

ANNUAL REPORT  
2004-05

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**Below** Painted bentwood box. Photo: Bill McLennan.

**Front cover** Museum of Anthropology, side view. Photo: Bill McLennan.

**Back cover** *Before the Snag* by Robert Davidson, 1997. Collection of Ken and Cecile Tomkow. Photo: Robert Keziere.



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The mission of the Museum of Anthropology is to investigate, preserve, and present objects and expressions of human creativity in order to promote understanding of and respect for world cultures.

## MISSION

The Museum strives:

- ▶ To provide information about and access to cultural objects from around the world, with emphasis on the achievements and concerns of the First Peoples and British Columbia's cultural communities;
- ▶ To stimulate critical thinking and understanding about cross-cultural issues;
- ▶ To pose questions about and develop innovative responses to museological, anthropological, aesthetic, educational, and political challenges.

As both a university and public institution, the Museum of Anthropology is committed to balancing research, teaching, public programs, visitor services, and the development, documentation, and preservation of collections through its unique blend of professional and academic staff, students, and volunteers.

## DIRECTOR'S MESSAGE

The tsunami that ravaged coastal districts surrounding the Indian Ocean on December 26 encouraged institutions and organizations worldwide to reflect on their global responsibilities and connections. The Museum of Anthropology responded quickly to the disaster, raising funds towards UBC's relief campaign as well as encouraging contributions from museums throughout the province.

The Museum's advocacy role was also discernable in many of its other activities: in the exhibition, *Mehodihi: Well-Known Traditions of Tahltan People*, which provided the opportunity for Tahltan peoples to portray and celebrate their own rich cultural traditions; in the inter-faith dinner and dialogue organized with the Canadian Unity Council to mark the end of Ramadan; and in the Museum joining with the Haida and other First Nations and their supporters at a celebratory dinner to mark the legal affirmation of their right to be consulted over the exploitation of their traditional lands.

Through internships, electronic media, and meetings both on- and off-site, we continued to consult with First Nations and other communities regarding the Museum Renewal Project, and the enhanced roles museums can play in their lives and works. I myself was privileged to deliver two powerful Hamatsa masks, placed on extended loan, to the community of Alert Bay. The warmth and kindness with which we were greeted, the solemnity and significance of the occasion in which they were presented, and the emotion they elicited acted as deep reminders of the power of 'objects' in lived experience. They also reaffirmed the need to establish ever closer ties and partnerships with the communities from which our collections are derived.

It has also been gratifying to see the exceptional talents and often extraordinary commitment of staff being professionally and socially acknowledged. Dr. Michael Ames, the driving force behind MOA's contemporary renown, was honored by Musqueam for contributions made to their community. Pam Brown received the Canadian Museum Association's Award of Merit for her work on *Mehodihi: Well Known Traditions of Tahltan People*. Carol Mayer was elected a fellow of the Canadian Museums Association, and Krisztina Laszlo became chair of the Grants Committee for the Archives Association of British Columbia. Associate Director Moya Waters received her Graduate Certificate in Leadership from Royal Road University (Victoria), in May 2004.

Considerable energy continued to be devoted to the Renewal Project. Working with some of Canada's most distinguished museum consultants and architects, staff significantly advanced plans for the proposed new Research Centre, including prototyping lighting options, devising case specifications, and exploring interpretative media. Despite the difficulties of balancing operational and project requirements, and without substantial additional human resources, the Museum took major steps toward realizing the Renewal Project, while maintaining a strong public profile. For instance, in 2004-2005, the Museum mounted an extremely successful exhibit of new works by Haida artist Robert Davidson. In November, *Robert Davidson: The Abstract Edge* will begin a two-year cross-country tour at the Kelowna Art Gallery, followed by stops at the Robert McLaughlin Art Gallery, McCord Museum of Canadian Heritage, and the National Gallery of Canada.

The Museum's previous two directors, Ruth Phillips and Michael Ames, rightly saw the Renewal Project as essential to the future growth and consolidation of the Museum's international reputation. The fulfillment of the Project will create one of the most comprehensive research facilities in any anthropological museum anywhere in the world, and provide UBC the essential infrastructure to develop a new museology consistent with the more positive social, cultural and political trends emerging at the dawn of the new century. The period following the issue of this report will be vital in transforming MOA's vision into reality, as the Museum plans to start construction in Fall 2006, pending confirmation of full funding. As its new Director, I am encouraged to find much of its legacy remains deeply rooted. I am impressed by the devotion, abilities, and goodwill staff have demonstrated in advancing the redevelopment project while keeping our public and research functions vital, and I am excited by the potential for the Renewal Project to keep us at the forefront of teaching and research for generations to come.

**Anthony Shelton**  
*Director, Museum of Anthropology*

## FOCUSED ON THE FUTURE

### MUSEUM RENEWAL PROJECT: A PARTNERSHIP OF PEOPLES

In 2004-05, the Museum continued work towards a major expansion and renovation of its research, teaching, and programming spaces and services. MOA's plans provide for the creation of two complementary and highly innovative new research capabilities. The first is a redesigned research wing that will provide greatly improved access to the collections. The second is an electronic Reciprocal Research Network (RRN). Developed in conjunction with three First Nations communities – Sto:lo, Musqueam and U'mista – the network will link community, museum, and academic researchers to collections data, and facilitate community-academic research partnerships. The Museum's expansion plans also include enhancement of the Museum's public face, with a new 6,000 square foot temporary exhibit gallery, a new shop, and much improved public programming spaces.

To date, the Museum has secured \$34.4 million in funding from the Canada Foundation for Innovation and the British Columbia Knowledge Development Fund, with further funds being pledged by the University of British Columbia and the Faculty of Arts. In 2004, formal approval for development on the Museum site was secured through ratification of the North Campus Neighbourhood Plan. This was based on recommendations from an Advisory Planning Committee composed of Museum professionals, UBC faculty and staff, and stakeholder representatives of the Graduate and Alma Mater Student Societies, the University Endowment Lands, Community and Land Use Planning, UBC Properties Trust, the Greater Vancouver Regional District, and the Wreck Beach Preservation Society.



In 2004-2005, the Museum also finalized planning for the project with the support of \$277,549 in project funding from Canadian Heritage and the Vancouver Foundation. Lundholm Associates Architects was commissioned to work with MOA staff to develop a functional program for the new Research Centre, which will serve as a blueprint for the construction and layout of the new space, its display cases, and compacting storage systems. Curatorial staff consulted with First Nations communities in Alert Bay, Haida Gwaii, Sto:lo, Musqueam, and Bella Coola during this process to determine how best to address community issues and concerns within the Museum's new facilities. Three interns – Terry Point from Musqueam, William Wasden Jr. from Alert Bay, and Yvette John from Sto:lo Nation – were hired from the Museum's partner communities to work on the development of the Reciprocal Research Network. MOA Collections and Conservation staff developed an object tracking system to guide the movement of objects during construction, and started piloting systems for digitizing its collections. Ambit Consulting, a project management firm, worked with the Museum's Renewal Team to develop a program scope definition that will guide implementation of the Renewal Project in the coming months.

**Above** Totem Pole by Bill Reid and Doug Cranmer, 1960-61.  
Photo: Bill McLennan.

Life at the Museum of Anthropology is constantly changing, and the 2004 – 2005 year was no exception. The most significant change occurred with the arrival of our new Director, Dr. Anthony Shelton, in August, 2004, who has brought both energy and ideas for leading us through the Renewal Project and a new vision for MOA's future. We are much indebted to Acting Director, Michael Ames, for guiding us for the past two years. We wish him well on his return to retirement in August, 2004.

In 2004-2005 the Museum continued work on several major projects designed to improve the security of the Museum's collections and the level of service it provides to the public. In this period, the Museum completed a major \$750,000 upgrade of the Museum's security system, and developed an institution-wide Disaster Response Plan. Both initiatives are critical to ensuring that the Museum maintains high standards of collections care, particularly as it moves forward with its expansion plans. The Museum also continued to make improvements to the Great Hall, installing a new sound system and prototyping new barrier and labeling systems that will enhance its overall appearance.

2004-2005 also saw a number of staff changes at MOA. In May 2004, Conservator Dr. Miriam Clavir retired after 24 years of exceptional service running the Museum's conservation laboratory, teaching conservation and museum studies courses, and conducting research on conservation practices. Her 2002 book *Preserving What is Valued: Museums, Conservation and First Nations*, received a 2003 Canadian Museums Association Award of Merit. Heidi Swierenga, who has worked in the Museum's Conservation department since 2001, replaced Miriam as the Museum's Conservator.

This year, through the generous support of the Faculty of Arts, the Museum was able to hire its first full-time IT Manager. Troy Gauthier assumed this position in November 2004, and has been a valuable addition to the Museum staff. Other new staff included Education and Public Programs Assistant Karen Benbassat, who began her internship in July, 2004, and Lindsey Foell, who replaced Christina Choi as MOA's Shop Clerk. The Museum would also like to thank the many contributions of two staff members whose appointments ended in 2004-2005. Justine Dainard made substantial contributions to the Museum's library during her short-term appointment, while Shawnaditta Cross served with dedication as Education Coordinator during the secondment of Jill Baird, MOA's Curator of Education and Public Programs, to the Renewal Project.

The Museum continued to benefit from the exceptional service of its Volunteer Associates. Sixty-four Volunteer Associates, led by President Barbara Harrower, contributed 7,464 hours of service to the Museum. This represents approximately 4.10 staff years. Volunteers deliver MOA's education programs to elementary and secondary schools, offer gallery guided tours to the public, assist with collections processing and with conservation and archaeology projects, and work in the library and MOA Shop. VA's also cater MOA openings and special events, and are active in training programs that enhance their education and knowledge of Museum-related topics. MOA is fortunate to have such a dedicated and committed corps of volunteers. At the year-end Volunteer Appreciation lunch in April, 2005, MOA presented volunteers Pat Cooper and Verna Lister with 25-year service awards, Ann Ferries and Dorothy Mude with 20-year service awards, and Judith Eylr, Mary Forster and June Mosher with 15-year service awards.

MOA hired 62 students to work at Admissions, in the Shop, at Reception, and as tour guides, event supervisors, and for special projects. In addition, twelve interns were hired to work in Collections, Communications, Education and Public Programs, and Design. The Native Youth Program continued in its 25th year, enabling us to hire a manager to train six high school students to deliver public presentations on First Nations art and culture.

## ADMINISTRATION



Beaded belt by Gertie Tom (Northern Tutchone), ca. 1995.  
Photo: Bill McLennan.

The Museum Shop is well-known for its fine selection of original works of Northwest Coast art, including spectacular masks, intricate jewellery, and indigenous textiles. It is equally renowned for its MOA-brand merchandise, such as ceramics, glassware, and accessories. This year, the MOA Shop extended its reach worldwide with the launch of its online Shop ([www.moa.ubc.ca/shop](http://www.moa.ubc.ca/shop)) in January 2004. Enhanced by Ken Mayer's elegant photography, the online Shop offered customers opportunities to browse and buy at their leisure, with MOA members receiving the same benefits (15% discount) as they would onsite.



New products introduced in 2004-05 included a t-shirt and card to accompany the exhibition, *Robert Davidson: The Abstract Edge*, as well as an exhibition catalogue in both English and French. Sales of the catalogue during the show's seven-month exhibition at MOA exceeded 1000 copies, generating some \$20,000 in revenue. Another highlight was this year's *Windows on the World* holiday bazaar. Peruvian finger puppets, silk scarves from Cambodia, Indonesian shadow puppets, baskets from Africa and, of course, original art from the Northwest Coast were among the many specialty items offered to eager shoppers from November 23 to December 24.

