



# Tsitsak'alam

(News)



Photo Sharon Grainger

## Celebrating 25 years



**Chairman Bill Cranmer**

Gilakas'la 'Na'namwayut 'Ni'namukw. Greetings Relatives and Friends. This newsletter allows me the opportunity to wish you all a Merry Christmas and a Happy New Year on behalf of the Board of Directors. We look forward to another exciting and productive year in 2006, thank you to our administrator and staff. Gilakas'la



**Andrea Sanborn Executive Director**

### Notes from the Executive Director's desk

This issue will be a combined Fall/Winter 2005. For those of you not able to attend our 25<sup>th</sup> Anniversary celebration, you can read all about it here. It was a very exciting day for us even though for U'mista it is only 25 years and this is

considered still very young, we are proud of all that has been achieved by everyone since the formation of our Society and Cultural Centre. Management and Boards of Directors over the years have worked very hard to maintain our facility and develop programs, house information, archival resources and language materials for our future generations. As is always understood, we are only here to make things better and care for all things for the future. It was exciting to have so many people attend our celebration from England, France, United States as well as Haida Gwaii and Kitkatla.

Our celebrations began with a boat trip to Village Island for some people including Jack Knox from the Times Colonist and his photographer Debra Brash. For his article Jack wanted to get a sense of where most things started that resulted in the arrests of many of our people during the era of the potlatch ban. This was the Chief Dan Cranmer potlatch in Village Island in 1921 and the arrests in 1922 of our people. A few of our guests were invited to go along and although the stormy weather was upon us, the Village Island trip fortunately was during a break in the storms and the skies lit up brightly with sunshine. Dick and I were somewhat spoiled over the 25<sup>th</sup> anniversary celebrations as we had Marie from France cook dinner for us at home and of course we were all lucky to partake in the feast prepared at the Bighouse on November 1<sup>st</sup> by Norman and Donna Stauffer and their assistants. Fortunately for my husband and I, our house

guests for the Nov 25<sup>th</sup> Nov 26<sup>th</sup> potlatch were from the United States, Sharon and BettyLu from Washington State and Phyllis from Wisconsin and they were also here for their Thanksgiving. Jill Baird from the Museum of Anthropology and Rita Barnes, one of our members from Vancouver were also invited to this festive occasion with the girls from the States cooking a very nice meal for us to enjoy along with good company. Like is always said: good food, good company makes for good times.



**Arriving Village Island Photo Vickie Jensen**

We are looking to 2006 to be as busy as 2005 was. Pewi Alfred, our curriculum development trainee will be here for some time yet as will our Museum Intern William Wasden Jr. If any of you are interested in more details about some of the things they are working on, please call us to arrange for a time to come in to visit them. Our planning for fund raising continues and we hope to be moving forward with one of the phases of our expansion plans in this next year. In the meantime we continue to add to our resources, research culturally significant materials, maintain our facility, manage our gift shop and respond to the many inquiries we receive each day. We are renewing our Potlatch Collection, incorporating other repatriated objects and improving our text panels. We have also added a wheelchair ramp to the Potlatch Collection gallery and are producing pre-recorded audio guides for individual visitors who are not with a tour group. This project will be completed before March 31, 2006 and ready for the new visitor season.



Viewing gifts at 25th Anniversary celebration

Photo Blaine Gregory

We would like to thank the many people who helped to make our 25th Anniversary celebration a huge success. Thank you especially to those who brought gifts for the U'mista. We received a very old mask from Barbara Gorrell of Hawaii, a verbal commitment from Bill Holm announcing his intention to give U'mista a copy of his research papers, audio record-

ings and video and film recordings that he collected during his research in our territories. From Jay Stewart and Peter Macnair we received 2 ceremonial dance robes, 2 vests, 1 dance apron, a t̓i'na skimmer, a Kulus mask and a Bakwas mask. Dr. Marie Mauzé from France donated a copy of her research audio tapes conducted during her research in 1987. Dr. Patricia Shaw from UBC, donated a copy of a sortable computer database of the Grubb dictionary that she produced in four versions, English, the Grubb kwak'wala, the NAPA version and the U'mista kwak'wala version. This is a useful tool for anyone in their research about our language or our culture.

We received another gift from Mrs. Aube Elleouet. Aube is the lady from France who in September 2003 gifted to the U'mista the yaxwiwe' or frontlet that was part of her father, Andre Breton's collection. Chief William Cranmer bestowed the name U'ma upon Aube as a gesture of appreciation for her gift. For the 25<sup>th</sup> Anniversary, Aube very generously donated \$42,700.00 to the U'mista. Part of this donation will be used to clean, conserve and exhibit the yaxwiwe'. It is interesting to note that it was Dr. Marie Mauze who helped to identify the yaxwiwe' as being part of the Potlatch Collection and then helped Aube with the details required to be able to return it to us. Gilakas'la Aube for your generous donation.

Gilakas'la to everyone who made these special presentations to U'mista on our special Anniversary. You are all special people. Thank you to everyone else who joined us in all the celebration activities to make November 1, 2005 a special day because you were here with us.

## The British Museum and U'mista.

The loan of the transformation mask to Alert Bay represents an important partnership project for the British Museum. This is a highly significant milestone in the improvement of cultural relations between the Museum and Canada's aboriginal peoples. For nearly twenty years anthropologists in the Museum have sought to develop proper understanding both with First Nations, and with other source communities across the world. Some of these distant connections, with Inuit and Haudenosaunee communities for instance, began nearly three centuries ago.

In 1986 more recent progress began with a joint project with the National Chief Georges Erasmus, along with many other partners including a subsequent National Chief Mathew Coon Come, to create the *Liviic* exhibition, shown at the Museum of Mankind. The results of this 1987 London project were presented in a paper at the Carleton University conference, *Preserving Our Heritage*, jointly sponsored by the Canadian Museums Association and the Assembly of First Nations in 1988. The important outcome of that conference was the 1992 report of the

Task Force Report on Museums and First Peoples, *Turning the Page* (Ottawa 1992). In turn that paper has transformed the relationship between museums and First Nations in Canada, providing a model for the world. More recent British Museum partnerships include *Ancestors*, a 2002 exhibition with Louis Soop, Red Crow College, the Kainai Nation, and the Royal Ontario Museum. This was mounted at the Sir Alexander Galt Museum and Archives, Lethbridge, Alberta. A smaller loan of the collection made by the Marquess of Lorne in 1881, was installed in April 2005, in the National Gallery of Canada, for eighteen months. This celebrates the 125<sup>th</sup> anniversary of the Gallery, which was founded by Lorne. Another project under discussion between the British Museum and the new National Portrait Gallery of Canada, would contribute to the opening display planned for Ottawa in 2007. British Museum projects in other parts of the world are also beginning to come to fruition. For instance a loan exhibition, *Hazina* (literally *treasures* in Swahili) curated by Kiprop Lagat (from the National Museum of Kenya) is scheduled to open in Nairobi in the Spring of 2006.

Further partnership projects with Kwakwaka'wakw communities are envisaged. A film festival *Feast and Transformation*, about the moving image among Pacific Coast First Nations, is scheduled for February 3-5, 2006, in London at the British Museum. Partners in this project are the film maker Hugh Brody and the University College of the Fraser Valley. It will be a great privilege to welcome someone from Alert Bay to come, and to discuss, the long history of the moving image among the Kwakwaka'wakw. The superb drum painted by William Wasden Jr and presented to the British Museum on November 1<sup>st</sup> by Chief William Cranmer, will hopefully be played on that occasion before being accessioned and placed on display. Other changes and improvements will be made to the British Museum's permanent North American Gallery. This will include a much enhanced label text for a large bird carving from Alert Bay.



