



## Words from the President

Dear colleagues,

The International Committee of Museums of Ethnography – officially the International Committee for Museums and Collections of Ethnography – is one of the earliest international committees within the family of ICOM. This group of museum ethnographers was created in 1946 in Paris. We have a long history of activities starting with the ICOM General Conference, or Triennial, London in 1950.

Since about 1980 ICME began holding annual conferences in the interim years between the much larger and inclusive ICOM gatherings. Topics have been varied, following concerns and trends of the profession. Sometimes they aligned with the overall theme of the general conferences such as "Museums and international understanding" in Italy (1953), "The role of museums of history and folklore in a changing world", ICOM General Conference, The Hague (1962), "The World's Heritage: The Museum's Responsibility" in Mexico City (1980), "Museums and Cultural Exchanges", ICOM General Conference, Leningrad and Moscow (1977), "Museums

and the Future of Our Heritage: Emergency Call", Buenos Aires, Argentina (1986). The 2004 General Conference in Seoul addressed "Intangible Cultural Heritage." This brought a long needed connection with Asian colleagues which continues until today. The entire ICOM body returned to Asia in 2010, with memorable meetings and activities in Shanghai.

The current long-range plan of ICOM encourages collaboration between the many international and national committees. ICME has a track record of such collaborations because of the multidisciplinary nature of ethnographic museums,. A joint conference with UNESCO and ICOM Canada focusing on "Urgent Ethnology" was held in 1974 in Ottawa. Two years later, ICME met with the museum working group of the 'Deutsche Gesellschaft für Völkerkunde', Bremen, Germany. In 1988, the conference "Museums and the development of small islands" was held in Halki, Greece, in collaboration with MINOM and ICOFOM. During the ICOM triennials, joint sessions with other committees have routinely been coordinated.

Like other ICOM international Committees working groups of subcommittees have been part of the fiber of ICME. As early as 1951 ICME was part of ICOM's Commission on Racial Questions. With echoes sounding in today's world, in 1967, ICME convened a meeting of experts on urgent ethnology in Baghdad. Repatriation and restitution of cultural property fall directly under the direction of the ethnographic committee of ICOM. Meetings on this important topic were held in 1978 and 1981 in Copenhagen. In 1979, the Asian Subcommittee of ICME met in Bangkok. Another topic which drew

the interest of ICME members was folk art. This group was organized in Mexico City and held a culminating meeting in Greece in 1985. ICME's meetings in Shanghai (2010) took their theme from the current working group on The Challenging Museum/Challenging the Museum.

Some might think that ICME meetings were held exclusively in Europe. As early as 1978, the group met in New Delhi, focusing on the theme of "Visualisation of theoretical concepts in anthropology." In 1996, we returned to India to discuss issues related to "Cultural Diversity and Indigenous Knowledge Systems." ICME ventured to Africa in 2002, meeting in Zambia with the everpresent theme of "High Expectations, but Low Funding: How do poor museums meet their targets?" Perhaps for ICME the most remarkable experience in Asia was a few years earlier at the unforgettable 2009 ICME conference in Seoul.

In September 2012 ICME returns to the African continent. More information about the meeting being organized in Windhoek, Namibia can be found in this newsletter and on the ICME website. We encourage all members to try to attend – deliver a paper addressing the conference theme, "Commodifying Culture? Cultural Villages and Living Museums," or just attend. In addition, we look forward to participating in next year's ICOM triennial, when we return to South America. Mark your calendars now for ICOM 2013 in Rio de Janeiro, August 10-17, 2013. The overall theme will be "Legacy and Creativity, museums for social development."

ICME's history is significant; it shows the history of the concerns of the profession. Please take some time to look at the ICME website. It is our archive. You will find a

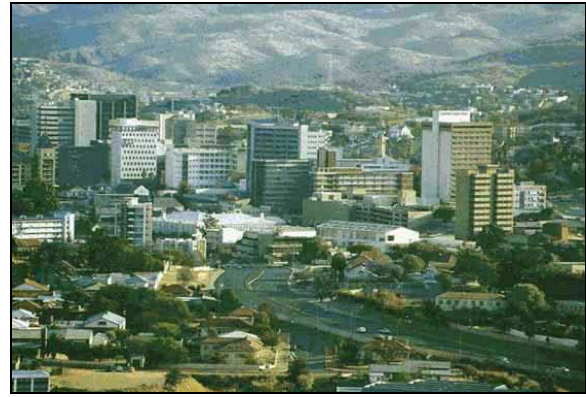
smattering of agendas, programs, papers from the meetings of the past. If you participated in one of these conferences and have a program or your paper, please send it to Matthias Beitzl, ICME's webmaster to be added to the archive. If you have photographs from meetings in the past, please send them to be posted. This request – offered in the last ICME news – will be repeated; we hope that many of you will respond.

I put forward an additional request on behalf of the ICME newsletter editor, Mihai Fifor. The purpose of this newsletter is to share ... news. We invite all of our readers to actively participate. Please send us news of exhibits which are opening, books new and relevant to the field, conferences taking place. If you'd like to offer a review of an exhibit or book or a summary of a conference attended, please send them to be included in future editions of this newsletter.

With best wishes –

Annette B. Fromm, Ph.D.  
Chair, International Committee of Museums  
of Ethnography

*Please take some time to review the newly added archives on the ICME website. Details and programs appears under Conferences, Publications and Annual Reports. If you have a program or paper which is not in the archives, please send scans to the ICME webmaster - Matthias Beitzl,  
matthias.beitzl@volkskundemuseum.at  
Next to be added will be photos.  
<http://icme.x-design.at/>*



## CALL FOR PAPERS

**ICOM-ICME/2012/Namibia (ICME  
Annual Conference 2012)  
12-14 September, 2012  
& Post-Conference Tour 15-18 September**

### Introduction

ICME (the International Committee for Museums of Ethnography) is an international committee of the International Council of Museums (ICOM) devoted to ethnography (ethnology, anthropology, folk) museums focusing on local, national and international cultures. ICME is concerned with the challenges facing ethnographic museums and collections in a changing world.

ICME will hold its 2012 annual conference on 12-14 September, at the Safari Court Hotel and Conference Centre, Windhoek, Namibia, in collaboration with the ICOM Namibia. Final details of the ICME conference are forthcoming; the general format of the annual meeting will consist of paper and discussion sessions and excursions to museums and cultural sites in the area. ICME/2012/Namibia will offer a great opportunity to showcase Namibia to an international audience of museum workers

## 2012 Conference Theme

*“Commodifying Culture? Cultural Villages and Living Museums”*

Museums are increasingly conscious that many artifacts should not simply be displayed as art. Objects need to be contextualised within the framework of the intangible cultural heritage that provides them with meaning. Ethnographic exhibitions and museums strive to present a context that adds depth to the ‘reading’ of an object and to reflect the dynamic nature of culture. In Namibia and other countries there has been much debate about the best way to ‘preserve’ and ‘display’ culture since it is such a fundamental aspect of a community’s identity. How should museums reflect cultural diversity in a way that preserves tradition, but also recognizes the dynamism of living cultures?

On the one hand, museums have sought to develop new exhibitions that have moved beyond the static presentation of objects in glass cabinets using audio-visuals to show the vibrancy of cultural heritage. These new forms of representation also showcase ‘living tradition’ and aspects of continuity and change within traditional rituals, dance, music and oration.

However, another approach presents an alternative format for the preservation and preservation of intangible cultural heritage (in particular). One of the major developments which has transformed the traveller's experience of communities they encounter have been initiatives to create spaces where communities 'speak for themselves' and provide musical performances and craft demonstrations to visitors. The initiatives have often labelled themselves as 'Cultural Villages' or 'Living Museums'. The formula has many variations; critics complain that people at these centres are turned into exhibits, while advocates argue the opposite – that such centres empower communities and provide them with the opportunity to present and preserve their own intangible cultural heritage. The issue also raises questions about the relationship between Museums of Ethnology and the communities that they represent.

### Submitting abstracts

ICME invites you to submit an abstract for a full paper (20 minutes) addressing the theme of the conference. Abstracts of between 250 and 300 words will be submitted for selection to the ICME Review Committee, chaired by Annette B. Fromm ICME President. Abstracts submitted as attachments should also be *included in the text of the abstract in the text of the e-mail itself*.



Submissions should be sent to [annettefromm@hotmail.com](mailto:annettefromm@hotmail.com) by May 15, 2011. Speakers will be notified by July 1. The following information should be included with the abstract:

- Title of submitted paper
- Name(s) of Author(s)

- Affiliation(s) & full address(es)
- Abstract in English (between 250 and 300 words)
- Support equipment required

**General conference information**  
 Registration forms, registration fee information, hotels, and other details will be forthcoming on the ICME web site - <http://icme.icom.museum>

### PROGRAMME

During ICME/2012/Namibia, we plan to include several afternoon excursions to sites including:

1) The San exhibition at the Owela Display Centre of the National Museum of Namibia and the large new Independence Memorial Museum, due to be completed by the time of the Conference;



2) Heroes Acre, a national monument on the outskirts of Windhoek;

3) A 'Township or City Tour' as 'township tours' are a new form of cultural tourism that presents urban identities that in some ways confound and in other ways confirm conceptions of ethnic identity;

4) Okahanda, a 'cultural village' at about 1 hour drive north of Windhoek.

**Venue**

ICME/2012/Namibia will convene at the Safari Court Hotel and Conference Centre.



**Conference Fee**

200 Euros (N\$1,400.00) – to cover lunches and a Conference brochure.

**Accommodation**

The Safari Hotel (3 stars) is holding a block of rooms for participants in ICME/2012/Namibia. All wish to stay there will have to make their own reservations. The cost of a single room here is currently N\$820 (about US\$115 or 67 Euro) or N\$485 (about US\$85 or 51 Euro) per double room.

Organizers will provide Conference participants with a list of cheaper Bed and Breakfast establishments in Windhoek (for around N\$500 a night for a single room and N\$350 for a shared room). The Namibian dollar is exactly the same value as the South African Rand.