## MUSEUM SHOP

As in previous years, MOA Shop Managers Deborah Tibbel (Retail) and Salma Mawani (Wholesale), and Shop Assistant Lindsey Foell, offered educational opportunities for student staff and Shop Volunteers, extending and enhancing their knowledge of the art and artists represented at MOA. On November 8, and again on February 21, Musqueam basketmaker Liz Campbell taught a total of thirty staff members the techniques of pine needle basket making. On March 7, Heiltsuk artist Shawn Hunt was invited to speak about the challenges faced by young First Nations artists in merging tradition and innovation. Mr. Hunt's work was displayed at the Museum in the 2002-03 exhibit *Kaxlaya Gvilas*, and is currently sold in the Shop.

On May 1, the Shop Newsletter was launched. This weekly paper, written by Deborah Tibbel and Lindsey Foell, with contributions from student staff and Volunteers, was conceived as a means to improve communication between management and student staff, and as an ongoing teaching and training tool. Later, in February, Deborah Tibbel, Lindsey Foell, and Salma Mawani joined with other staff at MOA to develop a consistent set of employment policies and procedures for new and continuing students. Originally intended to be used for orientation purposes, the guidelines have since been expanded to include information for supervisors as well, on topics such as selection interviewing, conflict resolution, and conducting job reviews.

Volunteer Associates Pat Cooper, Ann Cross, Freddy Foster, Dorothy Mude, Joan O'Neill, and Beverley Tamboline contributed 397 hours of service to the Shop this year and, at the annual Volunteer Recognition Luncheon on April 18, Ms. Mude was honoured for her contribution of twenty years' service to the Museum overall. Workstudies Christopher Bettencourt and Linda Nguyen provided valuable assistance to Shop staff and visitors alike. Retail manager Deborah Tibbel attended several international gift shows, symposia, and conferences during the year, and was elected Secretary/Treasurer of the Museum Store Association in January 2005.



Earrings by Lyle Wilson;  
Bracelet by Barry Wilson;  
Pendant by Lyle Wilson.  
Photos by Ken Mayer.

**STATISTICS 2004-05**

Museum visitors	148,110
Children attending K12 school programs	17,160
Visitors to MOA website	879,000
Permanent staff	28
Volunteers	64
Volunteer hours served	7,464
Ethnological objects	34,775
Archaeological objects	535,000
Objects on view in Visible Storage	13,400

<b>Operating Budget</b>	<b>\$3,073,307</b>
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<b>Total grants received</b>	<b>\$293,744</b>
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Total usable space in Museum sq. metres (58,833 sq. feet)	5,465.6
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Total exhibition/performance space sq. metres (38,889 sq. feet)	3,612.8
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Total office/lab/classroom space sq. metres (16,092 sq. feet)	1,494.9
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**FINANCIAL REPORT**

Statement of Operating Funds and Expenditures  
April 1, 2004 – March 31, 2005

<b>► Revenue</b>	
Earned Revenue	
Admission/Membership	764,401
Shop Revenue	1,035,054
Rental Revenue	91,529
Filming/Images	19,348
Misc Revenue/Cost Recovery	26,369
Grants	70,000
UBC Contributions	1,003,815
Endowment Income/Donations	62,791

<b>Total Revenues</b>	<b>\$3,073,307</b>
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<b>► Expenses</b>	
Salaries & Wages	
Permanent Staff Salaries	1,450,875
Other Salaries	134,582
Workstudy Contribution/Tour Guide Income	(26,016)
Benefits	127,593
Rental Expenses	23,628
Shop Retail and Wholesale Expenses	772,014

<b>► Research and Programming Expenses</b>	
Exhibits/Design	44,417
Collections Management	69,815
Acquisitions	20,461
Research/Publications/Teaching	25,667
First Nations Initiatives	8,779
Public Programming/Education	59,979
Archaeology Lab/Archives/Library	9,303
Professional Development	9,670
Other Expenses	
Administration & Operations	156,796
Communications	57,949
Director's Fund	30,126
Other Expenses	13,007

<b>Sub-Total Expenses</b>	<b>\$2,988,645</b>
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Carryforwards & Commitments	62,831
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<b>Surplus/Deficit</b>	<b>\$21,832</b>
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**RESEARCH GRANT REPORT**

April 1, 2004 – March 31, 2005

<b>► Externally Funded</b>	
Canadian Heritage Museums Assistance Program Reciprocal	
Research Network Internships	107,000
British Columbia Arts Council	
Operating Support	65,000
Vancouver Foundation	45,000
Aboriginal Community Career Employment Services Society Native Youth Program	
University of British Columbia Faculty of Arts Special Equipment Grant	25,000
Faculty of Arts Instructional Support and Information Technology Fund:	
Laboratory of Archaeology Database	4700
Department of Anthropology & Sociology Grant for Korean Research	2900

<b>Total</b>	<b>\$274,045</b>
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<b>► Internally Funded</b>	
Research Grants Northwest Coast	
Community Consultation Grant	6,200
V. Jensen Archives Project	6,000
Korean clothing documentation project	1,947
Grant Memorial Awards in Conservation	
Bonnie Jacques	650
Nadine Power	650
Fyfe Smith Endowment Fund	4,252
Asian Textile Collections Inventory Project	

<b>Total</b>	<b>\$19,699</b>
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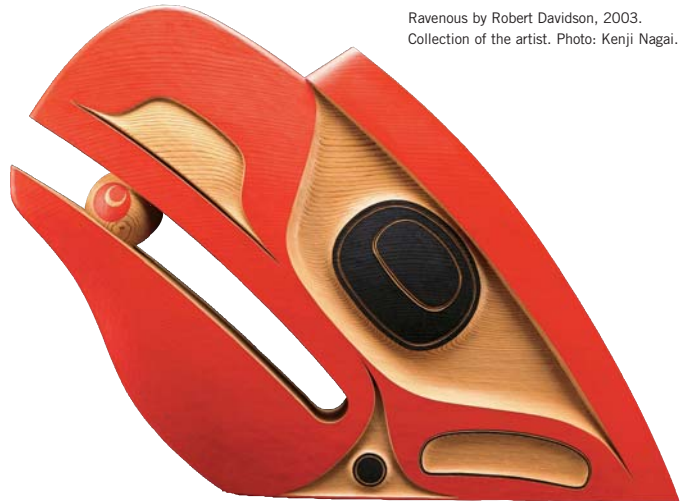
<b>Total External &amp; Internal Grants Received</b>	<b>\$293,744</b>
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## EXPLORING DIVERSITY

### EXHIBITIONS

MOA produced five exhibitions in 2004-05, each representative in different ways of MOA's commitment to research, teaching, collaboration, and furthering cultural understanding. *Wearing Politics*, *Fashioning Commemoration: Factory Printed Cloths in Ghana*, which opened in February, 2004, was developed by UBC graduate student Michelle Willard to show the political significance of Ghanaian printed cloths. *Site to Sight: Imaging the Sacred*, which opened in April, was produced by students of Anthropology 432 students as part of their coursework. New Weavings from Musqueam profiled the work of Barbara Marks McCoy, Janice Paul, and Debra and Robyn Sparrow, as part of the ongoing *Gathering Strength: New Generations in First Nations Art* exhibit in Gallery 3; and a photo exhibit documenting the carving and raising of the Respect to Bill Reid Pole in 2000 was produced by curator Bill McLennan for display at the Vancouver Airport domestic departure lounge.

MOA's major exhibition for the year was *Robert Davidson: The Abstract Edge*, comprising thirty-one paintings and sculptures by the Haida artist guud san glans, Robert Davidson. The exhibit was shown at MOA from June 21, 2004 through January 31, 2005, and will begin its cross-country tour in November, 2005, sponsored by the National Gallery of Canada. The show was curated by MOA Curator of Art, Karen Duffek, and accompanied by a 64-page illustrated catalogue (in English and French) with essays by Duffek and guest writer Robert Houle. MOA also produced a full range of public programming and an enormously-popular "Family Guide" (available by donation) to accompany the exhibit.



Ravenous by Robert Davidson, 2003.  
Collection of the artist. Photo: Kenji Nagai.

*The Abstract Edge* opened on June 21, 2004 (National Aboriginal Day) with a dramatic public event in the Museum's Great Hall. Approximately 800 people attended, including Haida hereditary chiefs from Skidegate and Old Massett, First Nations people from Haida Gwaii and the Lower Mainland, Maori guests from New Zealand, and a representative from the National Gallery of Canada in Ottawa. Highlights at the opening included speeches by the Musqueam hosts and Haida chiefs; a performance by the Haida dance group, the Rainbow Creek Dancers; the presentation and naming by weaver Marie Oldfield of two ceremonial Ravenstail robes newly woven for Robert Davidson and his brother Reg; and a feast for hundreds, featuring halibut, salmon, moose, and other delicacies prepared by Haida participants and MOA's Volunteer Associates.

During the show's seven-month run at MOA, the Museum's overall attendance increased by 19% over the same period the previous year (93,902 visitors from June 21, 2004 – January 31, 2005, compared to 78,951 visitors during the same period in 2003-04). The exhibition received strong interest from print, radio, and television media, and overwhelmingly positive reviews from critics in a wide range of newspapers and magazines: *The Vancouver Sun*, *Georgia Straight*, *Raven's Eye*, *La Source*, *Canadian Art*, *Border Crossings*, and *Saturday Night*, among others. The show was covered in both English and French radio and television reports, and even inspired one poet to compose a poem in response to Davidson's work.

## ACQUISITIONS

For almost six decades the Museum of Anthropology has been building its collections, representing diverse peoples from around the world. Through purchases, commissions, and generous donations and bequests, the Museum is able to add selectively to its collections each year. In 2004-05, the Museum acquired significant collections including Indian calendar prints, objects from Papua New Guinea, additions to the Frank Burnett Pacific collection, and Inuit sculptures; a Chilkat robe made by William White (Tsimshian); and a miniature painted canoe paddle attributed to Charles Edenshaw and certified by the Canadian Cultural Property Export Review Board to be of "outstanding significance and national importance."

On February 15, 2005, MOA opened an exhibition of some of these recent acquisitions. Objects from the South Pacific included a shield and spectacular carved fish (Solomon Islands), decorated bamboo tube (New Caledonia), and two clubs (Fiji). These objects joined almost 1600 others collected in the Pacific by Canadian writer and traveller Frank Burnett between 1898 and 1920, and donated to UBC in 1927. These formed the founding collection of the as-yet-to-be-built Museum of Anthropology.

The Nunavut sculptures originated from a collection bequeathed to the Museum by Doris Shadbolt (1918-2003) – writer, collector, curator, educator, and passionate supporter of Canadian art. Artworks included human, animal, bird and transforming figures in stone and whalebone by artists such as George Aggiaq, Elizabeth Noolanaloo, and Andrew Miki.



Musqueam Museum School student.  
Photo: Cliff Lauson.

Recent acquisitions from the Northwest Coast on exhibition comprised three contemporary painted house screens by Haisla artist Lyle Wilson; mixed-media works by Kwakwaka'wakw artist Marianne Nicolson and Coast Salish artist Susan Point; and a remarkable Chilkat robe (gwishalaayt) woven by Tsimshian artist Li'amlax'u (William White). Li'amlax'u began weaving the robe at the Museum of Anthropology in 2002, as part of an exhibition entitled, *My Ancestors Are Still Dancing*. He continued the work at his home in Prince Rupert, British Columbia, and held a ceremony and feast there in December 2004 to celebrate its completion. This is the first gwishalaayt he has made, although he has woven other forms of Chilkat regalia. Li'amlax'u has dedicated himself to bringing back the knowledge of Chilkat weaving to his people, the Tsimshian Nation of northern British Columbia. This unique form of woven ceremonial regalia originated among the Tsimshian and was maintained through the 20th century by weavers of the Tlingit Nation. Today, he continues to work to ensure the future of gwishalaayt among a new generation of First Nations weavers.