Andrea Sanborn and Jonathan King

Photo Faith Magwood

The sculpture was identified by Andrea Sanborn in February 2005 as an Eagle and not a Thunderbird, as previously thought. It is an important icon of aboriginal art within the Museum as a whole, and so it is vitally important that improvements to the display text should take place.

Other future projects will include exchanges of information, for instance about the small number of objects collected during the mapping of the Inside Passage by George Vancouver, in 1792. These include two spears identified as from the 'Namakizat'; Bill Holm has suggested that this name may be a (mis) recording of Nimpkish or 'Namgis, perhaps the first time that the name of the community was written down in English. During my recent visit I was lucky enough, thanks to Andrea Sanborn, to be able to visit the original site of the 'Namgis community, which Vancouver recorded as Cheslakees Village. There is another connection to the Museum around the print of this place. The water-

colour from which the 1798 engraving derives was executed by the artist William Alexander, who from 1808 served as the Museum's Keeper of Prints and Drawings.

At the time of the celebration of the 25<sup>th</sup> anniversary of U'mista the transformation mask was shown to a number of artists including Eugene Isaac, William Wasden Jr., and Sean Whonnock

and Johnathan Henderson. They made many numerous suggestions about the source and identity of the crest and the design, the possible identity of the artist, about how the mask may have been repainted with white paint by a second artist after the first use, and how the rigging and mechanical structure works. This information will be included with the online images of the mask, Compass, on the British Museum web site.



Jonathan King with drum presented to the British Museum by the U'mista Cultural Society

Marie Mauzé photo



Andrea Sanborn, William Wasden Jr, & Jonathan King

Photo Marie Mauzé for British Museum

[www.thebritishmuseum.ac.uk/compass](http://www.thebritishmuseum.ac.uk/compass)

On a more personal note I am most grateful to Chief Bill Cranmer and especially to Andrea Sanborn for their hospitality and trust in the negotiating process, and for enabling me to visit Village Island the site of Bill's father's 1921 potlatch. I would also like to thank everyone in London who helped with the project, particularly Jill Maggs, Ian Taylor, Helene Delaunay, Mike Row, Andrew Burnett, and Neil MacGregor. D. Anthony Knox and the Canadian High Commission in London also much assisted in the project.

Finally I am most grateful to Margaret Cook and to Peter Macnair who first invited me to Alert Bay, for the memorial potlatch of the late Mrs. Alice Smith and of Katie Scow, June 18 1977. Gilakas'la! Thank you.

Jonathan King

30<sup>th</sup> November 2005

## In homage to Ethel Alfred

Several people were privileged to accompany Chief Bill Cranmer on a boat excursion to Village Island the day before the celebration of the 25<sup>th</sup> anniversary of the U'mista Cultural Centre. Village Island owned its peculiar status in Kwakwaka'wakw history in 1921 following the illegal potlatch ceremony organized by the highly respected Chief Dan Cranmer who had invited some four hundred guests to this remote place around Christmastime for the repayment of his wife's bride-price. This led to the dramatic situation of not only charges and convictions but also of the surrender of about five ceremonial objects by members of nine

Kwakwaka'wakw tribes and the forced cessation of ceremonies.

'Mimkwamlis, located in an exceptional beautiful site has been deserted for about half a century now. Once a village of splendour, it has long been a deserted place but is certainly the

home of bears which leave behind them marks of their presence on the narrow trail which leads from the slippery and unstable dock to the decaying heraldic pole on the ground. I walked on my own to the pole to recall that rainy morning of September 22, 2003 when Ethel (Hanuse) Alfred told Aube Breton-Elléouët and her friends what it was like to grow up and live in 'Mimkwamlis ... We sat on the bench near the pole to listen to Eli Cranmer chanting a song owned by the Hanuse family. Ethel, I will always remember you! I will remember you as a great dancer, especially in the Ladies'dance!

We passed Kalugwis and then stopped in 'tsadzis'nukwame' where we were invited to come ashore by Chief Bill Glendale, who walked us into the new Bighouse. The boat excursion was a moment of sheer joy that I shared with colleagues and friends- some of them I had not seen for a very long time - but also of melancholy triggered both by the beauty of the landscape and the irony of history.



Marie Mauzé and Chief Robert Joseph at the Pentagon before the opening of the National Museum of the American Indian  
photo Nicolas Rostkowski



**Marie Mauzé and Bruce Whyte Village Island trip**

Vickie Jensen photo

Gilakas'la Andrea for providing such an occasion!  
Gilakas'la Jonathan [King] – for allowing me the morning of the museum's celebration to come along on the boat ride to Xwalkw that I only knew from drawings! It helped me to get a sense of the place.

The 25<sup>th</sup> anniversary ceremony of the U'mista

Cultural Centre presided by Chief Bill Cranmer was a real success. In many ways it was the celebration of the vitality of the Kwakwaka'wakw culture as demonstrated by the involvement of members of the younger generation in singing songs and performing dances. The main event was the return on a long-term loan basis of a transformation mask by the British Museum which belonged to the potlatch collection. The mask was ceremonially brought into the Bighouse by Chiefs Bill Cranmer, Pat Alfred, Roy Cranmer, Arthur Dick, Norman Glendale and Jack Nolie. As remarked by Keeper Jonathan King (Times Colonist, Nov 5, 2005) "What actually matters is whether you have a dialogue... keeping everything open so that people can share knowledge". These words certainly express the mutual will of Bill Cranmer, chairman of the U'mista Cultural Society, Andrea Sanborn, Executive Director of the museum, young Kwakwaka'wakw researchers and the "friends" of the museum who presented gifts during the ceremony.

Marie Mauzé



**Chief Bill Cranmer, Guy Buchholtzer & Jay Powel**  
 Photo Vickie Jensen



**Pewi Alfred**

My training here at the U'mista has been very educational. I've looked up the words that I remember when I was growing up and found that isn't how you spell them. Researching words, pronouncing and learning to understand that there are differences between phonetics, the different spellings, and lost words. It's so amazing to discover from asking my resources (Emma Tamlin), she went on to explain to me that "When you don't speak fluent Kwak'wala everyday, those words will be put away for awhile, and will eventually come up and be refreshed, again, when needed!" I know that some words such as "holiday" and "season" words are borrowed from English. So I try not to put too much pressure on my resources! Audrey Wilson is a very helpful resource for our people. She not only can speak our Kwak'wala language fluently, she has a great understanding with the kwak'wala orthography. Audrey came to the U'mista one day after the meeting for William Wasden's Potlatch. I thought I'd take ad

vantage of all her knowledge and asked her for some kwak'wala translations. She is a great teacher. (Audrey Wilson is my teacher from grade-school, too!). I asked her for some Christmas words. She pulled out her little dictionary from her purse, and told me the words, and more. I wrote them as she stood before me, she corrected my spelling, and overly emphasized the words for me to hear them properly. Using her stomach and hands she asked if I could feel it while pointing to her diaphragm! I love this direct teaching strategy she uses. It was very helpful, and educational. I know from that day how important the language preservation is to her. I also ask my Granny Pauline Alfred, uncle Gilili (Harry Dawson), Norman Glendale, who ever comes my way, and when ever I get the chance to take advantage of the speakers, I do! These people love to share their cultural wisdom with us students. Don't be afraid to ask our Elders and fluent speakers for help with language, dances, songs and names. They are more than happy to help us. We learn something new everyday.

Have a safe Christmas,

See you in the New year.



