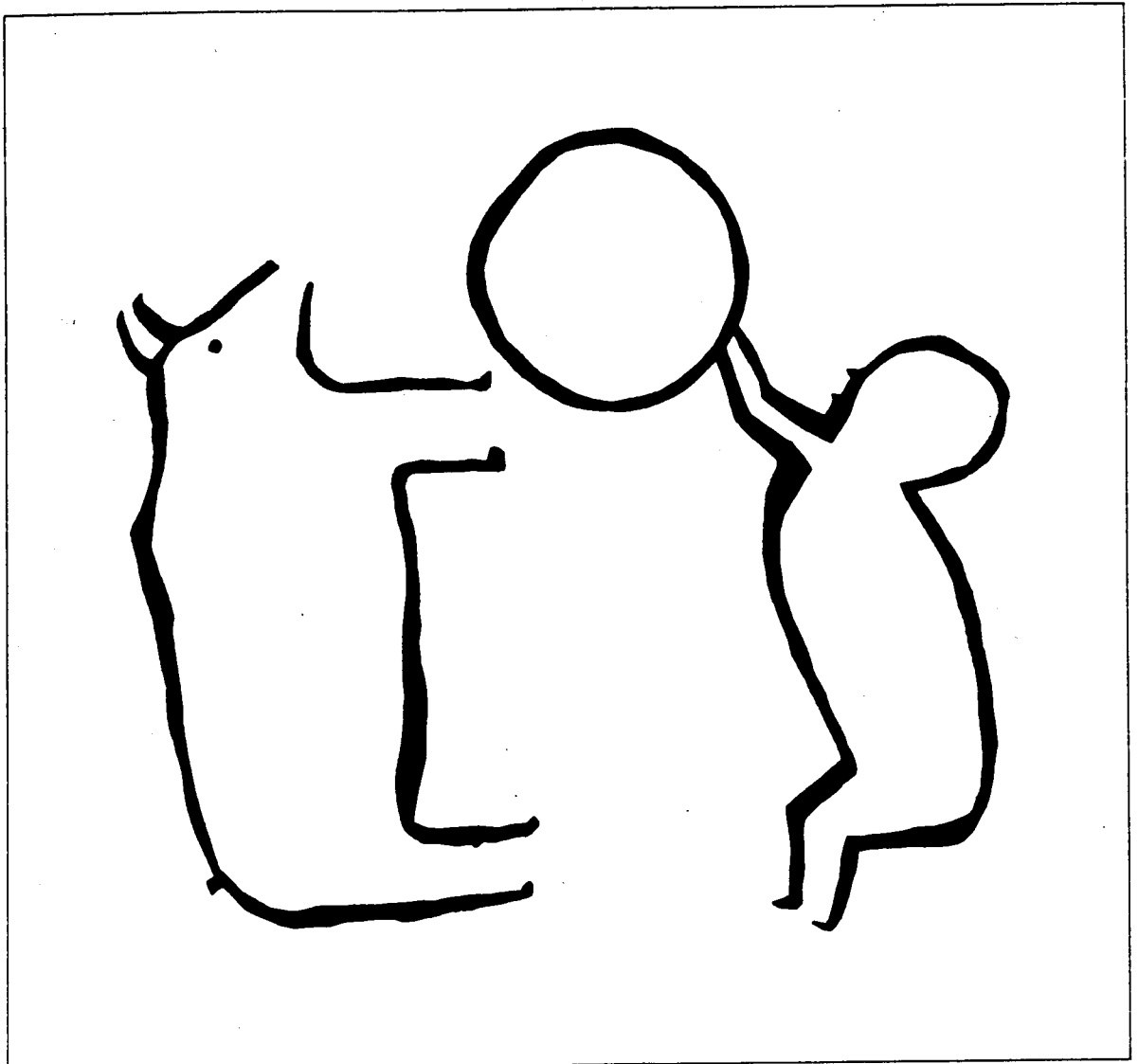


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Cover:

**Martha Ittulukatnak
Lucy Amarouk
Baker Lake, Canada
Drummer 1969
stencil**

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Your editor happens to live in a country where according to a leading Dutch newspaper meteorologists no longer present the objective facts about the weather but virtually have become voodoo-priests, bringing good (sometimes) or bad (usually) messages from the weathergods above. This year the bad messages kept on coming, as did the massive amounts of rain that poured down. This certainly was good for the museumprofession as a whole, but not for the mood of your editor. Fortunately the sun finally has come back again, which makes introducing this Summer Issue of ICME News to you extra pleasant. Like the voodoo-priests mentioned above, this issue too offers you good and bad news. To start with the last, we have been saddened by the sudden death of ICME's chairman Dr. Herbert Ganslmayr. You will find an obituary for him further on in this issue. The loss of a chairman of an international committee like ICME has many repercussions. One of the more simple problems to be solved is what changes to make in the executive board. Our vice-chairman, Dr. David Boston, wrote a small contribution on this matter.

More problematic is the fact that a number of projects Herbert Ganslmayr was taking a keen interest in, projects which had to result in formal ICME meetings and activities, will be hard to realize, as we only have a vague knowledge of Herberts' extensive network of personal friends and officials he worked with.

One of his proposals, unfortunately not yet firm enough, regards a workshop on the arrangements of the ethnographic galleries of the National Museum of Indonesia. His general proposal will be published in the next issue and we hope to find ways and people to help us realizing this workshop in the near future. Another activity Herbert was involved in, is the anniversary meeting of again the National Museum of Indonesia, to be held this summer from July 28th to August 2nd. Unfortunately details on this meeting, primarily meant for Indonesian museumprofessionals, but also open to observers of ICOM and the Asean Museums, reached the secretariat very late. For this reason we have only included in this issue a short contribution on the objectives and theme chosen for this meeting. However, we look forward to receiving for publication some of the papers that will be presented.

A large part of this Summer News has been reserved for two papers on the subject "museums and development", presented during ICME's annual meeting, held in November last year. One by Martin Prösler from Germany, the other by your secretary.

Thanks to our host, Thorben Lundbaek, his staff and not to forget the excellent Danish pastries served, that meeting, so important to the continuity of the work of ICME, was a success. Only the number of participants could have been better.

Part of the program was further devoted to the new (treasure approach) concept of the National Museum of Copenhagen, an approach which is gaining support nowadays in many (European) museums.