For a complete list of acquisitions and donations to MOA this year, please see page 19.

## EDUCATION

Over 17,000 students took part in MOA's school programs this year, enlivening the galleries and gaining first-hand knowledge of the collections and cultures from which they come. Under the direction of Curator Jill Baird, Education Coordinator Karen Benbassat worked with 38 Volunteer Associates and several community representatives to provide nine different educational programs to a total of 586 individual school groups. Programs included curriculum-based elementary and secondary classes; special programs developed in conjunction with temporary exhibitions; guided and self-guided educational tours; and the Musqueam Museum School.

In December 2004, William White returned to the Museum to present the completed Chilkat robe that he was commissioned to weave the year before. Jill Baird presented Mr. White with copies of the *My Ancestors Are Still Dancing* Sourcebook, and introduced the William White Teaches Chilkat Weaving Kit, which includes a teacher's guide, sourcebook and samples of the weaving process for elementary and high school levels. In January, The William White Kit was sent to Port Simpson, Northern BC, where it was circulated to schools within the community. A digital file of the sourcebook was created so that copies could be circulated to community members.

In February 2005, MOA launched the *Transforming Image* high school program. The program focuses on Northwest Coast paintings on wood, and illustrates a variety of research technologies, such as infrared photography. This process reveals painted images on wooden

surfaces, which have been obscured by the accumulation of dirt, grease, and ash. Students learn about the work of the Image Recovery Project and on a Museum visit view a slide presentation, take a Museum tour of objects related to the program, and recreate designs found on old bentwood boxes. The program also includes a series of educational panels with 3D images, and an online resource package with pre- and post-lesson activities.

The Education office relies greatly on the support of Volunteer Associates (VAs) to carry out its work. This year, Education VA Maureen Richardson initiated an outreach day for a class from Grandview Elementary, an inner city school. This initiative was supported by the larger group of Museum Volunteer Associates. The VAs funded bus rental and lunch, and the Museum waived its admission fee for two school programs. This initiative was very well received by the school, and we hope to offer the program again in 2005-06.

Field trips provide ongoing enrichment for Education staff and Volunteers. In June, Jill Baird and a group of VAs visited U'mista Cultural Centre, Alert Bay and Campbell River Museum, Campbell River to enhance their knowledge about First Nations of the Northwest Coast.

### Elementary Programs

Archaeology of the Northwest Coast	497
Behind the Masks	5,238
Musqueam Museum School	275
Pole Walk	3,271
The Roots Speak	2,490

### Secondary Programs

ESL Pilot Program	43
Transforming Image	129
Continuity and Change	579

### Self-guided Tours

Elementary:	1,206
Secondary:	1,467

### Guided tours

Elementary	860
Secondary	1,105

**Total School Program Attendance** 17,160

## PUBLIC PROGRAMS

Over fifty public programs (excluding school programs) were offered this year, many in conjunction with MOA's temporary exhibitions *Mehodihi: Well-Known Traditions of Tahltan People* and *Robert Davidson: The Abstract Edge*. Others were presented in partnership with community-based institutions like the Canadian Unity Council, the Arctic Art Museum Society, and the Royal Commonwealth Society, or to celebrate the visit of His Holiness the Dalai Lama to Vancouver in April, 2004. Still others were offered as part of MOA's first-ever Archaeology Summer Camp. Programming was organized by Public Programs Coordinator Karen Benbassat under the direction of Jill Baird, Curator of Public Programs. Volunteer Associates staffed the Information Desk and provided a remarkable 730 free guided gallery walks (minimum of 1 per day; maximum of 3 in the summer).

Highlights of this year's programming included *Breaking the Fast Together*, a dinner and dialogue held on October 25, 2004, to celebrate Ramadan. Over 100 members of different faith communities attended this event, which included a Qu'ranic Recitation, dinner and dialogue about the meaning and spirit of Ramadan and breaking the fast, and two keynote speakers: Dr. Hanna Kassis, Professor Emeritus at UBC, and Ms. Seemi Ghazi, lecturer of Classical Arabic at UBC. A detailed report of the event was written by Dr. Sultan Somjee and is now available on MOA's website.

Additional highlights for 2004-05 include the world premiere of *Raven Tales: How Raven Stole the Sun* by Simon James and Chris Keintz of Raven Tales Productions. *How Raven Stole the Sun* is the first computer animated film written, produced, designed, voiced and directed by an all Canadian/aboriginal team. The Museum offered the film to three full houses on October 16, 2004, followed by a performance of singing, dancing and drumming by Simon James and Chris Keintz. Given strong public interest in this program, MOA offered additional twice-daily screenings and artist talks with Simon James on February 19 and March 20, 2005.

On Monday, March 14, The Museum hosted and co-organized a Commonwealth Day Celebration with the Royal Commonwealth Society and the Commonwealth of Learning. Over 250 people attended this event, which featured information desks staffed by all partner organizations, as well as Engineers without Borders and UBC International House. Performances included classical Indian dance by Ms. Koyali Burman, Caribbean steelpan music by Ms. Paige Edwards and Mr. Sean Singh, and Malaysian Dance from the Malaysia Culture Troupe. The Honourable Iona Campagnolo was in attendance for the event, and read the Queen's Commonwealth Day message.

For a complete list of 2004-05 public programs at MOA, please see page 20-22.



Illustration from *Raven Tales: How Raven Stole the Sun* by Simon James.

## BUILDING RELATIONSHIPS



### ETHNOLOGY

Ethnology and Conservation staff continued to provide support for all exhibitions, research requests, projects and programs involving collections at MOA. Several major new initiatives were undertaken, however – some directly related to the Museum's Renewal Project, and others in support of MOA's ongoing collections needs.

In November 2004, Collections arranged for the long-term loan of three hamsaml masks to the U'mista Cultural Centre in Alert Bay, in order to reunite them with other pieces in U'mista's Potlatch Collection. Collections staff Nancy Bruegeman and Darrin Morrison also couriered thirty pieces of Northwest Coast jewelry to the American Museum of Natural History (AMNH) in New York for their exhibition *Totems to Turquoise* which opened in the fall. This opportunity allowed staff to study new compacting storage units housing the Ethnology collections at the AMNH, in order to apply the information learned there to the planning of the new MOA Research Centre. Also in November, Collections and curatorial staff hosted Northwest Coast art specialist Bill Holm for three days as he shared his knowledge and expertise with MOA on over two hundred objects from MOA's collections. Much of this information will eventually work its way into the object records of the collections database.

A major upgrade to the collections database occurred in late fall. The new program, Mimsy XG (MXG), required retraining of staff and re-writing of all associated user and entry guides, as well as training for a new reporting program, Crystal Reports. Later in the year Collections was able to use a new image upload utility provided by the company to add more than 1400 images to the database.

Twice during the year over several months, Museum Assistance Program grant funds were used to carry out proof-of-concept work for both a collections tracking form and for survey data entry into MXG. The form was developed on FileMaker Pro to capture important tracking and work flow information for the Collections Research Enhancement stream (CREP) of the Renewal Project. The MXG data entry survey process was designed to enter crucial missing information in object record fields so that during the CREP we would be able to bring all 36,000 object records up to a consistent and standardized level for research purposes. This work was also used to test the implementation of electronic bar-coding in the survey process, which required development by our Oracle database administrator of a bar-code script to run automatically on MXG.

Several collections staff worked with other MOA staff to develop a digitization strategy for the Museum, which would be required to launch MOA's digitization program – an integral component of the Museum's Renewal program. To date Collections has resolved a number of crucial preliminary steps in this process involving file naming, technical metadata standards, image acquisition systems and imaging standards. Work was also carried out through consultation with communities and researchers to develop a set of image view requirements.

Community access projects this year included a Musqueam Open House in February, for members of the community to come in to see the Musqueam collection, as well as a behind-the-scenes tour by a group of Nuxalk teens to view the entire Nuxalk collection. Also in February, Conservator Heidi Swierenga and Acting

**Above** Kwakwaka'wakw masks.  
Photo: Bill McLennan.

Collections Manager Nancy Bruegeman met with representatives from Musqueam to initiate a Protocol agreement concerning access to and housing of culturally sensitive Musqueam objects at MOA.

In May 2004, Conservator Miriam Clavir retired after 24 years of service to the Museum, although she did return to MOA in January 2005 as a Sessional Instructor for Anthropology 451, *Conservation of Organic Materials*. In May and June, Collections hired interns to complete an inventory of over 5500 pieces housed in the textile storage room. Over the summer, an object conservator was contracted to carry out treatment on the inlay material in the Eric Robertson sculptures in Gallery 3, and a volunteer intern worked for several months applying minuscule numbers to over 400 unnumbered coins. Collections Volunteer Associates continued accessioning and cataloguing Indian calendar prints and East Asian textiles, while Conservation Volunteers carried out valuable preventative conservation work.

#### ARCHAEOLOGY

The Laboratory of Archaeology (LOA) committee was chaired by Professor Michael Blake and included UBC archaeologists Brian Chisholm, Mark Collard, Lisa Cooper, Thomas Hikade, Zhichun Jing, David Pokotylo and Susan Rowley, and staff member Patricia Ormerod. LOA bustled with more assistants than ever before. Susan Baxevanis, on loan from MOA, researched, recommended and tested a database for the LOA renewal project. Workstudy students (funded by MOA, ANSO and UBC) Pouyan Jafarizadeh, Kathleen Jessup, Iggy Przybyla, Jaynene Rail, Marnie Recker and Tina Stokvis assisted with collections management and the Archaeology Reading Room, and students Nadine Gray, Adrian Sanders and Adam Tragakis worked on short-term projects.

Student volunteers Andrea Cartier, Deidre Farah, Lenore Harper, Anna Low, and Michelle Poulsen also worked many hours on challenging conservation and research projects. The MOA Archaeology Volunteers (Marion Barker, Allison Emslie, Rebecca Ferrie, Cathy Patel, Jenny Podlecki and Mary Vickers) worked with the collections, presented the public school program to Grades 4 and 5, and prepared a lot of cedar bark. LOA was pleased to host Wayne Point of Musqueam Indian Band during his Work Experience program. Wayne prepared a presentation of pictures of Musqueam people for Musqueam 101 from fieldwork pictures in LOA's collection.

There was a marked increase in the use of LOA's teaching and research facilities at MOA, including more courses in archaeology (Anthropology 231, 306, 323 and 406), and more research by UBC and visiting archaeologists, the Archaeology Public School Program and the Musqueam Museum School projects. LOA also responded to almost daily requests from members of the public asking for information and identification of objects they had found.

LOA received numerous repatriation enquiries from First Nations' researchers and provided them with listings of collections in LOA's care that came from their traditional territories. Kristin Haeusler, Susan Rowley's Hampton-funded research assistant, continued preparations for LOA to proactively advise First Nations about the collections in LOA's care.

The size of the archaeology artifact collection increased slightly with the incorporation of artifacts from sites for which LOA is the official repository. In preparation for the Renewal Project, collections used for teaching were removed from the teaching lab to the collection storage area and teaching space was renovated in the ANSO building for use during construction. LOA was pleased to provide artifacts to Miriam Clavir for Anth 451 student projects; their work assisted LOA's preparations for the renewal project.

