



**COUNCIL FOR MUSEUM ANTHROPOLOGY**  
**Secretary's Report to the Board & to the Business Meeting 2016**

**BOARD**

**CMA Board Members 2015-2016**

**President:** Patricia Capone (2014-16)  
**President-elect:** Robert Leopold (2014-16) to be followed by a term as President (2016-18)  
**Treasurer:** Karl Hoerig (2014-16)  
**Secretary:** Diana E. Marsh (2015-16)  
**Board Members:** Joshua A. Bell (2014-17), Corinne A. Kratz (2015-18), Erica Lehrer (2014-17), Gwendolyn Saul (2015-18), Jennifer Shannon (2014-17), W. Warner Wood (2015-2018), Cordelia Frewen (2015-2017)  
**Past President:** Howard Morphy (2014-16)

**CMA Board Committees for 2016**

**CMA Awards Committee:** Joshua A. Bell, Karl Hoerig, Gwendolyn Saul  
**CMA Communications Committee:** Diana E. Marsh, Corinne Kratz, Cara Krmpotich  
**CMA Nominations Committee:** Howard Morphy, Robert Leopold, Corinne Kratz  
**CMA Reception Committee for Minneapolis Meeting:** John Lukavic, Jill Ahlberg Yohe, Karl Hoerig  
**CMA Committee on Journal:** Patricia Capone, Erica Lehrer, Jennifer Shannon  
**CMA Committee on Conference:** Joshua Bell, Erica Lehrer, John Lukavic, Jennifer Shannon

**CMA 2016 Election Results & Board Transitions**

**President-elect:** Carolyn Heitman (newly elected for 2016-20)  
**Treasurer:** Karl Hoerig (re-elected for 2016-18)  
**Secretary:** Diana E. Marsh (re-elected for 2016-2018)  
**Retiring Board Members:** Howard Morphy

**Upcoming CMA Board Elections 2017**

The CMA will be accepting nominations for the 2017 election cycle for the following board positions:

**(3) Board Members** (2017-2020)

**(1) Student Member** (2017-2019)

Interested parties should contact the members of the CMA Nominations Committee by January 30, 2017. CMA will announce candidates in February 2017. Balloting starts in April for a decision by June 2017.

## EDITORS

### **Many thanks to our outgoing editors of *Museum Anthropology*!**

Tony Chavarria, Museum of Indian Arts and Culture, Santa Fe, New Mexico

Maxine McBrinn, Museum of Indian Arts and Culture, Santa Fe, New Mexico

### **Editor of *Museum Anthropology***

Lea McChesney, Maxwell Museum of Anthropology

Laura Steele, Editorial Assistant

Christine Weeber, Editorial Manager

*Museum Anthropology Blog*, maintained by Lillia McEnaney for the editors of *Museum Anthropology*.

-See: <http://museumanthropology.blogspot.com/>

CMA Website, maintained by CMA Secretary Diana E. Marsh.

-See: <http://museumanthropology.org/>

CMA Facebook page, maintained by Corinne Katz.

-See: <https://www.facebook.com/CouncilForMuseumAnthropology>

CMA Twitter feed, maintained by Cara Krmptich.

-See: <https://twitter.com/MuseumAnth> Follow: @MuseumAnth

## COMMUNICATIONS

### **Committee**

In 2014, CMA formed a Communications Committee to improve communication with CMA members and outreach to students and the general public.

### **Email**

CMA used the AAA-maintained membership listserv more regularly this year.

### **Blog**

The blog has been increasingly successful cross-posting from Facebook, Twitter, our website, and the blog, maintained by Lillia McEnaney.

### **Website**

The CMA Website includes updated addresses for CMA board members and officers, as well as tabs on membership, *Museum Anthropology*, and other general information about CMA. Pages have been added to highlight Annual Meeting Reports, By-laws, Awards, and Anthropology News column submissions. The site was designed by former CMA Board member Daniel C. Swan, and CMA Secretary Diana Marsh has served as the new administrator of the site.

### **Facebook Page**

The CMA Facebook page, managed and edited by Corinne Kratz, has been very successful. This page allows us to reach out to members and to the general public immediately about current events, exhibits, award notices, and other matters. Corinne has been posting current exhibitions, job notices, awards, conferences, and a wide variety of current news in the field.