U'mista Cultural Centre and poles, Alert Bay, BC

Sharon Grainger photo





# U'mista Cultural Centre

*25 Years Celebrating Kwakwaka'wakw Culture*

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Gloria Webster on site building of U'mista Cultural Centre 1980

## Gilakas'la

### Welcome!

*In earlier days, people were sometimes taken by raiding parties. When they returned to their homes, either through payment of ransom or by retaliatory raid, they were said to have "u'mista". The return of our treasures from distant museums is a form of u'mista.*

The U'mista Cultural Society was incorporated under the British Columbia Societies Act on March 22, 1974, with the mandate to ensure the survival of the cultural heritage of the Kwakwaka'wakw. One of the objectives of the Society was the development of a facility to carry out its aims. The present facility was opened in November of 1980. The focus of the permanent collection is the "Potlatch Collection."

For much of the 20<sup>th</sup> century the potlatch, a social event unparalleled in Western culture, was forced "underground" to evade persecution as the Kwakwaka'wakw continued to hope that the anti-potlatch law would be repealed. In 1952, the first public potlatch since the 1920s was held in Victoria, BC hosted by Chief Mungo Martin.

Those who had lost their treasures in the prohibition had not forgotten their loss. The first real efforts to repatriate these objects were started in the late 1960's when Chiefs James Sewid, Andy Frank, Bill Scow and others began to work towards the return of our treasures through the respective band councils. A few years later, the Board of Trustees of the National Museums Corporation agreed to return that part of the Potlatch Collection held by the National Museum of Man. The return was conditional on the construction of a museum to properly house and care for the collection. During 1973 meetings and repatriation efforts were facilitated through the Kwakiutl District Council (KDC) and a meeting with Elders and representatives for the 'Namgis Band and the Cape Mudge Band was held to discuss ownership and distribution of the artifacts. In 1974 the U'mista Cultural Society was incorporated and the question of the location of the building was resolved by having museums built in Cape Mudge and Alert Bay. By 1975, funding from the National Museums Assistance Program had been secured to assist with the construction of the U'mista Cultural Society's facility.

The Royal Ontario Museum was next to return the treasures it held, in 1988. The negotiations with the National Museum of the American Indian progressed slowly until it was merged with the Smithsonian Institution and since then nine of the original 33 pieces sold to Mr. George Heye have come home. In July of 2000 the National Museum of the American Indian, Smithson-

ian Institute Board of Trustees agreed to return another sixteen pieces from the Potlatch Collection still in New York.

One of the remaining Heye artifacts (a transformation mask, NMAI catalogue number 11/5224) was transferred November 16, 1936 to the Cranmore Ethnographical Museum in Chislehurst, Kent, England. From there it was transferred to its current location, the British Museum. It is to be brought home Nov. 1, 2005 on loan.



'Namgis dancers

Barb Cranmer photo

## U'mista Goals

The mandate of the U'mista Cultural Society is to ensure the survival of all aspects of the cultural heritage of the Kwakwaka'wakw.

The aims of the Society as stated in the constitution are to:

- Collect, preserve and exhibit native artifacts of cultural, artistic and historical value to the Kwakwaka'wakw.
- Promote and foster carving, dancing, ceremonies and other cultural/artistic activities engaged in by the Kwakwaka'wakw;
- Collect, record and make available information and records relating to the language and history of the Kwakwaka'wakw;
- Promote, build and maintain facilities for carrying out the above aims;
- Recover from other institutions and individuals artifacts and records of cultural, artistic and historical value to the Kwakwaka'wakw.

## U'mista Today

To facilitate the accomplishment of this mandate, the Board of Directors, composed of any person who is an individual, family of honorary member and can trace ancestry to a member of any tribe of the Kwakwaka'wakw, is responsible for developing, implementing and monitoring all policy. The Executive Director, hired by the Board of Directors, is responsible for developing and implementing strategies that achieve the ends and aims that the Board has identified. This comprises day to day operations, management of the Centre, and yearly budget development.

The focus of the permanent collection is the "Potlatch Collection." The other permanent exhibits on display include description of the traditional ethno biology of the Kwakwaka'wakw and origin stories of the Kwakwaka'wakw villages, as well as, historical and contemporary

Kwakwaka'wakw pieces. Traveling exhibits of significance to the community are also displayed.



Collection of repatriated masks

Photo courtesy of Royal BC Museum

## U'mista, Tomorrow and Beyond

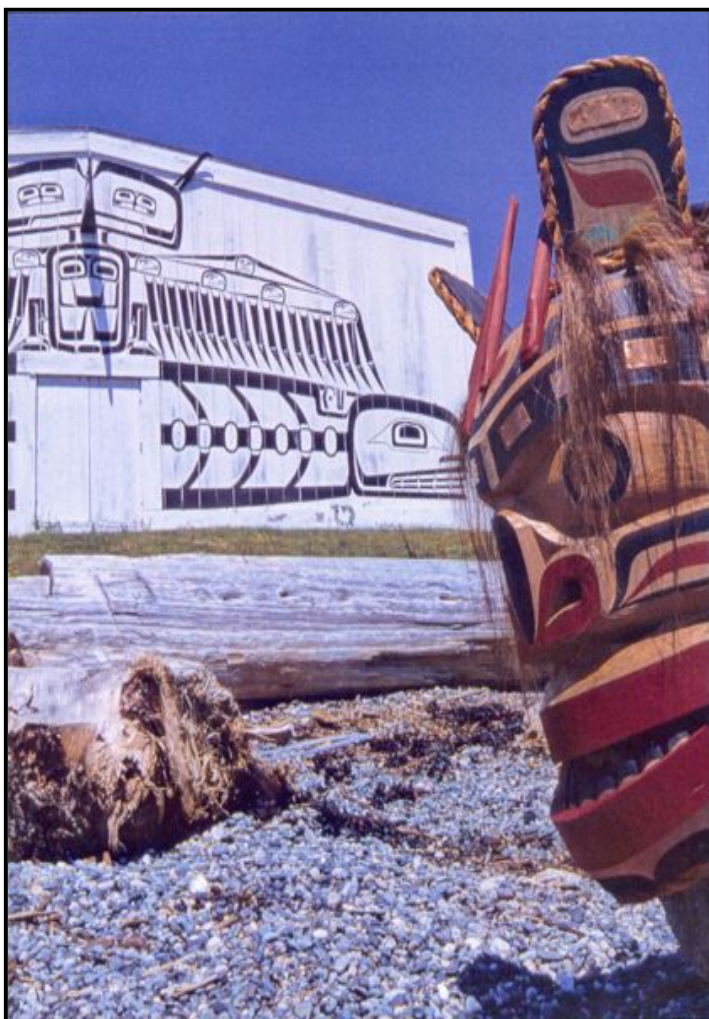
While the Kwakwaka'wakw can look back with pride at the first 25 years of accomplishments at U'mista Cultural Centre, we are already looking ahead to the challenges of the future.

A continuing focus will be the return of the potlatch materials and other articles, which were improperly taken. Moving forward, U'mista will now look to expand the space available to exhibit the collections, upgrade facilities, and improve its revenue-creation activities to provide longer-term financial stability.

The most pressing need at U'mista is space to display the many totem poles gifted to U'mista. Construction of an annex or addition to house totems is a top priority for U'mista, but the project should include expansion to the main halls and facilities to serve visitors, and to the retail services offered to visitors, which help U'mista earn revenues to cover the costs of cultural stewardship.

A performing arts facility is high on the list of expansion projects. A stage which would allow visitors to U'mista to see dances, story-telling, singing and other performing arts would add a powerful 'live' dimension to cultural interpretation. Such a facility would increase both the volume of visitors and per-visitor expenditures, supporting the financial independence of U'mista along with local performers.

Keeping the Kwakwaka'wakw culture alive and thriving into the 21<sup>st</sup> century, U'mista will also place strong emphasis on growing the Kwakwaka'wakw Centre for Language and Culture Learning.