The forthcoming General Conference of ICOM in Canada was also on the agenda. It was decided to chose "Museums for all" as ICME's theme for this conference. This theme not only stresses solidarity with autochtonous groups (an important issue for a.o. our American colleagues), but also with minority groups (which are of special interest in the European museum context). Besides it offers links with the important ICOM/ICME subject "museums and development" and with the role of museums in development (cooperation). In this way we hope to have acquired a good strcuture for programming ICME's meeting in Canada. Furthermore we believe that this theme links in an interesting way with the over-all theme for the Canadian congress: "Museums: rethinking the boundaries?".

During the Copenhagen meeting, Dr. Helmuth Fuchs from the Royal Ontario Museum, Canada, presented his plans for a fascinating pre-conference tour, which you will find in detail elsewhere.

We are grateful for his activities and for the work done by Dr. Andrea Hauenschild, who acts as ICME's representative in the liaison committee for this conference.

Finally you will find in this issue news about the forthcoming annual meeting in Munich and last but not least a reply form. We sincerely hope that many of you will make use of it.

Anyhow, "let's keep in touch", and what better way is there of doing this than in the pages of your very own "Icme News"?

Peter Bettenhausen.

In memoriam Herbert Ganslmayr

ICME's chairman, Dr. Herbert Ganslmayr, died suddenly from a heart attack on 27 April 1991 in Athens, Greece, whilst representing ICOM at a meeting of the Unesco Intergovernmental Committee for promoting the return or restitution of cultural property to its countries of origin.

Herbert Ganslmayr was born in 1937 in Germany. After studies in ethnology, egyptology and ancient history, in Munich and Basel, leading to a Ph.D. in 1965, he started his professional career as a lecturer in ethnology at Munich University. Following several years' field-work in southern Nigeria, he took up a curatorial appointment at the Übersee-Museum in Bremen, Germany, and held the post of Director of that institution from 1975 to 1990.

Herbert Ganslmayr held a prominent place within ICOM for many years. He had a seat on Council since 1977, successively as an ordinary member (1977-80), Chairman of the Advisory Committee (1980-86), ordinary member (1988-89), and was elected Vice-President in 1989. He was also Chairperson of the International Committee for Museums of Ethnography (ICME) from 1974 to 1980, and again since 1986.

On the current Council, he was responsible for monitoring project activities and ICOM was able to benefit both from his enormous drive and energy as well as from his wide experience of museums and of the museum profession world-wide.

He was particularly interested in the museum's role in development (an instance being the recent ICME meeting on 'Museums and the Development of Small Islands' which he organized) and he tried hard to persuade the National Committees of ICOM to participate actively in the World Decade for Cultural Development launched by Unesco.

Another of his concerns was the museum's potential in the development of a form of tourism which preserves the cultural and natural heritage and respects the dignity and values of the indigenous peoples.

ICOM and especially ICME have lost not only a strong supporter of the museum cause but also a very faithful friend who will be missed by many of us both for his warmth and for his professional dedication.

PICKING UP THE THREADS...

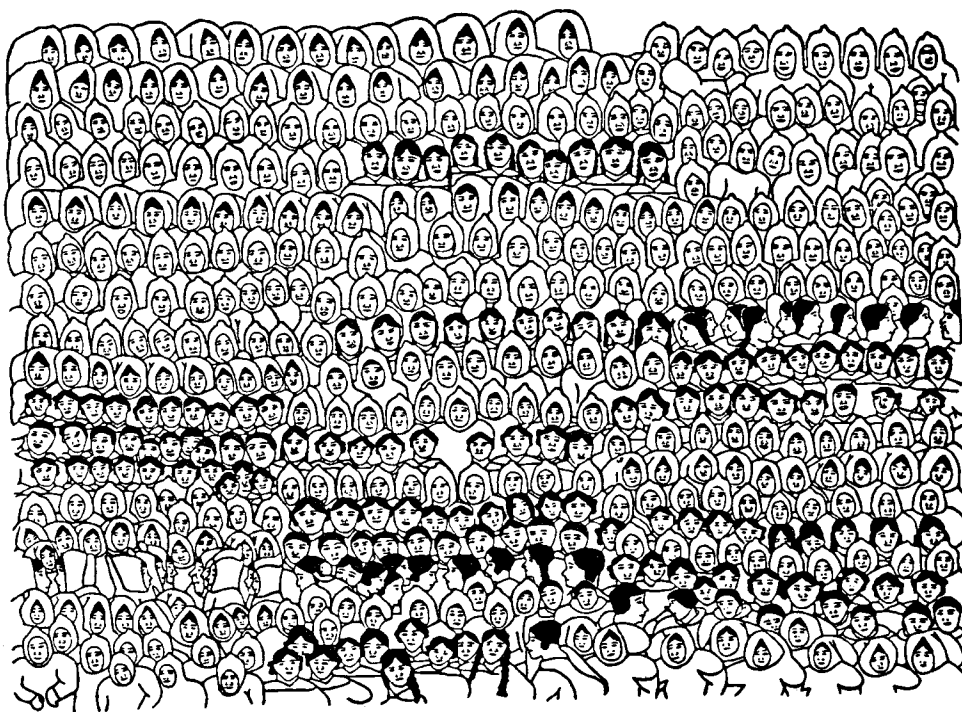
We have been saddened by the news of Herbert Ganslmayr's death. Characteristically he was intending to depart this summer to work in S.E. Asia and he was developing further ideas for the programme of ICME. With the Secretary, Peter Bettenhausen, I was invited to attend the ICOM Advisory Committee in Paris, last June, to pick up the threads in so far as possible. We have decided to continue on the present basis, leaving the Chairmanship vacant until the next ICME elections in Quebec in 1992.

In the meantime we look forward to accepting the invitation from German colleagues to meet in Munich. Your support and participation will be most important.

David Boston.

ICME MEMBERSHIP ON THE UP

At the last count, membership of ICME stood at 335.
Now, if every single member were to write in with some news we would be assured of more issues of ICME News than you editor ever could dream of. Things must be happening in ethnography all over the place. Much of this unfortunately remains unpublished and unsung. Tell us about it and let us share the news, good or bad, around the ICME circuit. Don't hesitate, do it now!



Hannah Kigyusiuq/Thomas Sivuraq
Inuttuit 1974
Stonecut, 56,3 x 77,5 cm
Baker Lake

"Museums and Development" - A call for reflection

Introduction

In association with the UNESCO world decade "Culture and Development" ICOM chose "Museums and Development" for its 1989-1992 triennial programme. At ICOM's 1989 General Conference in Den Haag a resolution was passed, stating that "(...) ICOM strongly urges all governments, especially those providing development assistance, to give a much higher priority to the cultural dimension of development, in particular to existing and new museums and related institutions'.

