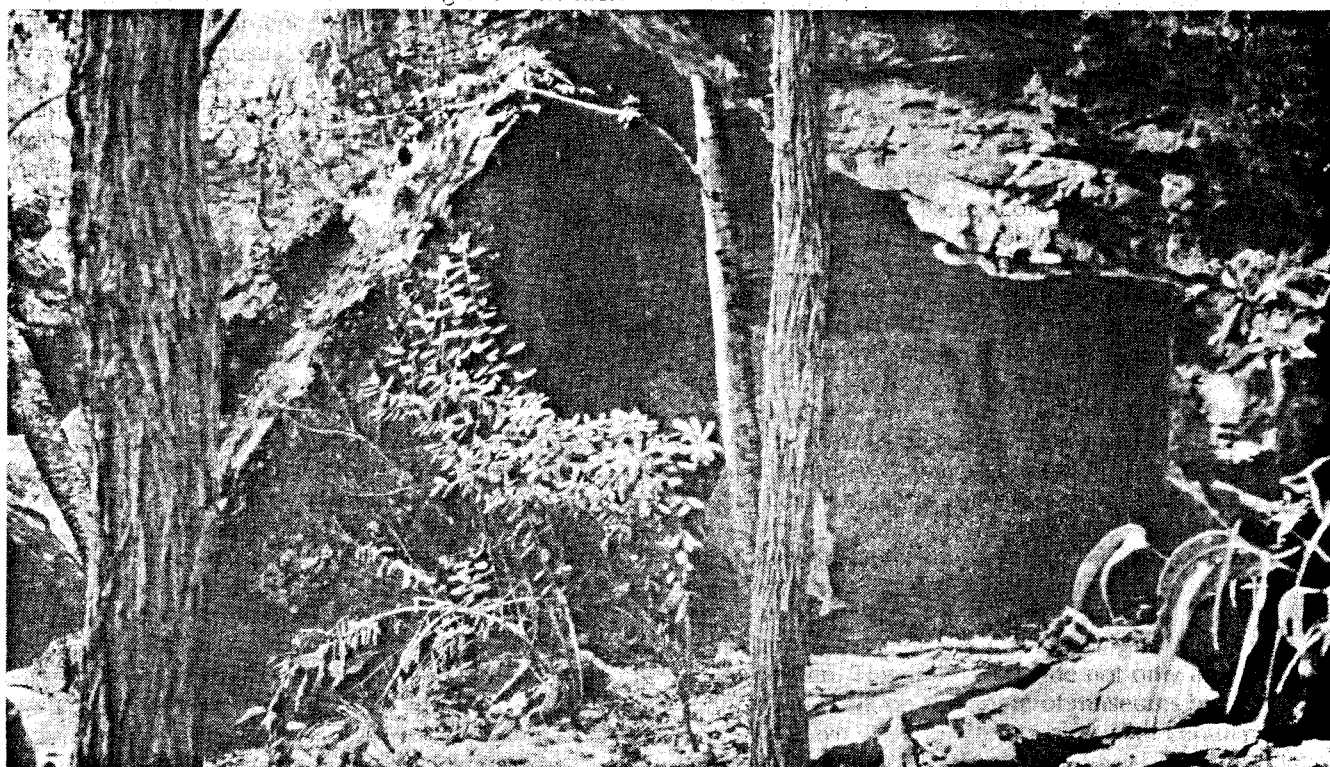
necessary periodic renovation. From this angle the gradual fading of what was once a rich culture is made visually shockingly clear. Many of the depictions, affected by extremes of climate, will soon have lost much of their visual charm. Artificial structures to protect the paintings are out of the question for the very reasons that form the subject of our study. (Cf. Cueva de Piedra Escrita)

Photographic documentation reinforced by supplementary techniques affords one, if not the, ideal opportunity to perpetuate at least part of a heritage fascinating in its blend of pictorial and natural elements. At the same time the unwritten ethical law governing ethnological research must be observed: for instance, the right to refuse publication — a demand made at the last ICOM congress in Mexico City, 1980.

The use of pigments occurring in the environment generates similarities of colour between European and Australian rock paintings. The paintings in Australia, however, stamped by the locale, give a very different atmospheric and impressionistic effect from the cave paintings in Europe, which have survived almost entirely in enclosed caverns, sheltered from the elements. The paintings at Piedra Escrita, protected from vandalism by a preposterously heavy iron cage, are the exception in Europe. Geological and atmospheric conditions, shifting light, rain, sunshine, and shadows of the flora surrounding the paintings present an ever-changing picture. All these are strong emotional elements. The resulting colouration of the environment has decisive importance.

This raises the question of how best to transmit the above phenomena. The book seems too passive a medium, giving a highly intellectual, remote impression. In a sense, a book belittles the innate majesty of nature. Accordingly, a medium is advisable

Aboriginal rock painting, Quinkan Reserve.



that can better reproduce aspects of emotional experience. The recommendation is for **large-scale rear-projection images** supplemented by sound effects, perhaps accompanied by a catalogue of basic information.

Rear projection has the advantage that it does not require wholly darkened rooms, and the additional surroundings included can be exploited as a complement.

This raises the question of the locale for the transmission and the audience to be reached. We may consider both ethnological institutes and museums otherwise restricted to European and Occidental cultures. Rock paintings are among the oldest known pictorial expressions of man. In the case of Australia, a further fascination lies in their continuance down to the immediate past. In addition, comparisons with specimens from prehistoric Africa and Europe are most enlightening.

By embodying this in our cultural affairs we bring a confrontation with a culture strange to us that has a certain topicality in contemporary art. In art history a return to past developments even beyond Europe, reaching as far back as primitive cultures, has become more and more a much-debated theme. Certain tendencies within the evolution of occidental and European art in the past 15 years have strikingly sought a dialogue between nature and work of art (eg Land Art) and artists who base their work on ethnographic and scientific insights. Perhaps a simultaneous local confrontation might create a climate where reciprocal influence confirms past values by nearness to the new, but also conversely reaffirms the new through the old.