### ***From Corinne Kratz:***

As of 13 November 2016, we now have a total of 962 followers (compared to a year ago, when we had 760). The goal for now is to get over 1000 by the end of the AAAs, if possible. So please remind people to like the FB page, to tell others to like the page, and to check “receive notifications.” And please announce it at any sessions you are doing on museum anthropology.

Our FB page continues to give us international reach. While most followers are from the US (559), we have followers located in 45 countries around the world (see attached screenshots – I tried stitching them into one image, but they won’t line up). We have followers in North America, South America, Asia, Africa, Europe, Australia and Pacific region. Reach varies by the post, typically from less than 100 to 625+, and occasionally higher. In the last month, our total reach was ~1500.

Posts include announcements for jobs, fellowships, conferences, workshops, and CMA award competitions; news and reviews about museums and exhibitions; accomplishments of CMA members and others in the museum world (members should be encouraged to send their accomplishments to be posted); materials for teaching museum anthropology and related topics. I try to highlight work outside the US as well as in a range of US locations.

Coordination across FB, Twitter and the CMA blog is ad hoc, generating a diversity of content that should encourage people to follow all of the platforms. We contact each other when there are jobs to post so that they get full coverage across all platforms; likewise for any CMA-specific announcements. I get the blog posts and often cross-post those if I have not already posted on the topic.

**Twitter Feed**

The CMA Twitter Feed, administered by Cara Krmpotich, has 513 followers.

***From Cara Krmpotich:***

I have actively (if not also imperfectly) sought to have global coverage in terms of tweets and re-tweets. The biggest gap in this area is coverage of museum practices in Asia/Southeast Asia, as well as South America. If anyone has suggestions of constructive, relevant tweeters (individuals or institutions) that generate good content for these areas, I would be very pleased to know.

A conscious effort has also been made to tweet and re-tweet museum happenings that speak to the broader interests of anthropology (for example, museum involvement with Black Lives Matter; the refugee crisis; diversity in employment/representation), as well as topics that have been core to museum anthropology: repatriation; community collaboration; creative economies; cultural property.

As per our social media policy, I have also tried to recognize the work of CMA members (public talks, books, exhibitions, programs like SIMA and Recovering Voices, awards)

Co-ordination between Facebook and Twitter posts has been ad hoc to date, though important Section messages are communicated via email so that they appear in multiple platforms (Facebook, Twitter, and Museum Anth blog). Some messages work better in the less-restrictive Facebook format, but it would be helpful to learn from Section members if they would a) prefer greater coherence across social media platforms, or b) like the breadth that can occur as a result of multiple people contributing to CMA’s social media outputs.

**Anthropology News Column**

Previously, Section News appeared in only 4 issues per year. In 2015-2016, however, new editors welcomed submissions as often as one each month, with Section News *guaranteed* three times per year (Mar/Apr, Jul/Aug, Nov/Dec). The Secretary received support from the Board midway through the year to more regularly solicit columns, which has increased our Section News presence online.

The Anthropology News website keeps these publications live for 4 months, and then archives them through *AnthroSource*, which is accessible only to AAA members. Links to recent columns are provided on the CMA website. This year’s schedule was the following:

<b>Issue</b>	<b>Print Content Deadline</b>	<b>Notes</b>
Jan/Feb	Nov 1	
Mar/Apr	Jan 2	Print guaranteed
May/Jun	Mar 1	
Jul/Aug	May 1	Print guaranteed
Sept/Oct	Jul 1	
Nov/Dec	Sept 1	Print guaranteed

CMA columns 2015-2016:

<u>Issue</u>	<u>Title of Column</u>	<u>Author</u>
Mar/Apr <i>Online 01/16</i>	CMA Awards Student Travel Award Winner	Diana Marsh Adrian Van Allen
May/Jun	no column text submitted	
Jul/Aug <i>Online 05/16</i>	Curating Gathering Voices	Lynnette Regouby Diana Marsh
Sept/Oct <i>Online 7/13/16</i>	Digitizing Endangered Languages and Recovering Voices at the Smithsonian	Jeanine Nault
Nov/Dec <i>Online 9/14/16</i>	New Editorial Team for Museum Anthropology	Lea McChesney Laura W. Steele
Online <i>Online 10/14/16</i>	CMA Reception and Program at the 2016 AAA Meeting	Diana Marsh Jill Ahlberg Yohe
Jan/Feb 2017 <i>Scheduled 11/21/16</i>	Material Evidence and Ephemeral Encounters	Margaret Bruchac

