

ICME NEWSLETTER

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Published by the ICOM International Committee
for Museums of Ethnography (ICME) and printed
on its behalf by the **TropenMuseum**, Royal
Tropical Institute, Amsterdam



ICME News
No 8
February 1986

ICME Newsletter No 8

ICME NEWSLETTER NO 8, MARCH 1986

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FROM THE EDITOR

Dear Friends,

My appeal to members in ICME Newsletter No 7 has yielded a modest harvest of letters, most of them quite encouraging. I am grateful to the authors for their kind words and good advice and I hope that all of you who have not written to me yet, will do so in the next months. After all, we are preparing for the next triennial ICOM Conference in Buenos Aires, in October - November 1986.

We have several new candidates for the ICME Executive Board 1986 - 1989 and I hope that others will submit their names soon. May I appeal especially to our members in Latin America, Africa and Asia to propose their candidates. Let us try to be truly world-wide, and take care that our next ICME Board is not an exclusively European-American affair.

Some suggestions have been received for the organization of our Argentina meeting. More suggestions are welcome!

In this Newsletter you will also read some plans for an ICME programme 1986 - 1989. Here again I invite all of you to write up your suggestions and plans and mail them to me. I shall try to publish them in the next Newsletter. They will serve as a preparation for our meeting in Buenos Aires.

There have not been meetings at ICOM Headquarters in Paris which are relevant to ICME. You will therefore not find any ICOM information in this Newsletter.

I regret to say that the ICME conference in Budapest which had been scheduled for November 1985, has had to be cancelled. More about this on page 6.

Harrie M. Leyten
secretary ICME

BUENOS AIRES 1986

Since the publication of ICME Newsletter No 1 I have not received any new information on the ICOM General Conference in Buenos Aires for this year.

If, therefore, we concentrate on our own ICME meeting, we have the following questions to answer:

1. How many ICME members shall attend the meeting in Buenos Aires?
So far only a handful of members have informed me that they will attend. Could you please let me know if you are going to Buenos Aires? If not, then try to organize events and arrange for tickets (ref. letter by Prof. Whitelow).

2. Our agenda will have items of a procedural nature:
a) elections for the 1986 - 1989 Executive Board
b) resolutions and program for 1986 - 1989 period
c) the position of the Working Groups within ICME.

3. Issues regarding the nature of ICME.
So far none of the Working Groups has forwarded proposals for discussions, guestspeakers or otherwise.

Monica Garrido de Cilley, chairman of the Argentine Committee of ICOM, writes in her introduction to the conference:

"The theme of the conference: "Museums and survival of the Heritage: Emergency Call" is intended to direct the debates in this important international forum towards a very precise target: will the cultural heritage be able to survive in the coming third millennium unless a different strategy from the present one is established? Throughout the twentieth century states and their respective governments have undertaken the responsibility to preserve the heritage of their countries. However, the gross disparity of available resources (human, technical and financial) and the magnitude of the heritage to be preserved, make it necessary to ask ourselves whether our aims are realistic.

People without a past, without a heritage, are people without roots. Therefore, the future survival of the cultural heritage and of the heritage of the people, will have to be based

Cover illustration:

The Kerewa of Goaribari Island, Papuan Gulf, were fierce headhunters who sought victims on numerous ceremonial occasions such as the completion of a ceremonial house or a canoe, or as part of initiation ceremonies. The skulls were hung from the uprights of **agiba** boards which represented ancestral beings, some male, others female. A board was carved by a successful headhunter and old boards were repainted by 'the father of the board' to receive new heads. Numbers of these boards stood in the ceremonial houses with their gruesome load.

the participation of the community. Only thus will it be possible to multiply the necessary means to preserve the vestiges of the cultural memory of each people. The popular saying "Prevention is better than cure" must be borne in mind in a new strategy to preserve the world's heritage. How can we arouse the interest of ordinary citizens in this daily operation, consisting, above all, in creating an awareness of the problems? How should we manage the meagre resources available?

How should we establish an order of priorities for a national, regional and international policy?

ICME could discuss this issue in general meetings or in smaller groups. Is there anyone who wishes to be a guestspeaker on this issue or on any related topic? Could anyone propose a guestspeaker?