**Provisional Itinerary for Post-Conference Tour (Program subject to change)**

A four day post-conference tour will introduce visitors to Namibia, a large and diverse country. Emphasis on the ICME post-conference tour will be on culture, with

ample opportunities to view some of Namibia’s spectacular scenery and wildlife.

*Day One* Drive to Omaruru. Visit Damara Living Museum. Evening Braai. Sleep at Twyfelfontein Country Lodge or Camping.

*Day Two* Visit to Twyfelfontein World Heritage Site. Visit to Burnt Mountain and Petrified Forest. Lunch at Khorixas. Drive through Etosha National Park and arrive at accommodation at Halale

*Day Three* Drive through Etosha National Park and exit via King Nehale Gate. Nakambale Museum (lunch) followed by drive to Tsumeb. Tour of Helvi Mpingana Kondombolo Cultural Village followed by supper.

*Day Four* Tour of Tsumeb Museum followed by drive to Okahandja. Lunch at Okahandja Cultural Village and opportunity to visit crafts market before returning to Windhoek.

Post-Conference Tour Fee  
250 Euros (N\$2,500.00)

We recommend that participants also consider staying on for an additional few days so that they can take the opportunity to make a visit to the Namib Desert at the coast or the Fish River Canyon. We could provide the contact details of a number of tour operators who could help organise such trips or participants could hire a car as many

tourists to Namibia prefer to drive themselves and, thus, have greater control over their time and movements.

### Collaboration

ICME/2012/Namibia is co-hosted by the ICOM National Committee for Namibia and the Museums Association of Namibia

**REGISTRATION FORM** (see at the end of the newsletter)

### ICOM-ICME Annual Conference 2012



#### Call for annual ICME Fellows

#### ICOM-ICME/2012/Namibia (ICME Annual Conference 2012) 12-14 September, 2012

*“Commodifying Culture? Cultural Villages and Living Museums”*

Applications are invited for six (6) ICME Fellows from individual members of ICME from developing nations or ICME youth members (under 35 years of age).

- Two (2) fellows will be drawn from applicants who are ICME members from outside of Africa;
- Four (4) fellows will be awarded to African museum ethnographers (ICME membership not required) should we include this phrase?.

ICME Fellowships will be for up to the amount of 2000 euros. They should be used to pay for conference registration, airfare and reasonable daily allowance in Namibia for participation in ICME/2012/Namibia, 12-14 September, 2012, with a view to offer opportunities for enriching the on-going research of candidates through global interaction with ICME members from

different parts of the world. Candidates are expected to remain active in ICME. ICME Fellows are required to contribute a piece about their experiences at ICME/2012 to the ICME Newsletter.

### Requirements

- 1) Non-African applicants **must** have been an ICME member for a minimum of three years (continuous paid membership of ICOM for the years 2009, 2010, 2011).
- 2) All applicants shall be engaged actively in curatorial, education, research or developmental work in a museum.

Applications must reach the President and Treasurer, ICME by 31 May, 2012, along with the following:

- 1) A 200 word statement of the applicant's motivation for attending ICME/2012/Namibia and the benefits which he/she expects to derive from it,
- 2) A curriculum vitae indicating, name, age, citizenship, home address, institutional address, contact phone, fax, e-mail address, details of qualification, employment positions, research experience, and ICOM membership number.
- 3) Names and e-mail addresses of two eminent museum professionals, from whom references will be sought.

ICME Fellows shall be announced by 30 June, 2012. Awards. They will be given strictly on merit and subject to fulfilment of all conditions. ICME reserves the right for the selection of candidates and shall hold the right of publishing a conference report of the selected candidate.

Contact: Dr Annette B. Fromm, President, ICME  
e-mail: [annettefromm@hotmail.com](mailto:annettefromm@hotmail.com)

Postal Address: 3060 Alton Road, Miami  
Beach, FL 33140, USA

And

Zvezdana Antos, Treasurer, ICME

e-mail: zantos@emz.hr

Postal Address: Senior Curator,  
Ethnographic Museum,

Trg Mazuranica 14, 10000 Zagreb, Croatia

### **ICME/2012/Namibia**

#### **ICOM-ICME annual meeting**

*“Commodifying Culture? Cultural Villages  
and Living Museums”*

#### **Post-conference tour, 15 - 18 September 2012**

**Itinerary** (*The program may be subject to  
changes*)

#### **Day 1 Saturday 15<sup>th</sup> September**

Bus departs Safari Court Hotel, arrive  
Omaruru (short walk or tour of Omaruru),  
Lunch in Omaruru, sleep at Damara Mopane  
Lodge

#### *Omaruru*

<http://www.namibian.org/travel/namibia/omaruru.html>

Omaruru is the centre for the surrounding dairy farms and cattle ranches. It was built on the river of the same name, and is set amongst large camelthorn trees (242km north-westerly from Windhoek and to the east of the Erongo Mountains). In the Otjiherero language of the local Herero people the name Omaruru means 'bitter milk', probably because the cows in the area used to eat a local bush with gave their milk a slightly bitter taste.

Traditionally Omaruru has been an important centre for the Herero people and has also acted

as a trading centre for the areas cattle & game farming industries. In the last decade Omaruru has become something of a haven for those of an artistic nature. On entering Omaruru (from the south) one cannot fail to notice the massive artistic sculptures - this is the Tikoloshe root carving project. These talented artists create a variety of animals & birds from suitably shaped hard wood tree roots they find.

The first European to reach the area was Hugo Hahn, the missionary who visited it in 1851. In 1868 Herero Chief Zeraua settled in Omaruru although "officially" the town was founded only in 1870 with an arrival of another missionary, Gottlieb Viehe. Famous explorer Charles Anderson, attracted by plentiful game in the area established a hunting camp on the banks of Omaruru River in 1858. In 1870, the hunter Axel Eriksson and brewer Anders Ohissen formed a partnership to exploit the game and by 1880 they had succeeded in wiping out all the elephant, rhino, lion and giraffe once living in the area. In the 1880s Omaruru was repeatedly attacked in Herero-Nama wars before peace was secured in 1889. The German garrison was stationed here in 1894 and the town began to grow. By the end of 1896, Omaruru had the largest population of European settlers in Namibia. The town was besieged in 1904 during the Herero uprising. The military commander at the time, Captain Franke, was away in the south helping to put down the Bondelswart uprising. He marched 900 km in 20 days and broke the siege by leading a cavalry charge and defeating Hereros. Franke's Tower was built in 1907 to commemorate the event. Omaruru received full municipal status in 1909.

#### *Damara Mopane Lodge, Khorixas*

<http://www.namibian.org/travel/lodging/private/damara-mopane-lodge.html>

<http://www.namibian.org/travel/namibia/khorixas.html>

Damara Mopane Lodge is an excellent base for excursions into the scenic Damaraland area of north-western Namibia.

Khorixas is without a shadow of a doubt the place name that visitors to Namibia struggle the most to pronounce! As a start try saying the 'Kh' as a 'c' while the 'x' is pronounced as a hard guttural 'g' (those familiar with Afrikaans should be able to manage this fairly well). Khorixas is named after the Khoribush. (*Salvadora persica*).

Before independence it was the capital of the Damaraland region, but with the reworking of the regions it became part of the Kunene region and all the towns administrative functions were moved to the town of Opuwo. The major tribal group here are the Damara people.

Although the town itself has little to offer the traveller, the area has a number of tourist attractions in the vicinity. Rare and unusual stone formations, ancient rock engravings and strange geological wonders, have for decades tempted geologists, travellers and the curious to the region.

**Day 2 Sunday 16th September**

Depart Damara Mopane Lodge, arrive at Twyfelfontein (130 km), Visit Damara Living Museum, Etosha Safari Camp

*Twyfelfontein World Heritage Site*  
<http://whc.unesco.org/en/list/1255>

Twyfelfontein or /Ui-/aes has one of the largest concentrations of petroglyphs, rock engravings, in Africa. Most of these well-preserved engravings represent rhinoceros, six painted elephants, ostrich and giraffes, as well as drawings of human and animal footprints and rock shelters with motifs of human figures in red ochre. The objects

excavated from two sections, date from the Late Stone Age. The site forms a coherent, extensive and high-quality record of ritual practices relating to hunter-gatherer communities in this part of southern Africa over at least 2,000 years, and eloquently illustrates the links between the ritual and economic practices of hunter-gatherers.

The core area was designated a national monument in 1948 and is now protected by the National Heritage Act 2004.

*Burnt Mountain*

<http://www.namibian.org/travel/natural/burnt-mountain.html>



Burnt Mountain is a hill at the foot of a 12km long volcanic ridge. Nothing grows in this rather desolate area. It was proclaimed a national monument in the Official Gazette because 'it was of a certain barren mountain there which, with a unique play of colours on its slopes and surfaces during morning and evening hours, proved a highlight in the otherwise monotonous landscape around Twyfelfontein'. The Burnt Mountain was proclaimed a national monument on September 15, 1956.

The farm is situated 70km west of Khorixas in the Kunene District. Across the road from the Burnt Mountain parking area is a path that leads to a gorge which contains what is known as the Organ Pipes, a 100m long feature of unusual 4m high dolomite columns.



*Petrified Forest*

<http://www.namibian.org/travel/natural/petrified-forest.html>

The Petrified Forest exists in an old river channel and is described as 'an occurrence of fossilized trees'. It lies 42km west of the small town of Khorixas in the Kunene Region. This prehistoric relic comprises of 'clearly identifiable enormous fossilized tree trunks'. However, the title Petrified Forest is a bit of a misnomer. It is neither a forest in the true sense of the word and neither did any of the trees 'turn to stone'. The Petrified Forest was proclaimed a national monument on March 1, 1950.