U'mista Cultural Centre

Sharon Grainger photo

## U'mista Highlights

Opening day, Nov 1, 1980

Vickie Jensen photo



Year	Event
1921	Potlatch regalia seized, government enforces potlatch ban of 1885
1974	Idea of repatriating potlatch regalia is revived
1980	U'mista opens as new home of returned cultural history
1981	Kwak'wala Language book series launched
1985	' <i>Box of Treasures</i> ' video wins two major awards
1986	Spirit Lodge is highlight of Expo '86
1988	Royal Ontario Museum returns potlatch materials
1990	Exchange visit to Maori of New Zealand
1993	National Museum of American Indian returns potlatch materials
1994	Specific treaty claim launched
1998	' <i>Living World</i> ' book documents Kwak'wala plants and animals
1999	Rebuilding of Big House and 'Rising from the Ashes' video
2000	Expansion phase one opens expanded facilities
2002	5-volume Kwak'wala Language vocabulary series released
2003	Frontlet discovered in Paris, France in Andre Breton Collection
2005	25 <sup>th</sup> year; planning in progress for expansion phase 2

## A Short History of U'mista

### Beginnings

In 1974 the U'mista Cultural Society was formed. Gloria Cranmer Webster is hired to begin negotiations for the repatriation of the Potlatch objects taken after the trials in 1922 and plan for the construction of the U'mista Cultural Centre in which to house the returned artifacts. It was under her direction that we were able to open the U'mista Cultural Centre on November 1, 1980, featuring the repatriated "Potlatch Collection". This was a huge undertaking and we remain thankful to Gloria, her Board members, and volunteers in those days who worked tirelessly to make this happen.



Cover photo, Book 5, Kwakwaka'wan Language Series

Vickie Jensen photo

### 1980

Opening day was filled with excitement, happiness and pride, and also a hint of sadness at the absence of some of our Old People who were no longer here to share these good feelings. However, they will always be remembered. During this first year, the first archaeology project took place at the Gwa'ni River, production of our Kwakwaka'wan Language Learning series of books and tapes was started with our local experts including Agnes Cranmer, Margaret Cook, Lorraine Hunt and Gloria Cranmer Webster, with the help of Jay Powell and Vickie Jensen. *Box of Treasures* video was also started by filmmaker Chuck Olin, our first video *Potlatch: A Strict Law Bids Us Dance* had already been produced in 1975.

### 1981

Our Kwakwaka'wan Language Learning series of books and tapes was completed, work continued on our video *Box of Treasures*. Archaeological survey work continued on 'Namgis territories. Dance performances for visiting tourists provided funds for the maintenance of the Big House that we had accepted responsibility for its general operations and maintenance.



Box of Treasures original cover

RBCM photo

### 1982

Funding was secured to allow us to undertake the renovation of the Big House. An ever-increasing number of people attending potlatches required an expansion so the renovation included widening the Big House by 20 feet.



Wanukw canoe

Sharon Grainger photo

## 1983

*Box of Treasures* video was completed and premiered at the 11th Congress of Anthropological and Ethnological Societies in Vancouver, BC. Judy Hoffman, a member of the film crew returned to Alert Bay to teach video making to community members and the Salmonista Film crew evolved from this project. The U'mista curator produced an exhibit *The Copper That Came From Heaven* in partnership with curators from the Kwakiutl Museum, the BC Provincial Museum and the Museum of Anthropology. U'mista Society members presented traditional dances at the exhibit opening in Vancouver.

## 1984

The Kwakwaka Teacher Training Program was developed to ensure the teaching of our language continued in a constructive fashion. Under the instruction of Joy Wild and Vickie Jensen, the program included members from all of our communities, including teachers, teachers' aides and dance and art instructors.

## 1985

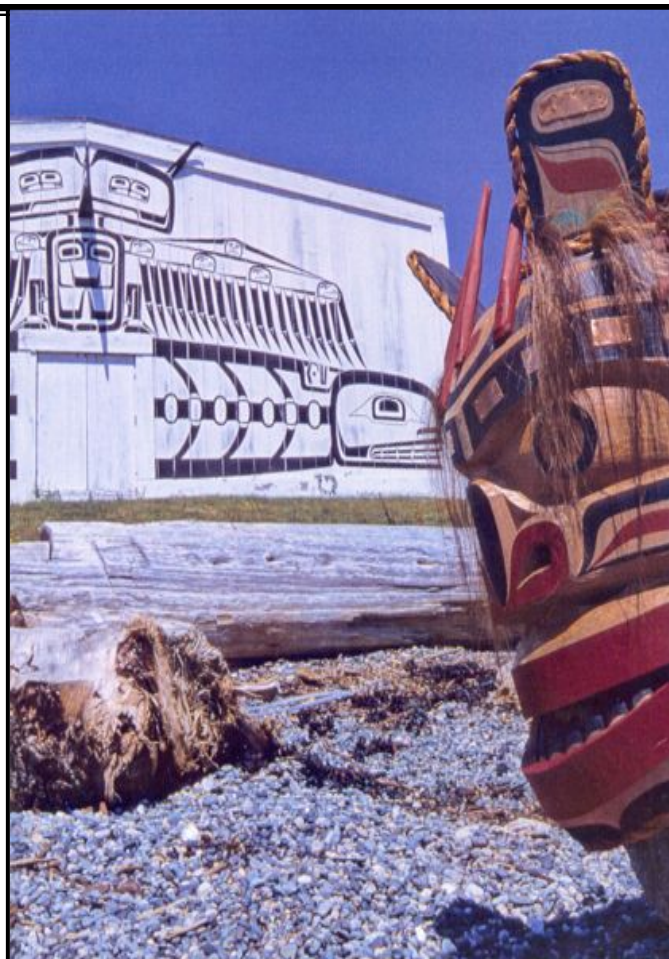
*Box of Treasures* was awarded the Blue Ribbon Award from the American Film Festival in New York and the Golden Eagle Award from the CINE Awards in Washington, DC

## 1986

Collaboration with Bob Rogers, an American producer resulted in the production of the very popular Spirit Lodge at EXPO 86, the most popular show at EXPO. All proceeds from product sales revenues were contributed to the U'mista.

U'mista hosted the 100th Anniversary of the meeting of Anthropologist Franz Boas and George Hunt with many of the descendants of these two men traveling to Alert Bay and Fort Rupert from many parts of the United States. The Boas family gifted copies of 1000 pages of correspondence between George Hunt and Franz Boas.

The Hiłdzakw canoe crew pulled in for a visit and were guests at a feast in the Gukwdzi. We were also visited by the crew of the Haida canoe, which was returning to the Queen Charlotte Islands after its appearance at EXPO '86.



**Box of Treasures DVD cover**

**Now available in DVD at the U'mista Gift Shop**



Former curator Gloria Webster accepting award for *Box of Treasures*

## 1987

Doug Cranmer carved a replica of the original Wakas pole. A celebration to mark the completion of the carving project was held in Vancouver and included family connections to Chief Wakas from both Alert Bay and Rivers Inlet. This totem is now part of the Great Hall exhibit at the Canadian Museum of Civilization in Gatineau, Quebec.

After 18 months of fund-raising, the Salmonista Video Crew traveled to Chicago to record on videotape the exhibit, *"Maritime Peoples of the Pacific"*. Many of the artifacts in the exhibit originated in our area and we decided to bring the exhibit home on tape, realizing that very few of our people would have the opportunity to travel to Chicago to see it.

