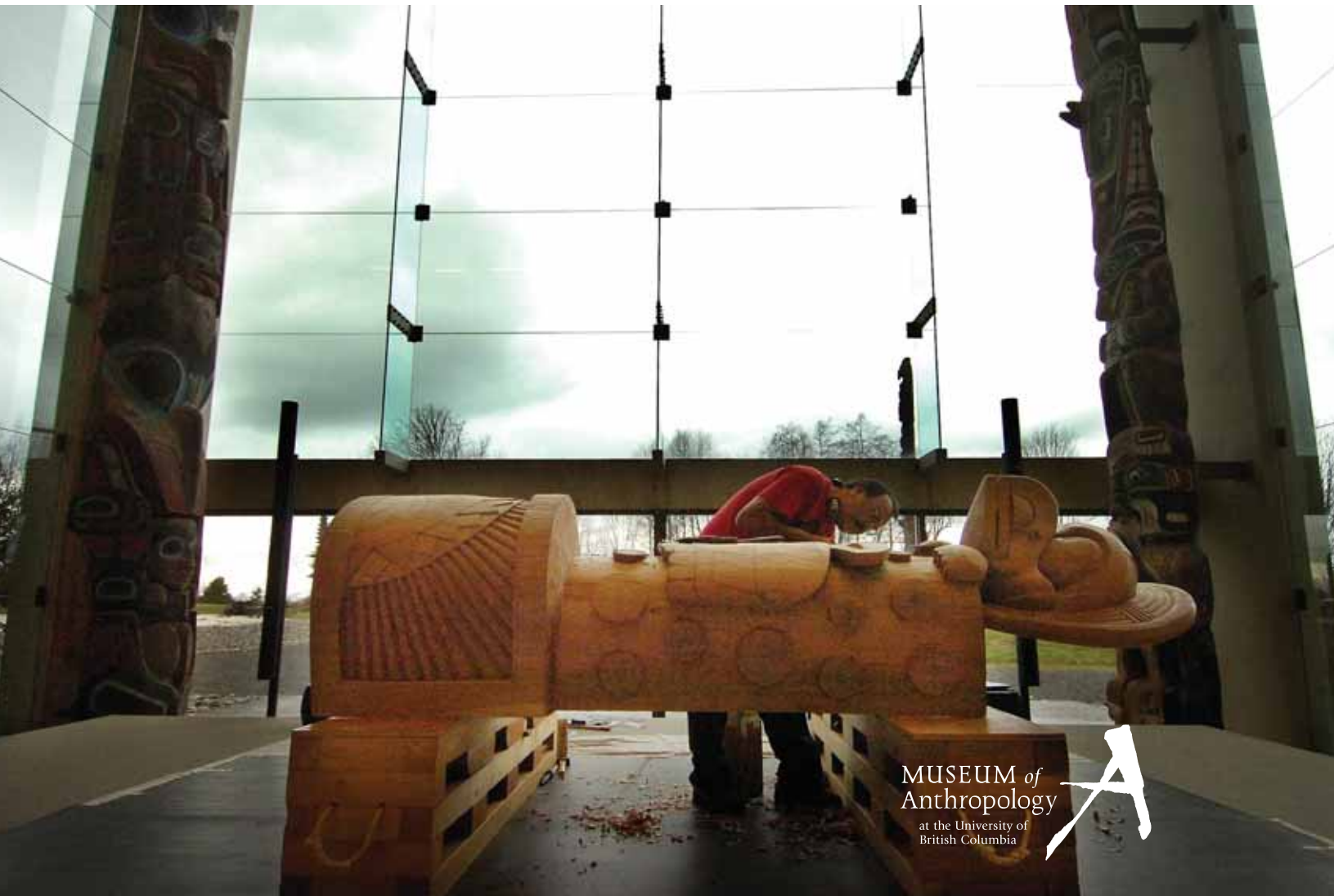


ANNUAL REPORT
2005-06



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MOA programs are produced with the assistance of visitors, members, and donors; Volunteer Associates and Shop Volunteers; Department of Canadian Heritage Museums Assistance Program; Virtual Museum of Canada, Canadian Heritage Information Network; Canadian Council of Archives; Canada Council for the Arts; British Columbia Arts Council; Aboriginal Career Community Employment Services Society; The Vancouver Foundation; The Audain Foundation.

Annual Report Editor: J. Webb; Design: Metaform.

Below Detail, Porcupine Quill Bag by Ray McKeown.

Collection of the artist. Photo: Karen Benbassat.

Front cover Haisla artist Lyle Wilson. Photo: Ric

Ernst, courtesy The Province Newspaper.

Back cover Kwakwaka'wakw Crab.

Photo: Bill McLennan.



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Detail of Handscroll by Fukuhara Gogaku, Japan, late 18th c.
Photo: Jessica Bushey.

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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

2005-6 was a pivotal year for MOA, with staff focusing much more of their energies towards re-scoping and finalizing plans for the Partnership of Peoples Renewal Project. It was also a year in which we undertook major organizational restructuring, hired new staff, re-purposed several galleries, conducted various research projects and offered an array of exciting exhibits, public programs and special events that extended MOA's connections both locally and worldwide. We produced 50 public programs (14 of which were offered free of charge), as well as a full range of educational programs for elementary, secondary, ESL and other students.

Through the year, MOA received several distinguished guests, including the Governor General, her Excellency Michaëlle Jean, and her husband, Jean-Daniel Lafond. During their two-hour visit, both expressed a lively interest in the Museum and its planned expansion. We were also honored to receive several important foreign delegations including groups of high-ranking missions from China, South Korea and the Bavarian Parliament. In the spring we were pleased to host seven cutting edge curators and museologists who delivered a number of memorable public lectures and intensive staff seminars on the future of museums. This global focus will be extended with the 'Dialogue of Cities' program now being planned for June 2006.

Ongoing research by Curator Elizabeth Johnson and UBC Professor Hsingyuan Tsao and her students revealed intriguing new insights into the importance of some of our collections, including the identification of several masterpieces of Chinese and Japanese painting. Other MOA curators also carried out extensive consultation with members of diverse originating communities in preparation for the renewal project. These consultations will be ongoing, ensuring that the needs of First Nations and other cultural communities, as well as academic researchers, are well served by the proposed new facilities.

Sadly, our achievements this year were shadowed by the death in February 2006 of Dr. Michael Ames, MOA Director from 1974-97 and Acting Director from 2002-04. A highly awarded scholar, extraordinary teacher, activist, humanist, and visionary, Michael created a legacy of excellence in all aspects of the Museum. On March 20, the Museum and Faculty of Arts hosted a memorial service for Michael in the Great Hall, attracting friends, family, former students, and colleagues from all over the world. At that time, we announced the instigation of an annual Michael Ames Memorial Lecture, to be given by an internationally acknowledged expert in the field of critical museology, beginning in 2008. Michael is sorely missed, but by honoring his memory through events and institutional naming, the values he espoused and his commitment to critical museological scholarship will remain strong at UBC.

Michael's legacy will also be carried forward through the Museum's Renewal Project, on which staff, students, Volunteers, and our partners have been working so hard. I am inspired by the efforts of so many to build upon the Museum's reputation for excellence, and confident that together we will continue to create a new kind of institution in which communities and visitors feel equally at home.



Anthony Shelton
Director, Museum of Anthropology



Museum of Anthropology. Photo: Bill McLennan.

FOCUSED ON THE FUTURE

A PARTNERSHIP OF PEOPLES

This year, planning for the “Partnership of Peoples” Museum Renewal Project (MRP) intensified in all areas, including project management, design, information technology, collections care and management, community consultation, curatorial, communications, and fund raising. In anticipation of final UBC Board of Governors approval of the project in May 2006, architectural drawings were prepared, new collections staff hired, and various spaces within the Museum and the Laboratory of Archaeology (LOA) closed or re-purposed to meet the needs of this massive undertaking. A dedicated Renewal Planning Team was also formed to steer the Project to completion.

Estimated for completion in the spring of 2009, the MRP is partially funded by the Canada Foundation for Innovation, the BC Knowledge Development Fund, The University of British Columbia, and the Museum itself. The project encompasses the Reciprocal Research Network (RRN) and new and renovated facilities designed by Arthur Erickson in association with Stantec Architecture. These facilities include redesigned Visible Storage Galleries, a new South Wing

containing state-of-the-art archaeology labs, a community research suite, open-plan offices, and a Library and Archives Information Centre, a new 5,800 square foot Major Exhibition Gallery, and an expanded Shop, Museum Cafe, and multi-purpose events space.

Director Anthony Shelton, Associate Director Moya Waters, and AMBiT Consultant Dan Zollmann met regularly through the year with the Museum Users Group Steering Committee (MUGS), co-chaired by the Dean of Arts and Associate VP Academic, and comprised of senior University members and Musqueam representative Leona Sparrow. MUGS provided high-level guidance on strategy and tactics related to program delivery and advocated on behalf of the Museum as required. This group and other members of the MRP Planning Team also maintained close contact with UBC Properties Trust, which is responsible for managing the construction portion of the Renewal Project, including renovation of existing spaces and construction of the new addition.

Reciprocal Research Network (RRN) Interim Lead Susan Rowley worked with representatives from MOA’s three First Nations co-developers – Leona Sparrow for the Musqueam Indian Band, Dave Shaepe for the Stó:lo Nation, and Andrea Sanborn for the U’mista Cultural Society – to develop the necessary intellectual and technical infrastructure for the RRN. Community Liaison Jill Baird began the task of strengthening existing lines of communication between MOA and its many stakeholders, and creating new ones. She also facilitated the cleansing of the Museum in advance of renovation, which, pending project approval, will necessitate the temporary re-location of the entire collection prior to its re-installation in the new facilities.