*It has still been difficult to secure pieces despite outreach efforts.* The Secretary invites CMA members to consider contributing columns and information on topics of interest to the CMA membership. Columns can be submitted at 500 or 1000 words each. Please send column ideas to Diana E. Marsh <dmarsh@amphilsoc.org>. More information at: <https://museumanthropology.org/cma-anthropology-news-columns/>

## CMA AWARDS

### **Michael M. Ames Award for Innovative Museum Anthropology**

The CMA Michael M. Ames Prize for Innovative Museum Anthropology is awarded to individuals for innovative work in museum anthropology. Examples include: outstanding single or multi-authored books or published catalogues; temporary or permanent exhibits; repatriation projects; collaborations with descendant communities; educational or outreach projects; multimedia works, and other endeavors. Individuals can be nominated by any member of CMA (self-nominations are not permitted).

Nomination packets must include a cover letter and evidence of the work under consideration (e.g., photographs, catalogues, links to websites, etc.), and supporting materials (e.g., letters of support, media coverage, etc.). All material must be submitted as digital data (Word documents, pdf files and/or jpg files). The nomination packet should not exceed 5 pages.

Evaluation Criteria: 1) Creativity: Is the project a unique and creative exploration of museum anthropology's central themes, tensions, and histories? 2) Timeliness: Does the project say something important about museum anthropology's current predicaments and unknown future? 3) Depth: In what ways does the project penetrate into the complexity of material culture and the study of it through novel methods and theories? 4) Impact: Does the project have the potential to make broad and lasting impacts in museum anthropology?

Ames Award recipients will be presented with a gift from CMA and a certificate of the award.

## 2016 Winner

### *c̓əsnaʔəm: the city before the city*

The Museum of Vancouver, the Musqueam Cultural Education Resource Center, the University of British Columbia Museum of Anthropology, Vancouver

The CMA awards committee chose the exhibit *c̓əsnaʔəm: the city before the city*, to be this year's recipient of the Michael M. Ames Award for Innovative Museum Anthropology. The exhibit, spanning three different venues, represents an ambitious, multi-sited, truly collaborative effort that brings attention to the impacts of on-going acts of settler colonialism for Native and non-Native peoples alike. In 2012, members of the Musqueam community, Treaty Lands and Resource offices, public educators, and members of the museum community in British Columbia recognized an opportunity to innovatively address the past through an approach centered on current events in Vancouver. A vigil lasting 200 days, held by Musqueam community members and other First Nations peoples gathered at a burial site in downtown Vancouver and scheduled for development, prompted this collaborative exhibit.

The CMA awards committee was impressed with the ability of three entities, the Museum of Anthropology (MOA), the Musqueam Cultural Education Resource Center (MCERC), and the Museum of Vancouver (MOV) to coordinate such a creative exhibit and utilize innovative technologies that support and highlight Indigenous ways of sharing knowledge. For example, an interactive table allowed visitors to select replica archaeological objects and place them on the table, thereby activating options for visitors to listen to stories, songs, and view video clips shared by Indigenous community members and project collaborators.

Currently, Indigenous members of over 230 tribes are gathering at Standing Rock Sioux Nation to protect water sources from being harmed by projects for the so-called purpose of "development." Issues such as this are of the utmost importance for Indigenous communities all over the Americas; as the exhibit *c̓əsnaʔəm: the city before the city* suggests, these events can and should be part of museum exhibits too. In 2001, Michael Ames co-founded the UBC-Musqueam collaborations with Leona Sparrow, one of the exhibit planners of *c̓əsnaʔəm: the city before the city*; in recognition of the spirit of Michael Ames's work and vision for museum anthropology and the remarkable collaborations that make this exhibit possible, the CMA awards committee is pleased to bestow the Ames Award for Innovative Museum Anthropology to all those involved in *c̓əsnaʔəm: the city before the city*.

### **Council for Museum Anthropology Distinguished Service Award**

The CMA Board recently instituted a new Distinguished Service Award to recognize CMA members whose careers demonstrate extraordinary achievements that have advanced museum anthropology. These achievements might include: collections work, community collaborations, exhibitions, publications, public programming and outreach, teaching, policy development, etc. While many anthropologists distinguish themselves through their works, this award is meant to single out those who, over the course of their careers, have truly helped to define and or reshape the field of anthropology in and of museums. Nominees are expected to have spent at least 20 years working in the field of museum anthropology.