The year continued to be a busy one, as we welcomed a group of Ainu from Japan in September. Initial contact was made with these indigenous people when our curator attended an International Indigenous Peoples' Conference in northern Sweden in 1986. Our Centre adopted the Ainu Museum in Nibutani as our sister institution and we have maintained contact with our Ainu friends since. Debra Hanuse was contracted to prepare a Five Year Plan for the Society

## 1988

After a very long delay, we finally celebrated the return of the portion of the Potlatch Collection which had been held by the Royal Ontario Museum in Toronto. At the end of January, representatives from our Centre and the Kwagiulth Museum in Cape Mudge traveled to Victoria, where we held our celebration in Chief Mungo Martin's Big House. Later in the year, we hosted a three-day visit of a group of Maori, who, like the Ainu, face the same problems we do relative to cultural survival, social problems and land claims. At a joint meeting of the Kwagiulth District Council and the Musgamagw Tsawataineuk Tribal Council in May, a resolution was passed on the floor that supported the joint Specific Claim of the Nuyumbalees Society and the U'mista Cultural Society against the Government of Canada. This Claim includes the return of all the "potlatch" regalia taken in 1922, the housing into perpetuity of



Mask in Potlatch Collection Sharon Grainger photo

the Potlatch Collection and the funds to enable the reversal of the effects of the Potlatch prohibition on the culture of the Kwakwaka'wakw. In addition, an apology to each person (or their surviving family members) for their imprisonment due to the Potlatch prohibition is being demanded from the Crown.



Peter Machair, Anthony Shelton (MOA Director)

Andrea Sanborn (UCC Director) Jay Stewart photo

## 1989

The visit of Chief Paiakan from the Amazon region of Brazil was a highlight of the year. His message reinforced what we already knew from our earlier international visitors, the Ainu and Maori, namely that indigenous people, regardless of where they come from, are in the same situation. None of us has control over nor are consulted about the continued exploitation and destruction of our traditional lands.



## 1990

In this, the last year of our first decade, two major trips were made by our members. In March, after many months of fund-raising, 28 of our people visited our Maori friends in New Zealand. According to all reports, the trip was a great success. At the end of May, a group of our Old People traveled to New York, at the invitation of Aldona Jonaitis, who curated the exhibit, "Chiefly Feasts", to open at the American Museum of Natural History in October 1991. Much of the material to be exhibited is from early collections made by George Hunt and Franz Boas. For most of the group, it was their first trip to New York and the members enjoyed the experience.



Potlatch collection mask Sharon

Our most important project this year is the exhibit,

*"Mungo Martin: A Slender Thread"* to open on November 1st at the U'mista

Cultural Centre. Michael Tanner worked for al-

most two years on developing this exhibit and we are grateful to him for making this long-planned exhibit a reality. We are proud that the exhibit will travel to major museums in both Canada and the United States.

As the U'mista Cultural Centre enters its second decade of operation, we hope that we will achieve even more and that will happen only with the continued support of our membership and friends, who are committed to the aims and objectives of the U'mista Cultural Society.

## 1991

The U'mista facilitates the travel of our Old People and other Kwakwaka'wakw to the exhibit of *Chiefly Feasts: the Enduring Kwakiutl Potlatch* in New York. On October 17, 1991 a research vessel transports our Old People up the Hudson River in New York to be greeted by local native Indians to what will be an events-full next few days leading up to the grand opening of the

exhibit *Chiefly Feasts*. Carving demonstrations, dance demonstrations and school visits take place. The creation of this exhibit was made possible with the contributions of our Old People, staff, members, artists and friends. A catalogue of the exhibit was published with the royalties directed to the U'mista in appreciation for our contributions bringing success to the exhibit. Agnes Cranmer continues to be available for discussions and sharing her cultural knowledge as she continues her sewing.

## 1992



Children dancing around the fire at the celebration to the delight of our many guests Blaine Gregory photo

Over the course of 1992/1993, the Society reexamined the direction of the Centre. Beyond the completion of the projects that the Society had already committed itself to and the long-term commitments necessitated by our mandate, it was felt that to complete and carry on our work, certain things must be accomplished in the near future. These initiatives then became priorities: development of the Centre as an Information and Resource Centre, development of Language Retention programs, renovating the Big House, complete the upgrade of the Centre and continue to fund raise for expanding the Centre, continue to provide cultural activities to the community and continue to encourage the training of the

Kwakwaka'wakw in various skills and acting in an advisory capacity for First Nations Cultural Centres and other interested organizations.

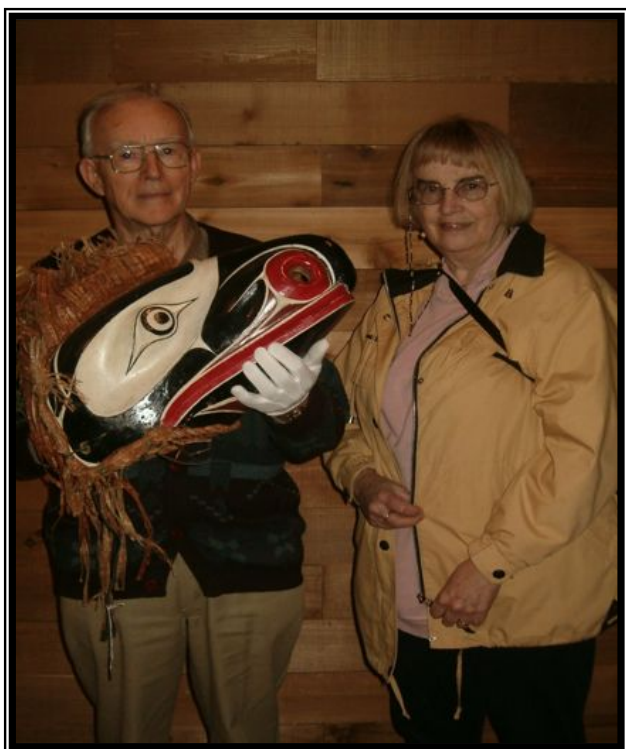
The songs of Tom Willie were translated and then transcribed using our Kwakwala orthography. This material became an important addition to our Collections as was the expressed wish of Tom Willie to ensure that cultural learning would continue.

Although extensive renovations were done to the Big House, including replacing the entire roof and adding a new dance preparation area, new kitchen and new washrooms and upgrading the plumbing, it was evident that a whole new structure must be planned in the very near future.

### 1993

Nine more potlatch artifacts are repatriated from the National Museum of the American Indian and which were formerly held in the George Heye Collection. This return was celebrated in the Chief Mungo Martin House in Victoria in July 1993. Repatriation plans continue for the return of the remainder of our Potlatch Collection wherever it may be.

Many donations were made, including totem poles that require conservation work, though we have no space in which to do this. Some of the donations in-



Max and Shirley Skinner Photo U'mista

cluded nineteen drawings of Kwakwaka'wakw house fronts commissioned by Edward Curtis and with notes by George Hunt in 1913, a cradle from the Sointula Museum, an Argument mask from Mr. Robert Adler, a Hamshamt'sas mask from Mr. Max Skinner, and a Mungo Martin model of a canoe, hunters and seals from Mr. Wayne Suttles. Ms. Yvette Cardozo and Mr. Bill Hirsch arrange to bequeath their extensive Collection to the U'mista. A membership and activities Coordinator was hired to coordinate the extracurricular activities being undertaken and to organize fundraising events for Big House renovations.

### 1994

This year, we proceed with our joint Specific Claim and research is undertaken to substantiate our claim.

Supporting the students to the First Nations Cultural Stewardship Program continues and we hosted a Haida intern as well as an intern from the Manitoba Museum of Man and Nature.

Work continues with our still photographic collection of Village sites along with some of the production "outs" video footage in preparation for the production of the planned *Insiders Outsiders*, a documentary to tell the story of the inextricable history of the Kwakwaka'wakw and how that history has been saved. This will be done by specific reference to the unique relationship between George Hunt of Fort Rupert and Franz Boas, often referred to as the father of American anthropology. Over a period of about forty years, the two men collaborated to produce a large volume of material about the Kwakwaka'wakw. This material is still used today by both anthropologists and ourselves and is considered to be most likely the most important research material to us today.