In the ICOM triennial programme the subject of "Museums and Development" received great prominence, museums being described as "instruments of (...) education" and "elements of social and economic development" (ICOM 1989:2).

In the intervention in a development process, the impact of instruments of intervention has to be reflected upon. However, research on the impact of museums in the "Third World" is scarce. The following paper is an attempt to examine aspects of this impact.

Dissemination of knowledge

Here I want to focus on the educational function of museums, which is generally understood to be its most important contribution to the development of society. The strength of museums is seen as the possibility to supplement to school education and particularly to non-formal education for an illiterate public.

I should like to concentrate and reflect on some recurring themes in this complex discussion:

As well as pragmatic approaches in which museums are seen as educational tools in family planning, hygiene, the use of fertilizers, etc. (Bettenhausen 1990) or as "propagators of appropriate technologies"(Torre 1982:6), there are also approaches which aim at the formation of consciousness.

In this view, many publications concentrate on promotion of cultural awareness, of the awareness of the environment, of social structures or the self. The museum "should give everybody the opportunity to find themselves not only in time but also in space" as Decarolis et al. (1988:126) have put it optimistically; or in critical perspective museums should "enable a large part of the population to recognize its problems and to think and act with responsibility (Ganslmayr 1981).

And, the museum's effect has mostly been seen in a "reinforcement of cultural identities" (Maranda 1988:180).

This second approach is associated by some authors with concern about the rapid cultural change in the "Third World" (which is in the end often closely related with the attempts of development in the countries concerned). In this context the museum is allocated a function of preservation that goes beyond the preservation of artifacts: Nigam speaks of "creating awareness among the people and providing safeguard for the fading culture" (1988:209) and that it "is needed more to preserve(...) inherent social values and traditions" underlying museum objects than to concentrate on their material aspects (Nigam 1988:212). "Museology must lay more emphasis on the continuity and revival of ancient social values and traditions which are the backbone of culture" (Nigam 1988:216) and "the aim of museology is not to know the past alone but to link the past with the present to guide future destiny of mankind" (Nigam 1988:213).

Or, regarding a museum project with Cree Indians in Canada, Calonne and Ghafouri described that "due to the breakage of the bonds between the youth and the elders, the transfer of thoughts and traditions(...) were becoming more and more difficult to a

threatening level. A museum seemed to be a proper solution for preserving and transferring whatever is of lasting value" (Calonne and Ghafouri 1988:98f).

At this point the different contributions will be left uncommented, so as to present my own thesis about the function of museums in society. From this perspective I will return to comment on the above mentioned contributions.

Thesis

The thesis is certainly not original but seems to have been forgotten:

First: A museum does not only present culture, it is a cultural expression in itself. The consequence: a culture of museums exists.

Second: In the way a museum presents culture, it gives a contribution to transform culture.

The consequence: Since museums transform culture, their claim to preserve tradition is a myth.

What museums are doing is preserving material objects and constructing a new reality around these objects by contextualizing them (Berger and Luckmann 1965). This is, what I understand to be, the main function of museums in culture change - or cultural 'development'. Culture change includes the permanent (re-) constructions of reality in respect of the meaning system. For this process of (re-) construction, media are necessary.

Referring to the first thesis: As 'Museum' is a cultural expression, it is possible to see the links of this institution in time and space and to social groups. Therefore a short historical sketch is helpful:

The concept of museums as we know them today goes back to the age of Enlightenment in Europe (Hudson 1975). But it was only in the second half of the 19th century that the character of the institution was shaped. It was a time of turbulent change which led to an acceleration within the process of functional differentiation in society. Parallel to the industrialisation which caused a radical change within the organisation of labour, a break up of scientific disciplines took place, and the rise of new institutions in general. The institution 'museum' developed parallel to the development of universities, libraries and theatres from a division of 'cultural labour'. It was only in this mostly urban network that such an institution with its strong specialisation on material objects, and with static presentation based on visual perception, could develop. Promoters of the museum came mainly from the middle-class, which arose with the progress of industrialisation and trade. They built museums as their symbols of power. By museums as well as by other institutions, these people expressed their view of the world, their meaning system.

With regard to the symbolic system underlying museums, I would like to take up a few aspects which even today are expressed by this institution and which are in conflict with other symbolic systems.

The museum deals with material objects - what can be done with them when they have lost their original function? They can be declared art objects. The concept of art museums in Europe developed along with the concept of art itself. And this concept of art changed parallel to changing perceptions of art objects (e.g. Bourdieu 1983; 162).

The museum organises its exhibitions according to a concept of linear time. This concept of time is connected with a concept of history and therefore with the form of historical consciousness, which according to museum literature is the medium of confirming cultural identity (Lübbe 1990:43). A cyclical concept of time is related to a different form of historical consciousness to provide contrast.

It is also possible to give similar arguments about concepts of collecting and preserving or for educational concepts; two areas which are essentially concerned with the institutional responsibilities.

Referring to my second thesis, I want to point to an aspect which is inherent to museum work: to removing objects from their original context and replacing them in a new context. Objects are placed into a museum-specific, 'artificial' context; but, as it is 'artificial', it is always an interpretation and new creation of reality.

Here I want to change the focus to a "Third World" country.

On closer examination of the process of recontextualising objects in museums in Sri Lanka, the process can be seen on at least three levels:

The first level is the institution itself and its place in public opinion- what is the effect on the meaning of an object when it is placed in an institution with the image of a 'temple of the muses' or when it is placed in an institution that is signified 'bone house'? The reinterpretation of the Sinhalese term for museum is 'kautuka gare', which means 'a place where to keep old, very old things', and its colloquial form 'kautu ge' means 'bone house'.

The second level of recontextualising objects in museums concerns the way in which the object is displayed: is it presented on a pedestal in the middle of a room or does it lie neglected in the corner of a showcase? And, most important of all, does an object appear in the exhibition? For instance, seeing a special type of Sri Lankan mask had been considered dangerous for a pregnant woman - today this mask may be seen in a museum. This could reflect a changing social structure - certain groups are no longer excluded or the barriers of exclusion have lost their force. This process shows the expansion of "rationalism" and the loss of depth of the objects' ritual significance. The museum thus offers and in the same way promotes a 'rationalistic' way of looking at and dealing with the objects of one's own culture and its symbols.

The third level is that of the con'text' in the original sense of the word. In a leaflet of the National Museum in Colombo, for a temporary exhibition in 1988 about Sri Lankan masks, we read: "next we see a halfcut mask variety which is used in exorcistic ritual, (...), which is psychotherapeutic in effect" (National Museum Colombo, 1988).