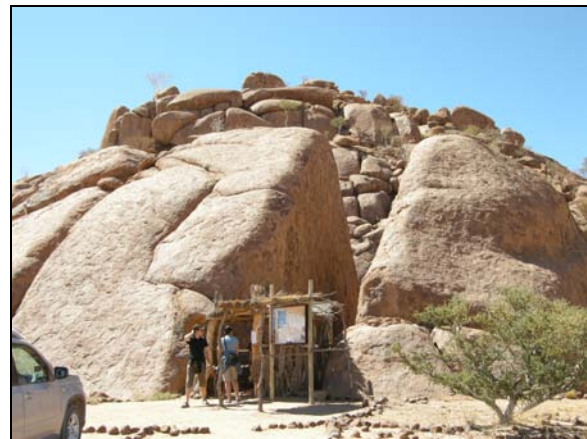
In prehistoric times, huge tree trunks were washed down a river and deposited in alluvial sands. As they were isolated from any air, a process known as diagenesis took place and, as a result, sand that came under pressure through sedimentation turned into sandstone. The tree trunks then underwent another process known as silicification which causes liquids that seep into the wood causes the organic materials of the wood to dissolve and be replaced by silicic acid, fossilizing the wood by transforming it into stone. This extremely slow process results in

a product called 'wooden opal.' The inner parts of the tree trunks became petrified, and an exact replica of every cell of each tree trunk was created. The petrified wood dates back to the Permian period, about 200,000 years ago. Erosion exposed many of the logs that can be seen. There are at least 2 fully exposed trees that measure up to 45m, even though the trunks are broken into chunks of about 2m.

*Damara Living Museum*

<http://www.lcfn.info/en/damara/damara-home>

The Damara Living Museum of the is the first traditional Damara project in Namibia. It was developed and built by Hansbernhard Naobes. In February 2010, the Museum opened – a huge success for the Damara.



Together with the Bushmen, the Damara belong to the oldest nations in Namibia. Their original culture was a mixture of an archaic hunter-gatherer culture and herders of cattle, goats and sheep. Due to their loose social structures, the Damara were not able to defend themselves against aggressors during the colonization of Namibia.

The original Damara culture has been nearly completely forgotten. Hansbernhard and his

team embraced the task of reconstructing their heritage. Assistance came from another project of the Living Culture Foundation Namibia, the Living Museum of the Ju/'Hoansi-San, which helped the Damara to relearn the traditional techniques and skills.

#### *Etosha Safari Camp*

<http://www.namibweb.com/eldorado.htm>

The Etosha Safari Lodge and Camp, formerly known as Eldorado Wildlife, is an overnight stop south of Etosha National Park. It is located on a small hill near the Ondundozonananandana mountain.

### **Day 3 Monday 17<sup>th</sup> September**

Morning game drive through Etosha, Lunch at Namutoni, (Walk around for those who don't want lunch), depart Etosha for Oshikoto Lake, depart for Tsumeb (arrive at Kupferquelle), Cultural Performance and Dinner at Helvi Mpingana Kondombolo Cultural Village

#### *Etosha National Park*

<http://www.etoshanationalpark.co.za/>;  
<http://www.namibian.org/travel/namibia/etosha.htm>



Etosha National Park in Northern Namibia offers excellent game viewing in one of Africa's most accessible venues. Zebra and springbok are scattered across the endless horizon, while the many waterholes attract endangered black rhinoceros, lion, elephant and large numbers of antelope. During the

drier months from June to November the water points exert a magnetic pull on the big game herds.

Etosha Game park was declared a National Park in 1907 and covering an area of 22 270 square km, it is home to 114 mammal species, 340 bird species, 110 reptile species, 16 amphibian species and, surprisingly, one species of fish. When it was originally proclaimed at the turn of the century the Etosha Park consisted of an area of 100,000 square kilometres. This was the largest reserve on earth but in the 1960's political pressure resulted in the Park being reduced to its current size.

Etosha, meaning "Great White Place", is dominated by a massive mineral pan. The pan is part of the Kalahari Basin, the floor of which was formed around 1000 million years ago. The Etosha Pan covers around 25% of the National Park. The pan was originally a lake fed by the Kunene River. However, the course of the river changed thousands of years ago and the lake dried up. The pan now is a large dusty depression of salt and dusty clay which fills only if the rains are heavy and even then only holds water for a short time. This temporary water in the Etosha Pan attracts thousands of wading birds including impressive flocks of flamingos.

A San legend about the formation of the Etosha Pan tells of how a village was raided and everyone but the women slaughtered. One woman was so upset about the death of her family she cried until her tears formed a massive lake. When the lake dried up nothing was left apart from a huge white pan.

#### *Namutoni*

<http://www.namibian.org/travel/lodging/namutoni.html>

Namutoni is situated on the eastern side of Etosha pan, just inside the von Lindequist

entrance to Etosha National Park. It is an improbably beautiful Beau Geste-style fort situated in an area dotted with graceful makalani palms, *Hyphaene petersiana*. It derives its name from the old German fort around which it is built and it overlooks the King Nehale waterhole. The presence of this fort undoubtedly gives Namutoni more character than the other rest camps inside the park.

It is also the closest restcamp to the picturesque Fischer's Pan, so expect great concentrations of waterbirds around here when it's wet – including a breeding colony of flamingos.

Fort Namutoni was declared a national monument on 15th February 1950, when it was decided to use it as a tourist camp. Funds were made available to have it rebuilt along the old German design from instructions of the Historical Monuments Commission. In 1957 it opened its gates to tourists for the first time.

#### *Lake Oshikoto*

<http://oshikoto-rc.org/tourism/index.html>

Otjikoto Lake, is a national monument and a site with a lot of history, some mystery and ecological fascination below its surface.

At Lake Otjikoto, one can explore the mystery of Namibia legendary 'bottomless' lake. The lake is well known for the fact that retreating Germany forces in 1915 dumped ammunition and weapons in the lake. Some of this is on display at the Tsumeb Museum. Two interesting myths have sprung up ever since then: first that the German forces dumped a safe containing 6 million gold marks in Otjikoto and second that the lake is "bottomless".

In 1907, a pump house was erected to pump water from Otjikoto Lake to Tsumeb. The

pump house is still in use today, but instead of transporting water from Otjikoto to Tsumeb, it now pumps drinking water from Tsumeb to houses around Otjikoto.

A group of stromatolites fossils are on display at Otjikoto Lake. The fossils of primitive algae plants flourished 600-700 million years ago in a warm, shallow sea that covered the northern part of Namibia at the time.

#### *Tsumeb Cultural Village*

<http://www.namibian.org/travel/namibia/tsumeb.html>

Tsumeb is the capital city of the Oshikoto region in northern Namibia and is the closest town to Etosha National Park. The name Tsumeb is generally pronounced 'SOO-meb'; it is widely believed that the name comes from the joining of the San word *tsoumsoub* (to dig in loose ground and the Herero word *otjisume* (place of frogs.) Another meaning could be from the Nama 'place of the moss.' Although Tsumeb isn't noted for its frog population, it's possible that the red, brown, green and grey streaks created by minerals, looked like the dried frog spawn that had been scooped out of a water hole and onto the rocks. This goes a long way to explaining the frogs and digging equipment that appear on the town's crest! It is sometimes called Namibia's garden town due to the beautiful jacaranda, flamboyant and bougainvillea trees which line the streets.

The town's modern history probably begins in 1893 when a prospector, Matthew Rodgers, reported on the site - "In the whole of my experience, I have never seen such a sight as was presented before my view at Soomep, and I very much doubt that I shall ever see another in any other locality." Shortly afterwards his company purchased

the site from the local inhabitants and in 1890 mining activities commenced.

The Tsumeb Arts and Crafts Centre is an educational trust promoting traditional arts & crafts - it also allows visitors to learn about the production of (and purchase) these crafts. Tsumeb's oldest building is St Barbara Catholic Church which was built in 1913.

*Tsumeb Museum*

<http://www.namibian.org/travel/museums/tsumeb-museum.html>



The Tsumeb Museum contains extensive displays about the history of the Tsumeb mine, Namibian stamps and the artillery of the German Schutztruppe that was retrieved from Lake Oshikoto. It also has an ethnographic room which has some unique photographs and artefacts from the different ethnic groups in Namibia

*Helvi Mpingana Kondombolo Cultural Village*

<http://www.namibian.org/travel/museums/helvi.html>

The Helvi Mpingana Kondombolo Cultural Village is laid out in an outline of Namibia with traditional homesteads of the different ethnic communities of the country presented. The Cultural Village also contains a gallery containing a permanent display of crafts and

an extensive shop containing a variety of Namibian craft products. The emphasis of the village is on the different architectural styles and building materials traditional used by different Namibian ethnic groups.

*Braai*

In Namibia, a barbecue is known as a 'braai' (pronounced 'bry' and rhymes with 'dry'), an essential part of any Namibian inhabitant. Braai is cooked from red meat with vegetables and dried fruits and herbs.

**Day 4 Tuesday 18<sup>th</sup> September**

Depart Tsumeb for Windhoek, via Otjiwarongo and Okahandja, Visit Herero graves and Craft Market, Arrive in Windhoek (18:30)

*Otjiwarongo*

<http://www.go2africa.com/namibia/otjiwarongo>

Otjiwarongo means 'Place Where Fat Cattle Graze' in the Herero language. It is an agricultural and ranching area, which became prosperous when the narrow-gauge railway was built from Swakopmund on the coast to the Otavi copper mine further north.

This is also true Herero country and a bloody war was fought against the Germans in 1904, where almost the entire Herero community was decimated. The town has some interesting old German buildings.

*Okahandja/ Okahandja Cultural Village*

<http://www.namibian.org/travel/namibia/okahandja.html>

Directly north of Windhoek (70km) lies the industrial town of Okahandja, known as the 'Garden Town of Namibia'. Several major companies are based here and it is fast becoming a Windhoek 'sleeper' town'. One

of the town's lesser-known claims to fame is that it has no traffic lights!

The word, 'Okahandja' is derived from Otjiherero (a local tribal language) and means 'The place where two rivers flow into each other to form one wide one' (or a 'short broad river'). The two rivers are the Okakango and the Okamita, which flow only during the summer season and are dry throughout most of the year.