U'mista and a number of its members worked as consultants for BCR Imagination Arts in the development of *Mystery Lodge* exhibit for Knott's Berry Farm. This project was modeled on the very successful *Spirit Lodge* exhibit presented at EXPO '86. The U'mista co-sponsored the North Island Science Extravaganza which saw 520 students from North Island schools Grades 4 to 6 participate.

A key factor in the Extravaganza was that it allowed First Nations students, of whom there were over 100, to see their own culture represented in the sciences, and showed non-native participants the “grass roots” of modern western science and technology.

The families of Harry Hanuse and Sam Charlie saw the transfer of their artifacts from the Kwagiulth Museum to the U'mista Cultural Centre adding twenty-three objects to our Potlatch Collection.

John and Ann Orleman donate a framed engraving of Xwákw to the Centre.

In partnership with BC Hydro and the University of BC, the U'mista collaborated in a project to gather oral histories from the Old People regarding Kwakwaka'wakw names of the various species found in traditional Kwakwaka'wakw territories, the traditional methods of gathering, preparation and use of these species, the locations the various species were found in and any other information on the plants and animals upon which our culture depended.

## 1995

The Anglican Synod of the Diocese of BC returned a seven piece collection of spoons, a beaded cap, cedar bark capes, a cedar bark pillow bag and a talking stick fragment. These objects are now on display at the U'mista.

Artists William Wasden Jr. and Eugene (Puggy) Isaac donate limited edition silkscreen prints they have produced. Rev. Alan Cheales and Mrs. Edwaena Cheales donated a collection of sixteen drawings and paintings by former students of St. Michael's Residential School. Some of the student artists include Perry Mackay, Frank Hanuse, Willie Walkus, Simon Wallace, Vincent Stevens and Henry Robinson.

Vickie Jensen signed an agreement to transfer by way of bequest all visual materials including but not limited to photographs, negatives and videos relating to the Kwakwaka'wakw and Alert Bay.

## 1996

The Genealogy research project begins and 60 formal interviews are conducted with many more informal interviews as well. This has resulted in a large database of names, each interconnected with several different families either by birth or by marriage. Our ethnobiology research project continues and is resulting in a computerized database that contains not only relevant data of importance to us but also the historical, cultural and social significance of each species studied. U'mista enters into an agreement with a Dutch firm in the Netherlands to facilitate the replication and building of a model Kwakwaka'wakw village at the Dolfinarium Harderwijk. Several artists from Alert Bay

were involved with this project which resulted in an agreement to wholesale artwork in the site gift shops.



Storage Box in Collections

The U'mista continues to provide training programs for the Kwakwaka'wakw to both build capacity for the future of U'mista and also to provide opportunities to enable our members to prepare themselves as the economy for our area continues to change.

## 1997

A major accomplishment was the acquisition of the Charles Nowell Button and Bead blanket. After the blanket was inadvertently exported to the United States, we were finally able to acquire it and have it returned to us with funding from Canadian Heritage and the Canadian Cultural Property Export Review Board. This blanket was important for not only its artistic merit but also more importantly because of its exceptional history, craftsmanship and what it represents to the descendants of Charles Nowell, many of which still reside in this area.

As a result of the problems encountered in acquiring this blanket, U'mista was motivated to initiate discussion to develop a national policy and a federal law further restricting the sale and exportation of artifacts of cultural, spiritual and historical significance to all First Nations. A unanimous decision was reached at the Annual National meeting of the First Nations Confederacy of Cultural Education Centres to support a resolution to develop protective legislation for items of spiritual, cultural and historical significance to First Peoples.

We collaborated with the Royal BC Museum and the Vancouver Art Gallery in two major exhibits. We loaned four artifacts to the RBCM's *Whales: The Enduring Legacy* exhibit and three artifacts to the VAG for their *Down From the Shimmering Sky* exhibit.

Unfortunately, this year the work load at U'mista did not

permit us to be able to continue to accept the responsibility for the ongoing maintenance and management of the Big House, and this was turned over to the 'Namgis First Nation.

Work continued to research and record Kwak'wala words and enter them into our database in preparation for a Kwak'wala dictionary.

The U'mista facilitated a project to see the development of a Kwakwaka'wakw model village in the Netherlands. Several artists from Alert Bay were involved with this project that resulted in an agreement to wholesale artwork in the site's gift shops.

With the help of BC Arts Council through the Strategic Initiatives Program, U'mista undertook to develop a coordinated approach to cultural tourism development for Cormorant Island. Funding was received from the First Peoples' Cultural Foundation and after much community consultations, design drawings to construction stage for the expansion of the U'mista were completed. A focus on fundraising begins to allow the upgrade to begin as soon as possible this year. August 29, 1997 our Big House is burned by an arsonist. Soon after, the Namgis First Nation invites U'mista to become involved in the planning to fundraise and rebuild the Big House. Andrea Sanborn is appointed Project Coordinator and the huge task begins. The whole of the North Island communities, both business and residential, come together for the rebuilding project to try and make this happen as soon as possible.

We continue to produce the Umista News, our quarterly newsletter.

## 1998

Acquired copies of some 5000 pages of field notes by Dr. Samuel Barrett from the Milwaukee Public Museum. These notes were made on a collecting expedition in 1915 when he collected 1,010 specimens. We also supported a research

**Bighouse posts for rebuilding project**  
Barb Cranmer photo



fellowship for Dr. Peter Macnair and this is to include research in the archival records of several museums and libraries in the United States. Any information he discovers relating to the Kwakwaka'wakw in this research will be added to U'mista Collections.

Our ethnobiological literary manual *The Living World* was published. Over four hundred copies of the book are distributed free of charge to all the Elders who volunteered their time and knowledge to make the book a reality, all the Kwakwaka'wakw First Nations Band offices, the Kwakwaka'wakw Tribal Schools, the Literacy BC "A" list for distribution and various funding and government agencies. The *Living World* was co-authored by Brian Compton, a professor at UBC at the time, and Juanita Pasco, of the Kwakwaka'wakw First Nations and former Collections Manager at the U'mista.



Former U'mista curator, Gloria Webster  
with Chief Jack Peters

Vickie Jensen photo



**The Living World**  
published by U'mista  
Society available in  
our gift shop

## 1999

Replacement of our environmental system, upgrade of our electrical system and roof is conducted to preserve our Collections with funding contributions from Canadian Heritage Museums Assistance Program and the Vancouver Foundation as well as over \$140,000.00 from the funds of U'mista.

Ongoing research show eleven pieces identified at the Smithsonian as objects belonging to our Potlatch Col-

lected three pieces at UBC's Museum of Anthropology as objects belonging to the Potlatch Collection. Received seventy items through donation; many of them comprise the Chambers Collection of cedar bark baskets now on display. Sharon Eva Grainger re-photographs the entire Potlatch Collection and donates all this photography to the U'mista for future use when required.

Funding was provided by the Community Economic Adjustment Initiative program and the BC 2000 Community Spirit program along with donations from 'Namgis, Quatsino and Comox First Nations and Canadian Forests Products enabled construction of Phase 1 of the expansion plan to proceed.

With great ceremony, our new traditional Big House opened officially May 28, 1999 with celebrations lasting for two days and visitors attending from around the world. In order to support the on going maintenance of the Big House we produced *Rising From The Ashes* a CD-ROM of traditional songs and *I'tusto: to rise again* a video of the rebuilding of the Big House and the opening ceremonies for sale in the U'mista Gift Shop. The titles are most appropriate following the fire set by an arsonist that destroyed the original building. Sales continue for these products.