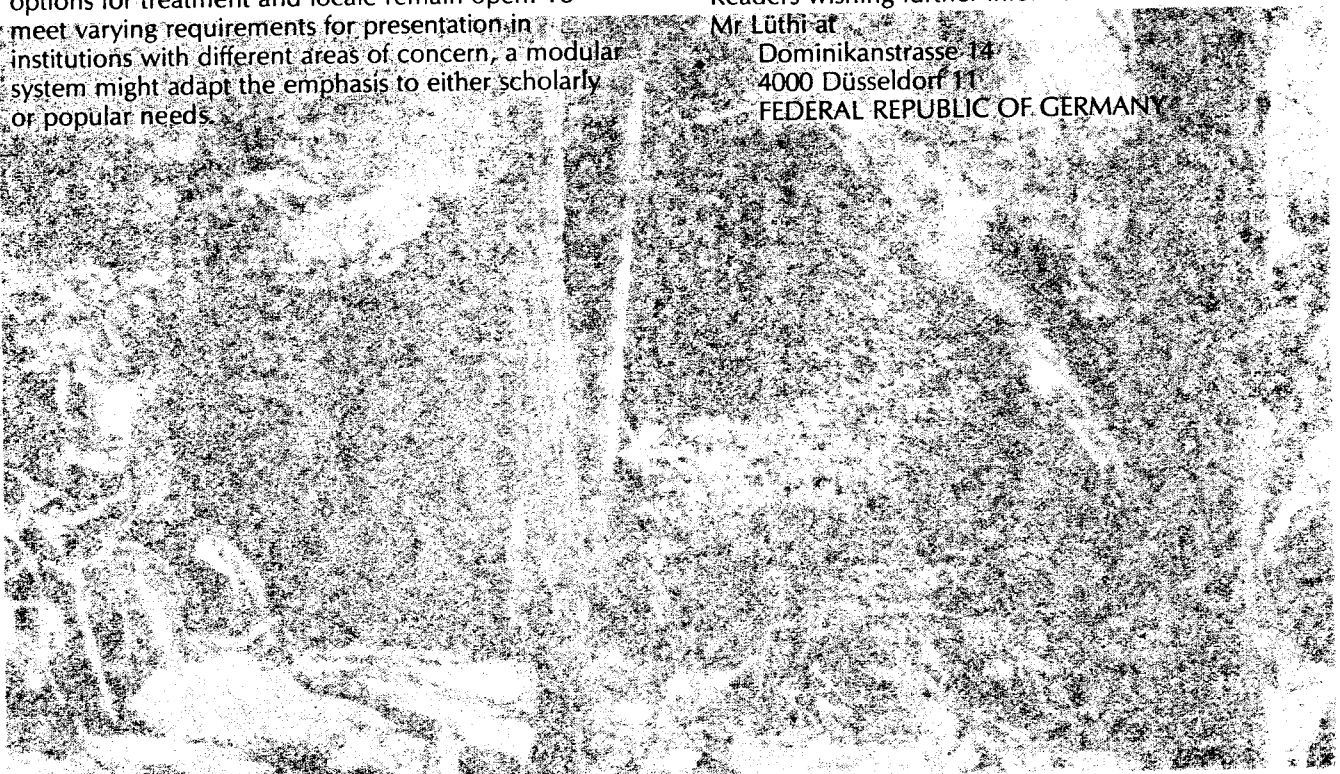
At present all we have is a few sketches of such a project. This article, it is hoped, may attract interested parties prepared to take over the enterprise, provoking reactions and stimulating discussions. All options for treatment and locale remain open. To meet varying requirements for presentation in institutions with different areas of concern, a modular system might adapt the emphasis to either scholarly or popular needs.

1. The aesthetic element of cave painting resides not only in its technique, not even in the art of painting itself, but also in the environment, which was not indeed created, but selected by the prehistoric artist. If we imagine the paintings at Altamira on a smooth ceiling, the excitement felt by the beholder is undoubtedly less than in contemplating the bison group on the pitted rock. Cave painting must be judged not merely by its content but also by its location. The place where it occurs is part of the ultimate nature of cave painting. (M.A. García-Guinea: *Bulletin de la Société Préhistorique de France* T. XVIII, 1963, p.6; and *Altamira and Other Caves of Cantabria*, ISBN 84-95041-0, p.60).
2. "All of this alien early music made plain how modern the long past of all cultures has become today, how the modern arises in classical retrospect, how familiar the completely strange may become, and how the strange suddenly requires new reflections on what has been considered familiar." (M. Döhlen, "Oriental Music Festival in Durham, Der Blick hinter den asiatischen Vorhang," *Frankfurter Allgemeine Zeitung* of 20th August 1982, No. 192).

Editor's Note

Bernhard Lüthi is a German painter who has become intensely interested in Australian Aborigine rock paintings. Mr Lüthi visited Australia in 1974/75, again in 1977/78 and most recently 1981. He has shared his idea for an audio visual presentation of the rock paintings in the Quinkan Reserve with museum people in Germany and Switzerland, who have shown a lively interest. It is hoped that by publishing this article, Mr Lüthi may be helped to advance his project further, especially with regard to the difficult task of its financing.

Readers wishing further information should contact
Mr Lüthi at
Dominikanstrasse 14
4000 Düsseldorf 11
FEDERAL REPUBLIC OF GERMANY



The Cabinet of Curiosities

The Ashmolean Tercentenary Symposium, Oxford, England, 10-15 July 1983

On 21 May 1683 the Ashmolean Museum in Oxford, England, was formally opened by HRH the Duke of York, later King James II. The collections housed in the newly-built museum had been acquired by the University of Oxford through an agreement concluded in 1677 with Elias Ashmole (1617-1692), Windsor Herald, alchemist, antiquary, and author. The bulk of this material had originated in the collection of rarities belonging to the Tradescants, father and son, and formerly exhibited by them in their own museum at Lambeth. John Tradescant the Elder (died 1638) held successive posts as gardener to the Earl of Salisbury, Sir Edward Wotton, the Duke of Buckingham, and Charles I. The latter appointment, as Keeper of His Majesty's Gardens, Vines and Silkworms at Oatlands Palace, was inherited by John Tradescant the Younger (1608-1662) on the death of his father.

In 1983 the Ashmolean Museum, now rehoused in a building of 1845 in the classical style, celebrates its tercentenary. As a major contribution to the celebrations marking this occasion it is proposed to hold a symposium on the subject of **The Cabinet of Curiosities**.

