Mission
To inspire understanding of and respect for world arts and cultures

Vision
The Museum of Anthropology will become one of the world’s principal hubs for exhibition, teaching, and research of international visual, intangible, and performative culture. It will provide a transformative environment for visitors to learn about themselves and others, and to consider contemporary and historical events and issues from multiple perspectives. It will enhance its international profile while working locally, maintaining and strengthening its focus on First Nations peoples of British Columbia as well as diverse cultural communities. It will embrace interdisciplinarity and champion collaboration. It will provide innovative and imaginative exhibits and programs and encourage full academic and student participation while promoting UBC’s values, commitments, and aspirations.

Values
Inspiration Inspiring curiosity about world arts and cultures
Innovation Questioning, experimenting, exploring, and challenging boundaries in ways that advance a civil society and promote intercultural understanding
Inclusiveness Providing a welcoming environment, where learning and exchange of ideas is supported within and across disciplines
Community Building and sustaining relationships with diverse communities by encouraging their active engagement and honouring their contributions to our shared society
Stewardship Acquiring, caring for, and displaying cultural objects to the highest professional standards
Service Serving the individuals, communities, publics, and partners we work with in ways that benefit them directly

Top (from left to right): Virgin de Copacabana (detail), Barbosa-Stern Collection, Peru. Henry Speck, Moon Mask Dancers (detail). Painting, 35.6 x 52.9 cm, MOA A8003. Gwyn Hanssen Pigott at work in her studio. Photos: Lisa Hieripi. Below: Rita Barnes, Bill McLennan and Megan Smetzer. Photo: Karen Duffek.
For me, one of the most salient and humbling of the year’s events was the intimate ceremony marking the gift of regalia and other objects belonging to the late Mabel Stanley of Cape Mudge (1901–1979). The eloquent and powerful speeches by her descendants re-affirmed the strong bonds between MOA and First Nations families and communities that are vital to building meaningful relationships. The Museum has worked hard to increase and expand access to its First Nations exhibitions, collections, and programs. This year, our major, award-winning exhibition, Kaws – The Art and Life of Doug Cranmer, travelled to the Museum at Campbell River and the U'mista Cultural Centre. We also hosted Alan McInnis’s video installation TwoRowW'rom the National Gallery. At the downtown Satellite Gallery, Karen Duffek co-curated with Marcia Crosby the exhibition Projections: The Paintings of Henry Stack, U’u’u’u’s, which attracted keen interest, while at the Multiversity Galleries, Pam Brown, with members of the Heiltsuk Nation, curated Na’mulus’uk’wali: One Mind, One Heart, a community response to the Northern Gateway Project. Working with students, Jennifer Kramer presented Together Again, Nuxalk Faces of the Sky, a case installation which travelled to the Seattle Art Museum, while temporarily parked in MOA’s Great Hall was Annie Ross’s cedar-covered canoe, Forest One.

Other First Nations initiatives included the First Peoples Festival, organized with the Vancouver School Board; the launch of the BC Audio-Digitization and Preservation Program by the Irving K. Barber Learning Centre, the First Nations Technology Council and MOA, (developed to support the digitization of at-risk audio material in First Nations communities); and ongoing work on a new First Nations website, Portraits of People, which continues to place greater emphasis on First Nations initiatives, internationalization and intercultural understanding.

Meet You Introductions by Gwyn Hanssen Pigott, curated by Carol Mayer and Susan Jeffreys. This was the last exhibition of Ms. Hanssen Pigott’s work before her sudden death in July 2013, and we are honoured to have had the opportunity to work with her. With the support of the Patronato Plata del Peru and Pan American Silver Corp., MOA developed Luminescence: The Silver of Peru, which travelled to the University of Toronto Art Centre and included over 80 nationally designated treasures, many of which had not previously been seen outside of Peru. Finally, MOA, together with the Safar/Voyage Volunteer Committee and guest curator Fereshteh Daftari, made major strides in preparing and planning for Safar/Voyage: Contemporary Works by Arab, Iranian and Turkish Artists, one of our most ambitious projects to date, which opened on April 20, 2013. In June, 2012, the Museum received a major grant of $485,000 from the Andrew W. Mellon Foundation to support Asian research and curation at MOA. One of the few Mellon Foundation grants given to an institution outside of the United States, the funding has enabled us to re-establish the Asian curatorial post previously occupied by Elizabeth L. Johnson, and to fund two, two-year curatorial fellowships. This year, we also began negotiations for support for a major, new programming initiative on Taiwanese tradition and modernity through the Taiwanese government’s Spotlight Taiwan program. We also thank the Michael O’Brian Family Foundation, which has made $800,000 of a $1M gift pledged in 2010 available to support new acquisitions from all parts of the world.