## 2000

In early 2000, the Museum at Campbell River and the U'mista undertook a unique and innovative concept in co-ownership to purchase a superior example of the rare, old style seed bead ceremonial aprons. This purchase is made possible with funding provided by Canadian Heritage's Canadian Cultural Property Export Review Board and BC Hydro.

In May 2000, Phase One of the newly expanded U'mista was completed. This expansion included the Gift Shop, new offices, a meeting room, new wash-rooms and all the exterior siding was replaced. Finally we had a proper space in which to work with proper heating and lighting. Now fundraising begins for Phase Two and Phase Three.

Work continues on ways and means to strengthen our Kwakwaka'wakw language programs and build upon our language resources. The U'mista does not

have the resources to carry out major projects such as a second Kwakwaka'wakw Teachers Training program and the development of cultural curriculum materials but we have various initiatives underway to aid in the retention of our Kwakwaka'wakw language. The U'mista Cultural Society has been and is committed to the retention of the Kwakwaka'wakw language. Our

CD *Nugwa'am: all about me* is produced for Kwakwaka'wakw language learning. Canadian Heritage Museums Assistance Program and the Province of BC 2000 Millennium Fund provided funding for this project.

The Whe La La U Area Council Youth Program develops a dance program that is presented to tourists at

the Big House. This group evolves into the T'sasa'la Dance Group and they continue to provide the tourist dance program.



Bill and Marty Holm

Photo Vickie Jensen



Chief Bill Cranmer & Mrs Emma Tamin on trip to Village Island the day before the 25th anniversary celebration

Photo Vickie Jensen



Potlatch Collection

U'mista photo

lection. Dr. Peter Macnair and Juanita Pasco were able to use the Vivian Lord and William Halliday photographs to identify these objects. This research also identified



Chiefs Chris Cook, Christopher Alfred, and Chief Bill Panmer and Elder Ethel Alfred at opening ceremony of U'mista Expansion Project May 2000. Photo U'mista

## 2001

Two Aboriginal Language Initiatives are made available to the U'mista with funding provided through the delivery agents, the Woodland Cultural Centre and First Peoples' Cultural Foundation. With these funds we are able to conduct an evaluation of the Kwakwaka'wakw language programs and resources and conduct research worldwide for Kwakwaka'wakw language materials and begin the development for planning of the Kwakwaka'wakw Centre For Language Culture in Community. Such a Centre will house all the materials repatriated from worldwide in a library that can be accessed by anyone wanting information about the Kwakwaka'wakw language.

A project led by Board member Peggy Svanvik and supported by the fundraising efforts of the Aboriginal Neighbours of the Anglican Diocese of BC resulted in the production of the Kwakwaka'wakw Hymnal featuring songs from the Anglican Church of Canada. This hymnal contains translations of 147 songs in English and both the "old" Kwakwaka'wakw and the U'mista's Kwakwaka'wakw orthography.

We expanded our programs to enhance the dance performance program for tourists by providing guided tours at the U'mista, special packages for group tours and contract people from the community to provide services.

The First Nations Confederacy of Cultural Education Centres continues to provide funding for cultural programs and the production of the *U'mista News* is made possible through this program. A workshop on the art of batik was provided and the participants' creations including some of our cultural designs were very interesting.

Mark Sherman, co-author of *Kwakiutl String Figures* provided a lecture and a short video presentation on string figures and games. He then provided materials for those present to try the figures and games themselves.

Dr. Phil Nuytten contracts artist Calvin Hunt to create a large carving of 'Namxlagiyu, the 'Namgis Ancestor figure, and he donates this carving to the U'mista to be added to our Collections.

Stewart Macnair Consulting facilitates several Planning Sessions involving members of the Board of Directors and the community. Following completion of these Planning Sessions a report will reflect the findings and provide direction for the future of the Society.

The Canadian Heritage Information Network provides funding for the creation of a website that contains information on the Potlatch and coppers.

The Canadian Cultural Property Export Review Board provided funding that allowed us to acquire two more significant objects for our Collections. We added a button blanket designed by the artist Chief Henry Speck and a raven rattle attributed to Bob Harris.

The offices of the Canadian Consulate General in Seattle and Cultural Industries Trade/Aboriginal Business Canada contract and fund Andrea Sanborn to research and prepare a report titled *Marketing Pacific Northwest Coast Arts and Crafts* now available online and to all interested artists and craftspeople.

## 2002

Following extensive research, we were able to identify and have returned from the National Museum of the American Indian, Smithsonian Institute another sixteen objects belonging to the Potlatch Collection. The return of the sixteen objects is welcomed at a great celebration in November.

Our collaboration with First Peoples' Cultural Foundation, Canadian Heritage and the First Nations Confederacy of Cultural Education Centres resulted in four reports on policy, strategy, funding and education about the protection and repatriation of culturally significant materials legislation. We produced a booklet *Protecting First Nations Culture* which contains information about the Cultural property Export and Import Act, how it affects First Nations objects and some steps towards changes.

The research project undertaken to develop the Kwakwaka'wakw Centre for Language Culture in Community included research for Kwakwala language materials and resulted in the production of five volumes. Guy Buchholtzer researched and prepared the volumes:

- Vol 1: Kwakwala General Vocabulary
- Vol 2: Kwakwala General Vocabulary,
- Vol 3: Kwakwala Terms for Colors,
- Vol 4: Kwakwala Kinship Vocabulary and
- Vol 5: Kwakwala Terms for Numerals.

Funding provided from the Aboriginal Language Initiative program through First Peoples' Cultural Foundation resulted in a project to digitize our Kwakwala Language Learning Series of audio tapes. We now have a more stable format of this language resource for our Collections.

Following many years of inaction by the Government of Canada, our Specific Claim was reopened and we were notified that an inquiry would be held.

The 'Namgis First Nation host a number of "Learning Together" community cultural nights at the U'mista where they can access materials relevant to these meetings.

The Board of Directors agrees to partner with the 'Namgis First Nation to host *Łaxwe'gila: Gaining Strength*, the very successful weeklong canoe gathering in their territories. They also agree to support the redevelopment of the 'Namgis House project with some Board members becoming part of the Steering Committee.

A summer student program funded by the North Vancouver Island Aboriginal Training Society and with donations from Human Resources Development Canada, the Hamber Foundation, the FK Morrow Foundation, the Koerner Foundation, the Ministry of Community,



Potlatch collection

U'mista photo





Chief Cranmer and artist Stephen Bruce

Aboriginal and Women's Services and Western Forest Products to contract a lead carver resulted in the raising of a fifteen foot totem at the front of U'mista. The two student participants were Shane Salmon and Morris Johnny under the direction of lead carver Stephen Bruce.

A major project undertaken was the production of the virtual exhibit for the website named *Story of the Masks*. Funding was provided by Canadian Heritage and their Canadian Heritage Information Network. The North Vancouver Island Aboriginal Training Society provided the funding for the trainees as Communications Directors to undertake the creation of this site.

The U'mista launches their cultural tourism program *'Wi'la'mola: we are all traveling together*. The purpose is to undertake the direction for positive growth of the industry to ensure inclusion for the Kwakwaka'wakw and allow us to tell our own stories. A number of partners, both native and non-native, are now working together to preserve and enhance our unique heritage, culture and environment as we continue to develop *'Wi'la'mola: we are all traveling together*.

## 2003

The Indian Claims Commission begins to interview our Old People and others with recollections of the

stories of the times following the arrests in 1922 of participants at Dan Cranmer's Potlatch at Village Island in late 1921. Meetings follow later in the year with the Indian Claims Commission and the Department of Justice to continue discussions about our Specific Claim.