The following letter was received by the secretariat:

Buenos Aires, January 17, '86

Dear Sir,

I have pleasure in addressing you in the name of the coordinator of the local Committee of Archaeology and History, regarding the XIV general Conference of ICOM, to be held in Buenos Aires from October 26 to November 1, 1986.

The local Committee of Archaeology and History is organizing specific activities for the international Committee, for the time when not a session. In order to prepare these activities, please inform us how many persons do you consider will be able to come to Buenos Aires for the Conference.

I am glad to inform you that we are trying to obtain important reductions in tickets fares. I'll keep you informed on this matter.

We would also like to know the activities you are arranging for Buenos Aires, and the technical requirements for the sessions.

Yours sincerely,
Prof. Guillermo Whitelow,
 Vice-President Argentine Committee of ICOM

ICME ELECTIONS 1986

Following the procedures, announced in the previous Newsletter, I have the pleasure of announcing the following candidates for the ICME Executive Board 1986 - 1989 (names are given in alphabetical order):

1. Mrs. Victorine Arnoldus Schröder,
 Director Ethnographical Museum "Gerardus van der Leeuw", University of Groningen, The Netherlands.
2. Mr. Gosewijn van Beek,
 anthropologist, lecturer at the University of Amsterdam, The Netherlands.
3. Miss Annette B. Fromm,
 anthropologist, Director of the Gershon and Rebecca Fenster Gallery of Jewish Art, Tulsa, Oklahoma, U.S.A.,
 coordinator of the ICME Working Group on Folk Arts.
4. Prof. dr. Helmut Fuchs,
 anthropologist, curator Royal Ontario Museum, Toronto, Ontario, Canada.
5. Dr. Herbert Ganslmayr,
 Director Ubersee Museum, Bremen, West Germany,
 current chairman of ICOM Advisory Committee,
 former chairman of ICME.
6. Mr. Harrie Lexten,
 anthropologist, curator Africa Department Tropenmuseum, Amsterdam, The Netherlands,
 lecturer of Museology, University of Amsterdam,
 present secretary of ICME.
7. Dr. Ulla Wagner,
 anthropologist, Director Ethnografiska Museet, Stockholm, Sweden.

As you know the regular number of ICME Board members is nine, I am eagerly awaiting more candidates, especially from the Southern continents, so as to make it a genuinely world wide organization.

The final election will take place in two ways: those ICME members who will be present at the Buenos Aires meeting, will vote personally. Those ICME members who will not be present at the meeting, will vote either by proxy or by mail. If one votes by mail, the votes should be sent to the Secretary of ICME, Tropenmuseum, Mauritskade 63, 1092 AD Amsterdam, The Netherlands, before October 15, 1986.

I will take the votes to Buenos Aires where they will be counted, together with the votes received there.

HOW COULD ICME BE RESTORED TO LIFE?

In the last Newsletter (7), a rather gloomy picture was painted of the activities of ICME; but apparently it was a true picture. After ICME had set out with the idea to initiate an exchange of experience among the museums of ethnography within ICOM - which has actually been taking place towards the end of the seventies when several European museums of ethnography were opened - this most completely disappeared. The reason for that cannot be that there are no longer any new or remade ethnographic museums. The reason is the lack of cooperation among the members of ICME. What makes the situation more difficult, is, no doubt, the fact that the members of ICME are scattered over the whole world; but that is the case with other international committees of ICOM, too.

An ideal solution would certainly be an ICME with enough money to finance at least once a year an international meeting attended by as many members as possible. This is not feasible, today even less than it was before, as UNESCO's precarious financial situation is having its effects on ICOM, too. Therefore one will have to find solutions and ways for which finances are not a prerequisite but where funds are raised in connection with projects.

However, in my opinion there are also a number of activities which do not require a lot of money. In order to be able to discuss the concept of a new ethnographical museum, or of a museum which is being reorganised, one must not necessarily call a meeting. Concept-papers can be sent out and discussed in writing. From the museums projects currently under way, I should like to pick only one: the National Museum of Man in Ottawa which is currently undergoing a revolutionary development and which will, no doubt, be taking a position in the world of ethnographical museums of similar importance as the ethnographic museum in Osaka, Japan. In the discussion about the concept of this museum, ICME is entirely left out, although the exchange of ideas and experience and the discussion about the aims and objectives of ethnographical museums is one of ICME's foremost tasks.