MOA’s collections now number 40,000 works, half from Asia and Oceania, and half from North America (including the Pacific Northwest), South America, Europe and Africa. As one of Canada’s premiere museums focused on world arts and cultures, MOA takes seriously its responsibility to use the full range of its collections and expertise to undertake research and programming that highlight Canada’s complex diversity and global entanglements. I believe MOA’s exciting synthesis of exhibitions and research is working well: not only as indicated through visitor numbers, which rose by 12% during the last half of 2012-2013, but through the diversification of our audiences, increased private support, greater intellectual excitement around our exhibitions, and the dovetailing of our path with that of UBC’s, which continues to place greater emphasis on First Nations initiatives, internationalization and intercultural understanding.
Artist in Residence: This year, MOA hosted Haida/Kwakwaka’wakw weaver artist Meghan O’Brien as an artist in residence. A weaver, she was introduced to Ravenstail weaving in 2009, and apprenticed under Sherri Dick and William White. She now lives in Prince Rupert and is learning the ancient technique of spinning mountain-goat wool by hand for Chilkat weaving. During her residency, which was supported in part by MOA and a Canada Council grant, Meghan wove a Chilkat-Ravenstail robe entitled, “Property Woman’s Sky Blanket.” Later that year, Meghan participated in the International Festival of Extraordinary Textiles in Clermont-Ferrand, France.

Caring for Collections for Communities and Families This year a personal collection of ceremonial regalia and other articles belonging to the late Aboriginal activist, Mabel Stanley (1930-79), was donated to the Museum by her descendants. The 24-piece collection included a cedar bark-hand ring with eagle down, a carved frontlet with ermine head dress, a bird rattle carved by Ellen Neel, button blankets, a dance apron, and a speaker’s staff, among other items. The Stanley Family Collective presented the donation to MOA in a private ceremony on April 30, stating their wish to ensure public access to the regalia, and to help keep the memory of Mabel Stanley alive. A Kwakwaka’wakw chief’s daughter from Cape Mudge, Mrs. Stanley attended Coqualeetza residential school in Sardis, became mother to nine children, and worked throughout her life to promote understanding between Aboriginal and non-Aboriginal peoples.

In 2012-2013, MOA accepted almost 2,000 new objects into its collections. The largest donation was the Enkla and Alan R Sawyer Collection of Pre-Columbian Art, featuring approximately 1,000 objects from Peru. Other objects included a field collection of over 350 pieces of Portuguese folk art collected by MOA’s donor, Anthony Shatner; a pointed spout-rim bowl by Haida artists Isabel Rickett and Robert Davidson, given by an anonymous donor; and a monumental series of 20 drawings by BC artist Jack Shadbolt, entitled Coastal Indian Suite, donated by the late Berta Margaret Mathiasen. Both the Shadbolt and the Rickett/Davidson works have been certified by the Canadian Cultural Property Export Review Board for their outstanding significance and national importance. Coast Indian Suite is being fully reimbursed by MOA conservation and will be permanently installed in MOA’s Michael Ames Theatre in fall 2013.