The cabinet of curiosities, or Wunderkammer, was a phenomenon of the late 16th and 17th century. As European awareness was awakened to other continents and other peoples, so the fashion arose for forming collections and displays of the tangible fruits of these contacts. Clothing, weapons, and utensils belonging to the mysterious and shadowy inhabitants of recently-discovered or recently-colonised territories were particularly sought after, as were specimens of equally exotic flora and fauna from those regions. European material of similar character also came to be collected; perhaps this was in response to a heightened perception encouraged by the experience of handling more unusual objects, although the primacy of one sphere over the other has yet to be established. Anything that was strange or curious, intricately or beautifully manufactured, invested with uncommon or historical associations, might find its way into such a collection, to stimulate the admiration and wonder of the beholder.

Cabinets of curiosities featuring collections of natural and artificial rarities became a common feature of princely and noble households in late 16th and 17th-century Europe. The accumulation of an all-embracing collection of this type, however, depended more on an enquiring mind than a princely budget, and they quickly came to be accepted as a normal hallmark of the gentleman-scholar of some intellectual pretensions. Other collections grew up within educational and scientific institutions such as the Royal Society, where they formed a source of research material as well as of curiosity.

In time the Wunderkammer taste waned in favour of more specialised interests. The paintings and sculptures which had formerly been included as mere curiosities in certain collections were hived off to

form galleries of art. Coins and medals were subjected to increasingly systematic research and were reassigned to special cabinets. The same fate befell ethnological material, which found its way into the specialist museums which later appeared along with the development of this new discipline. In only a few establishments nowadays can the physical evidence of their earliest diverse foundations be recognized, yet in a very real sense the origin of the museum movement and hence of all modern museums can be traced to these little-known beginnings.

The symposium

It is proposed to hold the symposium in Oxford on 10th-15th July 1983.

For the first three days speakers will be drawn from among scholars who are working on or with 17th-century collections which still survive to some degree. Scholars will also be invited who have less direct knowledge of such collections but whose interests lie in collections which no longer exist or in certain known collectors or in the intellectual history of the 17th century.

It is expected that there will be about twenty speakers on these three days, leaving some time for discussion, both formal and individual. Speakers for this opening session will be asked to address themselves to three questions: 'What was available to your collector? Why did he collect it? What did he do with it when he got it?' It is thus hoped to promote some discussion of the 17th-century intellectual approach to collecting and of comparative methods of classification, which should provide many insights into the ways in which different collectors viewed their objects.

The fourth day will be devoted to the natural sciences and to specific categories of material which attracted the attention of collectors. Speakers interested in the history of 17th-century botany, zoology and mineralogy will discuss these in terms of the previous three days of discussions. One or two participants specialising in 17th-century scientific instrumentation will also be invited.

The fifth day will take a more ethnological approach, and speakers will discuss collections from the point of view of the origins of the objects, that is to say, in geographical terms. For this purpose speakers will be invited who specialise in the crafts of India, the Far East, South-East Asia, Africa, the Islamic lands, the Americas and Greenland.

No discussion time will be allotted specifically to art collections or to treasures. Objects of art, paintings, coins and medals will be treated only in the context of the cabinet of curiosities.

On Saturday 16th July, a visit to the Bargrave cabinet at Canterbury has been arranged.

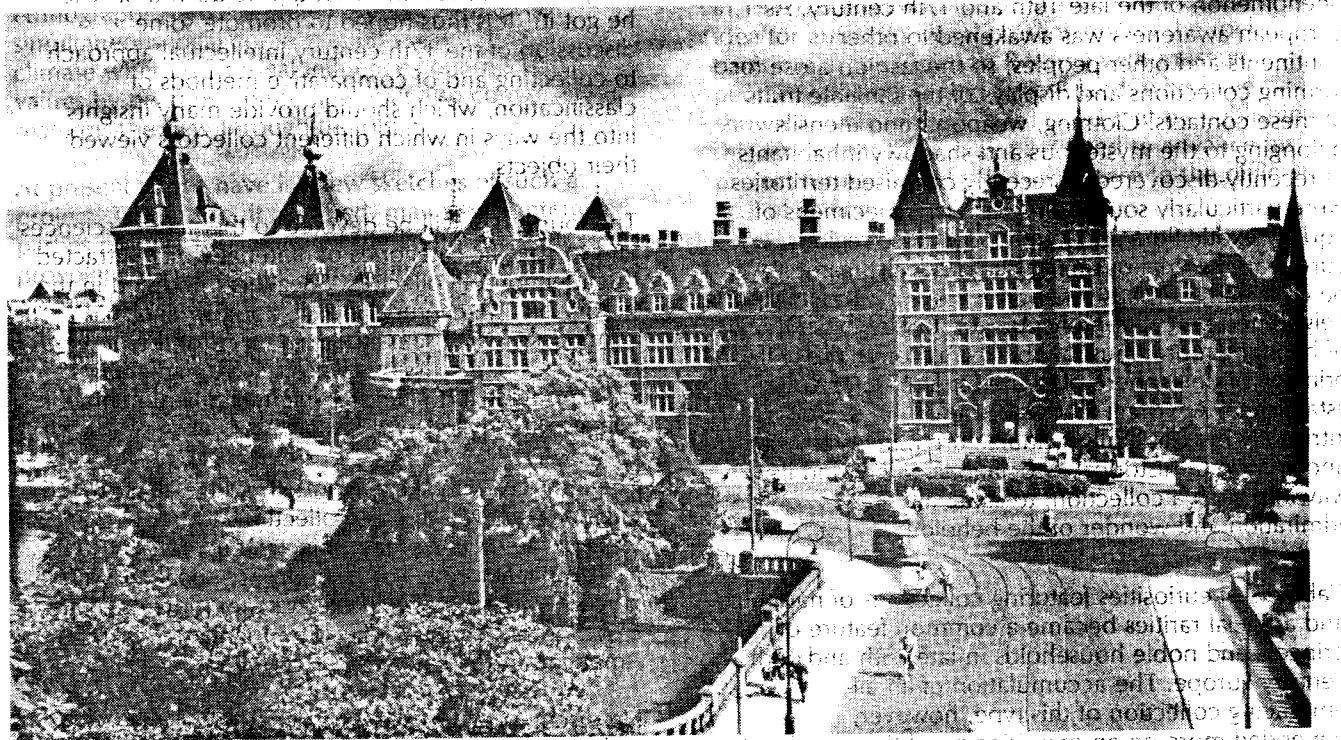
It is hoped to publish the proceedings of the symposium. This should provide not only an attractive book on the origin of museums but also an authoritative work of reference on 17th-century collectors and collecting.