There is another aspect, too, closely connected with the one mentioned before, that can also, to a great extent, be taken up in writing. There are a number of projects for which the museum's cooperation is being requested, such as the establishment of crafts museums in Asia - most of them planned by the national Handicrafts Promotion Boards. Here a team of ICME members from different countries might in a joint effort

assist with the planning of such crafts museums. There is even a chance to raise the funds for the planning by involving a third party who might also finance a meeting of all people having a share in the project.

In a similar way, members of ICME may jointly participate in projects financed by third parties. These might be projects concerned with technical profiles in the field of handicrafts or appropriate technology, or with the compilation of inventories of materialized culture which are not solely of academic interest, but can be of practical use for the development of a country or a region. In such processes of development, ethnographical museums have an important task to fulfil (s. Luis Monreal and Marta de la Torre, Museums: An Investment for Development, ICOM, Paris 1982).

In a similar way as in the discussion about the aims and objectives of museums where we distinguish between object-oriented and subject-(or problem-) oriented museums, ICME should increase its active interest in joint projects, in order to arrive again at a better cooperation, a mutual exchange of ideas, and common action. Only that way, I feel, it will be possible to revitalize ICME so that it will be able to take on again its important function with in ICOM.

Dr. Herbert Ganslmayr,
 Director Ubersee Museum, Bremen (BRD)

ICME CONFERENCE 1987

The year of 1987 marks the 150th anniversary of the Rijksmuseum voor Volkenkunde (National Museum of Ethnography) at Leiden, The Netherlands, according to some the world's oldest ethnographical museum - on an academic footing. As part of the celebrations the museum has invited ICME to organize an international conference at Leiden from Monday September 8 to Friday September 12, 1987. This conference will concentrate on "New Presentations in Ethnographical Museums".

During the past decade almost all ethnographical museums in The Netherlands have undergone or are undergoing substantial changes in their presentations and exhibitions. Some have reshuffled their staff and their policies; they have refurbished their buildings and their galleries. In short, there has been a historic change in outlook one that rightly deserves a world-wide attention. These new presentations in the Dutch museums of ethnography will be discussed and shown during this conference.

But ICME wants to go a step further and invites all those ethnographical museums in the world who have gone through a similar process or who are presently undertaking renovations, to come to

Leiden and present their new approach, their new policies to representatives of the world. ICME also wishes to invite museums of ethnography who are planning renovations or upgradings in the future to attend this conference, so that they can profit from the amassed experience and know-how present there.

Lectures, papers, resolutions of the conference will be published after the conference. ICME is appealing to museums from developing countries to apply early in writing, specifying the reasons for attending the conference and ICME will try to obtain a number of travelling grants to assist colleagues from developing countries to come to The Netherlands. For further information please contact Harrie Leyten, secretary ICME, Tropenmuseum, Mauritskade 63, 1092 AD Amsterdam

BUDAPEST CONFERENCE ON FOLK ART

The ICOM Hungary National Committee together with ICME planned to organize an international conference on Folk Art in Budapest in November 1985.

The conference was announced in previous ICME Newsletters. Unfortunately very few people registered as participants, so that the conference had to be cancelled.

Dr. Tamas Hoffmann, the very active director of the Ethnographical Museum in Budapest does not want to give up his plans and wrote the following letter:

Dear Mr. Leyten,

Considering your next ICME Newsletter for 1986, let me suggest you the following programs:

- We would be very grateful if you could "advertise" our international conference on Folk Art, planned to take place between 24-28th November 1986. Maybe we would get more positive responses.
- I suggest that ICME could support the German proposal/approved on the CSCF International Cultural Forum in Budapest, 15th November 1985, by Finland, Sweden, Norway, The Netherlands, Great-Britain, Switzerland, GDR, Czechoslovakia, Hungary/on the issue of "Exhibitions on special topics with exhibits from the field of regional culture and folklore and of urban-rural relationships". Please find enclosed the text of our proposal.
- I proposed myself on an ICME meeting in 1983 an international photo exhibition with the participation of Ethnographical Museums, with the title: "A century's history in 100 photos".