Through the generous support of the Museums Assistance Program at Canadian Heritage, MOA was able to complete the first phase of an earthquake mitigation project in the museum’s 3D storage room. This phase involved installing doors onto the storage cabinets and designing and producing customized earthquake bars that will hold the objects in position during a seismic event. This effort greatly improved the safety of over 20,000 objects stored in this space. In November the conservation lab hosted a Canadian Conservation Institute (CCI) workshop on wall-site basketry. Participants in the workshop included representatives from the Stó:lō Nation, Musqueam Indian Band, Neskonlith Indian Band, as well as representatives from MOA, the UBC Laboratory of Archaeology, the Royal BC Museum, the Sooke Region Museum, as well as local archaeologists and conservators. The two-day workshop covered a variety of issues including in situ cleaning, transportation and curating. Research was also presented on the current options for waterlogged basketry stabilization and preservation.

Caring for Cultural Objects
...serving our communities

Other ongoing operational activities included the registration and processing of approximately 1,000 of the 2,000 new acquisitions, hosting 256 researchers and community members on 37 visits; rotating over 100 light-sensitive objects in the Multiversity Galleries; organizing and installing 8 travelling and in-house exhibitions; processing 29 loans in and out of MOA, representing approximately 470 objects; undertaking conservation treatments; teaching collections management and conservation lectures and labs for the AMH 433 Museum Studies class; and keeping the MOA CAT database updated. Collectively, MOA also hosted 4 senior-level interns this past year, one in collections management and three in conservation.

MOA operational and design staff also worked on a number of important upgrades to the Museum building. Through Canadian Heritage Cultural Spaces Program funding, MOA and UBC Secure Access were able to make important upgrades to the Museum’s security system. MOA also replaced half its lights with LED bulbs. 1,386 new bulbs were purchased with half of the cost reimbursed by a PowerSmart grant from BC Hydro. The new bulbs will not only have a longer life, but will generate enough electricity savings each year to power 15 homes.

Caring for Cultural Objects
...providing opportunities for learning and exchange

2012 Native Youth Program
This year, the Native Youth Program (NYP) focused on the theme of “Indigenous Identity in an urban setting.” With funding from ACCESS and TD Bank Group, NYP students participated in a number of visual arts/multi-media projects with guest speakers including Musqueam Elder Larry Grant, Aboriginal fashion designer Sho Sho Esquiro, slam poet Zaccheus Jackson, filmmaker Kamala Todd, multi-media artist Peter Morin, graffiti artist Cory Butlip, Museum educator Damara Jacobs-Morris, and artist and political activist Ian Reid.

Students in the Urban Native Youth Association’s Overly Creative Minds Program worked with NYP students on a book of poetry and photography entitled A Place Called Home. Aboriginal fashion designer Sho Sho Esquiro delivered a workshop on fashion design in which they developed outfits that included a hooded, skirt, purse and shoes that were presented in a fashion show for the program. The UBC Faculty of Education invited the Native Youth Program to participate in a Social Science and Humanities Research Council sponsored study entitled Citizens of Tomorrow: Investigating the Impact of Community Media Arts Practice on Marginalized Urban Youth. As part of the SSHRC research study, Francine Cunningham, RRN/NYP Research Assistant, worked with the NYP students on a filming and photography project for one week. She also edited and uploaded a NYP VLOG (video log) entry to the Native Youth Program website.

Contacts made during this summer’s NYP will be used in developing the exhibition, Claiming Space: Voices of Urban Aboriginal Youth that will take place at MOA in 2014.

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This year, MOA, its staff and volunteers organized four exhibitions at MOA, one exhibition at the Satellite Gallery, two artist installations, and two special case displays in the Multiversity Galleries; travelled two exhibitions; organized over 46 public talks, performances, and special events; offered 24 curatorial tours; and gave 1,489 volunteer Associate tours to the public, an average of 3 tours a day.

This year, MOA staff and Volunteer Associates developed and offered for the first time daily tours of a temporary exhibition—Kissi: The Art and Life of Doug Cranmer—throughout the summer.