This view of such rituals as psychotherapeutic would not be expressed or shared by a peasant in the countryside, where these rituals are still performed today.

Another passage in the leaflet states that "this is an opportunity which the art lover whether local or foreign should not miss (National Museum Colombo 1988). The peasant however, does not perceive the masks, especially those used in a healing ritual, as art objects - they are objects within a specific functional context.

That denotes that a new meaning is ascribed to the objects, a new interpretation of the culture has been given by the museum.

Here it has to be seen that other institutions underlie the same symbolic system by which these ascriptions are given; they affirm and legitimate each other in their symbolic system: The term 'psychotherapeutic' is connected with the logic of the health service (and not with the logic of the healer who uses the masks). In the same way concepts of historical display are connected with similar concepts in school or TV, etc. In this way the museum plays an active role in cultural change.

What museums are doing is constructing a new reality around the objects by (re)contextualising them. It is precisely a "mediating frames of meaning", as A. Giddens has put it for anthropology itself as a scientific discipline. (Giddens 1976). This 'mediating frames of meaning', the new interpretation and new understanding of the past, is the actual and real function of museums and their main contribution to cultural development - understood as cultural change.

It is important to emphasise that the interpretation of the past has a direct relationship with the position of groups in present society. This has many implications. Looking for instance at the term "tradition", which has been used in the Sri Lankan museum, we can find a variety of connotations. In the semantic field we find 'superstitious', 'old-fashioned', 'out-dated', etc. The latter implies that different groups in a society have a somehow 'historical relationship' with each other.

To characterise social groups as traditional is presumably connected with reinforcement of cultural identity of the middle-class (whose members understand themselves as being 'modern').

Earlier, the reinforcement of cultural identity was mentioned as one of the functions of museums. These functions can also be examined from the processual perspective of 'mediating frames of meaning'. For example, the claim and hope of preserving traditions and original values by means of museums, which appears to be a myth.

All these are creative actions which are culture bound and express the views of certain user groups in society. I want to recall in this respect A. Konaré's statement about museums in Africa that "have remained institutions reserved for a minority of foreigners, tourists and intellectuals from urban areas" (1983:146).

According to my own visitor research in Sri Lanka, I would also add schoolchildren to Konaré's list. For them the process of mediation is part of their socialization and thus leaves a mark in society in a historical perspective: culture change takes place. Museum-visit as supplement to school education makes its impact in conjunction with other so-called 'modern' institutions. Within this conjunction, the museum's explicit duty is to deal with the people's own culture and history.

Other functions mentioned have been:

- "Linking the past with the present" (Nigam 1988:213)
- "Understanding the culture, the country, social structures..."
- "Finding himself (the visitor, M.P.) in time and space" (Decarollis et al. 1988:126)

The next question posed is whether the museum's interpretation framework is received positively or negatively by the visitors (especially in non-urban contexts). Here might lay a central key to understand the gap - which is often referred to - between curator and the general public.

Relevant to this issue is the remarkable change which occurs in museum discussions: the perspective changes from object-oriented to community-oriented and communication-oriented. The latter orientation is related with the frames of reference, the meaning systems, wherein (in)consistencies are responsible for the success or failure of any communication.

An examination of meaning systems in museums could be embedded in a wider 'Culture of Museums'-approach. Michael Ames spoke of an "ethnography of (...) museums (1986:p.32). To this approach we may also add Vinos Sofkas' proposition that we "require a broad international inventory of what really are the conceptions of museology all over the world"(1988: 185) and the idea to "create a working group for comparative museology" (van Mensch 1988:185). But up to now, results in this field seem to be limited.

These reflections on the 'cultural dimension of museum work' are fundamental to the issue of 'Museums and Development', and I propose to see them in the context of an increasing debate about the globalization process in arts and sciences.

Globalization

Globalization is thematized in the social sciences as "the form in terms of which the world becomes 'united', but by no means integrated..." (Robertson, 1990: 18), and as "the

actual form of recent and contemporary moves in the direction of global interdependence and global consciousness" (Robertson 1990:22).

This issue was thematized as long ago as the second century BC when Polybius, in his *Universal History*, wrote in reference to the rise of the Roman empire: "Formerly the things which happened in the world had no connection among themselves...But since then all events are united in a common bundle" (Kohn, 1971:121, quoted in Robertson, 1990:21). Today, of course, the intensity of these connections and moves has grown immensely.

In the social sciences there is a focus of study on the flows of men and money, machines, media and ideas. For the museum's context the focus here will be on media and ideas. For example, enormous flows of news are going around the globe daily, connecting each country and transporting images of the world and images of life. But, important to consider, these flows follow a consistent pattern. The major news flows on earth are dominated by four news agencies: Reuters, AP, UPI and Agence France-Presse; they are responsible for most of the international news. These four agencies send out 34 million of words each day, claiming to provide nine-tenths of the total network output of the world's press, radio and tv (Smith 1980: 73).

The flows regarding the production and distribution of cinema films too, show distinct patterns. Referring for instance to a country like Thailand: a national film industry is practically nonexistent and most of what can be seen on the screens is produced according to Western cultural forms, apart from some competition from Hong Kong or India (Mattelart 1983:43).

A statement from an African filmmaker, Sidney Sokhona, quoted from an UN Study, makes the situation of film making in the "Third World" more clear. Referring to the situation in french speaking Africa he said: "Throughout this part of Africa, except for three or four countries(...), any African filmmaker living in Africa who gets around to making a film, is forced, if he wants to have it distributed in his own country, to go through Paris and propose it to SPOACIA, a subsidiary of UGC France". (Mattelart 1983:43).

UGC France is a conglomerate that dominates the production and distribution of films in France.

As roughly sketched for only one sector, the flows of ideas and images in the globalization process follows distinct and asymmetric patterns.

The globalization process is also reflected by museum literature, where the discussion about cultural identity, respectively the fear of the loss of cultural identity, has been particularly emphasized. Thus, one of museum's functions is defined from this starting point - the promotion of cultural identity in times of rapid change.

Astonishingly, there are nearly no remarks in museum literature about the museum as being one agent in the process of globalization. Thus, museums are in a somehow contradictory or ambivalent position since they claim at the same time to be strengthening local(?) cultural identity. Museums are a special form of local-global nexus.