With permissions granted by the Musqueam Indian Band, Tsawwassen First Nation, and Semiahmoo First Nation, LOA loaned artifacts to the American Museum of Natural History for the *Totems to Turquoise* exhibit. Susan Rowley and Patricia Ormerod, in collaboration with the community of Repulse Bay and Inuit Heritage Trust, received a grant of \$4,700 from UBC Arts ISIT to develop an image database related to the 2004 Naujaat Archaeology Field School. Susan Rowley and Patricia Ormerod hosted an Archaeology Society of BC public meeting and exhibit, in space donated by MOA, on the life and work of Dr. Charles Borden, the founder of the LOA. Andrew Charles, an elder of Musqueam Indian Band who collaborated with Borden in the 1970s, welcomed everyone to Musqueam traditional territory and the presentation.

#### LIBRARY & ARCHIVES

In 2004-05, the library was staffed by Justine Dainard, the Librarian, and four Volunteer Associates – Carol Givton, Laura Kramer, Honorine Loader, and Christine Wisenthal –

to assist staff, students, and volunteers with in-house research. An average of 50 public inquiries (by phone, fax or email) and 300 in-library reference questions were researched and responded to in detail.

MOA's Archivist, Krisztina Laszlo, continued to work three days per week, assisted from September to April by two work-study students, Marilyn Ramen and John Lund, from the Master of Archival Studies program at UBC. In the summer, Marilyn Ramen completed a ten-week internship with Krisztina. In addition to processing collections of personal fonds, Archives accessioned textual records and other materials, including photographs, slides, tapes, prints, and notebooks. Krisztina also spent more than 55 hours assisting research by MOA staff and visitors, and responding to requests received by email, telephone, fax or mail.

An active member of the Archival community, Krisztina served this year as Membership Secretary for the Special Interest Section on Aboriginal Archives (SISAA), which is under the umbrella of the Association of Canadian Archivists. She is also an Institutional Member at Large and Chair of the Grants Committee for the Archives Association of British Columbia, and participated in a Curriculum Review workshop for the School of Library Archival and Information Studies, January 28, 2005.

#### COMMUNICATIONS

Under the direction of Jennifer Webb, the Communications office undertook several major initiatives this year to boost attendance and revenue, and to raise MOA's profile locally and internationally. These included developing and launching the online Museum Shop, featuring original artworks, books, and jewellery, as well as MOA-brand merchandise such as ceramics, glassware, and accessories; and partnering with Ubiquity Interactive, a Vancouver multimedia company, to develop the VUEguide, a hand-held visitor guide to the galleries. The first of its kind in Canada, and among the first in the world, the VUEguide will offer unprecedented access to MOA's Northwest Coast collections through images, audio, video, animation and text. Twenty units will be available for rent to visitors in mid-May 2005, and visitor studies (which have been in place since the project was initiated in early 2004), are ongoing; in fact, two UBC graduate students will be undertaking research on the technology and its public interface



Tribute to Arthur Erickson, Architect, June 2004. Photo: Bill McLennan.

starting in July 2005. The VUEguides were piloted in March 2005 at a pre-conference session for the prestigious Museums and the Web Conference held in Vancouver, and received with great success. The Museum has equally high hopes for the success of their launch in the galleries, and is grateful both to Leora Kornfeld and Lars Meyer of Ubiquity Interactive, and to Telefilm Canada, for making this project possible.

Other highlights for the Communications Manager in 2004-05 included participating in a visioning session for the proposed UBC Natural History Museum on April 7, 2004; organizing Karen Duffek's *Bill Reid and Beyond* book launch at MOA on June 8; chairing the planning committee for Museum of Anthropology architect Arthur Erickson's 80th birthday party, which was held onsite on June 14; and coordinating the exhibition, *Robert Davidson: The Abstract Edge*, which opened at MOA on June 21. In September, Jennifer attended the Bank of Canada's official launch of the new \$20 bill, on which Bill Reid's *The Raven and the First Men* sculpture features prominently (*The Raven* is one of the main attractions onsite at MOA!). She also assisted event organizers in obtaining the image of the Raven used on the note

(photographed by MOA Curator Bill McLennan), and in developing protocol for the launch itself.

In the fall of 2005, using an ArtsPod grant, Jennifer Webb and Assistant Director of Finance Anna Pappalardo commissioned Marlie Oden of Bridge Communications to conduct a marketing survey to assess the strength of MOA's position in relation to other Vancouver attractions, and to suggest means of improvement. Her report, which is due in the spring, will form the basis of a new MOA marketing strategy for the next three years.

On an ongoing basis, the Communications Office continued active participation in several local associations, including Tourism Vancouver, Tourism BC, Vancouver Alliance for Arts and Culture, The Themed Attraction Association of Canada, and New Media B.C. As a member of the UBC Attractions Committee, Communications Manager Jennifer Webb partnered with UBC Public Affairs to re-design the Attractions website, which is now hosted on UBC's main site. In January 2005, she coordinated the design of a tradeshow banner advertising UBC's Attractions, and the re-design of the group's brochure. Also this year, MOA joined the innovative See Vancouver and Beyond Smartvisit Program,

which allows visitors access to major attractions, hotels, restaurants, and theatre for one single price, using one single 'credit' card. Launched this year in anticipation of steady growth in market share by 2010, when the winter Olympics will be held in Vancouver/Whistler, the card is targeted to overseas as well as local visitors. As part of its mission, MOA seeks to further understanding and respect for world cultures. MOA was privileged this year to take part in a UBC-wide challenge to raise funds for individuals and communities struck by the December 26, 2006 South Asian Tsunami. By donating all admissions proceeds from the closing day of the exhibition, *Robert Davidson: The Abstract Edge*, MOA raised more than \$2000 toward UBC's \$2 million campaign. MOA donated another \$2000 worth of free tickets, books, t-shirts and other items in support of other non-profit organizations' fundraising activities.

## CURATORIAL

Museum staff are continually engaged in initiatives designed to further understand and respect communities whose cultures are represented in the collections. The Curatorial Committee oversees many activities in support of these initiatives, including research and publishing, developing and monitoring community research protocols, recommending directions for collections' growth and development, and evaluating and distributing of research funds. This includes the development of a philosophical and conceptual framework for an effective collections access program.

In 2004–05, as part of the Renewal Project, the curators furthered existing community connections, delivering presentations at local consultation meetings and conducting interviews with elders, artists, individuals, and families. They met with representatives of MOA's three partners communities – the Musqueam Indian Band, Sto:llo First Nation, and U'mista Cultural Centre – as well as members of the Haida, Heiltsuk, Kwakwaka'wakw, Nuuchahnulth, Nuxalk, and Tahltan First Nations. Much of this work necessitated background research on the collections. They welcomed interns Terry Point from Musqueam, and William Wasden, Jr. from Alert Bay, who will be working with curators on the Renewal Project. Because MOA's collection is worldwide, they have also initiated meetings with members of the Fijian, Korean, South Asian, and African communities with whom MOA has longstanding relationships. During the coming year the curators will be strengthening connections with other Asian, Pacific Island, and Central and South American communities.

Curators served the university community by representing the MOA on committees in the departments of Anthropology and Sociology and Art History, Visual Art and Theory. Curators also served on the First Nations Advisory Committee, Andrew Fellowship Committee, UBC Polar and Alpine Committee, the UBC Canadian Northern Studies Trust and the Behavioral Research Ethics Board. Curators continue to serve on graduate committees in the departments of Anthropology, Interdisciplinary Studies and Asian Studies.



Photo: Museum staff (l-r) David Cunningham, Jill Baird, Heidi Swierenga, and Darrin Morrison, Los Angeles, CA, March 2005.  
Photo: Michael Lundholm.

Off-campus, curators presented papers at conferences and various public events, and represented MOA at many community gatherings. Curators have also contributed their expertise to projects associated with the Skwxwu7mesh Lil'wat7ul Cultural Centre, the Northwest Ceramics Foundation, the Museum of Arts and Design in New York, the Burnaby and Surrey Art Galleries, the Jin Wah Sing Musical Society, the Association of Canadian Archivists, the National Science Foundation (USA), the American Museum of Natural History, Inuit Heritage Trust, the Archaeological Society of BC, and the University Museums and Collections Committee of ICOM.

## TEACHING & CURRICULUM

Teaching is a priority at MOA, engaging faculty and professional staff with students preparing for careers in museums, cultural centres, and other arts institutions. This year, MOA was the site of seven academic courses offering theoretical and practical training in anthropology, archaeology, conservation, collections management, and museum studies. In addition, faculty and professional staff supervised directed studies and served on M.A. candidate committees as Chairs or members.

ANTH 305 *Theories in Archaeology*

Dr. M. Blake

ANTH 332 *Oral Tradition*

Dr. P. Moore

ANTH 341 *Introduction to Museum Anthropology*

Dr. U. Radermacher

ANTH 406 *Analytical Techniques in Archaeology*

Dr. Z. Jing

ANTH 451 *Conservation of Organic Materials*

Dr. M. Clavir

ANTH 518 *Museum Methods*

Dr. S. Rowley

ANTH 551 *Cultural Studies in Communication and Interpretation*

Dr. J. Kramer

## PUBLICATIONS

Baird, Jill and Vivian Campbell. *On and Off Reserve: The Practice of Border Crossing*. In *Reinventing Textiles Vol 3, Post-colonialism and Creativity*. Paul Sharrad and Ann Collett (eds), pp. 65-72. Bristol, England: Telos Art Publishing, 2004.

Baxevanis, Susan, and Roberto Peretti. *Manejo y tratamiento de colecciones arqueológicas: aspectos metodológicos y técnicos para la conservación in situ de materiales faunísticos*. In *Aproximaciones Contemporáneas a la Arqueología Pampeana: Perspectivas teóricas, metodológicas, analíticas y casos de estudio*, G. Martinez, M. Gutierrez, R. Curtoni, M. Beron y P. Madrid, eds. Universidad Nacional del Centro de la Provincia de Buenos Aires, 2004.

Duffek, Karen. *On Shifting Ground: Bill Reid at the Museum of Anthropology*. In *Bill Reid and Beyond: Expanding on Modern Native Art*. Karen Duffek and Charlotte Townsend-Gault (eds), pp. 71 - 92. Vancouver/Toronto: Douglas & McIntyre; Seattle: University of Washington Press, 2004.

Duffek, Karen and Charlotte Townsend-Gault (eds). *Bill Reid and Beyond: Expanding on Modern Native Art*. Vancouver/Toronto: Douglas & McIntyre; Seattle: University of Washington Press, 2004.

Duffek, Karen (ed). *Robert Davidson: The Abstract Edge*. Vancouver: Museum of Anthropology at the University of British Columbia, Vancouver, in association with the National Gallery of Canada, 2004.

Johnson, Elizabeth. Review of *Cantonese Society in a Time of Change*, by Goran Aijmer and Virgil Ho, *The Asia Pacific Journal of Anthropology* vol 5, no. 1, April, 2004, pp.79-80.

Johnson, Elizabeth. Review of *Village Life in Hong Kong*, by James Watson and Rubie L. Watson. *American Anthropologist* (in press), 2005.

Johnson, Elizabeth. *Traditional Territories in a Contemporary City: Agency and Policy in the Preservation of Hereditary Rights*. In *Making Place: State Projects, Globalisation and Local Responses in China*. Stephan Feuchtwang, ed. London, UCL Press, 2004.

Johnson, Elizabeth. *Hong Kong's New Territories: A Study of Current Research*. In *Hong Kong and its History with Modern China*, P.T. Lee, ed. Hong Kong University Press (in press), 2005.