A new position was created in November 2005 to assist in raising the outstanding \$6.28 million required to successfully meet the “Partnership of Peoples” \$52 million project goal. Funded by the UBC Development Office, Leslie Fields, Manager of Development, has been working closely with MOA staff and other units of the University to create a strong development program, including identifying naming opportunities for potential donors. In the coming year, an Advisory Committee will be established to provide ongoing advice in this and other areas.

In late January 2006, both Gallery 5 and the Theatre Gallery were closed to provide storage space for textiles and some archaeological objects during construction. In mid-February, a sizeable portion of Visible Storage was temporarily hoarded off to provide swing space for object processing and interim storage. As the majority of MOA’s collections will remain onsite during the Renewal Project, hoarding will continue to be phased to accommodate construction, and to provide visitors access to some collections in Visible Storage on a rotating basis. The Museum’s permanent galleries (the Ramp, Great Hall, Koerner Ceramics Gallery, the Bill Reid Rotunda, and Gathering Strength Gallery) are intended to remain open throughout the Renewal Project, as is the Museum Shop and ongoing services such as facility rentals, tours, public and educational programming, exhibits, and filming and photography.

To prepare for the processing, packing, and moving of both the archaeological and ethnological collections, several new staff were hired throughout the year. Other staff will be contracted as needed to assist with digitization, mount-making, and documentation of the collections.

Among many important initiatives undertaken this year, the most significant was a comprehensive organizational restructuring. Change was urgently needed in this area to improve decision making, facilitate medium and long term planning, better define areas of responsibility and accountability, and meet the diverse and complex challenges of the Renewal Project. Our challenge was to adopt an effective management model that could lead the institution through a potentially difficult period of renovation-related upheaval, facilitate enhanced public and research programs both during and after the Project, and better coordinate and deepen our relationships with First Nations and other cultural communities. The collaborative management structure introduced in July 2005 divided staff into four functional Departments, with members being assigned clear responsibilities with designated lines of accountability to Department Heads. All Heads are members of a Management Committee, convened by the Director and Associate Director, which allows annual work-plans and budget allocations to be better coordinated and institutional priorities to be properly acknowledged and made more effective in

ADMINISTRATION



Governor General Michaëlle Jean, her husband Jean-Daniel Lafond, and Lyle Wilson. Photo: Angélique Wood.

shaping the Museum's future. Project oversight is undertaken using a matrix model under the direct supervision of the Associate Director. In addition, a common job description was devised and accepted for curatorial posts, and job titles were systematized and changed according to geographical areas of expertise. Having successfully completed this first phase of internal reorganization, Phase II, the constitution of a representative advisory board, will begin in 2006-07.

In addition to restructuring, the Management Committee formalized policies and procedures for a staff handbook. The handbook includes Terms of Reference for departments and functional committees, staff organizational charts, descriptions of individual areas of expertise, work plan templates, institutional policies, and strategic planning goals. An IT Strategy was ratified to ensure MOA's capacity to maintain a centralized management solution, and to allow for long-term sustainability of our technology-based systems and projects. A proposal was approved to develop a Museum Information Centre to serve as a hub for library, archives, and digital information, providing training for cultural technologists, servicing central information systems, and providing researchers public access to information in a user-centred environment. Ann Stevenson, formerly Collections Manager and Reciprocal Research Network Manager, was appointed Information Manager in October 2005, and will be a key resource in the new Centre, along with Archivist Krisztina Laszlo and Research Manager, Justine Dainard.

Other staff changes included Allison Cronin leaving her Loans Manager position in June 2005, and Darrin Morrison resigning as Manager, Conservation/Design in October 2005, to become the Curator of the West Vancouver Museum and Archives. Jill Baird stepped down as Renewal Project Lead at the end of September and returned to her role as Curator of Education and Public Programs. Associate Director Moya Waters assumed the Renewal Project Lead position as of October. In November, Nancy Bruegeman was appointed Collections Manager and Conservator Heidi Swierenga assumed the role of Collections Research Enhancement Project Lead. Susan Baxevanis was appointed

Documentation and Loans Coordinator. Lindsey Foell resigned as Shop Clerk and was replaced by Susan Fordham in April 2006. Jason McRae and Jerome Adrias were hired to assist with MOA Design and Renewal projects in March 2006.

Sixty-eight Volunteer Associates and eight Shop Volunteers contributed a remarkable 7819.5 hours of service to the Museum this year. Volunteers are essential to the ongoing operations of the Museum, delivering education programs to elementary and secondary schools, offering guided tours to the public, providing information to visitors, assisting with collections processing and with conservation and archaeology projects, and working in the library and Museum Shop. Volunteers also cater MOA openings and special events, and are active in training programs that enhance their education and knowledge of Museum-related topics. This year, at our annual Volunteer Appreciation event, MOA paid tribute to four dedicated women – Nancy Brodie, Marise Dutton, Val Gamage, and Louise Lupini – who have given 30 years of service each to MOA. Ann Cross, Carol Givton, Anne Morse, and Christine Wisenthal were thanked for 20 years service, Josephine Coole and Barbara Harrower for 15 years, and Jenny Podlecki for 10 years of service.

MOA hired 60 students to work at Admissions, in the Shop, at Reception, as tour guides, and event supervisors; 8 workstudies; and 21 interns and contract staff to work in the areas of Design, Collections, Archaeology, and Renewal. The Native Youth Program continued in its 26th year, allowing one supervisor and five First Nations high school students to work at MOA during the summer, giving public presentations on First Nations art and culture.

MUSEUM SHOP

Under managers Deborah Tibbel (Retail) and Salma Mawani (Wholesale), the Museum Shop continued to enjoy great success onsite and online, generating revenues in excess of one million dollars. NWC silver and gold jewellery sold particularly well through our online Shop, which was launched last year. New items are added regularly to the site, generating local, national, and international interest as well as healthy sales.

As part of ongoing Shop development, Salma Mawani, Deborah Tibbel, Lindsey Foell, and Accounts Receivable Clerk Halima Qureshi visited the Vancouver Art Gallery, Vancouver Airport, and Science World shops to learn about their cash-handling procedures, and Salma, Deborah, Lindsey, and Halima attended the Vancouver Gift Show in April 5-6, 2005. Deborah Tibbel attended the Museum Store Association conference and expo in Milwaukee, Wisconsin, from April 29-May 3, where she became Vice-President, Pacific Northwest Chapter. She also attended the Seattle Gift Show, April 27-30, and the Museum Store Association Chapter meeting in Portland, Oregon, October 15-17. Shop Volunteers Freddy Foster, Dorothy Mude, Joan O'Neill, Beverley Tamboline, Anne Cross, Pat Cooper, and Jeanne Elworthy contributed 400 hours to the Museum Shop.

An important component of the Museum's Renewal Project includes a re-located and expanded Shop, and Shop committee members worked actively with Stantec Architects to develop preliminary drawings for the new space. The new Shop, which will be located in the lower lobby area adjacent to the Koerner Gallery, is projected to open in 2007.



Three carved bowls by Steve Smith. Photos: Ken Mayer.

STATISTICS 2005-06

Museum visitors	135,018
Children attending K12 school programs	14,854
Visitors to MOA website	823,784
Permanent staff	28
Volunteers	68
Shop Volunteers	8
Volunteer hours served	7,819
Student staff & contracts, interns, NYP	99
Ethnological objects	35,210
Archaeological objects	535,000
Objects on view in Visible Storage	13,400

Operating Budget	\$2,987,532
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Total grants received	\$451,967
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Total usable space in Museum	
sq. metres	5,465.6
sq. feet	58,833.0

Total exhibition/performance space	
sq. metres	3,612.8
sq. feet	38,889.0

Total office/lab/classroom space	
sq. metres	1,494.9
sq. feet	16,092.0

FINANCIAL REPORT

Statement of Operating Funds and Expenditures
April 1, 2005 – March 31, 2006

► Revenue	
Earned Revenue	
Admission/Membership	741,759
Shop Revenue	1,008,373
Rental Revenue	53,635
Tours/Filming/Images	23,781
Grants	67,115
UBC Contributions	1,047,318
Miscellaneous Revenues	45,550

Total Revenues	\$2,987,532
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► Expenses	
Salaries & Wages	
Permanent Staff Salaries	1,612,495
Rental Expenses	18,450
Shop Retail and Wholesale Expenses	614,878

► Research and Programming Expenses	
Exhibits/Design	50,481
Collections Management	34,984
Acquisitions	14,001
Curatorial	30,949
Public Programming/Education	20,855
Archaeology Lab/Archives/Library	9,304
Professional Development	9,105

► Other Expenses	
Administration & Operations	141,329
IT & Security Systems	47,876
Communications	67,564
Director's Fund	10,795
Renewal Planning Expenses	9,316

Sub-Total Expenses	\$2,692,381
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Operating Carryforward	14,708
Carryforward Haida House Roof Repair/ Opening Exhibit	250,000

Surplus/Deficit	\$30,442
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RESEARCH GRANTS

April 1, 2005 – March 31, 2006

Canadian Heritage Museums Assistance Program	
Digital Assets Management System	75,000
Celebrate Canada	600
Canada Council for the Arts	
Acquisitions Assistance	4,500
British Columbia Arts Council	
Operating Support	65,000
British Columbia Advanced Skill and Education	
	2,115
Social Science Humanities Research Council	
Bridging Knowledge Communities (3-yr funding)	249,099
Aboriginal Community Career Employment Services Society	
Native Youth Program	20,953
BC Hydro Power Smart	
Lighting Study	5,700
University of British Columbia Faculty of Arts	
Special Equipment Grant	25,000
Grant Memorial Awards in Conservation	
Kathy Bond, Senior Conservator	4,000

Total	\$451,967
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EXHIBITIONS

This year's exhibition schedule was scaled down, as MOA's largest temporary exhibit space, Gallery 5, was closed in February 2005 to meet the needs of the Renewal Project. Still, MOA was able to present several unique and provocative exhibits in our other, smaller, exhibition galleries (8 and 10), as well as in non-traditional venues such as the Great Hall, the Bill Reid Rotunda, and the Vancouver Airport.