In museum literature, another reflex of the globalization process with an increasing global awareness is found in the consequently museo-"logical" suggestion to establish a "Musée Planétaire" (Nicolas 1988: 198) or a "kind of global 'ecomuseum' that would integrate in all their possible forms men, space and time". (Barblan 1988:51)

In several scientific and artistic disciplines this discussion about globalization is sometimes more radical with an emphasis on reflecting the used system of meanings and categories: Immanuel Wallerstein, for instance, the leading figure of 'world systems theories', understands his analysis not as a theory about the world, but as a protest against the ways in which social scientific enquiry was structured for all of us at its inception in the middle of the 19th century (Wallerstein 1987: 309). With the title of another publication he asks: "Should we unthink 19th century sociology?" (Wallerstein 1988).

Or Nieuwenhuijze (in reference to a study of Nakane 1984 for UNESCO) questions "the

fully Western-ethnocentric claim to universal validity of social sciences theory for descriptive and prescriptive use in regard of development" (Nieuwenhuijze 1987: 241).

In the field of literature science in Germany, Leo Kreutzer (1989) suggests to replace the 'traditional' approach of his discipline with a comparative one in global perspective -the analytical categories of literature studies established throughout the examination of Goethe and Shakespeare are not appropriate for African, Asian or Latin American authors. Miller (1980) raises similar questions in his publication about 'Archeology and Development' and the list could be continued.

Such changes within academic disciplines have a knock on effect for the museums who use the old disciplines' categories to order and interpret their collections.

And what about museology's categories?

Peter van Mensch, after counting all ICOFOM (international Committee for Museology) papers within an eleven year period according to their country of origin, stated the "eurocentricity of the committee (...) and the dominance of Western thinking" (1988:181f). And Judith Spielbauer, at the ICOFOM Conference 1988 in India, states clearly in an analytical summary of various conference papers: "The cultural context of museum development establishes a tradition of primary European influence that continues with the initial spread of museums around the world in conjunction with colonial expansion. Increased awareness of the struggles of post-colonial countries provides insight into new possibilities. This increased awareness and acceptance of wide ranging variability in cultural forms within and between countries encourages a widening of the scope of museology and museums(...)." Spielbauer 1988:140).

These reflections exist in the literature - but in the wider ICOM discussion the resonance seems to be weak.

Besides ICOFOM, MINOM (Movement International pour une Nouvelle Muséologie) which is associated with ICOM, provides interesting approaches to this complex matter. MINOM understands the establishment of a museum in its processual character as institution building in direct and close cooperation with the community. Thus, by participation of the community, there is a possibility to reduce the above mentioned problems of tensions between symbolic systems. But, as Andrea Hauenschild comments, "apart from Mexico only a few 'Third World' countries have taken up explicitly this (MINOM, M.P.) concept and integrated it in the development of new forms of museums, as for example Senegal" (Hauenschild 1988:415).

Development

As shown above for several academic disciplines, the documentalists in their field too try to come along with the worldwide cultural variability, that made their development projects fail. There, 'Culture and Development' as an own issue arose in the eighties exactly from these problems. In the general debate about "Culture and Development" exists a variety of approaches to the matter.

Here I only want to point at what is discussed in the relevant ministries and development agencies. There the following questions take first place:

- Does tradition stand in any case in the way of development?
- Which traditional values and orientations are compatible with modern development? Which are not?
- How to take up traditional structures and to integrate projects in given socio-cultural structures in order to ensure a stabile and longterm project development?

In its substance, the topic is a synthesis of cultures, as was clearly stated by an employee of the responsible ministry in Germany (BMZ):

"A developed society in its role as promotor of a developing society can not orient its

promotion towards the preservation(...) of given traditional socio-cultural elements, which have to be considered (...) as hindering development, that is (...) hindering economic growth and/or social development". (Simson 1985: 145)

"... it's the matter of finding a new dynamic balance which is development-conform from the perspective of a socio-cultural point of view: a progressive synthesis of culture" (Simson 1985: 146, emphasis M.P.)

It should not be forgotten, that this cultural synthesis process takes place within the asymmetric structures as shown above for the whole globalization process. Therefore, ICOM's 1989 Resolutions supporting the socio-cultural approach in development can be interpreted in opposite ways and need a further discussion and clarification.

Summary and Conclusions

1. Museums are agents of change in a process of globalization - in spite of all rhetorics regarding "tradition" or "preservation of traditions" in museums. Museums contribute in the form shown to a transformation of culture, respectively of the meaning system.
2. There is an increasing debate about the globalization process in various disciplines. Taking up results of this debate could be very useful for museology to clarify the museum's role in the globalization process. Regarding this, I suggest to use ICME's international structure and its connections with universities to organize an interdisciplinary approach for such a clarification.
3. Benefit out of these works can promote awareness of a worldwide variability of a 'culture of museums'. In this respect, I suggest to use ICME's organizational possibilities to stimulate research about the 'cultural dimension' of museum work.
4. My thesis in this paper is that a central function of museums lies in the 'mediating frames of meaning' - a creative action of interpreting in a new way the past as well as the present. Now, the question is how to relate the past with the present in the process and which are the concepts used in this interpretation?
5. I can imagine the museum's inherent capacity of 'mediating frames of meaning' contains the potentiality to develop and to articulate alternative links of past with present and of present with present on the basis of reformulated concepts as mentioned above. This can lead to alternative development models and strategies differing from common types today.

The ways and means in which the past is going to be related to the present influences future developments. This is again made clear by the example of the Sri Lankan healing masks : in the context of an exhibition it is possible to present them as art objects. But it is just as possible to take as the main point of reference of an exhibition the World Health Organisation's standpoint, accepting (since 1981) shamanistic rituals and psychiatric/psychosomatic healing processes as being equal. In contrast to these approaches it is possible to choose emic points of reference, e.g. the balancement concept in Sri Lanka for the masks' exposition, interpreting from this perspective Western medical practices.

The first example takes the "traditional" healing processes to the grave and makes the museum literally a 'kautu ge', a bone house. The second example shows the multiple possibilities for dealing with healing processes, especially with reference to further development in the medical system of a country and certainly when there are conflicting local and external (mostly Western) healing practices side by side. In the third unexplored example, lies in my opinion the greatest creative potential for developing alternative links of the past with the present, containing the seeds of more appropriate development models than the common ones.

This potential of developing alternative links of the past with the present is only promotable by participation of the community in institution building. To put these words into practice, I suggest that ICME follows the example of the German Agency for Technical Cooperation, who undertook a study about participation in regional development programmes on the basis of an examination of several of their projects (Boyce et al. 1990). Results of these studies are certainly worth knowing for concrete projects as well as for the mentioned 'theoretical' problems.