Moreover, I have written an article which became published in the periodical "Museum" No. 145, 1985, p.13-15. Unfortunately I have received only two answers. Maybe this one as well could be a nice project for ICME in the future. I am enclosing herewith the copy of my article.

In the hope that I could give you some useful advice for ICME programs and long-term activities which could win your approval and kind support, I am sending you my best regards and remain,

Yours sincerely,
Dr. Tamas Hoffmann (Budapest, 9th January 1986)

The proposal to which dr. Hoffmann refers, reads as follows:

PROPOSAL SUBMITTED BY THE DELEGATION OF THE FEDERAL REPUBLIC OF GERMANY

Exhibitions on special topics with exhibits from the field of regional culture and folklore and of urban-rural relationships

In recognition of the importance regional cultures have for the cultural wealth of a country, for the dissemination of the cultural heritage and for the knowledge and understanding of neighbouring cultures,

The CSCF participating States suggest:

- on the basis of existing cultural agreements,
- the joint preparation and organization of exhibitions on special topics with exhibits from the field of regional culture and folklore and of urban-rural relationships, with special reference to the everyday life of today, and
- the provision of groups of objects from these fields as long-term loans to museums of the other participating States.

Advantage should be taken in this connection of the opportunities for greater co-operation through ICOM.

Dr. Tamas Hoffmann published his article on the international photo exhibition in French. Its title: "Un siecle d'histoire en cent photographies", "a hundred years of history in one hundred photographs". In the article he suggests that national ICOM committees or Ethnographical Museums identify in different countries the social and cultural phenomena which could be the object of a study, based on the photographs of the past one hundred years.

Each of the organizing bodies establishes a national collection of 100 photographs on specific themes, such as marriage, religion, the street, Christmas, agriculture, etcetera.

The collections should be sent to the Ethnographical Museum in Budapest, which in turn will take care of the exhibition tour and a publication to accompany the exhibition. For those of you who are interested

in this project, please contact:

Dr. Tamas Hoffmann
Ethnographical Museum
1055 Budapest
Kossuth L. Ter 12
Hungary

FOLK ART CONFERENCE IN GREECE

A report by Annette B. Fromm, coordinator of the ICME Working Group on Folk Arts.

Members of the Folk Arts Working Group of the International Committee of Museums of Ethnography met during the last weekend of July, 1984, in Arta, Greece with the goal of developing a working definition of the term folk art 1). The emphasis of the discussion was upon the application of folk art as concrete objects of human creativity in the museum setting, not as abstract phenomena. Questions were raised regarding folk art in the contemporary context; we considered the expansion of current concepts of folk art in order to keep abreast with the vital life breaths of traditional culture. Finally, although the emphasis of many museums is upon the full realm of folk life - often termed ethnology, regional European ethnology, etc. - the focus of our discussions were upon only one element of that field, folk art. This is not to say that the various ways in which objects are considered in the museum setting were not discussed, not necessarily as contributing factors, but as adjunct to a working definition.

As preamble to the working definition of folk art, a vast array of problems were raised and discussed. While firm conclusions might not have been reached, the continual airing of these concerns and the need to keep them visible was recognized as an element for further work. Museum ethnographers recognize and work with a broad set of material culture, which includes folk art, popular art, decorative arts, and craft. While these categories may have existed, however there is a need to recognize and distinguish them. In other words, a definition specifically of folk art must bring attention to those elements particular to this category within the larger set of material culture.

A second problem recognized is that the term folk art and other such terms in English may prove to be restrictive in the non-English setting for several reasons. Foremost is the question of language and the limitations of terminology in crossing language frontiers. Related to this notion is the whole idea that the term folk art may

be considered unacceptable for historical reasons, e.g. a reaction to the attitudes promoted by former colonial powers. Furthermore, insistence upon the acceptance of the term in English and all that it encompasses may become restrictive because of the history of related disciplines. While the intent is to suggest a working definition of folk art directly applicable to the work of museum ethnographers, the subject matter cannot be divorced from a larger intellectual milieu.