Industry Canada and Aboriginal Business Canada provide funding and invite Andrea Sanborn to plan and coordinate the *First Nations Artists Marketing Information Workshop* at the U'mista. Programs like this fulfill part of our mandate to promote and foster carving, dancing, ceremonials and other cultural and artistic activities engaged in by the Kwakwaka'wakw.

Funding and donations from the Summer Student program, the United Church Healing Fund, 'Namgis First Nation, Western Forest Products, Alert Bay Coastal Credit Union and Lindblad Expeditions enabled us to contract a twenty-five foot totem that has been erected next to the one completed in 2002. Lead carver Stephen Bruce donated his time to ensure the totem was twenty-five feet tall as the contract only called for a twenty foot totem.

His apprentice carver was Shane Salmon. Both totems now stand side by side in splendor at the front corner of U'mista.



Painted drum with 'Wi'la'mola logo designed by William Wasden Jr.

A frontlet identified as belonging to the Potlatch Collection is discovered in Paris, France in the Collection of André Breton. His daughter, Aube Breton Elléouët says immediately that if it belongs to the Kwakwaka'wakw then it shall be returned to them. The frontlet was returned by Aube Elléouët in a special ceremony at the Big House.

Originally gifted in 1925 to the St. Paul Anglican Church by Charlie James, Lucy and Charlie Newman, the totem carved by Yakudlas (Charlie James) was returned from Christ Church Cathedral, Victoria in October 2003.



Chief Bill Cranmer and Aube Elleouet

## 2004

An exhibit of the Chief Henry Speck original paintings is complete and on exhibit in the temporary exhibit gallery. This was a generous donation from Lorne Balshine.

Carleton University in Ontario invited the U'mista to partner with them on the project they call *Native Drums*. We submitted photos and descriptions of drums and rattles from our Collections. You can view this site at [www.nativedrums.ca](http://www.nativedrums.ca), review all the information from many native cultures and see our contri-

bution to the site by clicking on mediabase and selecting U'mista.

To date our Specific Claim has now been resubmitted to the Department of Justice as a Special Claim and yet, we are awaiting their decision.

We have been fortunate to be able to participate in the First Peoples' Cultural Foundation's First Voices program. This allows us to use their archival database to enter our words and phrases in Kwakwala using the keyboard and the font, Lucida Sans Unicode to make our Kwakwala words available on the internet. We have entered 2526 words and 705 phrases to date and we continue to add words and phrases regularly. This is an intensive program as we have to have each and every word verified by a fluent speaker and then entered by a qualified transcriber. We encourage you to take a look at the site [www.firstvoices.ca](http://www.firstvoices.ca) to see and hear our database of words that will eventually become our dictionary of Kwakwala. First Peoples' Cultural Foundation also provided us with the opportunity to have two books published by Trafford Publishing. They are titled *One Green Tree* and *In the Path of Our Ancestors*. *One Green Tree* is now available for distribution and is sold at the U'mista Gift Shop.



In partnership with Simon Fraser University we established the Kwakwaka'wakw Centre for Language and Culture in the Chief Dan George Centre at 639 Hornby Street in Vancouver, the telephone number is 604-268-7874 and our Research Manager is Guy Buchholtzer.

Canadian Heritage Museums Assistance Program and the UBC Museum of Anthropology support a year-long internship program for Musqueam, and Sto:lo

William Wasden Jr. is our intern and has been kept very busy this past year with research and training in museum projects. William participated in a number of trips to other museums as part of his internship to research their Collections and how they are related to our own Potlatch Collection.

## 2005

In February 2005, Andrea Sanborn was invited to participate and speak at a forum at the British Museum and the title of the workshop was *Marketing Native North America: the Promotion and Sale of Art and Design*. A number of speakers from around the world covered many issues about the topic and they were all very interesting. The networking opportunities such a trip offers are enormous and taking advantage of them is a privilege. The British Museum sponsored this trip and while there, the opportunity arose to further discuss the status of our Transformation Sun mask. The results of this discussion are encouraging.

We are also creating a code of authenticity for Kwakwaka'wakw arts and crafts, stories, songs and dances to protect the creations of our artists and the use of our crests and images. A page on our new web site is dedicated for this program. Kwakwaka'wakw artist bios will verify the privileges and lineages of our artists to further prove their authenticity. The intent is to gain the support and respect of collectors, galleries, museums and our marketplace.

We have agreed to assist the National Museum of the American Indian in developing an exhibit that will open in Washington, DC in February 2006. This exhibit is titled: *Listening to Our Ancestors: the art of native life along the North Pacific Coast* and includes First Nations from the Makah up the coast to the Tlinget in Alaska Barb Cranmer was contracted to be the community curator for our part of the exhibit and she has worked tirelessly to ensure the Kwakwaka'wakw are represented with respect and dignity.

In May 2005 the School District #85 and U'mista developed the *Big House Total Experience* which saw over 800 students come to Alert Bay eager to participate and learn Kwakwaka'wakw culture at the Big House. All comments were most positive and everyone enjoyed the experience and look forward to the next one.

We were fortunate to have been asked by Colin Preston of Canadian Broadcasting Corporation to participate in a restoration project that has resulted in a renewed and enhanced version of *Potlatch: a strict law bids us dance*. This restoration project was funded by the Department of Canadian Heritage and produced with the assistance of the Audio-Visual Preservation Trust of Canada and Northwest Imaging & FX. This was a project of AVBC, the Audio Visual Heritage Association of BC. The enhanced version of *Potlatch: a strict law bids us dance* is now in DVD format and is available in the Gift Shop.



Andrea Sanborn viewing transformation mask at the British Museum Jonathan King photo

We continue to publish our newsletter, now named *Tsitsakalam*, to keep our members informed.



Transformation mask on loan from British Museum

Trustees of British Museum photo

## Present Board of Directors

Basil Ambers	Christine Joseph
William T Cranmer	Julia Speck
Tyler Cranmer	Stephanie Speck
James Glendale	Peggy Svanvik
Stan Hunt	

## Present 2005 Staff

Andrea Sanborn, Executive Director  
 Lillian Hunt, Part-time Gift Shop Clerk  
 Bob Godwin, Contract Bookkeeper  
 William Wasden Jr., Intern Curator  
 Susan Souch, Archivist and Part-time File Clerk  
 Pewi Alfred, Curriculum Development Trainee

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     Village of Alert Bay  
     Western Forest Products  
     Woodland Cultural Centre  
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<b>Gifts:</b>		Bob Rogers
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Wy Higgs	Queen Charlotte Islands Museum	Bing Wong
Bill Holm	Laura Anne Recalma	Bruce Whyte
William Howarth	Eva Rickard	Tony Wong

We also extend our heartfelt thank you to all those who gave of their time and resources to help us rebuild our Big House after the fire. We thank our many volunteers with whose help over the years has brought us to where we are today, a first class cultural centre and museum. Gilakas'la.

If we have overlooked anyone in our recognitions, please forgive us as it is un-intentional. We appreciate all the help and all the contributions we receive.

## Learn More About U'mista

Visit the U'mista Cultural Centre in person Monday through Friday:

9:00 am to 5:00 pm, with extended and weekend hours during the peak summer period Victoria Day to Labor Day.

The museum gift shop is the official representative for most of today's leading Kwakwaka'wakw artists and artisans. The shop offers an extensive collection of art, reproductions, giftware, clothing, maps, books and other materials linked to Kwakwaka'wakw First Nations culture. U'mista is agent for commissions for totem poles, canoes, masks and other major contemporary art.

U'mista supports modern celebration of the Kwakwaka'wakw traditional culture, and provides dance and other performance arts presentations by arrangement. The Centre also packages services and tourism activities to provide visitors with opportunities to explore the traditional and modern culture of the

Kwakwaka'wakw territories.



### **U'mista Cultural Society**

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