Thus, I interpret the ICOM-resolution of 1989 "to give a much higher priority to the cultural dimension of development" as a support of development models based on local parameters and as an expression of strengthening a self-reliance strategy to provide their own media of articulation.

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Martin Prössler.

Museums and development: A call for action

During the 16th General Conference of ICOM, held in September 1989 in The Hague, a resolution accepted in which governments especially among the rich nations were urged to give a much higher priority in their development programs to the cultural dimension of development, by allocating more funds for museum projects. The acceptance of this resolution was a great success for ICME, who originally had proposed it. However, proposing and accepting resolutions is only one side of the coin; putting them into practice takes even more endurance, especially since resolutions in general tend to be forgotten from the moment they are accepted.

To avoid such a tragic fate, action is needed not only by ICOM at large, but especially by ICME, its International Committee of Museums of Ethnology. However, before considering what steps to be taken and what kind of practical contributions could and also should be made, it is important to have a closer look at the resolution itself and at some of the ideas and philosophies underlying it.

The wording of the resolution can be seen as a direct criticism of the sheer fact that during the last decades an enormous amount of money has been allocated by the rich nations of this world to large-scale technological development projects in the so-called third world countries.

During that same period development contributions for cultural programs and projects were largely neglected.

During the last years it has become clear that many of these large-scale development projects have been failures and have only resulted in harm done to man, environment and societies. In his recent publication 'Lords of Poverty', with the subtle sub-title: the freewheeling lifestyles, power, prestige and corruption of the multi-billions dollar aid business, Graham Hancock gives ample illustrations of money and energy wasted. Realising this is still something quite new for policy- and decisionmakers. However, for many people working in the field of human sciences and especially for anthropologists this is not new at all.

Already in 1968, when I was still studying anthropology in Leiden, students had to read an anthology called 'Human problems in technological change' which was originally published in 1952 (!).

It offered a number of most interesting case-studies of development projects that had failed. And in all cases it was made perfectly clear, that this failure was caused by completely neglecting the culture of the people concerned: neglecting their systems of values and belief, their traditional economic systems, the existing powerstructure, their likes and dislikes for certain foods and so on.

Now, nearly 40 years after this publication, the articles in this reader have lost nothing of their present-day relevance. Only the title could do with some change, stressing in stead of human problems the cultural dimensions of development which play such a decisive role in processes of planned change.

During the last decade there has been a lot of rethinking concerning the subjects development and development cooperation. This has a.o. led to a growing awareness of the important role played by cultural factors.

Growing interdependence, growing worries about the future of our planet earth, and studies like those of the Club of Rome and recently the Brundtlandreport have contributed too to new approaches and concepts and to the formulation of new goals and objectives.

Still the concept of development and especially development aid and cooperation remains a complicated one.

For some cynical people, it is linked with possibilities for donor countries to open up new markets and acquire new allies. Most people however regard development cooperation as

an important tool which enables people in economically less well-off countries to shape their own development process and future, whereby modernization, based on technological and economic growth, is seen as essential for the improvement of living conditions and life expectancy.

To a certain extent it is, but the ultimate goal of development should be more than the mere improvement of the material aspects of life and that is where culture comes in again. If we regard development not only as a process of sustained growth but also as a process of emancipation, aimed at improving the general wellbeing of people, we should also acknowledge the importance of man's intellectual and emotional needs. Therefore not only improvements linked to basic needs like food, housing and health-care are essential but also improvements of the non-material aspects of life: like literacy, freedom of expression, respect for human rights, a feeling of belonging, of self-identity and, linked with this all, knowledge of and respect for the environment and for one's own and other cultures.

In this non-material part of the development process educational institutions and museums can and should play an important role.

However, the museum situation in many countries of the world is not rosy at all. Too often development within the own country has been and still is only concentrated at the economic and technological levels, leaving no room for investments in this field. Help from donor-countries is also scarcely ever directed towards the museum field.

Rising debts and dwindling funds from international organisations further diminish the chances for improving this situation. And in the meantime, time passes, and chances to acquire and safeguard their own cultural heritage for present and future generations are being lost.

Nowadays it has become quite fashionable to state that our world is rapidly becoming a 'global village', but this is only very partly true.

Yes, it is true for that minor part of the world population living in the so-called developed first world or for those belonging to the elite in the developing countries.

They have easy access to the media which like CNN bring the world into their homes. They can afford to cross borders, partake in cultural events, visit museums and thus have ample opportunities to meet their fellow human beings living in distant parts of this world.

For the majority of the world population however, mostly living in the developing world, their village is not global at all, and their world is quite often only as large as their village. Recently I myself visited such a village, the village of Kassoum in the Samo-area of western Burkina Faso. I was there to prepare an exhibition called 'The strong sex' in which the lives and daily-lives of 3 women in 3 different countries are compared. Apart from Burkina Faso, the other countries chosen were Nepal and The Netherlands. This exhibition, travelling for three years through the Netherlands gives the Dutch visitors, many of them women, an exciting chance to learn much about the position of woman in different parts of the world and the way woman worldwide cope with daily problems.

For these visitors, thanks to television, journals, books and museum activities, the world has become global indeed, but what about the women, men and children in Kassoum? To them, both the Netherlands and to a lesser extent Nepal are lightyears away, and there certainly is no museum to bridge the gap. The nearest museum is only to be found in the capital Ouagadougou, a half day's drive from Kassoum, but that museum, like the only two other museums in this country offer only, if open to the public, their own culture. Thanks to the fact that the village of Kassoum was not only chosen as a subject for an exhibition, but also as a setting for a film to accompany that exhibition, it was possible to show the villagers of Kassoum some of the results. They loved it, and especially enjoyed the similarities they discovered with village life in Nepal. The shots dealing with life in The

Netherlands however were much harder to grasp. The film is now also being used in Burkina Faso during training programs for counterparts of Dutch development workers.

This brings me to a last point I would like to make, a point I touched upon earlier when I briefly mentioned the importance of improving not only the material, but also the non-material conditions needed for human-well being.

As said previously, museums could and should play an important role in this part of the development process. But which museums and, more precisely, what kind of museums? To start with the number of museums in the developing world is, if compared for instance with the number of museums in Europe, embarrassingly low. The latest edition of the Directory of Museums in Africa (1990) gives a total of 503 museums for this whole continent, while in The Netherlands alone there are already over 700 museums. Besides, most of the relatively few museums that do exist in the developing countries are insufficiently equipped and staffed to broaden the horizon of their visitors. Quite often they are small regional museums with only regional collections where visitors may discover their own past and present but nothing whatsoever about their neighbors across the border or about the world at large. Such collections and such exhibits can only be found in the rich museums of the developed world.