Nomination packets must include: a two-page letter of recommendation in support of the nominee; and any additional supporting materials deemed relevant by the nominator (e.g., nominee's c.v., other supporting letters). The letter should provide a contextual summary of the nominee's signature accomplishments, and it should demonstrate the nominee's qualifications. The nomination packet should not exceed 5 pages.

Evaluation Criteria: 1) Impact: How has the nominee's work transformed and or contributed to the discipline of museum anthropology (e.g., theory, methodology, influence); 2) Service: How has the nominee provided service to specific museums (e.g., collections, exhibits, public outreach); 3) Mentoring: How has the nominee influenced and inspired the careers of students and colleagues (e.g., mentorship, curriculum development, innovative teaching)?

Lifetime Award recipients will be presented with a gift from CMA and a certificate of the award.

## 2016 Winner

### Adrienne L. Kaeppler

From the nomination letter: “Working in the Pacific, Dr. Kaeppler pioneered the combination of collections based research and careful provenance research with field collaborations with communities. Having worked with and in museums - notably the Bishop Museum and Smithsonian Institution’s National Museum of Natural History (1984 - present) - her two hundred articles and edited/co- authored and single authored books focus on the cultures of the Pacific and the interrelationships between social structure, material culture and the arts, especially dance, music, and the visual arts. This breadth and depth of her publications is matched by an equally expansive list of important exhibitions. Since receiving her PhD in 1967 from the University of Hawaii she has continued to be a vital force in the field of museum anthropology. Nurturing many generations of scholars from the Pacific and other regions, she has received many awards for her work: the Silver Jubilee Anniversary Medal given by the King of Tonga for contributions to Tongan culture, the 2012 Kalani Ali`i Award from Aha Hipu`u (Four Hawaiian Royal Societies) for Lifetime Achievements in the Study of and Contributions to Hawaiian Culture, and was named the 2011 Smithsonian Secretary’s Distinguished Lecturer. She is past president of the World Dance Alliance of the Americas, has held various positions in the Society for Ethnomusicology, is a fellow of the American Anthropological Association, and an advisor to UNESCO on Intangible World Heritage.

“Her most recent scholarship focuses on Pacific Island barkcloth and exemplifies her continued relevance as a scholar and pioneer. For this work she has brought together a remarkable range of museum research methods in this project. One is replicative technology, which involved gathering and cultivation of the *mamaki* plant purportedly once used in barkcloth, then harvesting and processing it with assistance of Pacific Island tapa-makers who were in-residence at the Smithsonian. Another method has been working with scientists to conduct high tech analysis of barkcloth using SEM, DNA, and other sophisticated laboratory methods.”

## Council for Museum Anthropology Student Travel Awards

The CMA Student Travel Awards are designed to support graduate student travel to the annual AAA meeting to present papers and/or posters. Students and recent graduate degree recipients (those who have defended within the year of the award) are eligible to apply. Each year, CMA will award two prizes of \$500 each.

Application packets (maximum 5 pages) must include: a brief letter indicating the applicant’s student status and explaining how this project reflects the student’s graduate work; a copy of the abstract for the proposed paper or poster (and for the session in which they will be presenting, if known); and a letter of endorsement from an academic advisor at the student’s most recent institution of study.

Evaluation Criteria: 1) Creativity: Is the paper or poster a unique and novel contribution to museum anthropology? 2) Commitment: Does the student demonstrate a commitment to the field of museum anthropology? 3) Impact: Does the paper or poster have the potential to develop into a work that could more broadly impact the field of museum anthropology?

Student Travel Award recipients will be presented with a check for \$500 and a certificate of the award.

## 2016 Winners

### Sowparnika Balaswaminathan

PhD Candidate, Department of Anthropology  
UC San Diego

Presentation: *Contesting Tradition: What is Visible and Valuable through Iconic Replication*