Mayer Carol E., *Review of Liberating Culture—Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation 2003*, by Christina F. Kreps, Routledge. In *Museum Management and Curatorship* 20 (1):85-87, 2004.

Mayer Carol E., *Review of Samoan Art & Artists: O Measina a Samoa, 2002*, by Sean Mallon. In *The Contemporary Pacific: A Journal of Island Affairs* 17 (1): 255-257, 2005. Mayer Carol E., *Review of Handle with Care: Ownership and Control of Ethnographic Materials*, by Sjoerd R. Jaarsma (ed). Pittsburgh (Pennsylvania): University of Pittsburgh Press, 2002. In *Pacific Affairs* pp. 551-552, 2005.

Mayer Carol E, Reviewer for The J. Paul Getty Research Institute. Proposal review (The Getty Grant Program - 2004). *Journal of Historical Sociology*, University of Alberta, 2004.

Mayer Carol E. Editorial for Special edition of Occasional Papers of the Sam Noble Museum of Natural History (University of Oklahoma, Norman OK, US). Member of eight-person editorial Board, 2004.

Rowley, Susan, Boyle, Michelle, Dowlatabadi, Hadi, Kandlikar, Milind. *Learning from History: Lessons for cumulative effects assessment and planning*. *Meridian*. Fall/Winter, pp. 6-12 , 2004.

Rowley, Susan (Compiler and editor) and Bennett, John (Compiler and editor). *Uqalurait: An oral history of Nunavut*. McGill-Queen's University Press: Montreal and Kingston, 2004.

Rowley, Susan, Dowlatabadi, Hadi , Boyle, Michelle, Kandlikar, Milind. *Bridging the Gap between Project Level Assessments and Regional Development Dynamics: A Methodology for Estimating Cumulative Effects*. Canadian Environmental Assessment Agency. November, 2004.

Rowley, Susan. *Report of the 2003 Igloolik Island Archaeological Survey*. Inuit Heritage Trust. April 20, 2004.

Shelton, Anthony. 2004. *The Performative Lives of Narratives: European Chivalric Literature and the Dance of Moors and Christians*. In Ghulam-Sarwar Yousof (ed.), *Reflections on Asian-European Epics*. Singapore, Asia-Europe Foundation, 2004, pp 266-301.

#### CONFERENCE PAPERS

Baird, Jill. *The importance of non-profit status for Museums*. Panel presentation at the British Columbia Museums Association (BCMA) Conference, Nanaimo, B.C., October, 2004.

Baird, Jill and Kit Grauer. *Memories are made of these: Teachers in transformation*. American Museums Association (AAM) Conference, New Orleans, LA, May 2004.

Duffek, Karen and Robert Davidson. *The Present Moment: A Dialogue on Expanding Boundaries*. Presented at Museum of Anthropology lecture series, *Terms of Abstraction, Terms of Understanding*, January. 2005.

Laszlo, Krisztina. *Ethnographic Archival Records and Cultural Property*. Paper presented at the Association of Canadian Archivists conference, Montreal, June, 2004.

Mayer Carol E., *Abandoned Property: Development of a Policy*. Panel presentation at the British Columbia Museums Association (BCMA) Conference, Nanaimo, B.C., October, 2004.

Mayer Carol E., Co-chair. *Educating for the Future: a Dialogue between French and Canadian Museum Scholars and Professionals*. A symposium held at the UBC Museum of Anthropology, November, 2004 .

Mayer, Carol E., *Remnants of Authenticity, Expressions of Continuity and Reflections of Rupture: Contemporary Pacific Art in Ethnographic Collections*. Paper presented at Association of Social Anthropology in Oceania Symposium: The New Voyagers: Pacific Artists in the Global Art World, Kau'ai, February, 2005.

Rowley, Susan and Ann Stevenson. *Designing an Environment for Collaborative Research*. Paper presented in Technological Collections Symposium, Society for American Archaeology Conference, Montreal, April, 2004.

Shelton, Anthony. *Under the Face of Heaven. Regionalism, Cosmopolitanism and Visual Cultures in Late 19th and 20th Century Yucatan*. Victoria and Albert Museum, London, April, 2004.

Shelton, Anthony. Conference Organizer, *Imagined Modernities: Travel Literature, Illustration and the Nation State in Asia and the Americas*. Universidade de Coimbra and Fundacao Oriente, July, 2004.

Shelton, Anthony. *Tropical Visuality. From Sight to Site. John Lloyd Stephens and Henry Case*. Imagined Modernities. Universidade de Coimbra and Fundacao Oriente, July, 2004.

Shelton, Anthony. *Regionalism, Visual Culture and the Rise of the Nation State in 19th and 20th century Yucatan*. Instituto de Ciencias Sociais. Universidade de Lisboa, August, 2004.

Shelton, Anthony. Chair, International Perspectives session on the future of research in Canadian museums. Canadian Museums Association meeting, Ottawa, January, 2005.

Shelton, Anthony. Speaker, meeting of Canadian Heritage Western Division on collaboration between museums, First Nations, and cultural communities. Vancouver Museum, February, 2005.

Stevenson, Ann. *Reciprocal Research Network*. e-Research Plenary panelist at the UBC e-Strategy Town Hall: Enabling People to Excel, June, 2004.

Stevenson, Ann. *Whose Memory? Bridging digital structures for collaborative research*. Paper presented in *Memory institutions: libraries, museums and archives as digital leaders* session, New Ways and New Technologies conference, University of Calgary, October, 2004.

#### CONFERENCE PAPERS & AWARDS

Ames, Michael.

Honored by Musqueam Indian Band for his contributions to their community, 2004.

Brown, Pam.

Awarded CMA Award of Merit for the exhibition *Mehodihi: Well-Known Traditions of Tahltan People*, 2004.

Mayer, Carol.

Appointed Fellow of the Canadian Museums Association, 2004.

# MAKING THE DIFFERENCE

## MEMBERS

Museum members play a vital role in supporting ongoing Museum exhibitions, programs, and research initiatives. In 2003-04, 708 memberships were purchased, serving a total of 1366 individuals.

## VOLUNTEER ASSOCIATES

In 2004-05, Volunteer Associates and Shop Volunteers contributed 7,464 hours of service.

Wandamae Anderson	Jean Lubin
Rosanna Babbage	Louise Lupini
Marion Barker	Jill McKnight
Claudia Beccai	Cynthia McLean
Eydie Bernstein	Anne Morse
Jane Bond	June Mosher
Marlies Bottler	Dorothy Mude
Nancy Brodie	Ann Norrie
Clyde Brown	Joan O'Neill
Sheila Carnahan	Andrea Opperman
GINIMI Chan	Cathy Patel
Josephine Coole	Norah Paul
Pat Cooper	Terry Perry
Anne Cross	Jenny Podlecki
Sandra Dent	Maureen Richardson
Marise Dutton	Shirley Salomon
Alison Emslie	Jane Shumka
Judith Eylr	Darrel Smith
Josette Faure-Foellmi	Joan Sprague
Rebecca Ferrie	Pat Stewart
Ann Ferries	Colette Storrow
Mary Forster	Nancy Stubbs
Freddy Foster	Beverly Tamboline
Ruth Fraser	Glenn Valde
Arlee Gale	Mary Vickers
Val Gamage	Gillian Voight
Carol Givton	Christine Wisenthal
Carol Gordon	
Kay Grandage	
Muna Hamlin	
Barbara Harrower	
Kathie Hill	
Ann House	
Francoise Jannsens	
Geonhee Kim	
Maureen Kinney	
John Kirkness	
Laura Kramer	
Helene Lee	
Verna Lister	
Honorine Loader	

## STAFF

Michael Ames <i>Acting Director</i> (to August 15, 2004)	Halima Qureshi <i>Accounts Receivable</i>
Jill Baird <i>Renewal Project Lead</i>	Susan Rowley <i>Curator of Public Archaeology</i>
Susan Baxevanis <i>Documentation Coordinator</i>	Anthony Shelton <i>Director</i> (as of August 15, 2004)
Skooker Broome <i>Manager Design/Production</i>	Ann Stevenson <i>Reciprocal Research Network Programme Manager</i>
Pam Brown <i>Curator of Ethnology/Media</i>	Nancy Bruegeman <i>Acting Collections Manager</i>
Nancy Bruegeman <i>Acting Collections Manager</i>	Leisa Bruggen-Cate <i>Collections Assistant</i>
Leisa Bruggen-Cate <i>Collections Assistant</i>	Nina Chatelain <i>Assistant to the Director</i>
Nina Chatelain <i>Assistant to the Director</i>	Christina Choi <i>Museum Shop Clerk</i> (to April 23, 2004)
Christina Choi <i>Museum Shop Clerk</i> (to April 23, 2004)	Miriam Clavir <i>Conservator</i> (to May 18, 2004)
Miriam Clavir <i>Conservator</i> (to May 18, 2004)	Allison Cronin <i>Loans Manager</i>
Allison Cronin <i>Loans Manager</i>	Shawnaditta Cross <i>Education Coordinator</i> (to October 31, 2004)
Shawnaditta Cross <i>Education Coordinator</i> (to October 31, 2004)	David Cunningham <i>Manager, Design/Exhibits</i>
David Cunningham <i>Manager, Design/Exhibits</i>	Justine Dainard <i>Librarian</i> (to January 14, 2005)
Justine Dainard <i>Librarian</i> (to January 14, 2005)	Karen Duffek <i>Curator of Art</i>
Karen Duffek <i>Curator of Art</i>	Lindsay Foell <i>Museum Shop Clerk</i> (as of April 15, 2004)
Lindsay Foell <i>Museum Shop Clerk</i> (as of April 15, 2004)	Troy Gauthier <i>IT Manager</i> (as of November 8, 2004)
Troy Gauthier <i>IT Manager</i> (as of November 8, 2004)	Elizabeth Johnson <i>Curator of Ethnology/Documentation</i>
Elizabeth Johnson <i>Curator of Ethnology/Documentation</i>	Jennifer Kramer <i>Curator of Ethnology</i>
Jennifer Kramer <i>Curator of Ethnology</i>	Krisztina Laszlo <i>Archivist</i>
Krisztina Laszlo <i>Archivist</i>	Bill McLennan <i>Project Manager/Curator</i>
Bill McLennan <i>Project Manager/Curator</i>	Salma Mawani <i>Supervisor</i>
Salma Mawani <i>Supervisor</i>	Administration/Shop Manager, Wholesale
Administration/Shop Manager, Wholesale	Carol Mayer <i>Curator of Ethnology/Ceramics</i>
Carol Mayer <i>Curator of Ethnology/Ceramics</i>	Maria Miu <i>Accounts Payable</i>
Maria Miu <i>Accounts Payable</i>	Darrin Morrison <i>Manager</i>
Darrin Morrison <i>Manager</i>	Conservation/Design
Conservation/Design	Anna Pappalardo <i>Assistant Director, Financial Resources</i>
Anna Pappalardo <i>Assistant Director, Financial Resources</i>	