The Symposium will be administered from the Ashmolean Museum. All correspondence or other enquiries should be addressed to The Organisers at the Museum, Brudenell Drive, John F. Kennedy Centre, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

For the comfort and convenience of participants all lectures and formal discussion sessions will be held in the Playhouse Theatre, immediately opposite the Ashmolean Museum in Beaumont Street. The Playhouse has recently been refurbished with modern seating and has excellent projection and sound systems. There are bars, a coffee bar and other facilities on the premises.

Participants will be housed in Balliol College, a few yards from the Ashmolean and the Playhouse in the centre of Oxford. Single rooms only are available in college. Each room has washing facilities: there are no rooms with private baths but all have bathrooms situated close at hand. All means are available in college for residents. Non-residents may have lunch and dinner in college and are encouraged to do so: they will benefit in this way from continuing informal discussions and from the advantageous terms arranged by the organisers.

Museums of the world



No. 2: THE TROPENMUSEUM, AMSTERDAM, NETHERLANDS
By Nico C R Bogaart, Director

The Tropenmuseum is the successor of the 'colonial' museum founded in Harlem by the Netherlands Industrial Society in 1864. The Royal Tropical Institute of which it now forms part, was founded in Amsterdam in 1910 as a 'colonial' institute to gather and disseminate knowledge about the Dutch overseas dominions.

The Haarlem ethnographical collections had outgrown their premises and together with the collection of the Zoological Museum, were incorporated into the Institute. A new building was therefore constructed and opened by H M Queen Wilhelmina in 1923. In 1950, following the independence of Indonesia, the Institute was renamed Koninklijk Instituut voor de Tropen (Royal Tropical Institute), with the Tropenmuseum as one of its four

Speakers

Initial approaches have already been made to speakers, selected to provide the broadest possible coverage of European cabinets of curiosities. A complete list of speakers and topics will be circulated in due course to those who register for the symposium. Those who have already been contacted and who have indicated their willingness to speak include Dr H C Ackermann (Basel), Dr R Distelberger (Vienna), Prof Dr F A Dreier (Berlin), Dr W George (Oxford), Dr B Gundestrup (Copenhagen), Prof Dr D Heikamp (Berlin), Dr T Heinemann (Uppsala), Dr M Hunter (London), Prof D Lach (Chicago), Mr R W Lightbown (London), Mr M D McLeod (London), Dr J Menzhausen (Dresden), Dr O Neverov (Leningrad), Dr E Scheicher (Innsbruck), Dr H D Scheplern (Copenhagen), Dr Th H Lunsingh Scheurleer (Leiden), Mr W Schupbach (London), Dr L Seelig (Munich), Mr D Sturdy (London), Dr C Theuerkauff (Berlin) and Mr G L E Turner (Oxford).

For further details of the Symposium, charges, accommodation etc, please write direct to The Organisers, The Ashmolean Tercentenary Symposium, Ashmolean Museum, Oxford OX1 2PH, England.

departments. The functions of the Institute include conducting agronomical, medical and social research in tropical and subtropical countries on behalf of non-industrialized and developing countries, the Dutch government and industry. Information thus acquired by the Institute is put at the disposal of the non-industrialized and developing countries as well as the Dutch general public in the form of project advice, documentation, educational commitments, theatre and exhibitions. The Tropenmuseum performs an important task in the dissemination of this information.

Unlike most Dutch museums, the Royal Tropical Institute/Tropenmuseum comes under the jurisdiction of the Ministry of Development Co-operation. In 1970 the Ministry decided that the museum should become a presentation centre for the Third World with specific reference to national activities in the field of development co-operation. The aim of the museum was redefined and its scope extended to encompass the tropics and subtropics as a whole.

During the period 1975-1979 the museum was reorganised into a centre of information on the nations, problems, developments and problems of the non-Western world. Models of houses, and urban village and school environments, in conjunction with items from the extensive collection of art and artefacts and technical aids such as photographs, slides, film and sound facilities, provide the museum with the means to communicate an impression of life and work among the people of the countries concerned.

After this period of reorientation, the museum was ready to serve its present purpose: to show everyday life in the tropics and subtropics and, especially, the changes taking place there and how these relate to us. The emphasis is very much on people, how they live, their problems, and their relationship with us.

The new style museum was officially reopened by H M Queen Juliana in 1979. There are eleven departments divided into three groups:

- I. Regional, comprising:
 1. Africa south of the Sahara
 2. The Middle East and North Africa
 3. South Asia
 4. South East Asia
 5. Latin America
- II. Thematic, comprising:
 6. World Trade
 7. Man and Technology
 8. Man and the Environment
- III. Special fields, comprising:
 9. Music
 10. Textiles
 11. Oceanic art

The departmental displays are not permanent as such, but subject to modification in line with changes in the developing world.

I. The regional departments deal with the tropics and subtropics in terms of history, religion, agriculture, industry, handicrafts, manufacturing trades, commerce, etc. More specifically the emphasis is on current processes: health care, education, urban migration, and the concomitant problems of shanty towns, traffic and inadequate public services. The focus is on everyday life and the communication of the existential predicaments of the developing countries.

Not all departments can be commented upon in this article; I will just give an insight into some of them.

South East Asia: abundance beyond reach

South East Asia is projected as one unit on the basis of types and patterns applicable to the region as a whole. Much of the museum's celebrated collections are on view in this department. There are three sections covering historical background factors, rural areas and the city.

The focus is on everyday village life: home, religion and crafts. Despite a seemingly timeless existence rural life nevertheless changes constantly, especially through the modernization of agriculture which remains the main source of subsistence for the great majority. With the introduction of new and improved irrigation techniques, agricultural machinery, artificial fertilizers, pesticides and new seed strains, the 'green revolution' allows the farmers to produce more. Yet, for the poorer farmers, these new resources remain beyond reach, so that, abandoned by progress, they are frequently forced to sell their land. As often as not they then head for the cities.