The South Indian bronze is a culturally significant heritage artefact for the Indian national consciousness with a history that begins in the 8th century. Various governmental museums and cultural organizations have utilized it to index India’s precolonial traditions. The Indian museums promote a narrative of tradition that is securely placed in the past by positioning bronzes as “archaeological” artefacts and cutting off the contemporary sculptors from accessing them. These sculptors living in the Tamil town, Swamimalai, are an

occupational community of artisans, some of whom trace their genealogical and caste lineage to the medieval bronzecasters who made the museum bronzes. Taking advantage of the economically thriving handicraft sector, the Swamimalai sculptors produce contemporary replicas of the antique bronzes and sell them as artistic and ethnic collectible objects, although the historical purpose of these idols has been to serve as deities in temples. This paper examines the inherent contradictions of the government apparatus in its attempts to define 'tradition' and the response from a traditional artisan community struggling to reclaim ownership over the same through the act of replication. Using Marx (1977) and Strathern's (1990) notions of value as the visible, this paper will use ethnographic evidence to showcase how museums circumscribe historical artefacts within its hegemonic narratives. Consequently, I argue that bronzecasters make themselves visible (and valuable) through objectifying their labor by creating iconic links (Peirce 1932) with antique bronzes and thereby claiming a relationship with the medieval artisans and their bronzes.

Sowparnika Balaswaminathan is a PhD Candidate at the Department of Anthropology at UC San Diego. Her dissertation deals with the relationships between governmental cultural institutions such as museums, the objects they possess, and the source communities claiming rights over the objects in an effort to legitimize their identity as traditional artisans.

### **AK de Morais**

PhD candidate in the History of Consciousness  
University of California, Santa Cruz

Presentation: Contingent Collection and Uncertain Objects: Thinking through the Smithsonian-Universal African Expedition

The late nineteenth and early twentieth century saw the proliferation of museum-sponsored expeditions that sought to collect footage, artifacts, and specimens to expand museum collections, and that necessarily met obstacles and challenges to their collection once in the field. These obstacles raise important questions about the African material culture accessioned from collecting expeditions, and held by research museums today, when the process of collecting has been at the least constrained, often haphazard. In this paper, I consider what such objects can still tell us, despite the uncertainties they concretize. I situate my discussions in the travels of one expeditionary group, the Smithsonian-Universal African Expedition. In August of 1919, the expedition arrived in Cape Town, to begin its traverse of the continent, to Cairo. With naturalists, cinematographers, directors and actors in tow, the group commenced a yearlong journey of scholarship, filming and collection that was, by almost all metrics a resounding failure. This failure, unexceptional for its time, reveals entanglements with and amongst empires and imperialisms which together signal the ways in which imperial practice was fundamentally concerned with the management of the contingent, unplanned and unexpected. I argue that these imperial concerns are most evident through the uncertainties in the objects collected, which open spaces from which the accidental, contingent and unintended can be grasped, and thus open too the pathways for imagining different postcolonial futures.

AK de Morais is a PhD candidate in the History of Consciousness Department at the University of California, Santa Cruz, with previous degrees in Social Anthropology from the University of Cape Town. AK studies ethnographic museum culture along the Cape-to-Cairo route, thinking through the imperial and racial formation of geographic and temporal ideas of the African continent.

## **2016 MEETING: CMA SESSIONS**

Sessions sponsored by the Council of Museum Anthropology at this year's Meeting:

**Thursday, November 17 from 1:45 p.m. – 3:30 p.m.**

**COPAR AND THE RE-USE OF ANTHROPOLOGICAL ARCHIVES IN THE DIGITAL AGE (3-0865)**

***Organizers:***

Diana E. Marsh, *American Philosophical Society*

Ricardo L. Punzalan, *University of Maryland, College Park*

***Chair:***

Candace Greene, *National Museum of Natural History, Smithsonian*

***Discussants:***

Robert Leopold, *Smithsonian Institution*

Maureen Matthews, *Oxford University, United Kingdom*

***Presentations:***

CoPAR on the Cusp of the Digital Era

Sydel Silverman, *City University of New York, Graduate Center*

Doing Anthropology in a Digital Age: Questions to Ask Across the Qualitative Research Lifecycle

Celia Emmelhainz, *University of California, Berkeley*

Excavating Archives: How the Re-Using of Archival Data Benefits a New Generation in a Technological Age