Okahandja is rich in history and it revolves mostly around the Herero and Nama tribal people. Chiefs Tjamuaha and Kahitjene came to Okahandja in 1800 to establish themselves here. Chief Tjamuaha was the father of Chief Maherero, who was known to be the great leader of the Herero people. In 1827, the first white person, Heinrich Schmelen a German pastor, came to Okahandja and called the place 'Schmelenverwachtung'. The Rhenish Mission sent two missionaries, Hugo Hahn and Heinrich Kleinschmidt to Okahandja in 1844 to do church work.

All went peacefully in Okahandja until the August 23, 1850, when the 'Bloodbath of Okahandja' took place between the Nama and Herero speaking people. Today, the site where this historic battle took place in known as 'Moordkoppie;' it is located behind the town's school next to the Windhoek-Karibib main road.

The town is also an important centre for woodcarvers from the north, who sell their carvings at the craft markets on a co-operative basis, next to the main road at both entrances to Okahandja. This is a good place to pick up that special souvenir or gift to take home.

### *Okahandja Cultural Village*

[http://www.namibian.com.na/index.php?id=28&tx\\_ttnews%5Btt\\_news%5D=85985&no\\_cache=1](http://www.namibian.com.na/index.php?id=28&tx_ttnews%5Btt_news%5D=85985&no_cache=1)

The Okahandja Cultural Village, outside of Okahandja town, opened in August 2011. It is the brain-child of the Mbundu family and consists of homesteads from seven of Namibia's cultural groups – the San, Tswana, Caprivians, Damara, Ovahimba/Ovaherero and Owambo. Daily activities at the village include village tours, traditional dances, San hunting tours, practical demonstrations of traditional technologies, okapana braai and potjie-making facilities, traditional cooking, camping and fresh vegetables.

The goal of the founders was to provide a center for teaching and preserving Namibian cultures, where visitors could come to learn about the cultures of Namibia and the huts are spread over a large piece of land. "The idea is to have real people living in all homesteads in the village," explained owner Bertha Mbundu. They plan to add a limited amount of livestock to demonstrate traditional animal husbandry, and to grow traditional produce like omahangu, sorghum, beans, ground beans, and fresh vegetables.

### *Return to Windhoek*

#### **Saturday, 15<sup>th</sup> September**

08.00 Depart Windhoek  
 12.00 Visit to Omaruru followed by lunch  
 17.00 Visit to Damara Living Museum.  
 Accommodation at Twyfelfontein Country Lodge or Camping.  
 Evening Braai

### Sunday, 16<sup>th</sup> September

- 09.00 Visit to Twyfelfontein World Heritage Site
- 11.00 Visit to Burnt Mountain and Petrified Forest.
- 13.00 Lunch at Khorixas.
- 17.00 Drive through Etosha National Park and arrive at accommodation at Halale

### Monday, 17<sup>th</sup> September

- 08.00 Drive through Etosha National Park and exit via King Nehale Gate.
- 13.00 Lunch at Nakambale Museum followed by drive to Tsumeb.
- 18.00 Tour of Helvi Mpingana Kondombolo Cultural Village followed by supper

### Tuesday, 18<sup>th</sup> September

- 09.00 Tour of Tsumeb Museum followed by drive to Okahandja.
- 13.00 Lunch at Okahandja Cultural Village and opportunity to visit crafts market before returning to Windhoek.
- 17.00 Arrive back in Windhoek



## Report - ICME-ICOM Annual Meeting 2011

### Dissolving Boundaries: Museological Approaches to National, Social and Cultural Issues

*Eva Dotterweich / Alexander Riedmüller, Bamberg*

#### Introduction:

After meeting first in 1994 under the theme of "Xenophobia" in the city of Leipzig, a second annual meeting of ICME<sup>1</sup> under the motto "boundaries and delimitation" took place at invitation of Prof. Dr. Bärbel Kerkhoff-Hader in Germany from October 1<sup>st</sup> to 9<sup>th</sup>, 2011.

Being confronted with major challenges resulting from the multifarious and ambivalent phenomenon of "borders" in an increasingly globalized world, approaches of ethnographic museums have stood under a special focus of this meeting to political, social, economic, environmental and cultural issues and boundaries. Participants called for intensive engagement of museums with new media, globalization and migration processes, a critical questioning of roles and intentions of the museum, and the development of innovative concepts of overcoming the traditional boundaries between tangible and intangible culture.

As part of the pre-conference program, on 1<sup>st</sup> and 2<sup>nd</sup> of October 2011, participants explored the World Heritage city of Bamberg.

The Conference itself, held at Kloster Banz from 2<sup>nd</sup> to 5<sup>th</sup> of October 2011, offered a high-level round table discussion and

<sup>1</sup> ICME = (International Committee for Museums of Ethnography) the ethnographic department of the ICOM (International Council of Museums).

lecture, a themed movie night and an intense “field trip” to museums in the “border region” of Upper Franconia. Also a meeting the board of ICME took place in the evening of October 3<sup>rd</sup>.

The close relationship between boundaries and constructs of identity and the close interconnection of these phenomena with specific cultural, political and historical contexts were clearly illustrated during the post-conference tour to Görlitz, Zgorzelec (Poland), Dresden and Nuremberg taking place from 5<sup>th</sup>-9<sup>th</sup> of October.

**Part I:  
Pre-Conference Tour**

**Saturday, 1<sup>st</sup> October**

After registering in the building known as the “Hochzeitshaus” at the University of Bamberg, a guided tour of the city gave participants at the annual ICME/2011 meeting a first impression of the World Heritage site of Bamberg. The Bird Hall in the Natural History Museum, one of the oldest in situ preserved museum collections in Germany was one of the first highlights of this pre-conference tour. With its recently restored showcases and an interior reflecting early classicism, the Bird Hall gives an intimate insight into museological practices in the Age of Enlightenment. As part of the Jesuit convent, this area was also one of the factors that led to the foundation of the University of Bamberg. Bamberg’s far-reaching diplomatic and economic connections of the past are impressively illustrated by the tomb of Pope Clement II (1005-1047) and the statue of the “Bamberg Rider”, widely assumed to depict King Stephen of Hungary (969-1038), brother-in-law of the Holy Emperor Henry II (973/78-1024) and his wife Empress Kunigunde (980-1033), both of whom are buried in the Cathedral. The selection of rare

mediaeval textiles in the Diocesan Museum is a further indication of the city’s prolific past. A dinner at a typical Franconian restaurant gave participants the opportunity to try local specialities such as horseradish and ‘sauerkraut’, a sort of Franconian kimchi.

**Sunday, 2<sup>nd</sup> October**

In the morning, the garden ceiling at St. Michael’s, the former Benedictine Abbey, the tomb of the Holy Bishop Otto (1060-1139)– Bishop of Bamberg and Apostle of Pomerania–and the visit to St. Jacob’s Church, which forms part of the transnational pilgrimage route to Santiago de Compostela–gave reference to the close connection between religious and secular practices in everyday life.

On the way to Banz Monastery, a visit to the “Fourteen Saints” Basilica (“Vierzehnheiligen”) shed light on the splendour of a baroque pilgrimage site and modern trade with devotional items.





**Part II:  
 Conference at Banz Monastery**

**Opening Session**

Welcome addresses and introductions were given by Professor Dr. Heidrun Alzheimer, University of Bamberg, Chair of European Ethnology and Dean of Study Affairs (Faculty of Cultural Studies); Dr. Hans Martin Hinz, President of ICOM Paris, German Museum of History, Berlin; Professor Dr. Bärbel Kerkhoff-Hader, University of Bamberg, European Ethnology; Dr. Annette B. Fromm, President of ICME, Florida International University.

In her speech, Professor Alzheimer touched on the former division of Germany and the inhumanity of the Berlin wall. At the same time, she directed attention to the integration processes occurring throughout Europe since the fall of the iron curtain and the impact it is having on the cosmopolitan area of Upper Franconia.

After warmly welcoming the participants to the annual ICME conference, Dr. Hans

Martin Hinz emphasized the stimulating and inspiring effect such conferences trigger. After thanking the conference organizers and participants in the opening session, Dr. Annette B. Fromm remembered the 1994 ICME conference in Leipzig and pointed out that dissolving boundaries always also involves dissolving xenophobia. Referring to the words of Professor Dr. Kerkhoff-Hader, she stressed that conferences brought people together and encouraged dialogue. Hence, she urged the assembled panel of experts to seize the opportunity to discuss current challenges in museum work.

**Panel Discussion**

At the beginning of a panel discussion chaired by Prof. Dr. Kerkhoff-Hader, Dr. Hinz suggested the work of the German Museum of History in Berlin as a model for interactive visitor-centered programmes and the development of international and multi-perspective views on the background of German history, underlining the importance of an open view not only of one but of many histories.

Dr. Henkel raised the question of whether a modern-day museum should be a platform for ‘infotainment’ and referred to Gottfried Korff’s statement that museums are factories of identity. Therefore, museums are not only showcases but must connect in order to build identities. According to Joseph Beuys, museums are places of permanent conflict with objects. Using the anniversary of railways as an example, he underscored the importance of creating emotional pathways to objects and doubted whether the core competencies of museums could reach this goal based on current practices.

In response, Dr. Vanja reminded the participants of the basic rule that everything belongs together and marked out the importance of networking, whilst Professor Dr. Kerkhoff-Hader called for the



development and profound scientific acknowledgement of a grammar of culture.

Dr. Henker questioned who could participate in this grammar of culture and asked what measures could be taken to draw the unemployed into museums? He emphasised the need to pose intelligent questions, whilst assuring quality and developing an appealing exhibition design. He also stressed that it is appropriate to entertain the audience. Participants discussed how museums could achieve these goals and what role the media could play in this process?

Moving onto the new topic of 'Heimat' (native homeland), Professor Dr. Kerkhoff-Hader asked what role this concept can play in difficult contemporary life contexts. Professor Dr. Dippold said that handling objects was the core competence of a museum such that it should not be transformed into an entertainment venue for events. 'Heimat', once a seemingly simple, invariable primordial concept is now confronted with change in society against the backdrop of migration.