## STUDENTS, INTERNS, RESEARCHERS

### Student Staff

Arsia Assadipour	Terina Lokhorst
Mique'l Icesis Askren	John Lund
Fiona Athie	Katie McCallum
Susan Atkey	Laura McLennan
Rahul Bhindi	Shahilla Maghani
Christopher Bettencourt	Poonam Mistry
Dana Bjarnson	Mahtab Nazemi
Kile Brokop	Linda Nyugen
Mai Bui	Julia Nyberg
Camille Callison	Melissa Pauw
Erin Coates	Kate Petrusa
Kari Chambers	Michelle Poulsen
Nicole Champagne	Hope Power
Maria Crawford	Chandler Prince
Shawnaditta Cross	Jaynene Rail
Patrick Dolan	Marilyn Ramen
Samantha Duncan	Jeremy Rawkins
Meghan Evans	Marnie Recker
Cassandra Fulgham	Megan Robertson
Daisy Fung	Adrian Sanders
Tracey Grigg	Kai Sheffield
Anna Harrison	Kelsey Smulders
Nicholas Hersh	Kate Speers
Katherine Horner	Jessica Squires
Charlotte Humphries	Tina Stokvis
Pouyan Jafarizadeh	Shylo Summers
Margaret Joseph	Daria Tavoularis
Rheana Joss	Patricia Telford
Harpeet Kang	Kristine Thiessen
Usman Khan	Gary Wang
Ingrid Kroll	Grace Wolf

### Interns

Karen Benbasset <i>Education and Public Programs Assistant</i>	Sarah Krose <i>Collections Assistant</i> (to December 15, 2004)
Krista Bergstrom <i>Curatorial Assistant</i>	Eve Moreau <i>Education and Public Programs Assistant</i> (to July 24, 2004)
Alice Caldwell <i>Communications Intern</i> (March 2005)	Rachel Palquin <i>Curatorial Assistant</i>
Kim Dertein <i>Collections Assistant</i> (as of March 7, 2005)	Terry Point <i>Musqueam Intern</i>
Carolyn Desmarais <i>Collections Assistant</i>	Angelique Wood <i>Design Assistant</i>
Courtenay Gibson <i>Musqueam Intern</i>	William Wasden, Jr. <i>U'mista Cultural Centre Intern</i>
Aimee Grimes <i>Collections Assistant</i>	Kristin Dowell

### Native Youth

Charlene Smoke, Manager	Jesse Racette
Alayna Brown	Tara Tait
Margaret Joseph	Jordan Terry
Terina Lockhorst	

## DONORS & SUPPORTERS

Each year, the Museum and the people and communities it serves benefit from the generosity of many individuals and organizations. We would like to thank all those who have contributed funds, books, artworks, artifacts, and time to MOA. All contributions made April 1, 2003 – March 31, 2004.

Maryam Abassi  
Catherine Alkenbrack  
Elizabeth Anderson  
Susan Atkey  
Derek Atkins  
Noel Best  
Byron Braley  
Don Brooks  
Rob Brown  
Ian Burgess  
Wyndy Knox Carr  
Cheryl Cooper  
Luyen Dao  
Robert Davidson  
Kristin Dowell  
Farouk Ellesely  
Michael Elkan  
Arthur Erickson  
Anne-Marie Fenger  
Nancy Gallini  
Carol Givton  
John Halani  
Tia Halstead  
Araz Hamian  
Barb Harrower  
Robert Houle  
Sarah Kerrison  
Aziz Khaki  
Laura Kramer  
Darrin Lehman

### Organizations

AMS Student  
Environment Centre  
Annex Consulting Group  
Douglas Reynolds Gallery  
IMAGeNation Aboriginal  
Film Festival  
Kan's Gourmet Foods  
Listel Vancouver  
Maurya Indian Cuisine  
Radio Station Cafe  
Sage Catering

Honorine Loader  
Michael Lundholm  
Azim Nanji  
Jan Nicol  
Cornelia Oberlander  
Hari Pal  
Carl Point  
David Pokotylo  
Fred Pritchard  
Doug Pulleyblank  
Joe Redmond  
Steve Ryan  
Andrea Sanborn  
Dave Schaepe  
Charles Slonecker  
Peter Smails  
Debra Sparrow  
Leona Sparrow  
Emily Stogan  
Joe Stott  
Itrath Syed  
Asif Tejani  
Charlotte Townsend-  
Gault  
Clark Warren  
Christine Wisenthal  
Peter Wreglesworth  
Dan Zollmann

Salishan Catering  
Softlanding Network  
Solutions  
Turkington &  
Associates Ltd.  
UBC Catering  
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Wordsworth Media  
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## FINANCIAL CONTRIBUTIONS

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Rhoda Baxter  
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Richard R. & Donna K. Wilk

### In Memory of Peter Clerihew

Patricia A. Cooper  
Thomas and Maureen Simms

### Haida House Restoration

The Bill Reid Foundation

### Spirit of Islam Educational CD ROM Project

Mr. Firoz and Dr. Saida Rasul

## DONATION TO THE COLLECTION

Michael Ames: 5 Sri Lankan masks, 1 print by  
Susan Point (Musqueam)  
Narendra Bokhare: 110 Indian calendar prints  
Hai-yaul Choi: Korean tassel ornament  
Mary Frame: shawl made by  
Candelaria Cruz Machaca (Taquile)  
Eric Groves: 11 objects from the Pacific for addition to  
the Burnett Collection  
Harry Hawthorn: panel of Japanese embroidery on silk  
John Kendrick: Tahltan embroidered moose-hide gloves  
Lisa Lavallee (Marjorie Halpin Estate): birch bark  
pattern by Angeliqume Merasty (Cree), etching by  
Lyle Wilson (Haisla)  
Xi Li: 3 examples of Naxi Dongba hand-made paper  
and calligraphy  
Elspeth McConnell: argillite pendant by  
Marcel Russ (Haida)  
Zoë Nash: miniature painted paddle attributed to  
Charles Edenshaw (Haida)  
Abraham & Susan Ross: collection of 59 objects from  
Papua New Guinea  
Doris Shadbolt Estate: collection of 36 Inuit, Southwest  
and Sepik objects  
Russell S. Smith: 5 silver and copper cast mask pendants  
(Kwakwaka'wakw)  
Edward Sparrow Sr.: pair of beaded, hand-made dance  
moccasins (Musqueam)  
Stuart Stark: pre-Columbian jar from the  
Dominican Republic  
Hilary Stewart: 10 Northwest Coast silkscreen prints  
and cards  
U'mista Cultural Centre: glass sculpture by Harold Alfred  
(Kwakwaka'wakw)  
Amanda White: bentwood box by Larry Rosso (Babine)  
Lyle Wilson: drawing by Janet Kigusiuq (Inuit)  
Transfer from UBC Special Collections: drawing for  
model pole by Bill Reid (Haida)

### Acquisitions made possible by the Museum Shop

Noble Woman with Labret mask  
by Doreen Jensen (Gitksan)  
Nuu-chah-nulth woven basket by Mary Little (Ahouasht)

### Acquisitions made possible with the support of the Canada Council for the Arts and the Ruth Read Bequest

Chilkat robe made by William White (Tsimshian)

### Donors to the MOA Library

Michael Ames  
Miriam Clavir  
Farid Damji  
Carl Johnson  
Elizabeth Johnson  
Eleanor King  
Jane Leggett  
James Mathieu  
Carol Mayer  
Betty Montgomery

Cornelia Oberlander  
Anna Pappalardo  
Emanuela Rossi  
Nancy Stubbs  
Pierre Théberge  
Jennifer Webb  
Darlene Coward Wight  
Betty Warner

Detail from *Occupied* by Robert Davidson, 2003.  
Collection of the artist. Photo: Robert Keziere.



## APPENDICES

### LIST OF EXHIBITIONS

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#### ***New Acquisitions***

► Opened February 15, 2005 (ongoing); Gallery 8  
For almost six decades the Museum of Anthropology has been building its collections representing diverse peoples from around the world. Through purchases, commissions, and generous donations and bequests, the Museum is able to add selectively to its collections each year. This winter, the Museum showcased several recent acquisitions from the South Pacific, Nunavut, and the Northwest Coast of British Columbia.

#### ***Wearing Politics, Fashioning Commemoration: Factory Printed Cloths in Ghana***

► February 22, 2004 – March 31, 2005, Corridor Case (opposite the Rotunda)

An exhibit developed by UBC graduate student Michelle Willard to show the political, economic, and cultural significance of Ghanaian printed cloths.

#### ***Robert Davidson: The Abstract Edge***

Organized by MOA and circulated by the National Gallery of Canada.

► June 22, 2004 – January 30, 2005  
The Abstract Edge was a major exhibition of paintings and sculptures by the Haida artist guud san glans, Robert Davidson. Davidson's efforts to expand and transform his understanding of Haida art and philosophy were shown here through his engagement with abstraction, with reclaiming cultural knowledge, and with developing a personal iconography in his art. The exhibition was curated by MOA Curator of Art, Karen Duffek, and accompanied by a 64-page illustrated catalogue with essays by Duffek and guest writer Robert Houle. This exhibit and catalogue were made possible by MAP, the Audain Foundation, the Canada Council, the Audrey Hawthorn Publication Fund, and the National Gallery of Canada.

#### ***"Respect To Bill Reid Pole" Photo Exhibit***

► Opened May 2004, YVR Domestic Departure Lounge (ongoing)

An exhibition of photographic prints by Bill McLennan, showing the raising of Jim Hart's "Respect to Bill Reid Pole" on the grounds of the Museum in October 2001.

#### ***Site to Sight: Imaging the Sacred***

► Opened April 8, 2004, Gallery 10 (ongoing)

Anthropology of Public Representation students presented photographs examining where and why we create sacred places and spaces in our urban environment.

#### ***Musqueam Weavings Unveiled***

► January 16, 2004, Gallery 3

As part of the Gathering Strength: New Generations in First Nations Art exhibit, MOA profiled Musqueam weavers Barbara Marks McCoy, Janice Paul and Debra and Robyn Sparrow.

#### ***Mehodihi: Well-Known Histories of Tahltan People***

##### ***"Our Great Ancestors Lived That Way"***

► October 18, 2003 through January 9, 2005, Gallery 8  
Developed by MOA and the Tahltan First Nation, this exhibit highlighted the profound and continuing links between the Tahltan and their land, culture, and heritage.

#### ***Dempsey Bob: The Art Goes Back to the Stories***

► October 9, 2001 Theatre Gallery

Consisting of 14 panels of text and photographs, this exhibit also featured three of this world-renowned Tahltan artist's most recent bronze sculptures.

### LIST OF PUBLIC PROGRAMS

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#### ***Dalai Lama Celebration***

► Sunday, April 4, 2:00-4:00 pm, Great Hall

MOA presented a special concert by World Rhythms for Peace to honor the historical visit of his Holiness the Dalai Lama to Vancouver. World Rhythms for Peace brought together hand-drummers from six different regions (Africa, South America, Asia, the Middle East, Australia, and Canada) to create messages of peace and compassion. This event was organized by MOA and Luyen Dao of Dharma of the West.

#### ***Peace Flag Project***

► April 3, 10, 17

To coincide with the the April 2004 meeting of peace leaders His Holiness the Dalai Lama, Archbishop Emeritus Desmond Tutu, Professor Shirin Abadi, former Czech Republic President Vaclav Havel, Rabbi Schacter-Shalomi and Dr. Jo-Ann Archibald, MOA presented the following programs:

Saturday, April 3, 1:00-3:00 pm (all ages; \$5 per person) Using fabric paints and an 8" X 8" square of cotton, participants designed personal peace flags for the April 17 public procession at MOA.

Saturday, April 10, 1:00-4:00 pm (ages 8 and up; \$10 per person) With batik artist Nancy Kyle, participants designed their own peace flags for the April 17 procession at MOA.

Saturday, April 17, 12:30 pm (free) Members of the public brought their peace flags to MOA for a procession outdoors, followed by a drumming performance by World Rhythms for Peace.