Through August 2005, in Gallery 10, MOA continued showing "Site to Sight: Imaging the Sacred," an exhibit of photographs examining where and why we create sacred places and spaces in our urban environment. "Site to Sight" was succeeded on September 16 by "Ritual Ecologies," an exhibit comprising three multimedia installations. Presented in conjunction with New Forms Festival 2005: Ecologies, the first installation, "Nabii," by Montreal artist Emilie Monnet, consisted of four simultaneous DVD projections configured in the shape of a medicine wheel. The second, "Lucinations," by Yukon artist Doug Smarch, used the magic of Maya animation projected against a massive screen to interpret a Tlingit legend from the 1800s. The third, "Greetings to the Technological World," was a video presentation by two artists from Montreal, Skawennati Tricia Fragnito, (Mohawk), and Jason E. Lewis (Cree). Guest-curated by Daina Warren and designed by MOA designer Skooker Broome, "Ritual Ecologies" was exhibited through October 16, 2005.

On March 28, 2006, MOA opened "Memory, Place, and Displacement: A Journey by Jesús Abad Colorado." This photographic exhibit showed the effects of war and displacement within Colombia, and the ways in which those affected express their resiliency. To realize this project, coordinator Jennifer Webb, designer Skooker Broome, and loans registrar Susan Baxevanis were fortunate to work with many committed individuals from the Latin American Studies Program, the Peter Wall Institute for Advanced Studies, the Liu Institute for Global Issues, the School of Social Work and Family Studies, and the community group Vida y Paz, Colombia.

In Gallery 8, MOA continued showing "New Acquisitions" through September 2005. This display included objects from the South Pacific, Nunavut, and the Northwest Coast of BC. Plans are underway to create an exhibit in this gallery showing the Museum's plans for renovation and expansion.

In the Great Hall, Haisla artist Lyle Wilson carved two magnificent houseposts over the course of the year. To the delight of our visitors, from June to November 2005, he created "Omaws Orca," featuring a killer whale, and from December 2005 to March 2006, he carved "Wee-git Releases the Light," an eight-foot tall yellow cedar sculpture telling Lyle's version of an ancient story in which Wee-git (which means 'Great Man' in the Haisla language) brings light to the world.

On May 17, 2005, MOA launched the VUEguide, North America's first multimedia guide to the galleries. Through text, images, animations, audio and video, visitors enjoyed unprecedented access to information about MOA's long term displays, including the Ramp, the Great Hall, and The Bill Reid Rotunda. Within the Rotunda, new labels were created by curators Karen Duffek and Bill McLennan, and a series of additional labels are now in preparation for the Ramp and Great Hall. New, unobtrusive glass barriers replaced the stanchions in the Great Hall, providing clear views of the objects for visitors. A small exhibit of photographic prints continued in the Vancouver Airport Domestic Departure Lounge. Taken by MOA Curator Bill McLennan, the prints show the raising of Jim Hart's "Respect to Bill Reid Pole" on the grounds of the Museum in October 2001. "Robert Davidson: The Abstract Edge," a major exhibition curated by Karen Duffek and shown at MOA from June 22, 2004 through January 30, 2005, traveled to the Kelowna Art Gallery and the Robert McLaughlin Art Gallery (Oshawa). In June 2006, the exhibit will be shown at the McCord Museum (Montreal), and then conclude its tour at the National Gallery, starting in February 2007.

For a complete list of 2005-06 exhibits at MOA, please see page 20.

EXPLORING DIVERSITY



Pan American Highway, Cauca, 1999.
Photo: Jesús Abad Colorado.

ACQUISITIONS

For almost six decades the Museum of Anthropology has been building its collections through purchases, commissions, and generous donations and bequests. In 2005-06, the Museum acquired almost 200 Mexican masks, 76 Tibetan objects, and small but important collections of Iranian calligraphy, Cantonese opera items, Panamanian textiles, and other objects. Highlights from our Northwest Coast acquisitions included the donation of a mask carved by Ellen Neel (Kwagu'l) and an argillite pole carved by Robert Davidson, Sr. (Haida), as well as the purchase – made possible with the support of the Canada Council for the Arts Acquisition Assistance Program – of a bronze sculpture, *The Messenger*, by Dempsey Bob (Tahltan/Tlingit). For a complete list of MOA's acquisitions, please see page 19.

EDUCATION

Through the efforts of Education and Public Programs Curator Jill Baird and Coordinator Karen Benbassat, MOA continued to offer unique and relevant programming for secondary and elementary school groups. This year, the Dancers of Damelahamid were hosted as artists in residence. Led by artistic director Margaret Grenier, they presented masked dances, stories, and songs belonging to Hagbegwatku, the highest-ranking chief of the Gitksan House of Dakhumhast. Elementary and secondary students enjoyed live performances of dances depicting the origins of the Gitksan, as well as traditional and contemporary songs performed at feasts. Through the program, students gained important insights into the historical and continuing traditions of the Gitksan.

The Musqueam Museum School, offered with the Musqueam Indian Band and several First Nations weavers, completed its seventh year in 2005-06. Museum staff and volunteers worked with weavers Debra Sparrow and Vivian Campbell to share Musqueam traditions with students from eight elementary schools.

Education programs at MOA rely on Volunteer Associates to enliven the galleries and to share first-hand knowledge of the collections. Working with Jill Baird and Karen Benbassat, VAs welcomed over 14,854 students this year. They were also able to expand participation by offering a new program at the secondary level, *Transforming Image*.

Following on a very successful community outreach initiative last year, the Education VAs again hosted one class from Grandview Elementary School, an inner city school. Students thoroughly enjoyed two education programs and a wonderful lunch. Thanks to its very positive reception, the program will be repeated next year.

Welcoming volunteers from other institutions is a tradition at MOA. This year our VAs hosted volunteers from the West Vancouver Museum and Archives, the North Vancouver Museum and Archives, and the Seattle Art Museum. These visits offered great opportunities to share experiences and meet new colleagues.

This year we trained 12 new education volunteers and hosted two special training sessions on the Kwakwaka'wakw potlatch in collaboration with Chief Robert Joseph and Rita Barnes. Their insights, knowledge, and personal family histories made these memorable experiences.

Elementary Programs Attendance	
Archaeology of the Northwest Coast	250
Behind the Masks	3,521
Musqueam Museum School	240
Pole Walk	3,363
The Roots Speak	2,340
Dancers of Damelahamid	933
Secondary Programs Attendance	
ESL Pilot Program	38
Transforming Image	107
Continuity and Change	249
Self-Guided Educational Tours	
Elementary	869
Secondary	1,045
Adult ESL	2,114
Guided Educational Tours	
Elementary	520
Secondary	1,012
Adult ESL	367
Total Educational Program Attendance	16,968



Gitksan Dancer. Photo: Margaret Grenier.

PUBLIC PROGRAMS

MOA presented an astonishing array of public programs this year, from guided gallery walks, lectures, and dance performances to hands-on workshops, artist talks, and music in the Great Hall. By partnering with organizations such as the Archaeology Institute of America and the Royal Commonwealth Society, Education and Public Programs Curator Jill Baird and Coordinator Karen Benbassat broadened MOA's community connections and diversified programming. With Global TV, Jill and Karen produced a televised program exploring issues of cultural diversity in the media, after which Global continued to support the Museum by sponsoring *Changing Face*, a series of performances from a wide range of traditions. A highlight of that series included an afternoon in February, during which over 200 visitors witnessed NWC dancers and singers welcomed a delegation of Maori artists to MOA. This was followed by another successful event in conjunction with Commonwealth Day, *Partnering for Change: Perspectives on Health and Development in Africa*.

From June through August 2005, the *Family Pole Walk* was a popular program offered in collaboration with Kwakwaka'wakw elder Rita Barnes and Museum Volunteers. Families toured the Museum and its grounds, sketched the exhibits, and played an entertaining guessing game called slahal.



Maori Dancers. Photo: Karen Benbassat.

In the fall, programming focused on textiles with the series *Inside Out*. Drawing on the work of Curator Elizabeth Johnson and researcher Geonghee Kim, MOA offered the public rare opportunities to view examples from our Korean and Cantonese textile collections, as well as contemporary fashions by Musqueam weaver Debra Sparrow and local couturier Frederick Fung.

Supported by the UBC Department of Anthropology and the Dean of Arts Office, MOA embarked upon an ambitious series of lectures and seminars in the spring entitled *Thresholds of Curatorship: International Perspectives on Museums, Anthropology and Art*. Organized with Nicky Levell, Anthropology and Art History instructor, the series brought seven museum scholars to MOA for a succession of seminars and public talks on issues confronting contemporary museum practice.

Volunteer Associates are vital to the success of MOA's public programs. This year they provided over 750 free guided gallery walks and hours of valuable assistance to visitors at the Information Desk.

For a complete list of 2005-06 public programs at MOA, please see pages 20-22.



Collections Research Enhancement Staff. Photo: Heidi Swierenga.

BUILDING RELATIONSHIPS

COLLECTIONS CARE & MANAGEMENT

Many of our usual collections related activities were put on hold this year as the Collections Care and Management Department launched into activities driven by the Museum's Renewal Project, including the Collections Research Enhancement Project (CREP). This project comprises four streams of activity designed to enhance researcher access to the Museum's collections – digitization, mounting, packing, and movement of the collections – as well as a full survey of all 36,000 object records to ensure consistency and standardization. In 2005-06, 8130 objects were surveyed and 3698 objects were packed. Staff also developed mounting procedures and prototypes, continued to develop a digitization strategy, and participated in the design planning of the new museum addition.