This makes one wonder whether the traditional concept of what a museum ought to be, actually is suitable for the development process. In my opinion there is a need for a new kind of (regional) museums that are no longer copies of such traditional western institutes, but which are true centres of information and action, catering for the intellectual, emotional and economic needs of their visitors and their thirst for information on a wide range of topics.

Living museums with a high priority for educational museumwork, and a mixture of small semi-permanent exhibits on topics ranging from (global) environmental care to family planning, from use of fertilizers to food storage and hygiene. And, at the core of this all, presentations of arts and crafts, not only from the own region, but also from far more distant parts of the global village they too belong to.

I have called this paper: a call for action, and therefore I would like to finish with some practical proposals for further action, reflection and discussion:

What can be done:

- ICME members should be involved in preparing a survey of the present situation of (ethnological) museums in the world, especially in the 3rd world and undertaking studies of the relations between a representative number of these museums and their public.
- Setting up 'twinning' relations between museums here and there, followed by an exchange of ideas, personnel and exhibits. A good start has already been made by the Swedish African Museum Programme, which aims to develop and establish friendship museum relations between museums in Sweden and Africa.
- Producing a.o. together with organisations like Unesco, WHO and the World Wildlife Fund for Nature a series of simple travelling exhibits meant for developing countries.
- Convincing politicians and political parties of the need for more aid for museum programmes.
- Developing studykits for educational use within and outside small regional museums in third world countries.
- Finally as other forms of cooperation: strengthening regional cooperation / increasing training programs for museum personnel / promoting worldwide regional exchanges of exhibits as part of a 'meet your neighbors' program.

Peter Bettenhausen.

ANNIVERSARY MEETING NATIONAL MUSEUM OF INDONESIA

July 28th - August 2nd

The basic idea

A museum in its endeavours to develop and build-up the national culture has the duty to safeguard the national heritage, to preserve and develop its culture and establish national stability.

In its duties to save the values of the national cultural heritage, the Museum has the following functions:

- a. Preserve, create and develop the national identity
- b. Become a means of cultural education
- c. Establish a place for cultural tourism which can bring about an awareness and love for national culture and one's own country.

Before the implementation of these functions and assignments we have to take stock of what already has been and still is being done.

The various museums in Indonesia carry out their functions as educational cultural institutions with different activities in the field of education. They teach the public about man's life-style as social beings, creative and able to face the many challenges of life. The museum supplies information about the significance and symbols of the cultural objects and about the implications and values reflected in it.

In the course of the history of a nation the museum should be an agent of acculturation.

To commemorate the Museum's (213th) birthday, the Museum Nasional is planning an anniversary meeting on the theme: **THE ROLE OF THE MUSEUM AS A BRIDGE TOWARDS RENEWAL IN THE COUNTRY.**

For this purpose we have to examine the following matters:

1. What are the existing potentials of the museum?
2. What new potentials could be created by the museum?
3. How could these be developed ?

Answers to these questions can be found by collecting facts and data on the work that has been done so far by the Museum Nasional and the other museums, and by putting forward the problems encountered.

The objectives

The proposed meeting is to create a forum to exchange ideas and experiences of the different museum directors/managers.

The objectives of this forum will be:

1. To improve professionalism in the museum field. This can be done if we are aware of the importance of communication and the distribution of information on the various fields connected with the type and forms of the many museums in Indonesia.
2. To develop activities in general to prepare for a better future museum.
3. To plan activities for the next two years.

Some matters to be discussed

1. The professional management in general in museums. We are aware that the success of a museum is determined by good management. Now the question arises: what kind of management to promote to develop the museum? Is there any need to look back into the history of the museum? Among the topics open for discussion are:
 - the new role of a museum director
 - museum management and development.
2. Because the public becomes involved in museum activities the museum too should involve itself with community activities. The question is now whether the museum in the vicinity of a living community is of benefit for them.
Does the museum has a social, cultural or economic impact on those people?
To get answers to these questions some of the subjects of discussion will be:
 - the role of a museum in the development of the environment
 - motivation of the public to visit the museum
3. In the domain of international relations, the museum is a means of communication through objects as well as through various disciplines. It is hoped that the flow of tourists, state guests or dignitaries and government delegations of the various countries will take with them positive impressions of their visit to the museum. The topics to be discussed in this connection are:
 - the role of the museum in cultural interaction
 - comparative studies of museums in Indonesia and abroad
4. A few museums in Indonesia, one of them the Museum Nasional, are housed in historical buildings which constantly need to be preserved and taken care of. Even new buildings need the same constantly care. How can museologists and architects work together on existing and future problems caused by aging, the weather and other factors? How do these conditions affect old, antique and rare collections?
Topics to be discussed:
 - the conservation of museum buildings and the humidity problem
 - preventive measures against damage by insects and fungi. Will these preventive steps bring gain or loss?

The above mentioned subjects will be discussed in 9 different working groups. The meetings shall take place in the Museum Nasional, Jln. Merdeka Barat 12, Jakarta 10010.

ANNUAL MEETING IN MUNICH, GERMANY

18 - 20 october 1991

At this moment preparations are well under way for ICME's annual meeting, to be held this year in Munich, Germany. Last year, during our Copenhagen meeting it was decided to meet again in Germany and preferably in Leipzig. The idea was to devote part of that meeting to the process of German unification and especially to its implications for the German (ethnological) museums, a theme which can also be seen in an international perspective.

Due to pragmatic and financial reasons, we have had to change the location originally chosen. The "long-weekend formula" however, which proved to be so succesful in Copenhagen, has been kept.

We are very grateful that the German Anthropological Association has offered to combine part of their own annual meeting with ours. This enables us to start our programme on Friday 18th with a joint meeting with the German Working group for museums. On Saturday and on Sunday morning we will a.o. devote our time to general ICME matters and to the forthcoming General Conference in Canada.

If you are interested to participate, please fill in the replyform elsewhere in this issue. You will then be sent the complete programme together with some practical information on where to stay and of course where to meet.