Brittany Mistretta, *American Anthropological Association*

Making a Case for Data Re-Use: Lessons from the CoPAR Workshop

Ricardo Punzalan, *University of Maryland, College Park*

Documenting the Impacts of Digital Knowledge Sharing in Indigenous Communities

Diana E. Marsh, *American Philosophical Society*

**Thursday, November 17 from 4:00 p.m. – 5:45 p.m.**

**EVIDENCE AND DISCOVERY IN (RE)THEORIZING NATIVE AMERICAN ART AND MATERIAL CULTURE (3-1255)**

***Organizers:***

Jill Ahlberg Yohe, *Minneapolis Institute of Arts*

Adriana Greci Green, *National Museum of Natural History, Smithsonian*

***Chairs:***

Adriana Greci Green, *National Museum of Natural History, Smithsonian*

Jill Ahlberg Yohe, *Minneapolis Institute of Arts*

***Discussants:***

Candace Greene, *National Museum of Natural History, Smithsonian*

Lea McChesney, *University of New Mexico, Maxwell Museum of Anthropology*

***Presentations:***

Listening to the Object's Testimony: Experiments in Restorative Methodology

Lise Puyo, *University of Pennsylvania*

A Complete Fantasy: Insights from a Late Nineteenth-Century Ethnographic Collection from Northern California

Christina Hodge, *Stanford University*

Contemporary Discoveries: Exploring Relationships Between Museum Collections and Contemporary Indigenous Arts



John Lukavic, *Denver Art Museum*

Rematriation: Discovery and Evidence in Reclaiming Women's Agency and Voice in Native American Arts  
Lea McChesney, *University of New Mexico, Maxwell Museum of Anthropology*

Unanonymous Native Women Artists  
Jill Ahlberg Yohe, *Minneapolis Institute of Arts*

Using Collections to Deepen Understanding of Women's Roles in Fur Trade Relationships  
Adriana Greci Green, *National Museum of Natural History, Smithsonian*

**Friday, November 18 from 8:00 a.m.– 9:45 a.m.**

**RAW HISTORIES: HONORING THE WORK OF ELIZABETH EDWARDS (4-0085)**

**Organizers:**

Joshua Bell, *National Museum of Natural History, Smithsonian*

David Odo, *Harvard Art Museums, Harvard University*

**Chairs:**

Karen Strassler, *City University of New York*

**Presenters:**

Francoise Poos, *Université du Luxembourg, Luxembourg*

Gwyneira Isaac, *National Museum of Natural History, Smithsonian Institution*

Anabella Pollen, *University of Brighton, United Kingdom*

**Friday, November 18 from 1:45 p.m.– 3:30 p.m.**

**WHAT KINDS OF EVIDENCE DO MUSEUM COLLECTIONS COUNT FOR? (4-0950)**

**Organizer:**

Lindy Allen, *Museum Victoria, Australia*

**Chair:**

Louise Hamby, *Australian National University, Australia*

**Discussant:**

Sabra Thorner, *New York University*

**Presentations:**

Beads, Barks, and Benefits: A Preliminary Review of Indigenous Collection Research

Gretchen Stolte, *Australian National University, Australia*

Asserting Authority: How an Ethnographic Museum Collection Enables Source Communities in Baguia, Timor-Leste to Reinforce and Reinstate Cultural Authority

Joanna Barrkman, *Charles Darwin University, Australia*

Digital Identity, Indigenous Collections and Young Aboriginal People: Reconnecting with Culture through a Digital Storytelling Framework

Fran Edmonds, *University of Melbourne, Australia*

Makarrata: CAN Museum Collections Become Evidence for Reconciliation?

Louise Hamby, *Australian National University, Australia*

Negotiating Meaning and Significance in the Preservation and Interpretation of Museum Collections – Recovering the Gupapuyngu Legacy!

Lindy Allen, *Museum Victoria, Australia*

The Discovery of Social Systems and Knowledge Evidence As Collected By Museum Anthropologists: a Case History of the Tewa Collections at the American Museum of Natural History

Bruce Bernstein, *Pueblo of Pojoaque and Ralph T. Coe Foundation for the Arts*

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### **Closing note from the Secretary**

It has been wonderful to serve on the CMA board over the last year, as I attempted to fill the very large shoes of Margaret Bruchac. Thank you to the whole board for their patience as I continue to learn, and I look forward to serving for the next three years. In the wake of recent political shifts, I feel ever more committed to communicating and advocating for cross-cultural understanding through cultural heritage.

Diana E. Marsh, Philadelphia, PA

## **PREVIOUS REPORTS**

**Past CMA Reports are available at: <https://museumanthropology.org/cma-annual-meeting-reports/>**

### **Highlights from 2015 CMA Annual Report to American Anthropological Association:**

Report submitted by CMA President Patricia Capone, January 30, 2016

#### **Membership:**

Number of Members: 296

Our membership decreased in the last two years. This appears to be due, in part, to AAA's re-organizing of membership lists to eliminate duplicates and more efficiently remove members whose memberships lapse. AAA might want to consider adjusting the timing of annual dues payment to cover what appears to be a gap in renewals during the summer, and an increase in renewals during the months preceding the annual meeting. CMA seeks to encourage more student participation in the section, through reduced membership rates and the inclusion of a new student position on the CMA Board. We implemented lost-cost dues for student memberships in 2014, but have not yet realized significant increases in student participation.