Collections facilitated access for students and researchers to the Museum's collections of scrolls, Haida coppers, and Chinese paintings. Several visits by local university and community groups were made possible thanks to Curator Elizabeth Johnson and her strong commitment to providing access to objects normally in storage. Behind-the-scenes tours of the activity streams within the CREP program were given to a number of groups, including a delegation of senior Korean officials. Collections also facilitated numerous loans this year, including two masks to the U'Mista Cultural Society in Alert Bay, BC for replication and use during a potlatch ceremony, and thirteen Haida objects to the Vancouver Art Gallery for their exhibition *Raven Travelling: Two Centuries of Haida Art*.

Research on the conservation of waterlogged basketry was undertaken by the Conservation lab in the summer of 2005. Upon request by the Sechelt Indian Band, conservation intern

Kathy Bond investigated the uses of sucrose and Polyethylene Glycol in the stabilization of material from that community. Planning was also initiated to develop testing protocols for use in the analysis of pesticide residues on Museum collections.

Also in the summer of 2005, inspection of MOA's outdoor poles led to the relocation of two important pieces. The Raven figure on the top of a pole carved by Bill Reid and Doug Cranmer in 1961 was removed due to safety concerns, and a memorial pole carved by Mungo Martin for the Museum in 1951 was taken down due to deterioration. Following conservation treatment, this pole will be re-erected in the Museum's Great Hall. Work has also begun to replace the roof on one of the two Haida Houses, built in the 1960's under the supervision of artists Bill Reid and Doug Cranmer. To repair leakage, the old roof will be removed and the structure tarped for several months so it can dry out. A new roof will be installed in the fall of 2006.

Miriam Clavir, former Senior Conservator, returned to MOA in the spring of 2005 to teach Anthropology 451, *Conservation of Inorganic Materials*. Collections Volunteers successfully completed accessioning and cataloguing a collection of 110 Indian calendar prints, and then shifted gears to assemble the first of the hundreds of boxes and trays required to pack the Museum's collections.

ARCHAEOLOGY

The Laboratory of Archaeology (LOA) committee was chaired by Michael Blake and included UBC archaeologists Brian Chisholm, Mark Collard, Lisa Cooper, Thomas Hikade, Zhichun Jing, Andrew Martindale, David Pokotylo, Susan Rowley and Roger Wilson, and staff member Patricia Ormerod. The Committee expanded during the year to include anthropologist Felice Wyndham, post-doctoral researchers Briggs Buchanan and Julie Hollowell, GPS specialist Susan Formosa, and repatriation researcher Kristen Haeusler.

The assistance of many students funded by MOA, ANSO, and UBC was invaluable in maintaining LOA's day-to-day activities and in preparing for the Renewal Project. Volunteers Marion Barker, Allison Emslie, Paul Erlam, Carolyn McLulich, Cathy Patel, Jenny Podlecki, Mary Vickers, and Doug Matthews also worked with the collections, presented the public school program to Grades 4 and 5, and developed a powerpoint presentation to replace the slides. Susan Rowley's proactive repatriation project, "The Journey Home," elicited numerous enquiries from First Nations researchers and some ancestral remains are expected to be repatriated later this year. Kristin Haeusler, Susan Rowley's Hampton-funded research assistant, provided each with listings of collections in LOA's care that came from their traditional territories.

In January, in preparation for Renewal-related renovations at MOA, the teaching of archaeology and material conservation courses moved temporarily into the Anthropology and Sociology building. Through the year, LOA responded to almost daily requests for information from the public.

LIBRARY & ARCHIVES

In 2005-06, four Volunteer Associates – Carol Givton, Laura Kramer, Honorine Loader, and Christine Wisenthal – assisted staff, students, and visitors with in-house research. Annually, 50 public inquiries (by phone, fax or email) and 300 in-library reference questions were researched and responded to in detail. Library staff also prepared the collection for its move into a temporary location, from which it will continue operations during the Renewal Project.

MOA's Archivist, Krisztina Laszlo, continued to work three days per week, assisted through the school year by two students from the Master of Archival Studies Program, Cathy Yasui and Janine Johnston. In the summer, Janine Johnston completed a Young Canada Works funded project on the Archives' collection of photographs. Many institutional and personal records were processed to the Archives, including a significant collection of photographs of Tibet from the 1920s. Krisztina averaged about 60 hours this year assisting research by MOA staff and visitors and responding to requests received by email, telephone, fax, or mail.

Krisztina continued to be involved with the Archival community, serving as Membership Secretary for the Special Interest Section on Aboriginal Archives (SISAA), which is under the umbrella of the Association of Canadian Archivists (ACA). Krisztina also sat on the ACA's Program Committee, helping to organize sessions for the ACA's 2006 annual conference. On a provincial level, Krisztina continued to act as Institutional Member at Large for the Archives Association of British Columbia and acting as Chair of the AABC's Grants Committee.

COMMUNICATIONS

Under Manager Jennifer Webb, several initiatives were undertaken this year to enhance the visitor experience and to extend MOA's profile locally, nationally, and internationally. These included producing the New Forms Festival '05 Eco-Systems Conference, "Negotiating Natural, Cultural, and Technological Systems in a Post-Traditional Ecology" at MOA, and researching, project managing, and publicly launching the VUEguide, North America's first multimedia hand-held gallery guide.

The Eco Systems Conference (September 16-18, 2005) was organized to highlight the interdependence of nature, culture, and technology in contemporary society. Through artist talks, panel discussions, live performances, workshops, and exhibits at MOA, Eco Systems generated reflection and debate on alternative ways of seeing, hearing, feeling, thinking, and connecting to the environment. The conference generated significant new audiences for MOA, as multi-media artists, activists, musicians, communications experts, and computer technologists were drawn by presenters such as festival director Malcolm Levy, conference convener Dr. Niranjan Rajah, and keynote speakers Dr. Carol Gigliotti, Associate Director of the Centre for Art and Technology, Vancouver; Stephen Loft, Mohawk curator, writer, media artist, and Director of the Urban Shaman Gallery, Winnipeg; Dr. David Vogt, Executive Director, Mobile MUSE and Director, Digital Learning Projects, UBC; and Loretta Sarah Todd, Métis/Cree, Director of the Aboriginal History Media Arts Lab. Performers such as acclaimed Inuit throat singer Tanya Taqaq Gillis, and artists Skawennati Tricia Fragnito, Jason Lewis, Emilie Monnet, and Doug Smarch, whose works were featured in an



Native Youth Students.
Photo: Pam Brown.

accompanying exhibit at MOA entitled “Ritual Ecologies,” also attracted new and alternative audiences to MOA.

The launch of the VUEguide on May 17, 2005 was the culmination of four intense months of research by Jennifer Webb and curators Bill McLennan and Karen Duffek to develop content for North America’s first multimedia handheld gallery guide. Created by Vancouver-based Ubiquity Interactive and funded by Telefilm Canada, the VUEguide is a screen-based handheld mobile device with location-sensing capabilities, allowing visitors unprecedented access to information and images related to the Museum’s NWC collections. Since its introduction, the VUEguide has been enthusiastically received by Museum visitors and the press. MOA is proud to have partnered with Ubiquity Interactive to create this unique link between knowledge and new media, and especially pleased that our visitors are among the first to benefit. Visitor studies are ongoing, providing rich sources of information related to visitor preferences regarding the use of technology in the galleries and the exhibits themselves.

As part of administrative restructuring at MOA, Communications Manager Jennifer Webb was appointed Head of the Public and Community Services Department in July 2005. She and other department members Jill Baird, Karen Benbassat, Skooker Broome, David Cunningham, and Gwilyn Timmers are now charged with activating and enlivening the Museum’s public face through exhibits, public and educational programming, facility rentals, and innovative graphic and other design. On an ongoing basis, Communications continued promotion of the

Museum through print, web, radio, TV, talks, tours, presentations, and membership in several local associations, including Tourism Vancouver, Tourism BC, the Vancouver Alliance for Arts and Culture, the Themed Attraction Association of Canada, New Media BC, and the UBC Attractions Committee. Through Communications, MOA facilitated some 300 filming and photography requests, and supported the local community by making contributions in kind to local fundraisers in excess of \$3500.

In 2005, Jennifer Webb and Karen Benbassat worked with VAs June Mosher, Beverley Tamboline, Ann House, and Mary Forster to create the Lobby Information Desk Committee, which operated through the summer months and was extremely well received by MOA visitors. Thanks to the many VAs who signed up to staff the Desk, over 360 hours of valuable service were logged in only four months, from May to August 2005. Due to its success, the program will be renewed in the summer of 2006.

CONNECTING WITH COMMUNITIES



Photo: Carol Mayer and Lawrence Fo'anoata in Papua New Guinea.

CURATORIAL

The Curatorial Department supports research, publishing, teaching, exhibition development, and other initiatives designed to build respectful relationships and mutual understanding with communities whose cultures are represented at MOA. This year, much of the curators' energy was directed towards the Renewal Project, including the development of a philosophical and conceptual framework for an effective and culturally appropriate collections access program.

Curators' research took them to communities throughout BC and the Pacific, and to conferences in Europe, the Pacific, and North America. They met with representatives of MOA's three co-developers on the Reciprocal Research Network – the Musqueam Indian Band, Sto:lo First Nation, and U'mista Cultural Centre – and worked on the development of appropriate research protocols. Curators, researchers, and interns also continued documenting the collections in readiness for future community consultations. This documentation focused on diverse cultural and regional areas: Haida, Haisla, Heiltsuk, Kwakwaka'wakw, Lil'wat, Nuu-chah-nulth, Nuxalk, Squamish, Tahltan, Tlingit, Fiji, Papua New Guinea, China, Korea, Central and South Asia, India, Circumpolar, and Africa. Specific research was carried out on Cantonese Opera costumes, Korean clothing, Chinese paintings, Tibetan robes, Central Asian textiles, Papua New Guinean carvings, and Northwest Coast bracelet designs.