Africa: choosing between the old and new

The land mass of Africa is divided into two parts, physically, ethnically and culturally by the Sahara desert. Hence the top third is classified with North Africa as part of the Islamic sphere under the Middle East and North Africa department.

Africa south of the Sahara denotes many countries with a sufficient set of features characteristic of many African countries. The department is structured into nine self-contained thematic components:

1. hygiene and health
2. agriculture
3. history
4. education
5. city life
6. village life
7. art
8. religion
9. change and development

The African department does not aim to emphasize contrasts, but to convey everyday life in Africa: how people live and obtain their food, their relationship with God, where and how to find a cure for their ills and their place in the twentieth century. Africa is committed to a ceaseless quest for the best solution. Very often the alternative implies a choice between old and new.

South Asia: extremes of wealth and poverty

The basic dilemma of South Asia is a birthrate so explosive that the available resources cannot hope to keep alive a population that would otherwise form a source of invaluable manpower. In short 'too many people in too poor a region' is the cross South Asia has to bear. The population issue in an area encompassing India, Pakistan, Bangladesh, Sri Lanka and Nepal therefore forms the central theme within the South Asia department.

India, a sub-continent in its own right, is the region's latest and most populous country, thus fulfilling a role of natural, social, political and economic leadership. The Indian situation as such exemplifies a range of socio-cultural elements which serve as examples for the region as a whole.

The department falls into three sections:

1. the city and slums in particular;
2. rural areas; the interdependence between city and rural life;
3. religion and Hinduism in particular.

II. Thematic sections

World Trade surveys the interrelation between the production of raw materials, trade and industry within the producer countries and vis-a-vis the industrialised world.

Man and Technology examines the effects of Western technology when transplanted to the developing world. Man and Environment analyses the population — cultivable land syndrome.

Man and Technology: When objects reflect people

The department Man and Technology examines current technological developments in the tropics and subtropics. The department moreover provides a springboard to the Tropenmuseum as a whole. Its emphasis is not so much on objects as such, as on the relationship between objects and people. Objects serve as a departure point to illustrate how people think and act.

Technology as presented in this museum, therefore, involves far more than technical products. Everything mankind does, makes and invents has technical implications; interpreting things from the technological point of view offers a key to understanding development issues. The relationship between man and technology is a complex one and can be analysed in many ways, including the historical perspective which gives insight into the present in terms of the past.

However, the Tropenmuseum is not a historically orientated museum: it is a museum aiming to direct attention towards people who are alive right now and what is significant to both their survival and ours. The chosen frame of reference is a set of identifiable processes from among the plethora of developmental phenomena. These themes to our mind, exemplify

the over-all development trends pertaining to the world of today.

Conceptually this means constant comparison, comparing them with us, but also comparing individual cultures within the tropics and subtropics. Comparison in this sense is not an aim, but a means; a vehicle to gain insight into the working of their, but just as much our own, minds.

III. The department of Textiles deals with the manufacture and use of textiles, especially decorative techniques.

Textiles: use and manufacture

The central feature of the tower room which houses the textile section is a set of eight life-size figures displaying styles of dress characteristic to particular parts of the world.

Each figure faces and corresponds with wall-mounted showcases in which the textile technique or another aspect of one or more items of the costume is explained. Showcase exhibits include tools, raw materials in different stages of processing and textiles in various stages of completion.

Hence the figure of the Javanese woman in a batik wraparound refers to the showcase in which batik technique is explained step by step. The indigo veil and headdress of the Touareg illustrates the use of dyes; dyestuffs and dyeing techniques can be studied in the relevant showcase, etc etc.

Additional information can be obtained from the slide unit which also forms part of the exhibition. A world map indicates the geographical distribution of batik, ikat and plangi, the 'reserve' techniques.

Visitors can furthermore investigate two types of weaving loom at close quarters and try them out to see at first hand how they work.

The Music department presents a wide range of instruments and sounds, not essentially connected with music as we interpret it. The separate gamelan section has sets of Balinese and Javanese gamelan (percussion orchestras) which are used once a week by Amsterdam University students.

Sound is integral to our lives. Some sounds are a spontaneous phenomenon whereas others are deliberately created. Whether or not sound constitutes 'music' is determined by the perceptual criteria of the individual group or culture. Although sound and music are universal, people have developed characteristic styles and techniques. As a medium of communication, music and sound play a functional part in a wide spectrum of everyday life, and, furthermore, assume specific significance on certain occasions like birth, marriage, death, etc.

Finally, oecania department houses one of the world's major collections of wood carvings, sculptures, and ceramics. The 'bishpoles' (posts erected in front of the ceremonial man's houses) from Asmat in south Irian Jaya (New Guinea) are particularly renowned.

In addition to the regular displays, the museum has two rooms reserved for special exhibitions. The library contains collections of reference works, photography, books and videotapes on the people and countries of the tropics and subtropics.

The educational service arranges documentation during exhibitions and special programmes for groups.

The external service provides the following facilities for schools: exhibitions with comprehensive documentation; background material for essay projects and examinations; learning kits; complete information sets including large-scale photographs.

The children's museum, TM Junior, has a play programme for older primary school children. On Sunday afternoons and during vacations play programmes are arranged for individual children.

The Tropenmuseum is at Linnaeusstraat 2, Amsterdam. Tel: 020-652680.

Opening hours: Monday to Friday 10 am to 5 pm. Saturday, Sunday and public holidays 12 pm to 5 pm. Closed 1 January, 30 April, 25 December.

'Museums of the World' in ICME News No. 5 will feature the MOTO MOTO Museum, Mbala, Zambia. Further contributions for this series will be welcome.

Editor:

Is there hope in commercial TV for anthropologists?

By Faye Ginsburg

I started using video in 1978 to document my own research on ritual in a Syrian Jewish community and spent several years producing on small grants and with "low-tech" equipment. As my knowledge of video grew more sophisticated, I grew curious about the possibilities for anthropology in television. Was the broadcasting world the wasteland I thought it was? Could one produce high-quality ethnographic documentaries within the framework of a TV station? Is there a place in the system for the skills of an anthropologist?