EUROPE OF CULTURES

One week of exhibits and colloquia on the folk cultures of Europe

On the occasion of the confederation of Europe, two French museums of ethnology, are organizing demonstrations in Paris to express their common interest in the following subjects :

- *Museology of European ethnographical collections*
- *State of research and diffusion of knowledge on the topic of festivals in Europe*

Anticipated planned events

- PRELUDE: Exhibition "Festivals in Cities"
Nov. 92 - mai 93, at the Musée des Arts et Traditions Populaires
- FIRST WEEK OF FEBRUARY 1993
 - 1 Meeting of Museums of European Ethnography
conference organized in collaboration with the French committee of ICOM at the Musée des Arts et Traditions Populaires.
 - 2 Opening of the exhibition "festivals in Europe"
Feb. - Dec. 93, at the Musée de l'Homme.
 - 3 Colloquium "festivals and Cities"
organized by the "Société d'Ethnologie Française" at the Musée National des Arts et Traditions Populaires
- ENDING Colloquium "Festivals in Europe"
Nov. 93, at the Musée de l'Homme.

For further information, inquire :

- 1) At the Musée National des Arts et Traditions Populaires
6 Avenue du Mahatma Gandhi
75116 PARIS Tél. : (1) 40 67 90 00

Martine JAOUÏ (Colloquium ICOM : "Museums of European Ethnography")
Marie-France GUEUSQUIN (exhibition : "Festivals in Cities" and colloquium S.E.F. "Festivals and Cities")
- 2) At the Musée de l'Homme, Département Europe
Palais de Chaillot, Place du Trocadéro
75116 PARIS Tél. : (1) 47 04 92 26 - Fax : (1) 47 55 11 64

Yvonne de SIKE (exhibition and colloquium "Festivals in Europe")

MEETING OF EUROPEAN MUSEUMS OF ANTHROPOLOGY

- Place** Musée National des Arts et Traditions Populaires
6 avenue du Mahatma Gandhi
75116 PARIS - FRANCE
- Dates** 3 days during the first week of february 1993
- Organisers** French Committee of ICOM
Musée National des Arts et Traditions Populaires
- Goal** To Create a network between museums of local anthropology in order to participate in the debate on European identity.
- Contents**
1. Organisation of common actions
 - Topic research, enquiries and exhibitios on neighbouring territories, or transversal subjects
 - Elaboration of documentation for the public, situating each museum in the European network.
 - Development of links between art museums and folk museums in order to exchange ideas on the European on the European heritage.

 2. Inventory and Critic of necessary instruments for collective work
 - Documentation of collections, catalogues, computerization of datas.

 3. Exchanges on specific problems
 - Conservation and restauration of ethnological or industrial objects
 - Acquisitions policy, how to ajust them to our changing societies ?
 - How to associate, research, museums, and communication ?



THE INTERNATIONAL COUNCIL OF MUSEUMS
APRIL 1991

CONSEIL INTERNATIONAL DES MUSÉES

FELLOWSHIPS FOR ICOM '92 :

GET MOBILIZED !

A number of travel fellowships are foreseen to encourage the participation of ICOM members to our General Conference that will take place from 19 to 26 September 1992 in Quebec, Canada.

Interested members are requested to send the Secretary-General of ICOM a dossier made up of the following four documents:

- *their curriculum vitae.*
- *a declaration of their motivation and the benefits they expect of this Conference.*
- *their financial needs.*
- *letter of recommendation signed by the Chairperson of the National or International Committee they belong to or a competent personality if there is no National Committee in their country.*

Requests must reach the ICOM Secretariat in Paris before 1st October 1991. The final decision concerning the granting of fellowships will be taken by the Executive Council at its meeting at the end of 1991.

Elisabeth des Portes
Acting Secretary General

Pre-conference tour Canada 1992

During ICME's annual meeting in Copenhagen, Prof Helmuth Fuchs from the Royal Ontario Museum in Canada, unfolded his highly interesting plans for a pre-conference tour for ICME-members. Recently he sent us more details, which follow underneath.

During this tour, there will be ample opportunity to visit museums and cultural centres run by American natives. Thus this tour fits well with the theme chosen for ICME's program in Canada: "Museums for all". This theme stresses not only solidarity with autochthonous groups, an important issue in e.g. the American context, but also with minority groups. Besides it offers links with the important subject "Museums and development."

Proposed pre-ICOM general conference tour and meeting on museums and cultural centres of native Americans

Friday, September 11: Your flight should take you directly to Toronto International; Airport where you will be expected and transferred to your hotel in Toronto.

Saturday, September 12: Entire day for visits of Toronto Museums (Royal Ontario Museum, Science Centre, Art Gallery of Ontario). For those who cannot get a flight to Toronto on Friday, this day will become their arrival date. Overnight at your hotel in Toronto.

Sunday, September 13: a.m. visit of the McMichael Canadian Collection in Kleinburg (outside Toronto). P.M. trip to the Niagara-falls. Return to Toronto for overnight at your Hotel.

Monday, September 14: Trip to the Six Nations Reserve in Brantford, Ontario and visit of the Woodland Cultural Centre. In the afternoon we drive the 250 km to the tip of Bruce-Peninsula and stay overnight at the port of Tobermory.

Tuesday, September 15: Ferry to Manitoulin Island and visit of the Ojibwe Cultural Centre and Wikwemikong Reserve on that Island. Overnight at a lodge on Lake Manitou.

Wednesday, September 16: Visit of various reserves on Manitoulin Island and some of the Native artists and their ateliers. Overnight at the lodge on Lake Manitou.

Thursday, September 17: Drive along the shores of Georgina Bay (Lake Huron) to Midland (Open Air Museum, Sainte Marie Among the Hurons) and return to Toronto. Overnight at hotel in Toronto.

Friday, September 18: Transfer to Toronto Airport and flight to Montréal. On Friday, September 18, 1992 entrance to all Museums in Montréal is free (in honour of the ICOM meeting).

We will look into the possibility to take a flight to Montréal on Thursday evening (if we are not too tired) in which case we would stay overnight at a hotel in Montréal.

The tour ends here. Either on Friday evening or on Saturday morning we would take our own account a bus to Quebec to join the program in that city.

Price: U.S. \$ 625,-- (double occupancy)

U.S. \$ 2025,-- (single occupancy)

This price includes transfers and transport, as well as 8 nights lodging. Meals and personal services are not included.

Since it will be only possible to arrange a single busload the number of possible participants will be limited!

REGISTERING FORM

Name:

.....

Address:

.....

.....

Phone:

.....

Signature:

-
- INTERESTED in participating in the General Conference in Canada, 19 - 26 September 1992**
 - INTERESTED in joining the pre-conference tour**
 - INTERESTED in attending the annual meeting in Munich, Germany, 18 - 20 October 1991**
-

Please send this form to:
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2501 CB Den Haag
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