Professor Dr. Kerkhoff-Hader and Professor Dr. Vanja called for the use of evidence of memory as a narrative of fact and fiction. To dissolve boundaries, history must be put into new global contexts. The discussion was continued later in a more informal setting.

### **Monday, 3<sup>rd</sup> October**

After a warm welcome by the president of ICME, Dr. Annette B. Fromm, speakers in the first session 'Challenging Borders and Boundaries' discussed issues of hybrid identity, ethnicity, iconic images, stereotypes, race and racism, the idea of 'nation', borders, diversity and the inclusion and exclusion of ethnic minorities in museum work.

In her paper, Dr. Beate Wild presented an exhibition about encounters of ethnic groups

in the three-border-region between Hungary, Serbia and Croatia. Existing during the Habsburg Empire as multi-ethnic neighbours with different traditions and backgrounds, the populations became citizens of rival 'nations' after the empire's demise in 1918. Conflicts based on racist ideologies interrupted peaceful coexistence, fuelling manifold suffering to the present day. Depicted as a village road around 1910, the exhibition featured photographs that reflected the cultural diversity of the region. From there, Dr. Beate Wild called for the strict separation of the terms ethnicity, race and nation. In this context, she broached the problems of representing and thus strengthening ethnic identities in museums. Mari S. Mathiesen asked 'Who is shooting? On teaching youth about complex ethnicity?' Based on the example of the Sami, she discussed the lack of knowledge about ethnic minorities and the challenges of creating suitable learning materials for children in museums. Based on statistics she raised the question of Norwegianization, cultural renaissance, ethnic heritage and political mobilization.

A similar problem was described by Martin Earring, who referred to the ethnic stereotype that all Indians live in teepees in informal museum education. He raised the question of how historical stereotypes could be overcome by contextualization and a changed view which includes regarding Native Americans as modern beings. Museums should be advocates of a respectful and prudent way of dealing with the rich and complex cultural heritage of the North American Indigenous People.

The discussion underlined that adults must trust that their children are able to grasp and understand more complex interactions of culture. Furthermore, the question was raised as to how exhibitions can be made accessible to ethnic minorities and a broader

international audience and how minorities can be included in fields of research and be equally represented. In this regard the essential role of new media and the use of multiple languages were highlighted. In this context, museums should be encouraged to contribute significantly more to current political discourses.

### **Session II: Indigenous People and Society**

Using ‘traditional’ textiles and their tribal patterns as an example, Larlie Brahma addressed ethnic self- and external attributions, change through migration processes from other parts of India, assimilation, the disappearance of ethnic differences due to a ‘mixing of tribes’ and commercialization, new technical developments and the takeover of European fashion styles. Brahma closed her speech by stating that dynamics were inevitable and that we must allow change as it is part of tangible and intangible culture.

Martin Tindi talked about the challenges arising from globalization processes for the current and future design of museums. Based on the example of the national museum of Kenya, he spoke of transforming museums from ‘dusty warehouses containing old objects’ into modern institutions dealing with complex social, economic, political and cultural issues with the ‘task of educating people on matters of conflict resolution as a means of creating a peaceful and sustainable future. With strong partnerships and leadership, museums can maintain their traditional roles as custodians of heritage and culture while also adopting new roles to remain relevant in contemporary society.’

Ekaterina Teryukova shed light on the history of the Museum of Religious History, which was founded in 1932, and its evolution from a tool of communist propaganda into a panopticon of religious diversity in the

multi-religious city of St. Petersburg. The aim is to ‘dissolve boundaries of misunderstanding between different ethnic groups’ and to create and maintain close networks between a wide range of visitors, children, migrants, diasporal organizations and members of various religious groups, universities, schools and other institutions.

### **Session III: Objects and Identity**

Using exhibits from the ethnographic collection of Ghent University, which was founded in 1825, Paulina van der Zee shed light on changes to our perception over time of the collection from the former colonial territories. The collection developed from a mere compilation of curiosities and exotic objects into a serious subject of research. With the adoption of the Bologna Process, the collection has been subjected to further change. It is considered part of Ghent University’s heritage and is used to strengthen local identity. Paradoxically, the ethnographic collection is, however, no longer part of teaching.

Multiple borders and border conflicts between different representations and uses of the Finnish forest were at the heart of the paper given by Pekka Virtanen. Oscillating between Finnish Winter War, romantic views of forest farming and the requirements of modern forestry, Pekka Virtanen drew attention to manifold fractures and interruptions, extending from mythical places and recreation to sustainable development.

The broad spectrum of shaman cultures between East Asia and Siberia formed the subject of a new exhibition in the National Folk Museum of Korea. Jongsung Yang presented the rich cultural heritage of shamanism. Covering everything from ‘white’ and ‘black’ shamans to changes in shamanism and the drum as the main media

of expression, the different functions of museums and how they deal with the conflicting priorities of presentation and cultural preservation were pointed out.

During the ensuing discussion participants concentrated on gender issues and ethical concerns about performing 'religion' in the context of museums. Is there a difference between a religious ritual and its representation in the museum?

#### **Session IV: Breaking away from the Past into the Present**

The paper by Tony Candon referred to the fast change in Irish society from an almost mono-cultural and rural to a multi-cultural and globalized one between 1980 and the present day. This posed a great challenge for the National Museum of Ireland. Ethnic and cultural minorities, marginalized groups, migration and the multi-culturalisation of society have developed into important matters within museum work. In response to these changing requirements, the National Museum of Ireland has dedicated part of its work to the Irish Travellers, asylum seekers, the 'fallen' women in the so-called Magdalene Laundries, and the abuse of teenagers in 'reformatory schools'.

Per B. Rekdal asked what would happen if museums were run by politicians and journalists? What if museums were reduced to accomplices of a culturalised and primordial view of society? Should museums show 'true' life as an unchanging harmony with nature and traditions or should they remind us of the diverse European societies resulting from complex social discourses and negotiation processes. Rekdal urged for a critical approach to the often non-critical dichotomy of 'tradition' and 'culture'.

Luca Basso Peressut presented the aims and progress of the MeLA project: 'multi-inter-cross-cultural organization of the

conservation, exhibition and transmission of knowledge' by libraries and museums. He also referred in this context to the tremendous changes occurring in globalized societies. The MeLA project interconnects museums and libraries as 'contact areas' and 'places for the hybrid multi-cultural representation of identity' via new media and makes them accessible as a source of multi-disciplinary research as well as for the public sphere.

The main issues of the ensuing discussion included the significance of museums, changes from cultural to inter-cultural identities, new conditions of internal and external communication, cognitive images and the roles of museums.

In the evening *Alemania. Welcome to Germany* (Germany 2011) and *Alienated in Germany* (Germany 1995), two films dealing with the subjects of migration and integration, gave the participants an impression of contemporary German society.

#### **Tuesday, 4<sup>th</sup> October**

##### **Excursion "On the border of Upper Franconia"**

During an excursion to the borders of Upper Franconia, the conference theme 'Dissolving Boundaries: Museological Approaches to National, Social and Cultural Issues' was once again brought closer to the participants of the ICME-ICOM Annual Meeting 2011.

At the Egerlandmuseum in Marktredwitz, the Group was welcomed by Mayor Dr. Birgit Seelbinder (Chairwoman of Euregio Egrensis). On a guided tour with the director of the Museum Volker Dittmar and the Interpreter Horst Elsner, a deep insight was given into the history and presence of the Czech-German border region dominated by flight and expulsion and processes of rapprochement.

After a greeting by Wilhelm Siemen, director of the Porzellanikon in Selb-Plößberg (European Industrial Museum for Porcelain, European Museum for Technical Ceramics and Rosenthal Museum), a museum tour with Curator Petra Werner and Deputy Director Wolfgang Schilling showed the workings and design processes in porcelain production and their European dimensions.

The German-German Museum in Mödlareuth - also known as 'Little Berlin' located on the former border between the GDR and the FRG, illustrated the absurdity of a village, divided by the iron curtain. The Mödlareuth Museum preserved part of the border defence between the two German states. With examples of anti-personnel mines, traps with explosives and a high-security fence, Heiko Ultsch demonstrated the brutality of the border. Of particular interest to the Korean and Irish participants was the way in which the museum revealed how people lived with a political border how to handle it today.

In the evening Hans-Ludwig Straub, owner of the brewery 'Drei Kronen' in Memmelsdorf, explained the art of traditional beer brewing.

### Wednesday, 5<sup>th</sup> October

#### Session V: Telling stories

Gianluigi Magiapane described the project 'Tongue to Tongue: A Collaborative Exhibition' and the efforts by the Museum of Anthropology and Ethnography at the University of Turin to include the individual voices of people from different cultural backgrounds. As 'mediators and new interpreters of the museum's heritage', they planned a collaborative exhibition together with the museum's staff with a view to mixing museum and personal objects and pulling down the boundaries between the visitors and the museum as well as tangible and intangible heritage.

In her paper, Laurie Kalb referred to the connection between antique roman monuments like the Mouth of Truth (Bocca della Verità) to modern tourism. In this context, the ancient legend of Vergil was transformed into a tourist attraction. Recently restored buildings were added as supplementary sightseeing points on the traditional road to the Bocca della Verità.

#### Session VI: New Means of Communications, New Ways for Community Involvement

Chao-Ling Kuo presented the iShare project, which is meant to dissolve boundaries through Online Collaborative Museology and connect museums, universities and communities in the East and West. iShare connects the University of Colorado's Museum of Natural History and the National Taiwan Museum with the Paiwan tribes in Southern Taiwan and the Navajo Nation in the American southwest. With its website, Facebook group and blog section, it promotes the transnational exchange between individuals and institutions interested in culture whilst enabling global access to cultural resources like oral history and community knowledge.

Museums as 'contact zones' between majority and minority groups were discussed by Tone Cecile Karlgård. In her paper, "Everyday is party" – Celebrations – Tools for Tearing Down Boundaries?, museums were addressed as a stage for the cultural representation of different ethnic groups with a view to promoting a more diverse and inclusive society.