During the summer of 1981, I had a chance to test those questions: I was one of twenty recipients of a Mass Media Fellowship from the American Association of the Advancement of Science. These three-month awards are granted yearly to graduate students in science who are interested in working in print or broadcast journalism. The objective is to improve the coverage of science in mass media.

Unlike most of the other "fellows", I had a specifically defined interest in using film or video to present ethnographic material to the public. I had been influenced by the *verité* style developed by French anthropologist and filmmaker, Jean Rouch (with whom I studied in the summer of 1979). Given my interests, I was fortunate to be given the one fellowship placement with a documentary unit, rather than a newsroom.

My assignment was with the public affairs division of WCCO-TV, a local CBS affiliate in Minneapolis. The "Moore Report", as the documentary unit is called, has eight full-time staff people: a director, two producers, two camera people/editors, a grip/sound person, a researcher, an administrator and occasional interns. Each producer is responsible for two hour-long documentaries a year. They are free to choose their own topics and approach, subject to final approval from the director.

Since I expected a hierarchical work situation, I was pleasantly surprised by the informality and creative collaboration that took place in the office. My colleagues informed me that this is a rare exception in the world of television. In fact, the support of such a documentary unit altogether is unusual. Currently, there are only ten such units supported by commercial affiliates.

Producers at WCCO usually took about four months to produce a documentary from initial research to final broadcast. In addition to salaries and general overhead costs, \$5000 was available for expenses. The four months of production are intensive work periods. During the last four weeks, the producer and editor are generally working 12-14 hours a day, six or seven days a week. To compensate for this schedule, production staff are able to take time off between documentaries.

The focus of the project I worked on was a large community of Indochinese refugees that had settled

in Minneapolis. The people we worked with are Laotian Hmong. Until recently they lived as slash-and-burn agriculturists in the hills surrounding the Plain of Jars. During the Vietnam War, they were recruited by the CIA as guerilla fighters and pilots. Since the Communist takeover of Laos in 1975, they have been systematically killed by the Pathet Lao. Over 100,000 have fled their homeland. 40,000 have settled in the US and at least that many are in refugee camps in Thailand.

When I arrived at WCCO in June of 1981, I started to flesh out the preliminary inquiries the producer had made. My overall responsibilities included all production tasks: research, field production, script-writing and editorial decision making. The work process underscored the similarities between documentary production and anthropological work. Both require the definition of issues in a particular locale and sociocultural frame. Each field attempts to examine the roots of some problem in order to illuminate some general human dilemma. Differences may lie in the journalist's emphasis on general concerns for as broad an audience as possible. While this is not foreign to anthropology, it is rarely the stated goal of a scientist interested in the development of theory for a small community of scholars.

Initially, I tried to get as much information as possible on the Hmong living in the US. My library work was thorough but not scholarly. I read available ethnographies for my own interest. But, rather than search through the AMERICAN ANTHROPOLOGIST, I looked for more journalistic articles and books that highlighted salient, newsworthy "angles" on Hmong life and history, as well as on refugees in general. My purpose was to understand the people with whom we would be working and find the frame that would most effectively communicate my knowledge to a large viewing audience of Midwesterners who were, for the most part, ignorant of this foreign culture in their midst. Opinion polls and reports of conflicts in neighbourhoods where Hmong lived confirmed my impression that many Minnesotans lacked knowledge of or were openly hostile to Hmong refugees. I hoped to find a way to present issues to viewers that would generate interest, sympathy and a desire to know more.

Much of my time was spent getting involved with the local Hmong. My first week on the job, a national conference for Hmong leadership was held in St. Paul, providing me with a quick entry into the community. I also spent time interviewing social workers, policemen, anthropologists, linguists, psychiatrists and medical personnel who worked with Hmong. We eventually returned to those who were most articulate and insightful for on-camera interviews which were woven into the documentary as a way of providing some different perspectives. This technique is used frequently by journalists and is one way for the work of social science to gain media attention. In this production, we worked closely with a psychiatrist who ran a clinic for Indochinese, a navy medic who had administered a Hmong refugee camp, and a woman who co-ordinated refugee programs in Thailand.

The producer and I shared a commitment to creating an immediate human connection for an audience who would no doubt be puzzled by the cultural differences and tragic history presented by the Hmong. To do this, we decided to tell the story through the eyes of a family. I began tracking down a unit that would be more or less representative in terms of structure and experience of historical events that have disrupted Hmong life over the last thirty years. We also looked for people whose immediate circumstances would provide dramatic focus for an hour-long production. For these reasons, we chose an extended family group that was awaiting the arrival of an uncle from a refugee camp in Thailand. While any well informed journalist might have made the same selection, my knowledge of kinship and family forms were clearly an asset in making this choice.

Most television documentaries are heavily scripted and use people as object illustrations rather than the subject of a story. I expected to fight for a more anthropological approach that would ground the production in the informant's everyday concerns. Fortunately, the producer was in favour of this "natural narrative" style in which issues emerge from the material. Perhaps because of our general agreement on form, I was allowed as much responsibility as I wanted. In fact, I was left to run the first week of shooting while the producer was on vacation.

The moment of crisis came when the producer decided to follow our Minneapolis family's relative in Thailand on their journey from the refugee camp to Minnesota. Everyone agreed that I would be an asset in the field, but budget only allowed travel costs for the producer and the cameraman. (This fact immediately destroyed my illusions about the vast sums of money available in commercial television). I managed to raise the money for the trip and the station agreed to pay most of my inland travel costs.

The three weeks we spent in Thailand provided me with an excellent, if exhausting, field production experience. Since there were only three of us (plus a bilingual driver), I was able to take sound and handle equipment; (in Minneapolis, union rules prohibited me from such activities). Most of our time was spent in a Hmong refugee camp near the Laotian border where our "hero" and his family had been living for two years. When we arrived, we discovered he could not leave as scheduled for bureaucratic reasons. After some panic that we had just lost the key element of our story, we regrouped, deciding that our hero's dilemma would effectively dramatize the difficulties faced by refugees. Our last few days were spent near the Burmese border in a native Thai Hmong village, in order to get footage that would show what life was like for Hmong whose life had not been disrupted by war.

