

While this book presents a great deal of historical somatotype data, and includes instructions for somatotyping and an extensive bibliography, it lacks a critical examination of the rationale for or necessity of somatotyping. Certainly, Sheldon's attempts to draw connections between somatotype and specific psychological traits come under fire from Carter and Heath. Never, however, is the purpose of, or the need for, somatotyping discussed. Somatotyping is but a single means of characterizing human biological variation, and is certainly not the best in terms of practical appli-

cation of body-shape and size-variability data to the common needs of ergonomics and human-engineering design problems. Also not addressed here are the problems associated with describing human variation in terms of the three somatotype components.

While the bibliography and the appendixes on methodology and analysis will be valuable to those interested in pursuing research in somatotyping, the remainder of the book does not justify the steep cover price. While useful as a reference, this work will not find its way onto many private bookshelves.

Applied Anthropology

The Aboriginal Arts and Crafts Industry.

Jon Altman, ed. Report of the Review Committee, Department of Aboriginal Affairs. Canberra: Australian Government Publishing Service (distr. by International Specialized Book Services, Portland, OR), 1989. 394 pp. \$19.95 (paper).

Marketing Aboriginal Art in the 1990s.

Jon Altman and Luke Taylor, eds. Institute Report Series. Papers presented to a workshop in Canberra, 12–13 June 1990. Canberra: Aboriginal Studies Press, 1990. 130 pp. \$10.00 (paper).

RANGIHIROA PANOHO
Wellington Polytechnic

Both of these books look at the current state (1989–90) of the Aboriginal arts-and-crafts industry, which is undergoing an unprecedented period of growth and popularity both in Australia and internationally. These publications are important additions to our knowledge of the background to this growth, the mechanics of the industry, how it might be better serviced, and the way those working within it perceive it and its prospects for the future.

Two different approaches are used to open up these subjects to the reader. The larger, more substantial, industry report (376 pages) is aimed at advising government policy and funding. The content is based largely on a pioneering collection of statistical data derived from questionnaires sent out widely; Aboriginal art centers (community-based organizations that collect and wholesale Aboriginal arts and crafts), specialist retailers (specialist, generalist, and mainstream galleries), and individuals involved in the industry were all included. Personal interviews were also undertaken with key people who have contributed to the industry.

The report's 15 chapters cover three thematic areas: the industry's background (its history, producers, collectors, wholesalers, retailers, buyers, and market); policy issues (focus on government policy and support, producers' incomes, Aboriginal art centers, industry training needs, and copyright); and recommendations "for improving marketing, management and coordination within the industry" (p. 7).

These key areas and the energy generated by the report (six months in duration) provide the impetus for discussion in the accompanying book *Marketing*. This publication is a collection of 17 papers presented by people involved directly or indirectly in the Aboriginal arts-and-crafts industry. While the report seeks to examine the extent to which "government intervention can assist the future viability of the industry" (p. 2), this publication takes a different approach. The writers share their personal experiences about the industry and are not bound by the more rigid objectives and structure of the government report. Although contributors were instructed "not to reconsider the issues" (p. 77) covered in the report, the format of *Marketing* is essentially the same. Collecting, selling, and exhibiting Aboriginal art in the 1990s, along with training, management, and copyrighting, are discussed with recommendations, and a final chapter suggests an industry strategy for the 1990s. The variety of speakers from different industry backgrounds helps enliven discussion of these themes—more analytically covered in the report.

Altman's report (by default) is the most important survey of the industry since the 1981 Pascoe report and builds substantially on the more general recommendations of 1985 Miller and 1987 Blanchard Homelands reports,

which both indicated the importance of Aboriginal arts and crafts as a source of income for Aboriginal people. Even as a policy document the report offers an abundance of valuable factual data on all areas of the industry (from production to marketing). However, the very nature of the treatment of these data from an economic perspective seems a focus contrary to a key term of reference for the report—"safeguarding the cultural integrity of Aboriginal art" (p. iv). How can an indigenous art form survive and maintain its cultural heart, spiritual base, and aesthetic integrity if economics becomes the central focus of the industry?

Marketing is recommended over the report because it more personally identifies with Aboriginal cultural concerns. Fortunately, papers given by Scott-Mundine, Bancroft, Anderson, and Taylor at the workshop empathize with or present Aboriginal perspectives on the cultural side of art production, and these balance out the report's economic bias. Bancroft says "Many overseas visitors are drawn to Australia by the spirituality of the indigenous people and their culture" (p. 24). She also makes the point that overproduction and consumer demand can threaten the culture and product quality. Taylor reiterates the importance of culture over economics, stating, "Artists have been quoted as saying they want to educate non-Aborigines, not just make money from them" (p. 31), and later, "It is important to get to know the artists as people to see how spirituality is grounded in the lived experience of the artists" (p. 32). Sadly, these are some of the few glimpses the reader gets of the importance of the cultural depth behind the art form (which validates the aesthetic) that will outlive the current commercial popularity of Aboriginal arts and crafts.

While in the report Altman paradoxically claims that "commercial considerations should not be overemphasized" (p. 287), the only specific considerations given to culture in both books are the sections devoted to cultural integrity and copyright (*Aboriginal Arts*, pp. 285–318; *Marketing*, pp. 51–77). Both books look at the inadequacy of Australian copyright law in covering the "collective" nature of the Aboriginal approach to "property," and both recommend some legislative changes. In his paper "The View of Copyright from the Bush," Anderson shows a welcome empathy with the Aboriginal perspective: "Corporate rights mean that Western copyright notions [e.g., importance of the individual] are inappropriate" (p. 78).

Considering the economic emphasis of the report, the most important (and unforeseen)

development since its publication has been the downturn in the Australian economy. Increased limitations placed on the federal government's fiscal budget to effectively capitalize on report recommendations have led one commentator to observe that the report seems "to have fallen largely on deaf ears in the Government" (*Art Monthly Australia*, April 1990). Meanwhile the Aboriginal culture, in its dynamic capacity for survival, carries on in the 1990s as in any former era of difficulty. Scott-Mundine, in his paper "Cultural Sustainability and the Market," reminds the reader that real changes in Aboriginal art have not been organized from the outside; rather, "they originated in the communities [Aboriginal] themselves" (p. 52). No doubt this will continue to be the case in the future.

American Indian Societies: Strategies and Conditions of Political and Cultural Survival. Duane Champagne. Cultural Survival Report, 32. Cambridge, MA: Cultural Survival, 1989. 168 pp. \$19.95 (cloth), \$10.00 (paper).

JACK CAMPISI
Wellesley College

The subject of this book is understanding the process of social change in indigenous societies. Duane Champagne defines social change as "the institutionalization of increased specialization of relations among cultural, normative, political, and economic institutions, and increased specialization of the roles of cultural order, normative order, political organization, and economic organization" (p. 3). Changes may be institutionalized either by consensus of the group or by external coercion. Champagne is not interested in changes that are not institutionalized. Thus he ignores the Ghost Dance as "of little interest in the study of social change," while he considers the less dramatic peyote religion, which he states has been practiced for 100 years, to be more valuable to our understanding of social change.

The instrument of change is colonial contact, and Champagne identifies three critical forms—geographical environment (by which he means the presence or absence of colonial competition), world system (incorporation of the native group into world markets), and cultural-normative interpenetration (the introduction of alternate values and beliefs). The author's main thesis is that "No single-factor argument accounts for the many ways in which indigenous societies respond to Western contact" (p. 13). Differing relationships