Curators represented MOA on committees in the Departments of Anthropology and Sociology, and Art History, Visual Art, and Theory. They also served on the First Nations Advisory Committee, Andrew Fellowship Committee, Minor in African Studies Steering Committee, UBC Polar and Alpine Committee, the UBC Canadian Northern Studies Trust, and the Behavioral Research Ethics Board. MOA Director Anthony Shelton served on the editorial boards of the *Journal of Material Culture*, *Etnografica*, *Antropologia Portuguesa*, *Drain: Journal of Contemporary Culture*, and was appointed Senior Fellow and member of the Green College Advisory Council, UBC. Off-campus, curators presented papers at conferences and various public events, and represented MOA at many community gatherings. They also contributed their expertise to projects associated with the Na na kila Institute (Kitamaat), American Museum of Natural History, UCLA Fowler Museum, Monterey Bay Aquarium, Squamish/Lil'wat Cultural Centre development, Pitt Rivers Museum in Oxford, Department and Museum of Anthropology, University of Coimbra, Portugal, the Archaeological Society of BC, Inuit Heritage Trust, Northwest Ceramics Foundation, Burnaby Art Gallery, Vancouver Art Gallery, Pacific Islands Museums Association, and the University Museums and Collections Committee of ICOM. As well, curators continued to add to their impressive publication record, and to recommend directions for collections' growth and development, and the evaluation and distribution of research funds.

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 eleven 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 318 *Old World Palaeolithic Archaeology*
Dr. B. Chisholm
- ANTH 332 *Oral Tradition*
Dr. P. Moore
- ANTH 341 *Introduction to Museum Anthropology*
Dr. U. Radermacher
- ANTH 341 *Introduction to Museum Anthropology*
Dr. R. Kremer
- ANTH 406 *Analytical Techniques in Archaeology*
Dr. Z. Jing and Dr. B. Chisholm
- ANTH 431 *Studies in Museum Anthropology*
N. Levell
- ANTH 432 *The Anthropology of Public Representation*
Dr. R. Kremer
- ANTH 452 *Conservation of Inorganic Materials*
Dr. M. Clavir
- ARTH 459 *Seminar in Chinese Art*
Dr. Hsingyuan Tsao
- CLST 519 *Greek and Roman Minor Arts*
Dr. Hector Williams

PUBLICATIONS

- Duffek, Karen. "Northwest Coast Art: At a Crossroads." *Galleries West*, Vol. 4, No. 2, Summer 2005, pp. 44-48.
- Duffek, Karen & Charlotte Townsend-Gault (eds). *Bill Reid and Beyond: Expanding on Modern Native Art*. Douglas & McIntyre: Vancouver/Toronto and U. of Washington Press: Seattle (paper), 2005. (Cloth published 2004.)
- Johnson, Elizabeth. "Evidence of an Ephemeral Art: Cantonese Opera in Vancouver's Chinatown." *BC Studies*, No. 148, Winter 2005-06, pp. 55-91.
- Johnson, Elizabeth. Review of J. Watson & R. Watson, 2004. *Village Life in Hong Kong: Politics, Gender, and Ritual in the New Territories*. *American Anthropologist*, Vol 108, Issue 2, 2006, pp. 444-45.
- Kramer, Jennifer. *Switchbacks: Art, Ownership, and Nuxalk National Identity*. UBC Press: Vancouver, 2006.
- Kramer, Jennifer. Review of Lelooska: *The Life of a Northwest Coast Artist and Songhees Pictorial: A History of the Songhees People as Seen by Outsiders, 1790-1912*. *Canadian Literature* 186, 2005, pp. 136-8.

- Mayer, Carol E. "Gladstone Moments: From the Museum to the Academy...and Back?" *Museum Management and Curatorship* 2005, 20, pp. 171-81.
- Mayer, Carol E. *TransFormations: Potters of British Columbia*. Exhibit Catalogue, Burnaby Art Gallery, 2005.
- McLennan, Bill. "A Matter of Choice." In *Bill Reid and Beyond: Expanding on Modern Native Art*. Vancouver/Toronto: Douglas & McIntyre; Seattle: University of Washington Press. Paper 2005 (cloth published 2004), pp. 37-43.
- Rowley, Susan. *Uqaluraît: An Oral History of Nunavut*. Reprinted. McGill-Queen's University Press: Montreal and Kingston, 2005.
- Rowley, Susan. "Michael Ames (June 13, 1933-February 20, 2006)." *The Midden* 38.1, March 2006, p. 5.
- Rowley, Susan. Review of J. Cruikshank, 2005. *Do Glaciers Listen? Local Knowledge, Colonial Encounters and Social Imagination*. Meridian. Fall/Winter 2005, pp. 22-23.
- Rowley, Susan. Review of *Bijaboji: North to Alaska by Oar*, 2004. *Northern Mariner* 15.2, 2005, pp. 75-76.
- Shelton, Anthony. "Museums and Anthropologies; Practices and Narratives." In Sharon Macdonald (ed.), *A Companion to Museum Studies*. Blackwell Publishing, Oxford, 2006, pp. 64-80
- Shelton, Anthony. "Museums and Museum Displays." In C. Tilley, W. Keane, S. Kuchler, M. Rowlands and P. Spyer (eds.), *Handbook of Material Culture*. Sage Publications, London and Thousand Oaks, 2006, pp. 480-499
- Shelton, Anthony. (2003-4). "Seeing and Reading Los Viajes de Humboldt. Una Nueva Vision del Mundo." *Antropologia Portuguesa*, 20-21, 2006, pp. 337-344.
- Shelton, Anthony. Review of G. Marcus and F. Myers (eds.) 1995. *The Traffic in Culture. Refiguring Art and Anthropology*. *Antropologia Portuguesa* 20-21, 2006, pp. 353-358
- Shelton, Anthony. Review of M. Clavir 2002. *Preserving What is Valued; Museum Conservation and First Nations*. *Antropologia Portuguesa* 20-21, 2006, pp. 348-352
- Shelton, Anthony. Review of P. Glenn 2002. *Objects of Culture: Ethnology and Ethnographic Museums in Imperial Germany*. *Antropologia Portuguesa* 20-21, 2006, pp. 358-362.
- Stevenson, Ann, et al. "Helping museums make better websites: Four peer reviewers examine common usability issues on five sites." *Muse*. November/December, 2005, pp. 32-41.
- Stevenson, Ann. "Seeing the Collection: The Virtual Museum." *LIBR 500: Foundations of Information*. UBC School of Library, Archives and Information Studies, March 17, 2006.
- PROFESSIONAL REPORTS
- Rowley, Susan. "Report to Canadian Heritage on the Xai-sla (Haisla) Internships and the Museum of Anthropology, 2002-2003." *Canadian Heritage*. Mar 20, 2005.
- Rowley, Susan. "Naujaat (MdHs-1) Field School Final Report." Nunavut Government. May 3, 2005.
- Rowley, Susan. "LOA - Scope of Work for Advance II Project. Museum of Anthropology." June, 2005.
- CONFERENCE PAPERS & LECTURES
- Baird, Jill & Jacqueline Gijssen. "Are Museums Essential?" Plenary Session BC Museums Association Conference, Kelowna, October 2005.
- Baird, Jill, Itrath Syed & Karen Benbassat. "The Spirit of Islam Curriculum Workshop." Teaching History with New Technologies Conference, UBC Vancouver, February 2006.
- Baird, Jill, Nadine Kalin & Kit Grauer. "Fields of Co-existence: Visual Journaling within the Context of 'Museum as Public Intellectual'." Interdisciplinary Dialogues in Arts Education at InSEA Conference, Viseu, Portugal, March 2006.
- Duffek, Karen. "Indigenous Knowledge and the Formal Analysis of Northwest Coast Art." Conference of the Native American Art Studies Association, Scottsdale, Arizona, October 2005.
- Duffek, Karen and William Wasden, Jr. "Museums and Community Relations – Kwakwaka'wakw." Joint presentation as part of a MOA panel at the conference of the Society for Applied Anthropology, Vancouver, British Columbia, March 2006.
- Johnson, Elizabeth. Talks on Asian textiles: Hidden Drama: Cantonese Opera Costumes at MOA, October 11, 2005; Beauty Revealed: Korean Textiles at MOA, November 8, 2005.
- Mayer, Carol E. "UBC Museum of Anthropology and Community Relations." Panel Chair, Conference of the Society for Applied Anthropology, Vancouver, British Columbia, March/April 2006.
- Mayer, Carol E. "Purchasing Complexity: the Case of the Rom Bacco Mask." College Arts Association Annual Conference, Boston, February 2006.
- Mayer, Carol E. "A Partnership of Peoples: Collaborative Models and Museum Development." Workshop, Pacific Museums in Sustainable Heritage Development, Australian National University, Canberra, February 2006.
- Mayer, Carol E. "Remnants of Authenticity, Expressions of Continuity and Reflections of Rupture: Contemporary Pacific Art in Ethnographic Collections." Association of Social Anthropologist of Oceania, Kauai, January 2006.
- Mayer, Carol E. "Exhibitions as Museum 'Speak.'" Pacific Arts Association Conference, Boston, Mass., July 2005.
- McLennan, Bill and Lyle Wilson. "From Under the Layers of Time and Grime: Creation and Scholarship in Native American Art." The Past in the Present, Otsego Institute in cooperation with Fenimore Art Museum, New York State Historical Association, June 2005.
- Shelton, Anthony. "The Collector's Zeal: Towards an Anthropology of Intentionality, Instrumentality and Desire." Keynote Lecture, Collecting Cultural Heritage in Indonesia: Ethics, Science and Politics. Organized by the University of Amsterdam and the National Museum of Ethnology, De Nieuwe Kerk, Amsterdam, March 2006.
- Shelton, Anthony. "Museums and the New Millennium. Strategies in Collaborative Curatorship at the UBC Museum of Anthropology." Portuguese Association of Anthropology Conference, University of Lisbon, Lisbon. April 2006.
- Shelton, Anthony. "Decolonizing Museums. Theoretical Perspectives in the Global Cultural Economy." ANSO and MOA joint public lecture series, February 2006.
- Stevenson, Ann. "The Reciprocal Research Network: Reconnecting Stó:ló Cultural Heritage to the Community." People of the River V: Community, Culture and Connections. Chilliwack, BC, April 2005.
- Stevenson, Ann. "Charles Borden and the Skagit River Atlatl." In Honour of Charles Borden: 100 Years. Canadian Archaeological Association. Nanaimo, BC, May 2005.
- Stevenson, Ann. "Bridging Knowledge Systems in Building the Reciprocal Research Network." Session: Repatriation and Digital Technologies: Discourses on Authority and Representation. American Anthropological Association, Washington, DC, December 2005.
- Swierenga, Heidi. "Recent Initiatives in Digitization at the Museum of Anthropology." Pacific Conservation Group Annual Meeting, Vancouver, June 2005.
- AWARDS
- Ames, Michael. UBC Alumni Award of Distinction, November 2005.
- Brown, Pam. CMA Award for Outstanding Achievement for *Mehodihi: Well-Known Traditions of Tahltan People*, June 2005.
- Mayer, Carol: Lifetime Membership Award, Potters' Guild of BC, July 2005.