The meeting was opened by mr. Costa Vaya, president of the Skoufa Association. 2) Chair of the meeting was Annette B. Fromm, coordinator of the Folk Arts Working Group. Attending were David Hutchison, Western Australian Museum; Trefor Owen, Welsh Folk Museum; Delores Soriano, Ethnological Museum, Barcelona; and Eurydice Retsila, Greek Museum of Folk Art. Other members of the Working Group unable to attend contributed by sending the chair their conceptions of folk art, particularly as applied to their working situation. 3)

Based upon these comments submitted prior to the meeting, six general notions regarding folk art were addressed at the onset of discussion. These are: transmission, milieu, function/use of object, purpose/role in society, methods of construction and types of objects. While these guidelines served as a spring-board for the discussion, they were quickly shelved as a model of a working definition of folk art evolved.

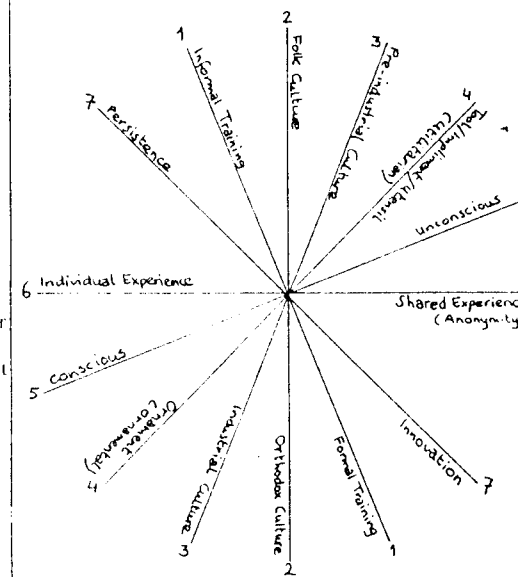


TABLE I-A: CONSTITUENT ELEMENTS

TABLE I-B: INTERPRETIVE ELEMENTS

1. Symbolism
2. Aesthetics
3. Relationship between maker and user
4. Influence of great(er) society

This working definition suggests two types of data to be considered. First are conceptualized constituent elements of folk art which operate upon intersecting sets of continuum (Table I-A). Second are related interpretive elements, or in other words, value judgements by which the object is further considered (Table I-B). The seven pairs of elements, given on Table I-A internally affect all material culture, from folk to popular to decorative to fine arts. Exactly at what point on the continuum one of these categories gives way to the next was not determined. After all, in the application of a working definition, these distinguishing points are affected by other factors not enumerated here, but determined by each particular situation.

A number of these categories reflect the generalizations suggested initially by the discussion. The first element - informal training ----- formal training - refers to the process of transmission. Informal training can take a number of shapes, depending upon the milieu and the art form. The artist may be entirely self-taught. He may learn through example, at the proverbial mother's knee. Apprenticeship is also considered an informal method of training.

The question of milieu is addressed by items two and three - orthodox culture ----- folk culture and pre-industrial culture ----- industrial culture. The first set suggests two conflicting or contrasting milieus. In the past this opposition conferred the meaning of subordination. The second set of elements counters these interpretations allowing for the existence of two social factors, but in a more broadly based setting. Thus, urban conglomerations in which folk art is historically an organic, creative form are included on the folk end of the continuum.

The next category refers directly to the functioning of the object. Ornament may, of course, serve as the primary function of a folk art object. It is, nevertheless, placed in opposition to the practical or utilitarian end of the continuum. An element tied to this pair is the intended user. If the object is "mass produced" for consumers other than the maker, marks of personal expression are often removed. Objects produced in quantity tend to show conformity and lack individual touches that those produced in smaller quantities, for the home may show. This relationship between maker-user/producer-consumer to some degree incorporates the third

generalization suggested at the start of the discussion, purpose/role in society. The final two generalizations - methods of construction and types of objects - are not found in this model as they do not function as constituent elements of material culture.