Referring to the example of the Guarani Living Museum, Camboinhas, Brazil, Dinah P. Guimaraens talked about problems occurring in the context of planning new ethnographic museums. The scientific standards of representing local and regional cultures are increasingly conflicting with

aesthetic and political concepts. This can clearly be seen in the context of planning for new museum buildings to mark the 2016 Olympic Summer Games in Rio de Janeiro. In a final discussion the question was raised about future changes to museum concepts. The inclusion of outer European cultures, ethnic minorities, communities and digital networking were discussed. The need for holistic and inclusive concepts for ethnographic museums was identified. Museums of the future may not only be a place for experts but also a space for social exchange and encounters between people from different cultural backgrounds, thus creating an ongoing dialogue.



### **Part III: Post-conference tour**

#### **Wednesday, 5<sup>th</sup> October**

After travelling to the city of Görlitz, Maximilian Eiden, cultural advisor for Silesia, guided the group on a short walk through the old town.

#### **Thursday, 6<sup>th</sup> October**

After welcome speeches outlining the rich heritage of Silesia, shifting boundaries and identities, temporary exhibitions and museum work, given by Markus Bauer (Director of the Silesian Museum of Görlitz), Maximilian Eiden and Martina Pietsch, participants were given the opportunity to take a closer look at the exhibits. 'Journey into uncertainty. Migration in Görlitz-Zgorzelec from 1933 to the present day', a dialogue-based video installation of oral histories and corresponding objects associated with migrants and migration generated special interest.

On their way to lunch at Vierradenmühle, the participants discussed the strong emotional impressions evoked by the exhibition.

A short trip to Zgorzelec to visit Jacob Böhme's house, a locally born German philosopher and part of Poland's historical consciousness, gave an initial insight into Polish-German approaches and new developments. Another visit to the Lusatian

Museum, one of Poland's youngest museums, raised awareness for multi-perspective views on migration processes within the complex history of the border region. Bilingual Polish-German signs gave a good example of dissolving boundaries through museum work.

The former 'Oberlausitzer Ruhmeshalle', erected as a museum and memorial site for the victims of the German-French war in 1870/71, reflected in its current use as a House of Culture and a Community Centre serving the city of Zgorzelec not only the change in the use and meaning of buildings but also ruptures and breaks in history.

The issue of how to deal with the problematic heritage of the former STALAG VIII (a former P.O.W. camp) and the fate of its inmates, among them Olivier Messiaen, was presented during a visit to the site. The work carried out by 'Meeting point music Messiaen', an organization named after the French composer which looks after the former P.O.W. camp and the nearby cemetery for Russian prisoners, was also presented.

### **Friday, 7<sup>th</sup> October**

At the end of the stay in Görlitz, during a visit to the third Saxon State Exhibition 'Via regia' in the Kaisertrutz fortress, Beate Löffler shed light on the manifold contacts between the Rheinland, Thuringia and Saxony in the West with Silesia, Bohemia and Poland, as part of a Europe-wide road network.

In Dresden, Bernhard Maaz, Director of the Art Collection in the State Museums, accompanied the group through the Old Masters Picture Gallery. Due to the visit of Pope Benedict XVI, participants in the ICME post-conference tour had the unique opportunity to witness the meeting of the Vatican and the Sistine Madonna, both painted by the Italian artist Raffael.

The Green Vault and the newly restored Turkish Chamber gave an impression of the

splendour of the former Saxon Court and its widespread contacts to other parts of the world.

On a short city walk, the famous Dresden Frauenkirche church and its Coventry Cross were shown as symbols of overcoming destruction and the feeling of loss caused by WW II.

### **Saturday, 8<sup>th</sup> October**

The structure and highlights of the ancient city of Nuremberg were presented on a city tour, which included 'The Way of Human Rights' by Dany Karavan (1993).

In the Industrial Museum of Nuremberg, a discussion with Axel Kreienbrink, Representative of the Federal Office for Migration and Refugees, and Matthias Henkel, Director of Nuremberg's City Museums, emphasized the contribution migrants made to the German 'Wirtschaftswunder', the nexus of migration and integration, different forms of migration, the inclusion of migrants in museum work and the acceptance and difficulties associated with the term and concept of migration.

In the afternoon, Room 600 and the corresponding exhibition of the Nuremberg Trials gave an impression of the processes involved in anchoring human rights in international law.

The reception in the Hirsvogel Hall held by Nuremberg City Museums and the farewell dinner marked an impressive end to the ICOM-ICME Post-conference Tour 2011.

### **Sunday, 9<sup>th</sup> October**

Accompanied by Bärbel Kerkhoff-Hader, participants in the ICOM-ICME Post-conference Tour had the chance to visit the German National Museum, the largest cultural history museum in Germany, as well as other museum sites in Nuremberg.



**Programme:**

**SUNDAY, October 2 2011**

**Introductions**

Professor Dr. Heidrun Alzheimer, University of Bamberg, Chair of European Ethnology and Dean of Study Affairs (Faculty of Cultural Studies)

Professor Dr. Baerbel Kerckhoff-Hader, University of Bamberg, European Ethnology  
 Dr. Annette B. Fromm, President, ICME; Florida International University

**Round Table with invited guests**

*Chair, Professor Dr. Baerbel Kerckhoff-Hader*

Dr. Hans Martin Hinz, President, ICOM, German Museum of History, Berlin  
 Dr. Matthias Henkel, ICOM Germany board member; Director, Nuremberg CityMuseums

Dr. Michael Henker, Chairman of the Central Office of the Bavarian Non-state Museums, München  
 Professor Dr. Guenter Dippold, Director of Cultural Affairs, District Government Upper Franconia, Bayreuth

Professor Dr. Konrad Vanja, Director Museum of European Cultures, Berlin

**MONDAY, October 3 2011**

**Introduction**

Annette Fromm, ICME President

**Session I: Challenging Borders and Boundaries**

*Chair, Per Rekdal*

*Dr. Beate Wild, Encounters – A Double-Exhibition about Identities in a Triborder*

Region

*Mari Mathiesen*, Who is shooting? On Teaching Youth about Complex Ethnicity  
*Martin Earring*, Do All Indian Live in Thipis? Challenging Antiquated Indigenous American Stereotypes Through Informal Museum Education  
*Discussion*

**Session II: Indigenous People and Society**

*Chair, Paulina van der Zee*

*Larlee Brahma*, Change in Cultural Dynamics and Challenges for Museum: A Case Study in North East India  
*Martin Tindi*, Challenging the Museum: Role and Relevance in Contemporary society  
*Ekaterina Teryukova*, The State Museum of the History of Religion as a Space for Dialogue  
*Discussion*

**Session III: Objects and Identity**

*Chair, Zvezdana Antos*

*Paulina van der Zee*, Shifting Meanings and Multilayered Identities  
*Pekka Virtanen*, Between Art and Science: Borders of the Forest  
*Dr. Jongsung Yang*, Ethnographic Museum uses National and International Cultural Materials of Shamanism in Korea  
*Discussion*

**Session IV: Breaking Out of the old and Into the Present**

*Chair, Matthias Beitzl*

*Tony Candon*, Breaking into the present: from traditional folk museum to addressing boundaries at the National Museum of

Ireland – Country Life

*Per Rekdal*, "Cultures are good and regimes are bad" – what if museums were run by political scientists and journalists instead of ethnologists and educators?  
*Luca Basso Peressut, Mariella Brenna, Gennaro Postiglione*, European Museums and Libraries in/of the Age of Migrations (MeLA)  
*Discussion*

**Films**

*Almanya. Welcome to Germany*. Germany 2011 (English subtitles)  
 A film about a Turkish migrant family in Germany, written by Yasemin and Nesrin Samdereli, two sisters.  
*Alienated in Germany*. Germany 1995 (English subtitles)  
 An award-winning film, about 20th century borders in German society.

**TUESDAY, October 4**

**Excursion “At the Border of Upper Franconia”**

- a. Marktredwitz: The Egerland Museum, a museum of displaced people and refugees of Czechoslovakia and the new “Euregio Egrensis,” a ‘region in Europe’
- b. Selb-Plössberg: The European Museum of Porcelain, a museum complex at the border (Germany/Bavaria – Czechoslovakia/Bohemia)
- c. Töpen-Mödlareuth: The German-German Museum, a museum on the former border between DDR and BRD

Dinner in a Franconian village  
 Return to the Banz Monastery



**WEDNESDAY, October 5**

**Session V: Telling Stories**

*Chair, Mihar Fifor*

*Gianluigi Mangiapane & Anna Maria Pecci, Cultural empowerment and civic responsibility in a collaborative and non-hierarchical display*

*Martinus Deny, Analysis of Application of Story Line In the Museum of Traditional Indonesia*

*Laurie Kalb, Secrets and Lies: The Mouth of Truth in the Piazza della Bocca Verita, Rome*  
*Discussion*

**Session VI :New Means of Communication, New Ways for Community Involvement**

*Chair, Yang Jongsung*

*Chao-Ling Kuo, Jennifer Shannon, Li Tzu.ning, Dissolving Boundaries through Online Collaborative Museology:*

*Connecting Museums and Communities East and West through the iShare Project*  
*Tone Cecilie Karlgard, “Every day is party” celebrations-tools for tearing down boundaries?*

*Dinah P. Guimaraens, Dissolving Boundaries at the Guarani Living Museum, Camboinhas, Brazil*

*Discussion*

**Summary – ICME President Annette Fromm**  
*Eva Dotterweich / Alexander Riedmüller, Bamberg*

**Places and boundaries; theory meets practice at ICOM-ICME**

By Mari Saugestad Mathiesen, Museum of Cultural History, University of Oslo

**ICOM-ICME 2011 in Germany**

Last year I had the privilege of attending the annual ICOM-ICME conference, held in Bad Staffelstein, Germany. The topic of the conference was “Dissolving boundaries – Museological approaches to national, social and cultural issues”. Under this heading, I presented an educational programme about the Sami minority in Norway, and the changing boundaries between Sami and the Norwegian majority population. Being very interested in boundary-issues, I found the general topic was explored thoroughly during the many excellent presentations and the following discussions.