**Talk: Canadian Contemporary Inuit Art with a Focus on MOA's Collection**

► Tuesday, April 13, 7:00 pm (free)  
Lorne Balshine, collector and President of the Arctic Art Museum Society of Vancouver, presented a talk and slide show. This event was jointly sponsored by MOA and the Arctic Art Museum Society.

**Curriculum Launch: *The Spirit of Islam***

► Tuesday, May 4, 3:30-6:30 pm (free)  
Teachers and the public were invited to learn about a new 6-lesson curriculum resource designed to accompany MOA's *The Spirit of Islam: Experiencing Islam through Calligraphy* website ([www.moa.ubc.ca/spiritofislam](http://www.moa.ubc.ca/spiritofislam)). This resource offered useful and practical tools for educators to build knowledge and understanding of Islam, while also addressing issues of stereotyping.

**Roadtrips: Cloth and Other Stories from Ghana**

► Tuesday, May 11 & Tuesday, August 24, 7:00 pm (free)  
Two talks by Michelle Willard, MA student and curator of *Wearing Politics, Fashioning Commemoration: Factory Printed Cloths of Ghana*. The May 11 talk was preceded by traditional stories from Ghana and Nigeria by Comfort Adesewa Ero; the August 24 talk featured drumming by West African musician Yoro Noukoussi.

**Letters from the Field: Médecins Sans Frontières**

► Tuesday, May 25, 7:00 pm (free)  
Danielle Morin, a nurse at St. Paul's Hospital, shared her experience of working in Kwanza Sul, Angola, where she ran a mobile clinic serving a population of 60,000. Letters, photographs, and music accompanied her talk.

**Vickie Jensen: *Totem Poles of Stanley Park***

► Tuesday, June 1, 7:00 pm (free)  
Jensen's newest book, *The Totem Poles of Stanley Park*, was the basis for this illustrated talk on NWC totem poles – specifically, the specialized grouping of poles in Stanley Park from the start of their controversial collection in the 1920s, to the difficulties of preservation and the addition of new poles in the 1980's.

**Book Launch: *Bill Reid and Beyond: Expanding on Modern Native Art***

► Tuesday, June 8, 5:00-7:00 pm (free)  
This event launched a collection of writings about the complex legacy of the Haida artist Bill Reid. Editors Karen Duffek and Charlotte Townsend-Gault were in attendance, along with several contributors. Co-sponsored by publisher Douglas & McIntyre, Ltd.

**Guided tour of *Mehodih: Well-known Traditions of Tahltan People***

► Tuesday June 8, 7:00 pm (free)  
Camille Callison, Tahltan community member, offered a guided tour of the exhibit.

**Nanette Jackson: *Capturing a Sense of Place***

► Tuesday, June 15, 6:00 pm (free)  
Nanette Jackson, Tahltan, explored Tahltan traditional territory through photography and a geographical perspective.

**Robert Davidson: Artist Talk**

► Tuesday, June 29, 7:00 pm (free)  
To complement his exhibition, *The Abstract Edge*, Robert Davidson spoke on principles of Haida art and abstraction.

**Dig In! Archaeology Summer Camp**

► Session I: July 5-9, 9:00 am – 4:00 pm; Session II: July 12-16, 9:00 am – 4:00 pm  
In this summer program, kids 11-14 learned to excavate like archaeologists, and tried using ancient tools. Projects included making cedar rope, throwing an atlatl and barbecuing salmon. Cost: \$160.00 per person.

**Melton Cloth Workshop**

► Saturday July 31, 2004, 10:00 am to 4:00 pm  
Una Ann Campbell, Tahltan artist, assisted participants in making traditional-style vests with original design motifs. Cost: \$50.00 per person (included all materials, plus melton cloth in choice of colours and designs).

**Opera in the Pa: Indigenous New Zealand Opera**

► Friday, August 20, 7:00 pm (90 minute performance), tickets \$20 each (call 604.822.5978 to order)  
► Saturday, August 21, 2:00 pm (30 minute performance), free with regular admission  
Winner of the 2002 "NZ Tourism Award for Innovation of the Arts and Culture," this concert party from Rotorua New Zealand told sacred stories of the Te Arawa Maori people. Told through a blend of waiata (chanting) and haka (war dancing), accomplished Maori opera singers and exponents of kappa haka presented two powerfully moving musical performances.

**Talks in conjunction with the exhibit, *Mehodih: Well-Known Histories of Tahltan People***

**Artist Talk with Peter Morin**

► Tuesday, September 14, 2004, 7:00 pm (free)

***The Collaborative Process – 'So Much To Learn'*  
A Curator's Talk with Pam Brown**

► Thursday, October 14, 2004, 3:00 pm (free with regular admission)

**Film Screening – *Raven Tales: How Raven Stole the Sun***

► Saturday, October 16, 2004 (free with regular admission)  
Screening times: 1:00 pm, 1:45 pm, and 2:30 pm  
MOA and Raven Tales Productions presented the screening of the first computer animated film written, produced, designed, voiced and directed by an all Canadian/aboriginal team. *Raven Tales* followed the comic misadventures of Raven and his friends Eagle and Frog amongst the First People and various strange creatures at the beginning of the world.

**Film Screening: *Eagle of the Dawn***

► Daily at 1:00 pm in the Theatre, with additional screenings on Tuesday evenings at 7:00 pm. Written and directed by Marianne Jones and Jeff Bear, 2003, 45 minutes. A short documentary about the life and art of Robert Davidson.

**Curator's Tours of *Robert Davidson: The Abstract Edge***

► Sunday, September 26, 2004, 3:00 pm (free with regular admission)  
► Tuesday, January 11, 2005, 7:00 pm (free)  
Karen Duffek, Curator of *Robert Davidson: The Abstract Edge*, gave two tours of the exhibit.

***Terms of Abstraction, Terms of Understanding:*  
A series of talks, tours, and film screenings in conjunction with *Robert Davidson: The Abstract Edge***

Complementary and conflicting ideas about art and abstraction met head-on in the exhibition, *Robert Davidson: The Abstract Edge*. While abstraction is usually defined as a 20th-century innovation marking a rupture in established forms of representation, Davidson strives to strengthen Haida cultural knowledge by expanding on principles of abstraction already present in his ancestors' art and philosophy. The resulting works straddle a number of apparent dualities: tradition and modernity; formalism and cultural politics; Haida community purpose and international art market; past and present. This provocative series of public talks explored and challenged the terms within which diverse forms of contemporary art are located and understood.

**Working Within a New Space**

► Tuesday, October 26, 7:00 pm (free)  
Robert Davidson, artist

**Beyond Language: Art Worlds and Colonial Values**

► Tuesday, November 9, 7:00 pm (free)  
Patricia Vickers, doctoral student in Interdisciplinary Studies (University of Victoria), with roots in Heiltsuk, Tsimshian, and Haida Nations

**Tussles in Modern Art: Inherited Practice and Autonomy in the Work of Robert Davidson**

► Tuesday, November 23, 7:00 pm (free)  
Christos Dikeakos, artist

**Thoughts on the Dichotomy of 'Abstract' and 'Representational'**

► Tuesday, December 7, 7:00 pm (free)  
Anthony Shelton, Director, Museum of Anthropology

**The Value of Value: Missteps Between the Gift Shop and the Museum**

► Tuesday, December 14, 7:00 pm (free)  
Robert Linsley, artist and Professor of Fine Arts, University of Waterloo

**The Present Moment: A Dialogue on Expanding Boundaries**

► Tuesday, January 18, 7:00 pm (free)  
Robert Davidson, artist, and Karen Duffek, Curator of Art

**The World of Japanese Painting: An Artist's Talk with Mr. Hiroshi Sugimoto**

► Thursday, November 4, 12:20-2:00 pm, Theatre Gallery  
Highly regarded visiting artist Mr. Hiroshi Sugimoto gave an illustrated lecture entitled *The World of Japanese Painting*. In his lecture, Mr. Sugimoto demonstrated how the tradition of Nihon-ga (traditional Japanese-style paintings) and its variations provide the aesthetic basis for the exquisite silk garments, stage backdrop panel paintings, Noh masks, painted fans, and other objects used for Noh Theatre. He illustrated his talk using digital images of his own and others' paintings, Noh garments, and other Noh related art objects, as well as video clips of the Noh workshop that Mr. Sugimoto and several actors produced at the Art Gallery of Greater Victoria on September 25, 2004. Mr. Sugimoto lectured in Japanese, with translation provided by Dr. Matsumoto, Associate Professor in the UBC Department of Art History.

## Archaeology of America Lecture Series

### State Formation in Ancient Egypt

► Tuesday, January 11, 7:30 pm, Dr. Thomas Hikade, UBC  
Dr. Hikade, co-director of the excavation at Hierakonpolis, discussed the phase of state formation and struggle for supremacy in Egypt at the end of the 4th millennium BC. The two most important sites of this period are Abydos, where later the first kings of Egypt were buried, and Hierakonpolis, the legendary capital of Upper Egypt and place where the famous Narmer Palette (see above) was found.

### How to Bury a Scythian King

► Tuesday, February 8, 7:30 pm, Nancy de Grummond, Florida State U.

The Scythians, who lived around the Black Sea, placed their deceased royalty, with great ceremony and spectacular gifts, in burial mounds called kurhans. In this talk, Dr. de Grummond discussed these tombs that date to ca. 400 BCE, and focused on her recent work as part of the American-Ukrainian Scythian Kurhan Project.

### "Archaeologists Aren't Interested in the Past": The Example of the Antonine Wall

► Tuesday, March 8, 7:30 pm. Professor Lawrence J. Keppie, U. of Glasgow and UBC Cecil H and Ida Green Visiting Professor

In this talk Professor Keppie discussed the recent controversial developments in the archaeology of Roman Scotland and the defensive wall built in the mid 2nd c. CE between the Firths of Forth and Clyde.

### Bronze Age Pottery from Tell'Atjit, Syria

► Tuesday, April 12, 7:30 pm, Dr. Marie-Claude Boileau, UBC

In this talk Dr. Boileau described the multidisciplinary methods she and her colleagues have used to understand the Bronze Age pottery from Tell'Atjit, Syria.

### Africa Awareness/Afro-Fest 2005: Tour, Talk and Film Screening

► Tuesday, January 25, 2005, 6:00 pm – 9:00 pm  
Africa Awareness is a student-driven initiative established at UBC to encourage academic discourse leading to the inclusiveness of African Studies at the university. This year, the annual symposium took place January 24-28 and, in conjunction with the event, MOA was pleased to present a tour, talk and film screening on January 25.

#### Tour

► 5:00 – 6:00 pm (free)

Carol Mayor, MOA Curator of Ethnology, introduced visitors to the Museum's African collections in Visible Storage.

#### Film Screening & Talk

► 6:00 – 9:00 pm, Theatre Gallery (free), Taafe Fanga (Skirt Power), 95 Minutes, Mali  
Producer/Director: Adama Drabo (in Bambara and Kaado with English subtitles)

Taafe Fanga (Skirt Power) is a gender-bending farce set among the 18th c., and an important example of how contemporary African artists are freely re-appropriating traditional belief systems to illuminate pressing social issues. A talk and question period with Dr. Sada Niang, French Department, University of Victoria, followed the film screening.

### Film Screening: *Raven Tales: How Raven Stole the Sun*

► Saturday, February 19, 1:00 pm and 3:00 pm  
Sunday, March 20, 1:00 pm and 3:00 pm  
In October 2004, MOA presented the world premiere of *Raven Tales: How Raven Stole the Sun*, which has since been screened elsewhere at film festivals in Canada and the USA. By popular demand, MOA was pleased to offer additional screenings on February 19 and March 20.