The year started with Kissi: The Art and Life of Doug Cranmer in the Audain Gallery. The exhibit travelled to the Museum in Campbell River in fall 2012 and a portion of the exhibition to the UBC Multicultural Cultural Centre in spring 2013. The exhibition was given a “Museums in Motion Award of Merit” in October, 2012 by the British Columbia Museums Association. The exhibition Visions of Enlightenment: Buddhist Art at MOA was the first exhibition of Buddhist art at MOA, and organized in conjunction with the Canadian Society for Asian Art, with the assistance of the Bank of Montreal and the Tung Lin Kok-Yuen Canada Foundation. In the fall, MOA opened Luminescence: the Silver of Peru. The first exhibition curated at MOA by Museum Director Anthony Shelton, it was organized in conjunction with the Patronato Plata del Peru and funded by the Pan American Silver Corp. The exhibition featured a catalogue produced in English and Spanish, and was accompanied by talks on a wide range of topics related to Peruvian social, artistic and economic history. The exhibition travelled to the University of Toronto Art Centre in the spring.

Pleased to Meet You: Introductions by Gwyn Hanssen Pigott opened in the winter in the D’Brian Gallery. For this exhibition, world renowned potter Gwyn Hanssen Pigott worked with MOA’s collections, creating new relationships between MOA objects and her own work. An exhibition catalogue was available by donation in the gallery. In the summer of 2012, MOA presented The Paintings of Harry Speck, Ltd at the Satellite Gallery. This was the first solo exhibition of his work at a public art gallery since his death over 40 years ago. This exhibition marked an important collaboration between independent curator Marcia Crosby and MOA curator Karen Duffek, with family members of Chief Speck in Alert Bay and other communities. Over 1,000 people visited the exhibition, a record for the Satellite Gallery.

MOA also continued to offer a wide array of public programs. For the exhibition Visions of Enlightenment, Jill Baird, MOA’s Curator of Education and Public Programs worked with the Canadian Society for Asian Arts to bring noted speakers including world renowned Buddhist scholar Robert Thurman. For Luminescence: the Silver of Peru, Dr. Baird worked with members of UBC and SFU’s Latin American Studies Programs to develop programming, while Shop Manager Deborah Tidib welcomed two Peruvian weavers to MOA for a four day residency that included demonstrations of weaving techniques. Other programming included the extremely successful Coastal First Nations Dance Festival co-produced with the Dancers of Sḵwx̱wú7mesh.

The Audi-Harry Hawthorn Library & Archives

The Audrey and Harry Hawthorn Library and Archives (AHHLA) continued to support the research needs of the Museum, the broader University, as well as scholars and students from far and wide. New groups at UBC who accessed our resources this year included the Coordi- nated Arts Program, who received Library Instruction in association with the 3767a Library, and enthusiastic university students and international researchers to add to understanding of ancient people’s lifeways, diets and movements. The extensive collections of arti- fact and material culture research.

Highlights for recent acquisitions in the Archives include the Beverley Brown fonds which includes 478 photographs, many taken at the St. Michael’s Indian Residential School in Alert Bay, during the late 1930’s through 1945. Forty-five lantern slides which belonged to the Reverend Smith Stanley Osterhout, showing scenes from ancient hunting, fishing, and plant-use practices. This is one of the few surviving visual records of the Musqueam community through virtual research facilities. This year, LOA’s skilled technical personnel used the isotope ratio dating equipment to analyse bone samples from both MOA and LOA. In the coming year, these kiosks will be tested with material from both MOA and LOA.

The Laboratory of Archaeology (LOA) added more photographs and information about collect- ions held in trust for IBC First Nations to the database. In addition, specialists and students conducted analysis of archaeological materials in LOA’s suite of laboratories. LOA’s skilled technical personnel used the isotope ratio mass spectrometer, scanning electron microscope, and other instruments to assist First Nations and other groups by providing information about ancient people’s lifeways.

The Laboratory of Archaeology (LOA) shares space with the Museum and stores some 356,000 archaeological artifacts in LOA’s Collections Storage. As a partner in the Reciprocal Research Network, LOA’s database supports access to cultural heritage for communities through virtual research facilities. This year, LOA added more photographs and information about collect- ions held in trust for IBC First Nations to the database.

Importantly, the collections team conducted a pilot project in conjunction with the University of British Columbia’s Department of History and the National Library of Canada to develop a new archival module for the RRN that will ini- tially include access protocols for over 600 photographs taken in the Missisa area. Staff also worked with the RRN developers to add video to the RRN kiosks in the Multiversity Galleries.