However I believe that the journeys to attend these conferences, the experiences of visiting the various host countries, are perhaps even more valuable than the paper sessions. The academic programme and the local visits reflect upon each other, leading to new theoretical insights based on personal experience. In the following I would like to share my thoughts about this relationship within ICME, between the academic papers and the personal journeys, colleagues coming from all over the world, meeting in a new place each year.

**The “Norwegianisation” of the Sami**

My presentation entitled “Who is shooting? – On educating youth about complex ethnicity” was about an educational programme I have developed to teach young people in the south of Norway about the complex ethnic landscape of the north. After centuries of official government policies attempting to turn the Sami into Norwegians, many Sami in

mixed areas abandoned their ethnic identity. This is possible in a region where everyone has the same skin colour. In 1930 one village had 44% Sami people, 39% Norwegians and 17% of Finnish descent. In 1950 the same village has 2502 Norwegians, five Sami and two individuals of Finnish descent. The ethnic boundaries have changed dramatically, yet they are still there.

In the 1990's, attempting to address this past, the Norwegian government declared areas like this bi-cultural, and bi-lingual road-signs were put up. These signs were attacked with rifles, shot-guns and various forms of paint. This aggression is part of the legacy of the assimilation process; when people abandon their heritage, the emotional effect can last for generations. I believe it is important that young people growing up in a city characterized by immigration learn about this history. For one thing; when you disrespect someone's identity, it can hurt for a very long time. However, identity changes over time. And understanding that the boundaries of ethnicity are changeable empowers young people to take an active part in forming their own identity.

### **Tangible boundaries - intangible insights**

During the 2011 conference, excursion-day was spent in an area characterised by the boundaries between Germany and the Czech Republic, between various German states as well as the boundary between the former East and West Germany. The village of Mödlareuth, with its 50 inhabitants, was divided in two during the cold war, along the river which today forms the boundary between the German states of Thuringia and Bavaria. On the banks of the river was constructed a border-zone several metres wide, including barbed wire, watch-towers and a concrete wall. The roughly 25 villagers on each side could see each other,

but they were not permitted to communicate, or even wave at their neighbours and relatives on the other side of the wall.

Today 100 metres of the border is preserved as the German-German Museum, and we were fortunate to be guided around by a marvellous guide, who grew up in the village. Having grown up in Northern Norway myself, during the cold war the Soviet Union was geographically close, yet seemed so far away. Standing at the border-control-post-turned-museum that day, literally standing ON the iron curtain which for so long divided Europe, I remember feeling a new understanding of those complex issues, politically as well as culturally.

I had a similar boundary-related revelation when attending the 2008 conference in Jerusalem. I have read a lot about the Old City, and I thought I was familiar with its boundaries. But walking in the Old City, it feels like walking through a maze. I soon noticed that here and there were armed soldiers, relaxed young men smoking cigarettes and sending text messages. This was a peaceful time in the region, and I felt safe at all times during my stay. It was only when talking to a Jewish-American colleague, that I realized the soldiers were stationed at the ethnic boundaries which divide the Old City between the Jews, Arabs, Christians and Armenians (who are also Christians). Once I realised this, I began to read the landscape of the Old City in a new way.

### **Namibia: boundaries of the past, museums of the future**

I had the pleasure of visiting Namibia in 1993, at a time when neighbouring South-Africa was preparing its first ever democratic elections. In Namibia we

travelled through a tangible remnant of the old world; the South-African enclave of Walvis Bay. Geographically located midway on the Namibian coast, politically it was part of the apartheid state. I remember as we crossed the border, a large billboard announced: “Good neighbours!”. In the middle of Namibia was suddenly this physical boundary, this enclave of apartheid, at a time when apartheid was soon to be a thing of the past. And this billboard was pretending things were fine. I remember thinking “How ironic”..

This year Namibia will be hosting the ICOM-ICME conference, in a region which has seen many changes over the last decades. Most of the physical borders remain the same, except for those surrounding Walvis Bay, now a part of Namibia. But names and power-structures are completely transformed. The topic of this year’s conference is "Commodifying Culture? Cultural Villages and Living Museums". Do cultural villages turn people into exhibits, or do they empower communities and provide them with the opportunity to present and preserve their own intangible cultural heritage? I can not think of a region more appropriate to discuss issues of representation and community involvement, and I encourage everyone to come to Namibia and join this discussion!

### **From new insights to museum practice?**

Boundaries can be marked by barbed wire and concrete or casual young soldiers. Boundaries can be physical or abstract, they can move and change or they can remain for thousands of years. Visiting these tangible borders can, in my experience, provide an insight into the intangible aspects of boundary mechanisms. Seeing the remnant of the European iron curtain in Germany allowed me to understand the cold war in a

new way. And that ancient wall in Jerusalem, with its surrounding ethnic boundaries, is a physical manifestation of a complex conflict situation, as well as evidence of a long history of coexistence.



As an educator of ethnography and cultural history, I have always been concerned with the mechanisms of “us and them”. Last year’s conference provided me with some new insights into such matters, and it is my hope that we may all continue to take similar learning experiences with us home, and allow them to inspire our work in our own communities.

### **...OUT OF THE BOX.**

#### **NEW OBJECTS OF THE MUSEUM: MUSEUM OF FOLK LIFE AND FOLK ART VIENNA\_03/2012**

#### **The Vendetta mask and the socio- political discourse in Museums**

Why do museums – in spite of their ambitions to the contrary – always end up being so harmless?

*Per B. Rekdal, Senior Advisor, Museum of Cultural History, University of Oslo, Norway, Oktober 2011, ANNUAL*

*MEETING ICOM/ICME, Banz, Germany:  
 Dissolving boundaries.  
 Museological approaches to national, social  
 and cultural issues.*



### **Vendetta and Anonymous**

The Vendetta mask is the symbol of the ‘Anonymous’ movement. It has been widespread by global media and has become an icon for a variety of discourses. The mask indirectly refers to the figure of Guy Fawkes (1570--1606), a Roman Catholic, who wanted to blow up the English Parliament on November 5, 1605. He failed and was executed. The annual ‘Bonfire Night’ in Great Britain commemorates this event on that date.

Alan Moore and David Lloyd used the figure of Guy Fawkes in their 1982 comic, ‘V for Vendetta’. In 2005 a film followed (director James McTeigue).

‘V for Vendetta’ takes place in a near future. V, masked as Guy Fawkes, aims to avenge himself on the fascist, authoritarian British state and, thus, takes on the role of a freedom fighter. At the same time, he is following his personal vengeance campaign. This is the basis for the name of the comics. Vendetta is the Italian word for blood feud.

### **Anonymous**

Anonymous developed out of the ‘Imageboard Groups’ or ‘chan’s’ (for channel) that share pictures with each other. The media first became aware of Anonymous during the 2008 protests against *Scientology*. The general public became aware of this loose collective in 2010 during the *Wikileaks* protests. The media tended to reduce the movement to a ‘Hacker Collective’. Today, Anonymous represents the concept of an activist protest collective with a certain repertoire of symbols and aphorisms:

We are Anonymous.  
 We are Legion.  
 We do not forgive.  
 We do not forget.  
 Expect us.

The many activities of the movement and their results can be followed in the media.

The global Anonymous movement has recently started to establish regional groups. One of these regional branches is AnonAustria. The mask is one of several iconographic elements that contributes to the identity of a deindividualised movement without a defined leadership.

### **What does this mean for a cultural history museum?**

The purpose of the exhibit ‘Vendetta mask’ is to demonstrate how the institution might think about the future tasks of a museum dedicated to social development and its material culture.

A cultural history museum treads on delicate ground here because it could go further than straight narrative to encourage discussion, participation and even confrontation. If we think of a museum as having part of its purpose as mediating current social processes

– forgetting, making knowledge available, globalisation and its political results – then models of explanation need to be set next to each other by taking recourse to the collections (historical and present day). The museum itself becomes a platform for debate.

The objects in the collections suggest continuity and discontinuity in how we live, in how we see the world and in the symbols we use to represent it. It is necessary to remember, that due to their collection-materials, particularly cultural history museums have to be seen as embedded in society. Our society is involved both in the process of global homogenisation as well as in constantly changing particularities. It is where these tendencies collide that cultural history museums can play an important role. That role is: The Museum as a voice of dissent.

**Follow the myth in the web:  
 Anonymous – A Tale in 10 Videos**

click here:  
<http://www.wired.com/threatlevel/2011/11/anonymous-a-tale-in-10-videos/?pid=185>

or use your Q/R codereader of your smartphone:



see some pics from passing by:



*„V“ a graffiti in the toilette of the bar „Tacheles“, Vienna 11/2011*



*A graffiti, metro station Station „Thaliastraße“, Vienna 10/2011*



## Calls for Papers

### Food & Culture Conference, Johnson & Wales, Denver

**Location:** Colorado, United States  
**Conference Date:** 2012-08-01  
**Date Submitted:** 2012-03-19  
**Announcement ID:** 193322

The focus of this conference is a moving target. Food & Culture takes in disciplines ranging from science and the global effects of having a banana in your supermarket all year long to the local foodways of the Appalachian South. We envision papers that are grounded in science, film studies, sociology, history, literature, economics, religious studies, drama, visual and performing arts, security, popular culture studies, culinary arts, the business of food, urban and community planning, nutrition, political science, and some combination of these and more. More than an opportunity to present interdisciplinary work, we hope that the conference will foster new work that crosses and expands traditional disciplinary boundaries. Food, we think, does just that.