MAKING THE DIFFERENCE

MEMBERS

Museum members play a vital role in supporting ongoing Museum exhibitions, programs, and research initiatives. In 2005-06, 685 memberships were purchased, serving a total of 1721 individuals.

VOLUNTEER ASSOCIATES

Wandamae Anderson	Cynthia McLean
Marion Barker	Anne Morse
Claudia Beccai	June Mosher
Eydie Bernstein	Dorothy Mude
Jane Bond	Joan O'Neill
Nancy Brodie	Cathy Patel
Clyde Brown	Norah Paul
Sheila Carnahan	Terry Perry
Phyll Cochrane	Jenny Podlecki
Josephine Coole	Maureen Richardson
Pat Cooper	Eli Sadat Miri
Anne Cross	Shirley Salomon
Marise Dutton	Jane Shumka
Alison Emslie	Darel Smith
Judith Eyril	Sydney Spraggs
Josette Faure-Foellmi	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	Courtney Yilk
Kay Grandage	
Muna Hamlin	
Barbara Harrower	
Rena Hood	
Ann House	
Kay Jillings	
John Kermacks	
Geonhee Kim	
Maureen Kinney	
John Kirkness	
Helene Lee	
Verna Lister	
Honorine Loader	
Jean Lubin	
Louise Lupini	
Carolyn MacLulich	
Allison Marshall Rath	
Doug Matthews	
Barbara McBride	
Jill McKnight	

PERMANENT STAFF

Director's Office

Anthony Shelton <i>Director</i>	Allison Cronin <i>Loans Manager (to June 30, 2005)</i>
Moya Waters <i>Associate Director/Renewal Project Lead (from October 1, 2006)</i>	Darrin Morrison <i>Manager Conservation/Design (to October 3, 2005)</i>
Leslie Fields <i>Manager, Development (from November 1, 2005)</i>	
Nina Chatelain <i>Assistant to the Director</i>	

Administration

Anna Pappalardo <i>Assistant Director, Financial Resources/Head, Department of Administration</i>	Lindsay Foell <i>Museum Shop Clerk (to February 10, 2006)</i>
Susan Fordham <i>Museum Shop Clerk (from February 3, 2006)</i>	Troy Gauthier <i>IT Manager</i>
Krisztina Laszlo <i>Archivist</i>	Salma Mawani <i>Supervisor Administration/Shop Manager, Wholesale</i>
Maria Miu <i>Accounts Payable</i>	Halima Qureshi <i>Accounts Receivable</i>
Ann Stevenson <i>Reciprocal Research Network Program Manager (to September 30, 2005)</i>	Deborah Tibbel <i>Shop Manager, Retail</i>

Collections Care & Management

Heidi Swierenga <i>Conservator/Head, Collections Department</i>	Susan Baxevanis <i>Collections Project Manager (to June 30, 2005)</i>
Nancy Bruegeman <i>Collections Manager (from Nov 1, 2005)</i>	Leisa Bruggen-Cate <i>Collections Assistant (to June 30, 2005)</i>

Carol Mayer <i>Curator, Africa/Pacific/Head, Curatorial Department</i>	Pam Brown <i>Curator, Pacific Northwest</i>
Justine Dainard <i>Librarian (to January 14, 2005)</i>	Karen Duffek <i>Curator, Contemporary Visual Arts & Pacific Northwest</i>
Elizabeth Johnson <i>Curator, Asia</i>	Jennifer Kramer <i>Curator, Pacific Northwest (on leave April 11, 2005 to April 9, 2006)</i>
Bill McLennan <i>Curator, Pacific Northwest</i>	Susan Rowley <i>Curator, Circumpolar & Public Archaeology</i>

Curatorial

Justine Dainard <i>Librarian (to January 14, 2005)</i>	Karen Duffek <i>Curator, Contemporary Visual Arts & Pacific Northwest</i>
Elizabeth Johnson <i>Curator, Asia</i>	Jennifer Kramer <i>Curator, Pacific Northwest (on leave April 11, 2005 to April 9, 2006)</i>
Bill McLennan <i>Curator, Pacific Northwest</i>	Susan Rowley <i>Curator, Circumpolar & Public Archaeology</i>

Public & Community Services

Jennifer Webb <i>Manager, Communications/Head, Public & Community Services Department</i>	Jill Baird <i>Renewal Project Lead (to September 30, 2005)</i>
David Cunningham <i>Manager, Design/Exhibits</i>	Gwilyn Timmers <i>Bookings Coordinator</i>

STUDENTS, INTERNS, CONTRACT STAFF

Academic Researchers

Amber Dawn Bear-Robe	Maheen Javeed
Kristin Haeusler (Switzerland)	Rheana Joss
Katrina Talei Iglesden (Fiji)	Muhammad Usman Khan
Nolwenn Pianezza (France)	Jaclyn Kirby
	Ingrid Kroll
	Floria Liu
	Laura McLennan
	Nicholas Melling

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Erin LaRocque	Chhaya Nirwan
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Aimee Grimes	Jo-Ann Osei-Twum
Margaret Neufeld	Meghan Park
Magdalena Moore	Kate Petrusa
Nolwenn Pianezza	Pinto, Meghan Pinto
Megan Robertson	Rachel Poliquin
Lenore Thompson	Megan Raschig
	Jeremy Rawkins
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	Kai Sheffield

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Leah Pageot	Kelsey Smulders

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Erin Hannon	Tina Stokvis
Kirsten Harvey	Jennifer Sung
Jesse Morin	Kristine Thiessen
Emily Wilkerson	Stephanie Watts
	Rory Webb
	Grace Wolf

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Fiona Athey	Amy Clarkon
Karen Benbassat	Kerry Friesen
Dana Bjarnason	Erin Isaacs
Kile Brokop	Janine Johnston
Mai Bui	Charo Neveille
Camille Callison	Ignatius Przybyla
Erin Coates	Catherine Yasui
Danielle Compton	
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Katrina Iglesden	

DONORS & SUPPORTERS

Each year, MOA 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 were made between April 1, 2005 and March 31, 2006.

Aboriginal Career Community Employment

Services Society
First Nations House of Learning, UBC
Africa Awareness, UBC
Andrew Fellowship
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Dept of Anthropology & Sociology, UBC
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School of Social Work and Family Studies, UBC
Ubiquity Interactive
Vancouver Review
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DONATIONS TO THE COLLECTION (418 objects)

Nancy Brodie: collection of 5 South African objects
Shirley Cheung: 4 Cantonese opera costumes (30 pieces)
Andrew Donald: 3 Tibetan objects
George Fuller: 11 pieces of Iranian calligraphy
Daphne Harwood: 1 Chinese textile
Kazuo Hatano: 4 Japanese kimonos, 2 sashes
Highlands United Church, from Patricia Robinson
Estate: 1 mask by Ellen Neel (Kwagu'l)
Anna Jetter Estate: collection of 33 Inuit sculptures and Haida argillite carvings
Mary Noble: collection of 76 Tibetan objects
David Pokotylo: 1 Masai necklace
Susan Roote: 5 textiles from Panama, 1 Micronesian mat
Alfred Siemens: collection of 197 Mexican masks
Barbara Smith: argillite pole made by Robert Davidson Sr. (Haida)
Jennifer Webb: drum and drumstick made by Terry Point (Musqueam) for Education
Toa Wong: collection of 41 Cantonese opera objects
James Thornton: Ron Hamilton print (Hupacasah), Josie Papialuk drawing (Inuit)
Lyle Wilson: bentwood box for Education (Haisla)
Maurice Yacowar: 1 Japanese woodblock print

Acquisitions made possible by the Museum Shop (4 objects)
2 Northwest Coast bracelets
Partially woven hat by Irene Mills (Haida) for Education
Painted drum made by Debra Sparrow and Steven Point (Musqueam) for Education

Acquisitions made possible with the support of the Canada Council for the Arts Acquisition Assistance Program (1 object)
Bronze sculpture *The Messenger*, by Dempsey Bob (Tahltan-Tlingit)

Donors to the MOA Library

Kitty Bernick
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Rae Fraser
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Carol Mayer
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Musee d'Ethnographie de Geneve
Meg Neufeld
Royal Ontario Museum
Deborah Tibbel
VA Collections Committee



Lucinations by Doug Smarch. Photo: Collection of the Artist.