The department continued to facilitate oral history record- ings for UBC departments and external agencies and communities. This year also saw the launch of the British Columbia Aboriginal Audio Digitization and Preservation Project, MOA, the Irving K. Barber Learning Centre at UBC, and the First Nations Technology Council have initi- ated this program to support the digitization of at-risk audio cassette recordings from First Nations communities. The Oral History Languages Lab at MOA will provide train- ing in audio digitization for successful applicants. This training program was piloted with the Helski Cultural Education Centre this year.

Reciprocal Research Network

The Reciprocal Research Network (RRN) continued to foster research opportunities for those conducting research on Northwest Coast First Nations Art. The RRN now has 1,500 members and there were over 25,000 visitors to the site this year. A system for seamlessly integrating and sharing data was developed and tested with material from both MOA and LOA. The addition of this material brings the total number of objects to over 450,000. The ability for RRN partner institutions to easily deploy RRN-powered kiosks and mobile applications into their gallery spaces was also added and tested at MOA. In the coming year, these kiosks will be deployed at Stō:lo and Musqueam, as well as any other interested partners.

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Exhibitions
Kesio: The Art and Life of Doug Cranmer

This exhibition featured the display of Alan Michelson’s four-dimensional video installation TwoRow II—A four-channel video installation with sound, and a multi-media “backstory,” reflecting on the place of Chief Speck and his work within often conflicting conditions of modernity. Curator: Dr. Carol E. Mayer with Susan Jefferies.

Together Again: Nuxalk Faces of the Sky

This small exhibit was developed by students as part of ANTH431. It included in the exhibit. Curator: Dr. Jennifer Kramer.

Luminescence: the Silver of Perú

This exhibition traced the long history of aluminothermic: in Peru and the region, and the silver’s diverse and luminous qualities. It displayed a range of works, from pre-Colonial to those made by contemporary artists, including national treasures seldom seen outside of Peru. Curator: Dr. Anthony Shelton.

Pleased to Meet You! Introductions by Dianne Dionn-Pigott
November 23–March 24, 2012, The DBA Gallery

This exhibition featured the display of Alan Michelson’s four-dimensional video installation TwoRow II. It featured an interview with Dianne Dionn-Pigott, a former MOA curator, who made the video with her own works, in surprising new relationships.

Books/Literature


The History of 16th and 17th century Andean Silver Mining. November 15, 8:00 - 10:00 pm

Talks by Kenneth Mills (History, University of Toronto) and Natal Safer (History, UBC).

Alpaca de los Andes Artisans Lucia Andrade De Laureano

Introduction to Peruvian alpaca fibre and weaving. November 19, 12:00 - 4:00 pm

Talk by Alpaca de los Andes Artisans Lucia Andrade De Laureano.

Kesio: The Art and Life of Doug Cranmer

November 18, 7:00 - 9:00 pm

Talk by Karen Mills (History, University of Toronto) and Natal Safer (History, UBC).

Alpaca de los Andes Artisans Lucia Andrade De Laureano and Chela Margarita Roa Iturriaga

Artist Demonstrations at the MOA December 18, November 11am - 8:00 pm; November 20, 12:00-4:00 pm

Public talks and Demonstrations Textiles Research Room, November 21 - 22, 1:00 - 3:00 pm

Pleased to Meet You! Introductions by Dianne Dionn-Pigott

Exhibition Opening: November 2, 7:00 pm

An evening celebrating the opening of this exhibition.

Symposium, November 3, 1:00 - 3:00 pm

Talks by ceramic artist Gayn Dionn-Pigott, curator Carol E. Mayer, and co-curator Susan Jefferies.

Tour with Maiko Hara and Glenn Lewis
March 17, 1:00 pm

A talk and tour by Centre A curator Maiko Hara and artist Glenn Lewis.

Film Screening, March 24, 1:00 pm

Screening of The Pottery of San Marcelo offered in conjunction with the 9th Triennial Canadian-Dairy Ceramics at the Saddledome Centre.