Creativity and meaning is the emphasis of the fifth and sixth elements of the model. The creator in today's world often repeats patterns of design, or formalistic standards long accepted for a particular object without knowledge of the former intended meanings therein. With these unconscious changes, the pieces still remain viable objects of folk art. Often the meaning related a shared communal experience. Therefore, anonymity as expressed through conformity is an important element of the object. It is, however, not necessarily a definitive element of all folk art.

The question of persistence ----- innovation, while a part of this model, can be best set revolving above the other elements, coloring each of them. In the grander sense, this set refers to what has been called "tradition". Tradition, however, is not stagnant. Change occurs within any tradition in order to remain valid in a milieu also changing. Social factors by which the nature of society is defined change. What are considered as informal modes of transmission are also interpreted by new standards often based upon the prevailing social factors. The function of an object may no longer be fully utilitarian, but serve as a reminder of former life styles, entering a decorative niche. Thus, the relationship between producer/consumer also changes. This question of persistence as opposed to innovation is perhaps the most radical set of elements of this model for it not only suggests, but strongly states that folk art continues to serve a role in society.

Table I-B completes this model of a working definition of folk art. Four elements by which the intersecting continuum are interpreted are suggested here. The first three of these elements have been discussed in the enumeration of the contrasting sphere of elements making up Table I-A. The last discussed - persistence ----- innovation - and how it is applied to the other sets perhaps most exemplifies the influence of great(er) society upon material culture, folk art specifically.

All of these elements suggest both internal and external interpretation. Once aspect of the internal-external approach is applied directly to the object as 1.) a work of art, internally and, 2.) the construction, form and use, externally. Closely tied to this approach is the often opposing set of aesthetics within the community producing the objects and that of individuals outside of the community. The museum ethnographer interprets objects from both internal and external perspectives as pieces of art, and as part of the setting in which

they are created and function. He must, thus, be sensitive to these latter interpretive points of view based upon aesthetic values.

The four elements as put forward on Table I-B - symbolism, relationship between maker and user, influence of great(er) society, aesthetics - serve to interpret the constituent elements of Table I-A in order to determine if an object falls within the realm of folk art. A consideration of each of the sets of constituent elements, followed by interpretation, based upon values held by both the establishment the ethnographer is part of and, more so, the milieu the object is part of gives a working definition of folk art.

Notes:

- 1) Folk art in the following discussion refers to the plastic arts. While objects may relate to and be an integral part of a larger performative category, the focus here is solely upon items of material culture.
- 2) The Folk Arts Working Group of the International Committee of Museums of Ethnology, one of the groups of the International Council of Museums (ICOM) is grateful to the Skoufa Association, Arta, Greece (and the Greek National Committee of ICOM) for supporting this meeting. The hospitality of the members of the Skoufa Association helped to introduce members of the group to north western Greece.
- 3) Appreciation is given to members of the Folk Arts Working Group who contributed to this meeting, but were unable to attend: Klaus Beitz, Austrian Folklore Museum; Pierre Crepeau, Canadian Centre for Folk Culture Studies; Isabel Cecilia Fuentes, National Folklore Museum, Caracas; Mohd. Kasam Bin Hajj Ali, National Museum, Kuala Lumpur; Lucia Astudillo Loo, CIDAP, Cuenca; Hinda Muller-Lancet, The Israel Museum; Aviva Ratner, Museum of Anthropology, The University of British Columbia; Lelia Gontijo Soares, National Folklore Institute, Rio de Janeiro; Geoffrey E. Stamm, Indian Arts and Crafts Board, Washington, D.C.

WORLD CRAFTS COUNCIL,
JAKARTA 1985

In August 1985 the World Crafts Council met in Jakarta, Indonesia. The many participants were organized in commissions. From Commission V, dealing with museums, we received the following

report.

5. Commission V agreed that Museums must be attractive, inviting and vital, placing objects within the social context and reflecting the tradition and heritage of a culture: the past, the present, and looking toward the future. As well as sources of information, they must be a living part of the community, where all are free to participate. They should promote the craft and the maker, providing opportunities for local and exchange exhibitions, for demonstrations, workshops, sales and the education of craftsmen and the public.

The promotion and well-being of the craftsman must have priority in craft organizations.