APPENDICES

LIST OF EXHIBITIONS

New Acquisitions

February 15, 2005 through September 30, 2005, Gallery 8

In this exhibit, MOA showcased several recent acquisitions from the South Pacific, Nunavut, and the Northwest Coast of British Columbia.

VUEguide Multimedia Tour

Launched May 17, 2005 (ongoing)

Incorporating a full hour of narration, hundreds of photos, rare archival footage from the vaults of CBC TV, interviews with artists, and expert commentary on the art and culture of the Northwest Coast, these units (the first of their kind in North America) provided visitors with multiple perspectives from which to learn about the objects they see at MOA.

Omaws Orca

From June through November 2005, Haisla artist Lyle Wilson carved a massive sculpture – the *Omaws Orca* – in the Great Hall. Visitors were welcome to watch Lyle's work in progress throughout the summer and fall.

Ritual Ecologies (New Forms Festival '05 Exhibition)

September 16 through October 16, 2005, Gallery 10
As part of New Forms Festival 2005: Ecologies, MOA hosted the Ritual Ecology exhibit, consisting of three multimedia installations: *Nabii*, by Montreal artist Emilie Monnet; *Lucinations*, by Yukon artist Doug Smarch; and *Greetings to the Technological World*, by Skawennati Tricia Fragnito, (Mohawk), and Jason E. Lewis (Cree).

Wee-git Releases the Light

December 2005 through March 2006, Haisla artist Lyle Wilson publicly carved an eight-foot tall yellow cedar sculpture in the Great Hall entitled *Wee-git Releases the Light*.

Memory, Place, & Displacement: A Journey by Jesús Abad Colorado

March 28 through June 10, 2006 (Gallery 10)

In partnership with the UBC Dept of Latin American Studies, UBC School of Social Work and Family Studies, the Liu Institute for Global Issues, the Peter Wall Institute for Advanced Studies, and Vida y Paz, MOA presented a series of photographs by Colombian photo-journalist Jesús Abad Colorado. The photographs documented contemporary effects of war and displacement within Colombia and the ways in which those affected express their resiliency.

"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 2000.

LIST OF PUBLIC PROGRAMS

Concert of Trio Slavej: Folk Music of the Balkans

► April 1, 2005, 7:30-9:00 pm, Great Hall

Trio Slavej performed folk music from Bulgaria, Macedonia, Yugoslavia, and Romania, and discussed the history and cultural contexts of the music. 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.

Launch of VUEguide

► May 17, 2005 (ongoing)

A press conference was organized to publicly launch the VUEguide, North America's first multimedia hand-held guide to the galleries. VUEguide developers Ubiquity Interactive and other industry representatives attended the launch, which included a video presentation, free demos, and a reception.

Impressions of Portugal

► Tuesday, June 7, 2005, 7:00-9:00 pm (free)

Presented by the Portuguese Benevolent Society, with support from MOA, Vancity, and Lusitania, this event featured the Madeira Folklore Group, Chamarrita (Friends of Pico Folklore), and a talk by Dr. Anthony Shelton, MOA Director.

Family Fun at MOA: Poles of the Northwest Coast

► Sunday, June 12- August 31, 2005: offered bi-monthly on Sundays from 1:00-2:30 pm

This new program introduced visitors to the significance of some of the poles and houseposts at MOA.

National Aboriginal Day: Celebrate Canada!

► Tuesday, June 21, 2005, 7:00 pm (free)

Vancouver choreographer Karen Jamieson workshopped a new dance drama she developed with the urban Haida community. The work built upon an earlier piece by Jamieson and the Haida in the village of Skidegate, which culminated in a multi-media performance of *The Percy Gladstone Memorial Dance* on January 22, 2005. In Skidegate, Karen Jamieson worked with a core group of Haida dancers to create a unique theatrical event, including original songs and dances for which new masks were commissioned.

The Skidegate Project (Percy Gladstone Memorial Dance)

► Tuesday, July 12, 2005, 7:00 pm (free); Wednesday to Saturday, July 13-16, 2:00 pm (free with regular admission)

This series of five performances brought together urban Haida and Haida from Skidegate to perform a new iteration of *The Percy Gladstone Memorial Dance*. Incorporating dance, music, masks, film, and multimedia, this work was presented as part of the Dancing on the Edge Festival in Vancouver.

Film Screening: In Search of the Hamat'sa – A Tale of Headhunting

► Tuesday, May 31, 2005 7:00 pm (free)

This film traced the history of anthropological depictions of the Hamat'sa dance and presented some of the ways in which diverse attitudes toward this history inform current performances of the Hamat'sa. The screening was followed by a discussion with anthropologist/filmmaker Aaron Glass and Robert Joseph, Hereditary Chief of the Gwa wa enuk First Nation. Excerpts from Edward Curtis' film (ca. 1910-1914) *In the Land of the War Canoes* were also shown.

Inside Out: Three Talks on Textiles

From undergarments to overcoats, this three-part series brought together contemporary fashion featuring traditional Musqueam blankets and examples from MOA's Korean and Cantonese textile collections.

Blanket Statements: A Fashion Show by Frederick Fung and Debra Sparrow

► Saturday, September 24, 2005, 2:30 pm (free with regular admission)

Vancouver fashion designer Frederick Fung linked with Musqueam weaver Debra Sparrow to create a new line of clothing fusing fashion elegance with a Coast Salish edge.

Hidden Drama: Cantonese Opera Costumes at MOA

► Tuesday, October 11, 2005, 7:00 pm, Theatre Gallery (free)

Cantonese opera has been a vital part of Vancouver's cultural life for more than 100 years, a history unknown to most local people. The troupes that performed here left an important legacy in Vancouver: brilliantly ornamented costumes, props, stage fittings, and the distinctive red wooden trunks that were used to bring them from China. In this talk, curator Elizabeth Johnson explained how senior Cantonese opera specialists shared their knowledge so that these materials, which date from 1910-1940, could be identified.

Beauty Revealed: Korean Textiles at MOA

► Tuesday, November 8, 2005, 7:00 pm, Theatre Gallery (free)

MOA has an extensive collection of finely-made Korean dolls, quilted socks, shoes, fans, intricately-made underwear, bags, and traditional garments for men, women, and children. Geonhee Kim and curator Elizabeth Johnson discussed their recent research with clothing historian Dr. Choi, Hai-yaul, which revealed fascinating details about this significant collection.

Archaeological Institute of America Lecture Series

► Tuesday, April 12, 2005, 7:30 pm (free)

Understanding Bronze Age Pottery from Tell'Atjrit, Syria. Dr. Marie-Claude Boileau, UBC.

► Tuesday, November 1, 2005, 7:30 pm (free)

It Takes a Polis...: The Art of Adolescence in Early Greece. Susan Langdon, Assoc Professor, Dept. of Art History and Archaeology, University of Missouri-Columbia.

► Tuesday, November 29, 2005, 7:30 pm, Theatre Gallery (free)

The Tools of Asclepius. Professor Lawrence Bliquez, Dept. of Classics, U of Washington, Seattle.

► Tuesday, February 7, 2006, 7:30 pm (free)

The Future of Machu Picchu. James S. Kus, Professor, Dept. of Geography, California State University, Fresno.

► Tuesday, April 4, 2006, 7:30 pm (free)

The Valley of the Golden Mummies: The Bahariya Oasis, Mummies, Health and Disease in Ancient Egypt. Robert Littman, Professor of Classics, Dept. of European Languages, University of Hawaii at Manoa, Honolulu.

Dancers of Damelahamid in Residence

► October 13, 20, 27, November 3, 10, 2005; 11:00 am & 12:45 pm

Twice daily for five days in October and November, the Dancers of Damelahamid, a Gitksan dance collective, performed in the Great Hall at MOA. Though intended for students from K-12, the public was also welcome to attend all performances.

Workshop for First Nations Artists

► November 15, 2005, 9:00 am – noon

This unique workshop was hosted at MOA by Canada 2005 Council representative Jim Logan. Over twenty First Nations artists asked questions and received information relevant to the Canada Council and its granting programs.

Changing Face

Changing Face is a series of six public lectures, workshops, and performances reflecting on the shifting cultural landscape of Vancouver. Events in the series, which was supported by Global Television, included the following:

Africa Awareness 2006

► Tuesday, January 24, 2006, 6:00 pm (free)

Africa Awareness is a student-driven initiative at UBC to encourage studies in African History. As part of Africa Awareness 2006, MOA co-presented a tour of the African collections with MOA Curator Africa/Pacific Dr. Carol Mayer and Jo-Ann Osei-Twum, co-chair of Africa Awareness.

Dancers of Damelahamid

► Thursday, February 2, 2006, 11:00 am

The Dancers of Damelahamid presented masked dances, stories, and songs belonging to Hagbegwatku, the highest-ranking chief of the Gitksan House of Dakhumhast. Their dances depicted their people's origins, and their songs told stories of how their societies grew and flourished.

Artist Cultural Exchange: NWC First Nations and Maori from Aotearoa

► Sunday, February 12, 2006, 1:00 pm

In conjunction with the exhibition Manawa: Pacific Heartbeat at the Spirit Wrestler Gallery, MOA co-hosted a gathering of Maori artists together with First Nations artists and community representatives.

Gamelan Madu Sari

► Tuesday, February 21, 2006, 7:00 pm (free)

This concert featured new works for gamelan by Vancouver composers Andrew Czink, Mark Parlett, Michael O'Neill, Ben Rogalsky, and Sutrisno Hartana. Sutrisno, a Javanese master musician, led the gamelan in pieces from the classical repertoire of Central Java, accompanied by vocalist Anis Wijastudi.