"Mwãkoledë: One Mind, One Heart"

Artist Talk and Dance Performance, February 24, 1:00 pm

An evening of dance as an activist art, followed by a performance by the Vancouver Urban Heiltsuk Dance Group.

Other Public Programs

Artist Talk by Walter Keeler, April 7, 1:00 pm

Talk by British ceramic artist Walter Keeler.

Dance Performance by the Swá’i wàna Dancers, April 18, 7:00 pm
A performance by the Swá’i wàna Dancers from Alert Bay.

Vancouver Draw Down, June 9, 11:00 am - 4:30 pm
MADA participated in this city-wide arts initiative by offering the public opportunities to draw within MADA galleries.

Hiwi Performance, July 20, 3:00 pm
Performance of traditional Navade dance by students in Candace Keenan's Navade Mi'kaygl Gâllo's course Living Our Indigenous Languages Through Performative Arts.

Creation of Sand Mandalas, October 24, 25, 27 and 28, 10:00 am – 5:00 pm
Tibetan monks from Dzongkar Choede Monastery created a sand mandala in MADA’s Great Hall.

Book Launch, January 20, 2012
Launch of manuscript: Murder in the Museum by former MADA’s conservator Miriam Cavanagh.

Artist Talk, February 28, 3:30 pm
Talk by Haida artist John Edenshaw.

Coastal First Nations Dance Festival, March 9 to 11, 1:00 - 4:30 pm
The festival featured dance by Indigenous performers.

Artist Talk, March 5, 7:00 pm
Talk by Heiltsuk artist Joalen Edenshaw.

Cultural First Nations Dance Festival, October 4, 7:00 pm
Talk by Dwayne A. Allard, award-winning Stickeen author, poet and teacher.

Artist Talk, March 5, 7:00 pm
Talk by Heiltsuk artist Joalen Edenshaw.

Artist Talk by Frank Tester author of Picturing a Living Arts.

Public Programs

Exhibition-related Public Programs

Kesio: The Art and Life of Doug Cranmer

November 18, 7:00 - 9:00 pm

Talks by Karen Mills (History, University of Toronto) and Natal Safer (History, UBC).

Public Programs

Top (from left to right): Richard Mamani, Hugo Champi, Richard Mamani, Hugo Champi, Richard Mamani, Hugo Champi. Below (from left to right): Four Scenes from the Life of the Buddha (detail), Painted wood, Received from non-Native sources; 1960s-early 1970s. Private collection, Washington, D.C.
Creating Opportunities...

to promote intercultural understanding

Research and Publishing

MUSA staff continued to undertake, as well as support research, in the areas of exhibition development, collection documentation, heritage, museology, visual, material and digital culture, oral history and language retention, and anthropology.

This year MUSA staff published two books, produced two exhibition monographs, and various articles. They presented papers at symposia and conferences, gave public presentations and provided professional tours for visiting scholars, international delegations, community groups, artists, students, donors and researchers. Staff also served as reviewers and editors for various journals, and as external thesis examiners.

Staff served the university community by representing MUSA on committees in the department of Anthropology and Sociology, the First Nations Advisory Committee, UBC Faculty of Arts, the Polar World Institute for Advanced Studies, Indigenous Academic Council, First Nations Aboriginal Youth Strategy Committee, African Studies Steering Committee, UBC Polar and Alpine Committee, the UBC Canadian Northern Studies Trust. MUSA Curators also contributed their expertise to the Parks Canada Association with the Freda Diesing School of Northwest Coast Art, the BC Creative Achievement Awards for Aboriginal Art, YVR Art Foundation, the North West Ceramics Foundation, the West Vancouver Museum, the Commonwealth Association of Museums, Simon Fraser University, Canadian Museums Association, Pacific Islands Museums Association, Pacific Arts Association, the Pacific Peoples Partnership, and the University of Hawaii.