### Commonwealth Day Celebration 2005

► Monday, March 14, 2005, 6:00 pm – 9:00 pm (free)  
In celebration of Commonwealth Day, MOA, the Royal Commonwealth Society and the Commonwealth of Learning presented an evening of dance, music and food from diverse Commonwealth countries from the United Kingdom, the Caribbean, Africa, and South Asia. The evening included a keynote address and reception. Commonwealth Day is recognized in all 53 Commonwealth countries as a celebration and recognition of our association of free, sovereign and independent nations.

### John Kavik and Keewatin (Inuit) Sculpture: Talk by Norman Zepp

► Tuesday, March 29, 2005, 7:00 pm (free)  
Norman Zepp has long held an affinity for the art of the Keewatin (Inuit), in particular those artists whose work is simple in form, direct and immediate in expression. In this talk, the art of John Kavik was a particular focus. Mr. Zepp is a former Curator at the Mackenzie Art Gallery, Regina, Director of the Thunder Bay Art Gallery, and Curator of Inuit art at the Art Gallery of Ontario. His numerous publications include *Pure Vision: The Keewatin Spirit* and the *Williamson Collection of Inuit Art*. Mr. Zepp is currently an independent curator/consultant living in Saskatoon. This talk was sponsored by MOA and the Arctic Art Museum Society.

### Concert of Trio Slavej: Folk Music of the Balkans (reception to follow)

► April 1, 2005, 7:30 – 9:00 pm  
In this concert, Trio Slavej ("nightingale") performed folk music from Bulgaria, Macedonia, Yugoslavia, and Romania, and discussed the history and cultural contexts of the music. The program featured instrumental and vocal music which together expressed the joys and sorrows of urban and village life among the Roma. Sponsored by MOA, the Dept of Anthropology and Sociology, Institute for European Studies (IES), School of Music, Centre for Research in Women's Studies and Gender Relations, Dept of Central, Eastern, and Northern European Studies, and the President's Advisory Committee on Lectures.



Detail, Frog Bag (Tahltan).  
Photo: Bill McLennan.

## LIST OF RESEARCH PROJECTS

### The Honor of One Exhibit | Pam Brown, Curator

Four new exhibit panels, featuring Simon Lucas, Robert Joseph, Phyllis Chelsea and Madeleine Dion-Stout, were created for installation at the UBC First Nations House of Learning.

### Native Youth Exchange | Pam Brown, Curator

With Linda Locklear, Professor American Indian Studies, Palomar College, and Margaret Field, Associate professor and Chair, Department of American Indian Studies, San Diego State University, Pam Brown began planning for an Native Youth exchange for Heather Rodriguez, a Barona Tribal member.

### Korean Collections Documentation

Elizabeth Johnson, Curator  
Funded by the Centre for Korean Research and a MOA research grant, Dr. Johnson worked with Dr. Choi, Hai-yaul and Kim, Geonhee to identify and date all the Korean clothing and accessories in MOA's collection. Ms. Kim performed the vital role of translator for the project. The information will be made accessible through MOA's collections documentation database.

### A Guide to Contemporary First Nations Art of the Northwest Coast | Karen Duffek, Curator of Art

Research towards a future publication that examines current artistic and cultural practice among First Nations people of the Northwest Coast. Intended for the interested public, the book will address the history and diversity of contemporary art practices and the ways in which these are differently meaningful and valued within the realms of community, market, and political space. Research encompasses studio visits and interviews with a wide range of artists and craftspeople, and documentation of the Museum's own 20th-century and contemporary collections.

### MOA's Proposed Research Centre: Nuu-chah-nulth and Kwakwaka'wakw collections | Karen Duffek, Curator of Art

As part of MOA's larger proposal to create a new Research Centre, this project involves working with Nuu-chah-nulth and Kwakwaka'wakw community members to develop ways of presenting the collections in a visible storage system that reflects the intellectual categories, terms, histories, and access needs of these originating communities.

### Northwest Coast Collections Documentation | Karen Duffek, Curator of Art

For three full days in November/December, Karen and other MOA staff worked with the renowned Seattle-based scholar of Northwest Coast art, Bill Holm, to review and improve the documentation and attribution of approximately 225 objects in the collection. This one of numerous ongoing consultations with university- and community-based experts to improve and enhance collections documentation.

**Textile Documentation** | Elizabeth Johnson, Curator  
For more than ten years, Marcie Powell has worked on a volunteer basis with Elizabeth Johnson to research and document MOA's extensive collection of clothing and textiles. In previous years she documented those from Europe and South Asia. During 2004-5 she completed her South Asian research and began working on clothing and textiles from Central Asia. She has taken her research to museums in London and Washington, D.C. as well as using local resources. She is recording her information fully formatted for entry onto MOA's collection documentation database.

**Cantonese Opera Costume Documentation** | Elizabeth Johnson  
In 1991-1992, Elizabeth Johnson worked with Huang Jinpei, Wong Toa, Chan Kwok-yeun, and Wong Hok-sing to document MOA's extensive collection of Cantonese opera costumes dating from c. 1910-1940, preserved and then placed in MOA's collections by the Jin Wah Sing Musical Association in Vancouver. This work was done in preparation for the exhibition *A Rare Flower: A Century of Cantonese Opera in Vancouver*, curated also by Rosa Ho. This exhibition opened in 1993 and was shown at six venues in Canada. Dr. Johnson is now working with the research information, organizing it for entry onto MOA's collections database. She will work with the specialists as necessary during this process.

**Comparative Study of the development of programs in muséologie and the professions in the sectors of museums and heritage. (Etude comparative du développement des programmes de formation en muséologie et aux professions du secteur des musées et du patrimoine).** | Carol E. Mayer, Curator of Ethnology  
Through the Canada -France Accord, Dr. Mayer undertook an international comparative study of museum programs and professional development in France and Canada with a view to future collaborations and cross programming. This study resulted in an international symposium held at MOA in November 2004. Future collaborations include the publication of symposium papers. Project partners included Dr. Philippe Dubé (L'Université Laval), Jacqueline Gijssen (Vancouver Art Gallery), Dr. Thierry Ruddel (University of Toronto), Dr. Bernard Schiele (Université de Québec), Dr. Brian Young (McGill University), Dr. Jacqueline Eidelman (Université Paris), Catherine Merot (L'institut National du Patrimoine), Dr. Michel Van-Praet (Museum National d'Histoire Naturelle - Paris), Dr. Jean Davallon (Université d'Avignon), Elisabeth Caillet (Musée de L'homme).

#### **European Ceramics - The Koerner Collection**

Carol E. Mayer, Curator of Ethnology  
Research towards a publication that examines the theoretical, philosophical and pragmatic factors associated with exhibition development. Based on a Ph.D. dissertation "Metaphors and Ways of Seeing: The Development of the Permanent Exhibition" (1996), the publication will also provide complete documentation of the museum's collection of European ceramics.



Chilkat robe by William White (Tsimshian), 2005.  
Photo: Bill McLennan.

**Documentation and publication of South American collection**  
Carol E. Mayer (project supervisor), Curator of Ethnology  
With Dr. Ulrike Radermacher, Dr. Mayer is researching the documentation and publication of a collection of objects collected by Jake Loewen, missionary/anthropologist, during his time with the Waunana Indians, Colombia, between 1948-1958. As well as providing appropriate cultural context for the collection, the research also examines the ideologies and theories underpinning Loewen's collecting practice. This research will culminate in a series of articles and a book is planned.

#### **Skwxwu7mesh Lii\_wat7ul Cultural Centre for Whistler B.C.**

Bill McLennan, Curator  
This is the second of a two-phase contract for MOA to work with the Spo7ez Cultural Experiences Review Committee to develop finished exhibit scenarios and final costs for production of permanent and temporary exhibitions for the Skwxwu7mesh Lii\_wat7ul Cultural Centre in Whistler B.C.

#### **Digitization of Engraved Images on Northwest Coast**

**Bracelets** | Bill McLennan, Curator  
Silver and gold bracelets made by Northwest Coast artists since the 19th century are prized by public museums and private collectors around the world. Using a scanning technique developed at MOA, engraved images on these round bracelets are rendered flat. This technique allows viewers to see the image whole, both for research and comparative purposes. Much like the Image Recovery Project (also carried out by Bill McLennan, and documented in his ground-breaking book co-authored with Karen Duffek in 2000, *The Transforming Image*), this initiative allows for the identification and visual repatriation of unsigned works by both well- and lesser-known Northwest Coast artists.

#### **Virtual Re-creation of Northwest Coast Monumental**

**Sculptures** | Bill McLennan, Curator/Project Manager, and Skooker Broome, Project Manager  
Using new laser measuring techniques developed by CYRA Systems, and deployed by SDS (Spacial Data Services Ltd.), MOA, in consultation with the Haida Nation, is testing the viability of creating virtual reproductions of such massive Northwest Coast sculptures as totem poles and house structures. Such virtual re-creations (based on pole fragments and/or photographs) would allow visitors to "walk through" traditional village sites no longer in existence.

**From Totems to Turquoise Exhibit** | Bill McLennan, Curator  
Consulted on the development of the exhibit *Totems to Turquoise*, prepared by the American Museum of Natural History and featuring a number of NWC bracelets from MOA's collection

#### **Reciprocal Research Network (RRN) Internships**

Ann Stevenson, RRN Lead  
MOA is co-developing the RRN with three First Nations partners, Musqueam Indian Band, U'mista Cultural Centre, and Stó:lo Nation. The Museums Assistance Program funded two RRN Community Liaison positions for two of the above communities (Musqueam and U'mista) for one year. A separate Vancouver Foundation grant funded a similar position with Stó:lo Nation that began after the current fiscal year. Terry Point is working at Musqueam and at MOA developing a pilot project that will illustrate the communities' interests in network participation. William Wasden Jr. is working at the U'mista Cultural Centre in a similar position. Both are undertaking training in cultural technology, participating in community cultural events, and researching and documenting collections.

#### **Reciprocal Research Network (RRN) Community Consultation**

Ann Stevenson, RRN Lead  
For his First Nations Studies Research Practicum, UBC student David Chandler Prince undertook a research project titled "Reciprocal Research Network Community Organization Interviews" in which he interviewed ten individuals from seven Vancouver First Nations organizations about the network. The organizations ranged from the Native Education Centre to the Indian Residential School Survivors Society. The interviews provided additional perspectives on cultural technologies that may be useful to First Nations people seeking access to their heritage currently in museums and archives. Participants in the interviews included Lou Demerais (Vancouver Native Health Society), Sandra Dunkin (First Nations Summit) Keith Henry (Metis Provincial Council), Yvonne Hopkins, Gary Johnson, Lillian Prince (Native Education Centre), Kim Lawson, Don Bain (Union of BC Indian Chiefs), Peter Morin (Red Wire), Shane Point (Indian Residential School Survivors Society).

#### **Multimedia Hand-held Visitors Guide: Phase II**

Jennifer Webb, Communications Manager  
With local Vancouver company Ubiquity Interactive Inc., MOA is expanding last year's pilot project for a multimedia hand-held visitor guide to include objects on the Ramp, the Potlatch Platforms, the Great Hall, and the outdoor exhibits, as well as objects by Bill Reid in the Museum's Rotunda. Now known as the VUEguide, the device features audio, video, text, graphics and animation that complement the objects and exhibit on display. A public launch of the VUEguide is planned for May 2005, and an educational add-on is planned for implementation in 2006-07. This project is made possible with funding secured from Telefilm Canada by Ubiquity Interactive.



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