#### **Finances:**

Financial Balance: \$42,295.41. The 2015 budget for the publication of Museum Anthropology was \$10,700. Our finances have been generally stable over the last several years, with modest increases in our net assets each year. This has been due to favorable returns from publication royalties, and mindful expenditures. The creation of two quasi-endowments in 2014 allows us to provide annual awards with less concern about their impact on our annual budgets.

#### **Governance:**

The CMA Board voted to change the by-laws in order to extend the term of board members from two to three years (to ensure better continuity), and to elect a student member as follows:

#### ARTICLE VI. Officers and Board of Directors

1. The Officers shall be elected by the membership and shall include a President, President-Elect, Secretary and Treasurer. Each shall serve two year terms and shall be ex officio voting members of the Board of Directors. Six additional members of the Board of Directors will be elected to serve three year staggered-terms, with two members being elected each year. In addition a student Board member will be elected biennially to serve a two-year term. Incoming Officers and Board Members will begin their respective terms immediately following the Council's Annual Meeting which is held at the time of the annual meeting.

#### **Mentorship:**

CMA plays a significant role in linking the museum anthropology community together, nationally and internationally, by offering multiple opportunities for young scholars to connect with mentors and institutions. We have maintained close links with the Smithsonian Institute for Museum Anthropology, a National Science Foundation sponsored summer program for graduate students interested in researching museum collections. The internship programs that these and other museums offer are a particularly good way of engaging young scholars in the discipline and opening up career possibilities.

We have a wide range of membership on the board, from young scholars to long-time museum professionals, and we actively encourage the participation of early career scholars in our programs. We have a relatively young board and actively encourage the participation of early career scholars in our programs. We actively encourage student members and have agreed to have an elected student board member. Each year, we offer two competitive CMA Student Travel Awards for graduate students to attend the annual meeting. We also offer a reduction in the CMA student membership fee.

For the annual meetings, we encourage our members to develop sessions that cover important topics for the museum profession in general. Sessions are regularly organized to include students who have undertaken the Smithsonian SIMA program for research students in museum anthropology. In planning our annual receptions, we make sure that we link in with the local museum community and, wherever possible, have a local museum co-sponsor the event.

Museum anthropology also attracts independent scholars who follow up personal interests through becoming involved in museums as volunteers, which often allows them to pursue their scholarly interests. This may be an area in which CMA could become more engaged.

#### **Outreach:**

Museums are an important portal for community engagement and are effective in communicating anthropological knowledge broadly defined to various audiences and interest groups. We work closely with the Smithsonian and university museums in developing programs (including mentoring) and in many ways CMA provides a fulcrum for museum anthropology on a global basis, which means that it links in with the wider museum community. CMA has significant minority representation on its board and through its membership, but equally importantly engages with minorities through its programs. Our Journal fulfils a major role internationally. There are no equivalents.

#### **New Initiatives:**

Museum anthropologists are playing a crucial role in the reengagement of peoples with their material heritage, and are beginning to develop a more nuanced understanding of the motivations of those who helped to create the major ethnographic collections. Experiences in Africa, Australia, Europe, Canada and increasingly the USA are beginning to show a very different kind of engagement between museum anthropology and indigenous communities. Museum collections and archives are increasingly seen, not just as repositories of the Indigenous past, but as major resources for cultural reclamation, language recovery, digital repatriation, and other projects that are of immediate use to Indigenous communities in the present. CMA needs to be part of that movement as a portal for the positive engagement of indigenous communities with the resources from anthropology's past. That should be one of our greatest strengths.

We see the meetings at Denver as an opportunity to foreground the importance of museums as a portal for anthropology, highlighting the significance of museum collections and archives in generating an historically informed and indigenously engaged anthropology. We intend to use the myriad opportunities presented by museum exhibitions to increase public awareness of the importance of anthropological knowledge in enhancing cross-cultural understanding.

*Report Submitted by Diana E. Marsh  
Secretary to the Council for Museum Anthropology  
Annual Meeting, American Anthropological Association, Minneapolis, Minnesota*