Teaching

MUSA faculty and staff offered a broad range of courses this year. Dr. Carol E. Mayer and Dr. Nuno Porto co-taught ANTH431/518, Museum Practice and Curatorship/Museum Methods, Heidi Skawengen, MUSA’s Conservator, taught ANTH452, Conservation of Inorganic Materials, Dr. Anthony Shelton taught ANTHA470/571, Conservation of Cultural Heritage, and Mr. John Hidu taught co-taught in the UBC Museum/Gallery Teachers’ Summer Institute, a week-long intensive course focusing on teaching and learning in the museum. Bill McLennan also continued to lecture and mentor students at the Freda Diesing School in Tornarik. Cross-appointed faculty and professional staff supervised directed studies and served on MA and PhD candidate committees as chairs or members. They also gave lectures in the Departments of Anthropology, Theatre, Geography, History, Art, History Visual Arts and Theory, and the School of Library, Archival and Information Studies. Other teaching-related activities included the Native Knowledge Initiative (a week-long seminar initiative between UBC and the Musqueam Indian Band), Humanities 101 (a Faculty of Arts community program for people living in the Downtown Eastside), short-term internships and practicums, supervision of research assistants, and numerous lectures at UBC and offsite.

Publications

Duffek, Karen


Shelton, Anthony


"The Slate is Wiped Clean: Missionary Murders and Reconciliation on the Northwest Coast." In Bob Kingsmill: A Life Lived, International Ceramics Symposium, at the Pacific Arts Association (Europe) annual meeting, Munich, Germany, November 14-18, 2012.


"Indigitization Tool Kit for First Nations Community Digitization Projects." Aboriginal Un/History Month presentation and workshop, UBC Library, 4th-5th, Barber Learning Centre, Vancouver, BC, June 24, 2012.

Lowery, Gerry


"Making a Case for Conservation: Raising the Profile of the Conservation Department at the UBC Museum of Anthropology." Meeting of the Pacific Conservation Group, Victoria, BC, November 23, 2012.


"Representing the Andes." History Department Colloquium, UBC, Vancouver, BC, January 31, 2013.


Awards

UBC Museum of Anthropology Annual Report 2012-13

UBC Museum of Anthropology Annual Report 2012-13

UBC Museum of Anthropology Annual Report 2012-13
Developing and offering strong educational programs is critical to MOA’s teaching and outreach mandate. This year, E7, Elementary, secondary, post-secondary and ESL students—representing 14,411 people—attended an educational program or participated in a guided or self-guided tour at MOA. In addition MOA continued to develop new services for teachers and students. On April 23 and 24, 2012, MOA and the Vancouver Board of Education co-hosted a First Peoples Festival at MOA. The Festival was developed to honour the Aboriginal Education Enhancement Agreement that was signed in June 2009 by the Vancouver Board of Education, the BC Ministry of Education, Musqueam Indian Band, Métis Nation BC, and the Urban Aboriginal community. This agreement marks the school district’s commitment to enhancing Aboriginal students’ academic success in Vancouver schools from K-12. The Festival featured student workshops, activities and performances delivered by a range of Aboriginal artists and educators. Over 500 students and teachers attended this successful event which MOA hopes will become an ongoing part of its programming for schools.

On October 19, 2012 MOA offered a Professional Development Day for teachers featuring talks, tours, special guest speakers, an introduction to MOA’s teaching collection, and information on our online teacher resources. MOA also continued to host the Coastal First Nations Dance Festival School Program which was held on March 6 and 7, 2013. Over 500 students attended the two day event which featured performances by the festival’s organizers, the Dancers of Dalema’ahám, an inter-generational, Aboriginal dance company. They performed Dancing Dar Simas in through which they share their Gitksan and Cree ancestries. This year students were also treated to a special performance by Nukatuk, a throat-singing duo of Inuit sisters.

MOA Curator of Education and Public Program Dr. Jill Baird, and museum educator Danaa Jacobson (Morris) completed interviews for the Seeing the Canoe website which worked with Josh Hie to edit a series of short films which are now integrated into the website. Educator Mar- aeday Seymour was contracted to create lesson plans that complement the content of the website. The website will be launched on October 8, 2013.