When we returned from the trip, our broadcast date was only five weeks away. After shooting a few more local scenes, we began to log the 25 hours of tape we had shot. The producer and I then blocked out the basic story line on paper and began writing the script. In addition to the constraints of time (55 minutes plus credit rolls and introduction) we had to work around two commercial breaks and write a narration for the

anchor man of the station who introduces and narrates all of the Moore Report. Within those limits, we tried as much as possible to let the story be told by our characters and a few key interview people who had worked with the Hmong for years. On a good day, we might produce five minutes of script which we would then turn over to the editor. I was sceptical of this division of labour but it actually worked out quite well. Our cameraman/editor had a superb eye and ear and enough distance from the "research" to assess what worked and what was too obscure for a general audience. Again, the producer in this case gave the editor the same kind of freedom he gave me, so that the process of building the production was a true collaboration.

One of the major frustrations of working on "TV time" (i.e. against a scheduled airdate) is that there is no time for a rough cut. I'm not sure we would have changed much if we had had the luxury to refine a first edit, nonetheless, producing work that you know cannot be altered is nerve-wracking and one of the critical complaints of the staff.

To add to the panic around the preparation for broadcast, the station also runs a "Town Meeting" after the first airing of the documentary. Basically, this is an hour following the documentary during which four or five people with expertise on the issues raised in the show answer questions phoned in by the public. This particular one worked out quite well. As one of the people who selected calls to go on air, I had a good opportunity to judge audience response. There were the usual questions asking whether Hmong eat dogs, etc. However, most calls indicated that the documentary had moved people to think about who in fact are these strange people they see on the streets. This audience response was even more gratifying for me personally than the numerous positive newspaper reviews of the show (entitled "Farewell to Freedom").

My initial interest in using visual media in anthropology was to bring the insights of the field to the general public. For all its problems, television does reach and influence more people than any other medium. And the banalities of most programming are not inevitable. Good anthropological documentaries do draw an audience and can be effective. For instance, the British "Disappearing World" and "Tribal Eye" series were not only very popular; but during their period of broadcast, attendance at the Museum of Mankind in London doubled. Unfortunately, US television has not been so open to using the resources of their own anthropological community. The struggles and short life-span of the Odyssey series on PBS bears witness to this resistance, even in public television. As a result, those of us interested in creating anthropological film and video are consigned to scrambling for the scarce funds available for independent media and showing our work through the limited non-profit distribution networks.

But, the problem does not lie only in the attitudes of people working in media. Anthropologists have long been nervous about revealing themselves to the public. The ambivalent feelings some anthropologists have toward Margaret Mead, the great publicist of

anthropology, reflect our trivial sanctions against those who stray too far from the academic fold. Can our work be brought to a broad audience in a language they can understand and still maintain its scholarly status? Rather than repudiate mass media, we should consider how we might be more effectively influencing the coverage of our work.

My experience working on a documentary at a commercial TV station convinced me that some inroads can be made in the broadcasting world. In fact, I was struck by the similarities between my own concerns and those of the journalists with whom I worked. Now, the development of portable, inexpensive video equipment and the expansion of access through cable and satellite provide unprecedented opportunities for the presentation of anthropological material. If indeed one of the larger goals of our discipline is to study other cultures to shed light on our own, then we need to take seriously the possibilities presented by new developments in the media to give new shape and scope to our work.

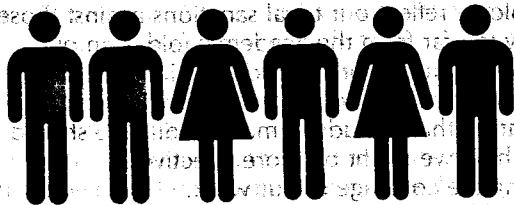
1 Information on the Mass Media Fellowship can be obtained from the American Association for the Advancement of Science, 1776 Massachusetts Ave. N.W., Washington D.C.

This article is reproduced from SAVICOM, the Newsletter of The Society for the Anthropology of Visual Communication (Vol 9 No 3, 1981) to whom grateful acknowledgement is made.

Savicom is edited by Jack R. Rollwagen, Department of Anthropology, SUNY College at Brockport, Brockport, New York 14420 USA. Subscription enquiries to Chris Wessel, 3620 Walnut Street, C/5 Philadelphia, PA 19104 USA.

Dr Helga Rammow of Volkerkunde-Sammlung, Lübeck (left) and Dr Antje M. Kelm of Hamburgisches Museum für Völkerkunde, Hamburg (right) seen with ICME's Secretary during a recent visit to the 'India & Britain' exhibition at the Commonwealth Institute, London.





ICME people

Otu Ekpa. Back from India, where he has been studying Museology at the University of Baroda, with a brand-new MA, Otu has now taken up post as Head of the Research Department at the Cross River State Cultural Centre, Calabar, Nigeria. Congratulations Otu!

Ana Maria Consillas writes to inform us that an Ethnographical Sub-committee of the Argentine ICOM Committee has been set up. The new Committee is particularly interested in the classification of ethnographic objects and bibliography of specialities and would like to hear from members on these subjects.

Dr Aleksandra Sanja Lazarevic of the Ethnographical Museum, Zagreb, Yugoslavia, had a visit from Rüdiger Vossen, Co-ordinator of ICME's Working Group on Aims of Ethnographic Museums. The talk was apparently mainly about gypsies! Aleksandra is hopeful that she will get to Vancouver for the IUAÉ Congress next year.

New members

A warm welcome is extended to the following new members of ICME.

Dr M C Baptista de Lima, Director of the Museum of Angra do Heroismo, Acores, Portugal

M Gerard Collin, Conservateur de l'Ecomusée du Mont-Lozière, Florac, France

M Gerard Collomb, Centre National de la Recherche Scientifique, Musée National des Arts et Traditions Populaires, Paris. M Collomb's regional specialisation is that of Gabon (Central Africa) and the French Caribbean.

Dr Daniel Deyell, Director of the International Museum of Cultures, Dallas, Texas, USA. Mr Deyell is also hopeful of getting to Vancouver and presenting a paper.