Possible topics include, but are not limited to:

The Representation of Food in the Arts  
 The Rise of the Food Network  
 Impact of Agriculture on Ecosystems  
 Extinction and Exotic food  
 What we/they eat and why?  
 The science and ethics of Modified Food  
 Food as art  
 Water and the future of food  
 Globalization and eating habits

Religion and Food  
 Immigration and food exchange  
 Culinary Travel  
 How much and what does cheap food cost?  
 The collapse of subsistence farming  
 Local food traditions

Pat Guerra  
 Johnson & Wales University  
 7150 Montview Blvd.  
 Denver CO 80220  
 (303)256-9337  
 (303)256-9442  
 Email: patricia.guerra@jwu.edu

### THE ROMA BETWEEN PAST AND FUTURE REFLECTIONS UPON GENOCIDE, RECOGNITION AND THE RESURGENCE OF EXTREMISM AND ANTI-GYPSYISM

**Location:** Netherlands  
**Conference Date:** 2012-05-06  
**Date Submitted:** 2012-03-19  
**Announcement ID:** 193313

Since a few years Romani minorities throughout Europe have been faced with the resurgence of extremism and nationalism. In countries as diverse as Hungary, Italy, Bulgaria, Lithuania and the Czech Republic, Romani citizens have been attacked by their fellow citizens, which led to casualties and increased interethnic tensions. The governments of France, Italy and Germany have sent Romani migrants with and without EU citizenship back to their countries of origin. Anti-Gypsyism and Roma-phobic measures are on the rise and are often met with ambivalence by the politicians and authorities involved. When in 2010 EU

commissioner Viviane Reding made an indirect reference to the Second World War, numerous critics stood up to blame her for making what they considered an impossible comparison between the current situation and Nazi deportations.

The conference *The Roma between Past and Future* reflects upon the comparison between the present-day situation of Romani minorities and what happened to them in the 1930s and 1940s. Is such a comparison possible at all? Why and how could or should such a comparison be made to reflect upon the contemporary situation of the Roma in Europe? Since 1945, various Romani and Sinti groups have been involved in a struggle to get the Nazi genocide of Sinti and Roma officially recognized. How does this struggle and the neglect of this genocide by society at large relate to contemporary public debates on the Roma's situation in Europe?

This conference aims at bringing Roma, Sinti, scholars, activists, advocates, politicians and policy makers together to discuss these timely topics. Roma from Hungary, the Netherlands and the Czech Republic will present their analyses of the contemporary situation in their countries. A Dutch Sinto who has survived the war will share his experiences with the audience. Scholars will reflect upon the importance of taking into account the circumstances of the 1930s and 1940s, as well as the post-war recognition struggle, for understanding the situation of Romani and Sinti minorities in contemporary Europe.

Sunday, 6 May 2012  
09.30 – 18.00

De Nieuwe Kerk - Eggertzaal  
Amsterdam, The Netherlands

Conference registration (free) is required. Please register via Barbara Boender: [b.boender@niod.knaw.nl](mailto:b.boender@niod.knaw.nl), before 1 April. After registration, your participation will be confirmed. For further information, please contact Barbara Boender or Jef Helmer: [Jef.Helmer@planet.nl](mailto:Jef.Helmer@planet.nl)

Barbara Boender  
NIOD Institute for War, Holocaust and Genocide Studies  
Herengracht 380  
1016 CJ Amsterdam  
The Netherlands  
Email: [b.boender@niod.knaw.nl](mailto:b.boender@niod.knaw.nl)  
Visit the website at  
<http://www.requiemforauschwitz.eu/conference.html>

## Conferences

### **International Conference of Indigenous Archives, Libraries, and Museums 6/4/2012 to 6/7/2012**

**When:** 6/4/2012

**Where:** Hard Rock Casino and Resort  
Tulsa, Oklahoma  
United States

The Association of Tribal Archives, Libraries, and Museums (ATALM) has released the preliminary schedule for the June 4-7 International Conference of Indigenous Archives, Libraries, and Museums at the Cherokee-owned Hard Rock Casino and Resort in Tulsa, Oklahoma. In all, there are nine pre-conferences, 63 concurrent sessions, four evening events, six mini-workshops, seven

preservation labs, a dynamic exhibit hall, and three keynote presenters. Early bird registration (before April 30) is \$250 and includes several meal functions. To view the preliminary schedule, or for more information on registration, scholarships, exhibitor and sponsor opportunities, and hotel rooms, visit [www.atalm.org](http://www.atalm.org).

**Charting Vanishing Voices: A Collaborative Workshop to Map Endangered Oral Cultures  
6/29/2012 to 6/30/2012**

**When:** 6/29/2012

**Where:** University of Cambridge  
United Kingdom

**Contact:** ([vanishingvoices@gmail.com](mailto:vanishingvoices@gmail.com))

**Convener:** **Dr Mark Turin** (World Oral Literature Project/Museum of Archaeology and Anthropology, University of Cambridge)

*A two-day collaborative workshop bringing together university-based researchers, heritage specialists and community organisations to draft and design a web catalogue and online map of existing resources on endangered oral cultures.*

There is a growing sense of public and scholarly concern about the future of orally transmitted knowledge in the face of rapid socio-economic change. Linguists have responded decisively to the threatened disappearance of many endangered speech forms by embarking on urgent documentation projects, training a new generation of field linguists, and partnering with members of speech communities engaged in the preservation and revitalisation of their threatened tongues. The anthropological community has now begun to craft its own response to these challenges.

In 2010, with support from the British Academy, researchers at the World Oral Literature Project collated three existing datasets on language endangerment levels with reference to collections and recordings of oral literature in archives around the world. This fully searchable database is now freely available [online](#).

Building on the public interest shown in this initial scoping exercise, our Charting Vanishing Voices workshop is conceived as a global mapping initiative to visualise and represent levels of cultural and linguistic endangerment. Using a live Wiki and other collaborative online tools, workshop participants will work together to produce a draft index of oral cultures that both reflects the level of documentation and assesses threats to the vitality of such verbal arts. After short position papers at the outset, participants will be encouraged to overcome the theoretical and methodological tensions of this collaborative exercise by embracing the disciplinary knowledge of their colleagues, and working collectively to produce a dynamic and timely online resource.

Please contact [vanishingvoices@gmail.com](mailto:vanishingvoices@gmail.com) for more information or to express your interest in participating.

<http://www.crash.cam.ac.uk/events/1685/>

**International Journal of Intangible Heritage  
Deadline: 15th December 2012**

Proposals for contributions to future volumes of the International Journal of Intangible Heritage are actively sought from professionals and specialists across the world. Main papers are normally between 4,000 and 8,000 words in length, with short papers, reports and reviews of up to 2,000 words. Papers can be submitted at any time,



though only those received by December 15 each year can be refereed in time for the annual early February meeting of the full Editorial Board and, if accepted, included in the next annual volume, published in June of the same year.

The IJIH is a refereed academic and professional English language journal dedicated to the promotion of the understanding of all aspects of the intangible heritage, and the communication of research and examples of good professional practice. The International Journal of Intangible Heritage was first published in 2006 in response to the rapidly growing academic and professional interest in the intangible heritage, particularly following the widespread ratification by States in all parts of the world of UNESCO's 2003 Intangible Heritage Convention.

Thanks to generous support from the Government of the Republic of Korea there are no authors' page or colour illustration charges, and Korea also supports fully both the wide-ranging international Editorial Board and all aspects of the editorial and publishing process through the National Folk Museum of Korea. The Journal is published as an annual volume, typically of between 120 and 160 A4 format pages with full colour illustrations where appropriate, in both print (2000 copies) and free PDF download formats.

The first international academic journal of its kind in the field, the IJIH is indexed by the International Bibliography of Social Sciences (IBSS), Arts and Humanities Citation Index (A & HCI), Scopus, Modern Language Association International Bibliography (MLAIB), Bibliography of Asian Studies (BAS) and Korean Citation Index (KCI).

For further details, and to access Volumes 1 – 6 (2006 – 2011) online, go to:  
<http://www.ijih.org>.

### **Jerusalem Y article**

Annette Fromm

Dear Ms Rubin,  
I frequently read your pieces in the Miami Herald. I so enjoyed the one about the Y in Jerusalem which ran on Friday. I am the chair of the International Committee of Museums of Ethnography, and international committee of the International Council of Museums (ICOM). In 2008, we held our annual meeting in Jerusalem, the theme was Migration, Diaspora, Pilgrimage. We had a small group, some 30 for the usual professional papers, and walking tours of Jerusalem and museum visits as well as our well-known post-conference tour, which focused on the conference theme in our host country. It was a good conference (<http://icme.x-design.at/index.php?id=81>).

One of the hotels that we used was the Y. I took the liberty to send a link of your article to our Yahoo-group list serve - <http://groups.yahoo.com/group/icme/>. I few subscribers have sent short responses thanking me for sharing.

Warm regards,

Annette B. Fromm, Ph.D.  
Assistant Professor/  
Museum Studies Coordinator  
Florida International University  
The Patricia and Phillip Frost Art Museum  
10975 SW 17th Street  
Miami, FL 33199  
305-348-6086  
[http://thefrost.fiu.edu/edu\\_studies.htm](http://thefrost.fiu.edu/edu_studies.htm)  
Chair, International Committee for  
Museums of Ethnography

*Don't we wish all ICME members could receive recognition as our friend Barbara Woroncow (Great Britain) has! We send her our best wishes.*



ICME Chair Annette Fromm and ICME Board member Yang Jongsung at the Korean Folk Museum in February



Deadline for submitting papers for the next newsletter is June 10<sup>th</sup>.

As time is passing by so fast here we are with the first issue of our Newsletter from this year. We tried to highlight the most important event ICME has in 2012 and this is, no doubt about it, NAMIBIA 2012 ICME CONFERENCE where we are looking forward to meeting as many of you as possible. On the other hand we published some more reports on the excellent meeting we

had in Germany last year, putting together facts, photos, and memories. Too all the contributors, many, many thanks!!!

And as Easter is coming, allow me to wish those celebrating it, on behalf of the editorial team, a HAPPY AND JOYOUS EASTER!!!



HAPPY AND JOYOUS PASSOVER!!!



Prof.dr. Mihai Fifor  
Newsletter Editor

ICME News is published by ICME, the International Committee of Museums of Ethnography.  
President:  
Annette B. Fromm, The Frost Art Museum, Florida International University,  
e-mail: annettefromm@hotmail.com  
Editor:  
Prof.dr. Mihai Fifor, General manager of the Regional Museum of Oltenia,  
www.muzeulolteniei.ro  
e-mail: mfifor@yahoo.com