EMERGING CULTURAL ASSOCIATION

Partners (100–190)
Dr. C. Chan Gunn
Imagine Canada
Mr. Audrey Jackson
Miss Olivia K. Lee
Mr. Charles Wolfe
Mrs. R. Marie Stevenson
Friends (50–70)
Mr. Richard Brebner
Mr. Al Gordon
Ms. Dorothy Davies
Mr. Kelvin Ng
Mr. Darrel Ohler
Mrs. Cameron scholar.
Mrs. Marguerite Simpson
Mr. Alisdair Sanderson
Mr. Robert Sharpe
Mrs. Claudette St. Jean
Mr. Bill Williams
Mr. Don Mass
Dr. Sandra Witherpoon
Mrs. Edith Seymour
Mr. Robert F. Hoadley
Mrs. Pat Croft
Mrs. Mary Kopec
Mrs. Elizabeth Montgomery
Linda Black

DONATIONS TO THE COLLECTION
Mrs. Patricia Ajello
Mr. Kevin Doyle
Mr. Lorne Balshine
Mr. Brian Kilpatrick
Mrs. Leona Lattimer
Mrs. Carol Potter Peckham
Mr. Donald E. Forsyth
Mr. Jim Vanderpuye
Mrs. Joanne Loberg
Mr. James W. Felter
Mr. Robert Cazelais
Mrs. Helen O’Brian
Mr. Kevin Murawsky
Mr. Robert H. Stevens
Mr. Westwillow Antiques
Mr. Charles Moore
Dr. C. Chan Gunn
Mr. Anar Jit
Dr. Evelyn Harden
Mr. Michael D. Brodie
Dr. Yosef Wosk, OBC
Mr. Charles Milner-Williams
Mr. Iqbal Younis
Mrs. Elspeth McConnell
Mr. Rudi Kovanic
Dr. Sandra Witherspoon
Mrs. Christine B. Wisenthal
Mr. Peter Morin
Mr. Anila Srivastava
Mr. Michael Williams
Mr. George Cook
Mrs. Marilyn Chechik
Mr. R. Cameron McPhail
Mr. Stephen Kennedy
Mr. Jeff Dobrzensky
Mr. Brian Kilpatrick
Mr. Donald E. Forsyth
Mr. Anila Srivastava
Mr. Michael Williams
Mr. George Cook
Mrs. Marilyn Chechik
Mr. R. Cameron McPhail
Mr. Brian Kilpatrick
Mrs. Christine B. Wisenthal
Mr. Peter Morin
Mr. Anila Srivastava
Mr. Michael Williams
Mr. George Cook
Mrs. Marilyn Chechik
Mr. R. Cameron McPhail
Mr. Brian Kilpatrick
Mrs. Christine B. Wisenthal
Mr. Peter Morin
Mr. Anila Srivastava
Mr. Michael Williams
Mr. George Cook
Mrs. Marilyn Chechik
Mr. R. Cameron McPhail
Mr. Brian Kilpatrick
Mrs. Christine B. Wisenthal
Mr. Peter Morin
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MOA received exceptional financial support from individuals, public agencies, corporations, and foundations this year totaling $1,832,884. MOA also received donations of objects and in-kind support valued at approximately $2,010,000. We are very grateful for the continuing support of so many organizations and individuals, whose energy, enthusiasm, generosity, and advice continue to amaze and inspire the work of the Museum.
Building a Legacy

Volunteer Associates and External Advisory Board Members play a vital role in supporting exhibitions, programs, and research, as well as connecting us globally to new audiences and opportunities for growth and sustainability. We are grateful for their energy, enthusiasm, and unwavering commitment to MOA's vision for the future. This year, Volunteer Associates served an astounding 10,041 hours. Members of the Canadian Society of Asian Arts worked closely with MAA staff to develop and support the exhibition Visions of Enlightenment: Buddhist Art at MOA. This year, the Safari/Voyage Exhibition Volunteer Committee, chaired by Mrs. Nezah Khalafshoara, provided invaluable advice and support towards the development of a major exhibition of works by contemporary Arab, Iranian and Turkish artists that opened in April 2013.

Operating a Legacy

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