Ms Giselle Eberhard, who also took up a new post as Curator at the Musée Barbier-Müller in Geneva, Switzerland. Congratulations Giselle!

Ms Sandra Gibb of Ottawa, Canada

Mr Svend Juel, Keeper of Ethnography, Moto Moto Museum, Mbala, Zambia

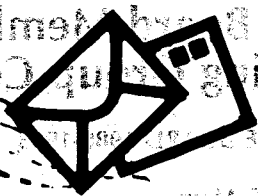
Mr Boris Kaplja of the Ethnographical Museum of Stockholm

Mr Mudiji-Selege Malutshi, who is studying for his doctorate in Brussels and who is attached to the Institut des Musées Nationaux du Zaïre

Ilaria Pulini, newly appointed Curator of the Ethnography Department of the Modena Museum, Italy. Dott Pulini's speciality is Pre-Columbian costume and for the next few months she will be working at the National Museum of Anthropology in Lima, Peru

Dr Blas Sierra de la Calle, Director of the Museo Oriental, Valladolid, Spain

Letters



What — only three letters? ICME News is your forum; use it or it will surely wither and die. **Editor.**

Dear Mr. Bogaart

I have just noted your article on the ethics of using films or photographs in ethnographical museums, in ICME News No 3, June 1982. And you may have seen a recent film with which I was associated on the Southeast Nuba. We thus have similar views on the very real dangers of film making and photography in the Third World, or amongst peoples who are in effect powerless to resist photographic intrusions.

I am in the process of writing some material on this, and am assembling a bibliography to this end. It raises not just ethical questions, but queries so fundamental about perception, 'truth' and reality that it seems to demand some serious work at this point. You may have followed the debates in the British film journals, such as *Screen*, and may know the book by Edelman, *Ownership of the Image*, which explores some of these questions.

In the current BBC film on the Southeast Nuba I became painfully aware that, even though I had the best of producers and the most sensitive and professional of crews, editors, etc, that I was effectively a pimp for the BBC. I have not seen the final version of the film as yet, and debated having any association with the final product at all, even though many of my biases come screaming through I suspect.

In any case, I do want to let you know that I am in sympathy with the general tenor of your article, solicit your advice bibliographically, and suggest we keep alive a debate on the issue — morally, ethically, and intellectually. For the exploitation, as you noted in the Gypsy example, can only increase — from 'real' footage by news people in Beirut to 'documentary' footage of less-powerful images.

I shall anticipate hearing from you with any comments or suggestions you may have.

Very sincerely

Professor James C. Faris
Department of Anthropology
The University of Connecticut
USA

Dear Colleagues

A two-day pre-congress symposium entitled *Current Trends in Museum Anthropology (Ethnology and Archaeology)* has been scheduled for the XIth International Congress of Anthropological and Ethnological Sciences (Phase II) to be held in Vancouver, British Columbia, Canada, from 18-20 August 1983. We believe the time is appropriate to bring together people working in museums to share their ideas and discuss possible lines of future development in both museums and museology.

Eight general themes have been proposed for discussion:

1. Archaeologic and Ethnographic Research in Museums of Anthropology
2. Anthropological Concepts and Museum Exhibits
3. Ecomuseums, Living Museums and Park Interpretation Centres
4. Exhibition Interpretation and Evaluation
5. High Tech in Museum Exhibit Design
6. Museum Education, School Tours and Museum Volunteers
7. Repatriation/Restitution of Museum Artifacts
8. Museum Administration and Ethnics

Papers on other museum-related topics also will be welcome.

A concluding session will be devoted to a discussion of the primary issues and objectives of museum anthropology and preparation of summary statements from the pre-congress symposium for presentation at a session scheduled during the general congress meeting in Vancouver 20-25 August 1983.

Because of your special interest in museums, you are invited to present a paper on the topic of your choice at the pre-congress symposium. If you will be able to attend, please advise me of the tentative title of your paper as soon as possible.

The Congress organizers have asked me to inform you that participants should register and submit an abstract before 31 December 1982 to enable them to prepare their programme. Authors should also submit four 'key words' in terms of which they would like to have the paper indexed.

We hope that you will be able to share your ideas with us on this occasion. If there are others you think would be interested, we would be grateful if you would bring this information to their attention.

Please address your correspondence to file number E-408, Museums and Anthropology.

Yours sincerely

A McFayden Clark
Chief
Canadian Ethnology Service
National Museum of Man

Dear Mr. Lightfoot

I do thank you for your kind letter of September 22nd!

I think it is an excellent proposal and idea of yours that the Taxonomy of Ethnographic Costume can become a joint project for publishing by the ICME and the Costume Committee.

I can tell you that I have sent a copy of your letter to our secretary Dr Leonie von Wilckens, Nurnberg, as well as to Mme Monique de Fontanes, Paris; perhaps you already have been in contact with her as she already has raised the question of publishing to the secretary general of ICOM, which you will see from the enclosed letter of hers.

As Dr Heide Nixdorff had no possibility at present to act as a co-ordinator Mme de Fontanes will go on with this task, I presume.

I also intend to send your letter to the British costume group preparing the ICOM-meeting next year in London.

With many thanks and my best wishes

Yours sincerely

Cudrun Ekstrand
International Committee for the Museums and Collections of Costume
Livrustkammaren
Kungliga Slottet
Slottsbacken 3
111 30 STOCKHOLM

Publications received

1881-1881 Cent Anys d'Indumentària
(Catalogue of an exhibition commemorating the Picasso centenary held January/February 1982)
Museu Textil i d'Indumentària-Col·leccio Rocamora
Barcelona, Spain

Exposició Moda Segle XX
(Catalogue of an exhibition held September/November 1982)
Museu Textil i d'Indumentària
Barcelona, Spain

The Israel Museum Journal Vol 1, 1982
The Israel Museum, Jerusalem, Israel

Cuadernos del Museo de Motivos Argentinos "Jose Hernández"
(June-December Vol 2, Nos 3 & 4 1981)
Municipalidad de la Ciudad de Buenos Aires
Argentina

Council for Museum Anthropology Newsletter (USA)
(Vol 6, Numbers 3 & 4) 1982

Museum Ethnographer's Group Newsletter (UK)
No 13 1982

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