Porcupine Quill Workshop with artist Ray McKeown

► Sunday, March 5, 2006, 1:00 – 4:00 pm (Cost \$15.00 per person)

Métis artist and educator Ray McKeown presented a two-part workshop exploring the history of quill-working by Native peoples from Alaska to Arizona. Following an illustrated talk using quilled objects from MOA and his own collection, McKeown led participants in a workshop to create their own bookmark or neck pouch using real porcupine quills.

Vancouver Dancing Queen Society

► Saturday, March 25, 2006, 3:00 pm

MOA and the Vancouver Dancing Queen Society presented an afternoon of Indian classical dance, Kathak, and Bharat Nattiyam. The program also included their own style of Indo-jazz dance – a unique mixture of Western hip-hop and classical Indian dance – to show the relationship between traditional Indian dance and contemporary dance practices.

Thresholds of Curatorship

This was a series of public lectures jointly organized by MOA and the UBC Department of Anthropology and Sociology, and supported by the UBC Dean of Arts Office. All lectures were offered on Wednesdays from 2:00-3:30 pm.

► February 8, 2006

Dr. Nuno Porto, Museum of Anthropology University of Coimbra, Portugal
From ethnographic exhibitions to ethnographic Installations: experiments displaying 'ethnographica' at the Museum of Anthropology at the University of Coimbra, 1999-2005.

► February 22, 2006

Dr. Anthony Shelton, Museum of Anthropology, University of British Columbia
Decolonizing museums: theoretical perspectives and strategic practices in the global cultural economy.

► March 1, 2006

Dr. Michael Rowlands, University College London, England
Entangled memories and parallel modernities in Mali.

► March 8, 2006

Dr. Boris Wastiau, Royal Museum for Central Africa, Belgium
Ethnographic research, museums development and the Congolese art market: a chronicle of shifting colonial and post-colonial relationships between Belgium and Congo.

► March 15, 2006

Dr. Pieter ter Keurs, National Museum of Ethnology, Leiden, Netherlands
Familiar territories revisited: collecting in Indonesia: the role of museums.

► March 22, 2006

Dr. Espen Waehle, National Museum of Denmark, Copenhagen
Congo tracks: renegotiating colonial histories in the museum.

► March 29, 2006

Dr. Mary Bouquet, University College Utrecht, Netherlands
On a threshold of curatorship: making sense of things in Europe.

► April 5, 2006

Dr. Jette Sandahl, Museum of World Culture, Gothenburg, Sweden
Shifting perspective and situated knowledge.

Tibetan Monks' Sacred Art Tour

► Tuesday, April 18, 5:00 pm to 9:00 pm; Wednesday, April 19 through Saturday, April 22, 11:00 am to 5:00 pm; Sunday, April 23, 12:00 noon to 3:00 pm
Eight Tibetan monks from the Drepung Gomang Monastery in Southern India visited Vancouver as part of a cultural tour organized by the Friends of the Drepung Gomang. Over the course of six days in April, the monks created a sand mandala in MOA's Great Hall. A sand mandala is a traditional meditation piece made from millions of grains of coloured sand.

While in residence at MOA, the monks also presented a special workshop on the creation of butter sculptures. The workshop was offered twice on Saturday, April 22, from 10:00 am-12:00 pm or 2:00 pm-4:00 pm. Participants met the monks and created a small butter sculpture (made from playdoh – not traditional materials).



Tibetan Monks. Photo courtesy Drepung Gomang Monastery.

LIST OF RESEARCH PROJECTS

Sourcebooks on Heiltsuk History

► Pam Brown, Curator, Pacific Northwest
With Heiltsuk community member Phil Hogan, Pam Brown researched "Recovering Our Way: Reflections on Recent Heiltsuk Ceremonial and Cultural History: A Sourcebook in the Words of Heiltsuk Teacher, Historian & Cultural Advisor Haemzid, David Gladstone." She also researched a sourcebook on the making of a Heiltsuk canoe by artist Ian Reid (Nusi).

Scow Tapes Digitized

► Pam Brown, Curator, Pacific Northwest
With Alfred Scow, Pam Brown coordinated the digitization of several reel-to-reel tapes about his father, a high-ranking Chief from Gilford Island. Protocols governing use of the tapes were also developed.

First Nations Intern

► Pam Brown, Curator, Pacific Northwest
For seven weeks in the summer of 2005, Pam Brown supervised an internship by Amber-Dawn Bear-Robe, a student in the Master's Program in Native American Studies at the University of Arizona. Amber assisted Pam and other staff in many ways, including organizing Native Youth Program activities, carrying out collections documentation, preparing catalogue records and digital images for Ktunaxa Kinbasket, interviewing First Nations artists such as Rebecca Belmore and Daina Warren, supervising the Skidegate Dance group public program, and documenting Heiltsuk artist Ian Reid's canoe-carving project.

A Guide to Contemporary First Nations Art of the Northwest Coast.

► Karen Duffek, Curator, Contemporary Visual Arts & Pacific Northwest
Research continued on a book on about current artistic and cultural practices among First Nations people of the Northwest Coast. Intended for the interested public, the book moves the discussion of "Northwest Coast art" beyond formalist, aesthetic studies toward a focus on the changing relationships between the art and its sites and contexts. Research encompassed studio visits and interviews with a wide range of artists and craftspeople, and documentation of MOA's own 20th-century and contemporary collections.

The History of 'Walas Gwaxwiwe'—The "Great Raven Hamsiwe"

► Karen Duffek, Curator, Contemporary Visual Arts & Pacific Northwest
This project was part of the joint MOA/U'mista Cultural Centre internship of William Wasden, Jr., of Alert Bay. William worked with Karen to conduct research at MOA and with knowledgeable elders in his community to document the history of ownership and use of an extraordinary mask in the Museum's collection, a "Great Raven Hamsiwe" mask that MOA purchased from a local shop in the 1960s. The research will result in a small exhibition to open at MOA in the summer of 2006. As well, William's research results and methodology are contributing to the development of MOA's new Research Centre, particularly for the reinstallation of the Kwakwaka'wakw collections.

Research Centre Community Consultation

► Karen Duffek, Curator, Contemporary Visual Arts & Pacific Northwest

During 2005-06, Karen consulted with Nelson Keitlah and other members of the Nuu-chah-nulth community to rethink the way that Nuu-chah-nulth materials can be respectfully displayed, stored, cared for, named, and documented, and to consider how their management can support the cultural learning and access needs of the Nuu-chah-nulth community. She also began similar work with Mikael Willie of Kingcome Inlet, who came to MOA for two days to discuss the collection and its display, and to begin a process of consultation and community visits to advise on appropriate access to collections through the planned Research Centre.

Textile Documentation

► Elizabeth Johnson, Curator, Asia

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 and Central Asia. In 2005-06 she continued work on the Central Asian Textiles, recording her information fully formatted for entry onto MOA's collection documentation database.

Paintings, Textiles, and Coppers Researched

► Elizabeth Johnson, Curator, Asia

In the fall of 2005, with Dr. Tsao Hsingyuan, a class of 4th year and graduate students in the UBC Department of Art History, Visual Art, and Theory carried out in-depth, first-hand research on MOA's collection of Chinese paintings. Dr. Johnson also supervised research was carried out by Dr. Harunari on Coppers; Jean Kares on Tibetan Robes; and Dr. Marjorie Chan on Cantonese Opera materials.

European Ceramics - The Koerner Collection

► Carol E. Mayer, Curator, Africa/Pacific

Preparation continued on a publication examining the theoretical, philosophical, and pragmatic factors associated with collection, research, and exhibition development. Based on Dr. Mayer's Ph.D. dissertation "Metaphors and Ways of Seeing: The Development of the Permanent Exhibition" (1996), the work will also provide documentation of MOA's collection of European ceramics.

Island Journeys – The Anthropology of 19th c. Collecting

► Carol E. Mayer, Curator, Africa/Pacific

Research based on MOA's collection of Pacific Island objects collected by Frank Burnett, Canadian writer and traveller, will culminate in a publication that addresses the role of artifacts and photography in the documentation of colonialism in the late 19th early 20th century Pacific. To be published by Crawford House Publishing, Australia.



Maiden Spirit Mask, Igbo Peoples, Nigeria. Photo: Jessica Bushey.

Remnants of authenticity? A study of contemporary art and collecting in the Pacific with special attention to the arts of the Sepik, Papua New Guinea

► Carol E. Mayer, Curator, Africa/Pacific

Research began towards a potential exhibition and publication addressing the relationship between contemporary art, myth, and environment. Research involves visiting and interviewing artists in PNG and documentation of the museum's existing PNG collection.

The missionary anthropologist: publication of South American collection

► Carol E. Mayer, Curator, Africa/Pacific, and Dr. Ulrike Radermacher, Research Associate

Research included the documentation of a collection of objects collected by Jake Loewen, missionary and anthropologist, during his time with the Waunana Indians, Colombia, between 1948-1958. As well as providing appropriate cultural context for the collection, the research examined the ideologies and theories underpinning Loewen's collecting practice. Draft documents are being prepared for publication as articles, web pages, and a book.

MOA's new Research Centre: African collections

► Carol E. Mayer, Curator, Africa/Pacific

Working with UBC and local community contacts, research began on the development of appropriate documentation and display strategies for the African collections and their placement in the new Research Centre. To date a content analysis of the collections has been completed by intern Nolwenn Pianezza.

Skwxwu7mesh Lil_wat7ul Cultural Centre for Whistler BC

► Bill McLennan, Curator, Pacific Northwest

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 Lil_wat7ul Cultural Centre in Whistler BC.

Digitization of Engraved Images on Northwest Coast Bracelets

► Bill McLennan, Curator, Pacific Northwest

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.

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