RECOMMENDATIONS:

- 5.1. That museums play a more important role in the development process.
- 5.2. That WCC asks museums to give more attention to people in remote areas as they also may benefit from museum work in the centres.
- 5.3. That museums be aware that continuity is very important in the preservation of cultural heritage. All museums for crafts having major historical collections, in both developing and industrialized countries, should make the link with the actual production of crafts and place them in the context of today's everyday life. Staffs must be trained for the purpose, in order to make museums more alive and more attractive. Shops with selected present-day crafts could be established.
- 5.4. That all museums, and especially those in developing countries, publish their collection in illustrated catalogues for use in scientific study and as examples for craftsmen.
- 5.5. That WCC asks that all development projects have a certain percentage of funds set aside for the preservation of crafts betterment of working conditions for craftspeople.
- 5.6. That museums and traditional craft industries which are located within the urban/rural historic/traditional living environment must taken into account in the city's development process.
- 5.7. That WCC encourages national craft organizations accept their responsibility to promote in their museums crafts now being produced. This can include assisting in the training of staff for their activities in the promotion of those crafts.
- 5.8. That crafts organizations recognize the well of the craftsman as a top priority.

RESOLUTIONS:

- 5.a. Be it resolved that a Working Group be established between WCC and ICOM (International Council of Museums) in order to promote cooperation between museums and craftspeople.
- 5.b. Be it resolved that WCC acts as a clearing house for information on:
- Museum projects dealing with crafts
 - Sources of potential funding
 - Training opportunities
 - Technical assistance and consultants.

LETTERS TO THE EDITOR

(1)

Dear Harrie,

I have just received ICME News No. 7 and read it with great interest.

I am an Africanist and director of a rather small ethnographic museum with about 100,000 objects in our collections. Our oldest objects are from the beginning of the 19th century and it goes without saying that the documentation of our oldest collections is poor. Although the museum appears as a separate unit in 1894, the first ethnographer was professor Erland Nordenskiöld and he took up his career in 1913.

In my efforts to improve the documentation I have often missed good handbooks with pictures and descriptions of objects. We often have visitors who want us to identify works of art e.g. "Masks of Black Africa", etc. and they are of some help. They, however, mostly depict more or less the same objects, i.e. the "masterpieces" from well-known collections.

Would it be possible to produce, within the framework of UNESCO and ICOM/ICME handbooks for museum use of the kind suggested above?

Dr. Kjell Zetterström
Director Göteborgs Etnografiska Museum, Sweden

(2)

Dear Harrie,

One of the areas I have been very interested in the work of ICME is on the vexing issue of "Restitution and or Return of Cultural Property to its countries of origin". Although significant progress has been made at UNESCO/ICOM Advisory Council level, the truth of the matter is that the "developing countries" are systematically being deprived of their cultural and natural heritage by the "developed countries" thereby creating a very big gap that may never be filled.

It is in view of above situation I have shown interest in the Draft Program that was made by Herbert Ganslmayr on "Return and/or Restitution of Cultural Property".

As it is at the moment I don't even have an idea as to whether the International Symposium mentioned in your September, 1985 ICME Newsletter No. 7 took place or not. The letter I wrote in June 1985 was to gather more information from the ICME Secretariat on the Symposium on Restitution.

My suggestion is that if the above International Symposium did not take place as was scheduled perhaps ICOM'86 in Buenos Aires would be a good venue for such a Symposium.

It seems to me that the problems of ICME have been compounded by the locations of the Secretary in Holland and the Chairman in Canada. This to my mind has probably contributed to the situation reflected in your letter.

Correspondences would have been a better way of reaching members rather than relying too much on the ICME Newsletters. For example I received ICME News No. 7 September, 1985 late in December, 1985. Your letter of November 18, 1985 reached me only last week.

Moses Saliyuk Abum
Lagos, Nigeria

(3)

Dear Mr. Leyten,

ICME is not dead - neither asleep or unfunctioning. The ethnographers in this part of the world are benefitting much whatever matter we receive through the Newsletter.

I wish you continue the publication more frequently. We are very much helped through your communication "Newsletter".

Do not prepare the coffin and bury it!

Dr. Sachin Roy
New Delhi, India

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