

Award presentation Vasamuseet, Stockholm, Sweden  
Stephen Inglis on November 10, 2012

Dear Stephen Inglis,

We are very pleased that you - and your wife Erica- have made it to Stockholm and the Vasa museum today. And as you know we have all come to celebrate you this afternoon. The Board of Hans Manneby Memorial Fund for Museum Development, or in short, Museum Horizon, welcomes you as the prize-winner 2012.

Let me first shortly introduce you to the audience: Stephen Inglis is an anthropologist, museologist, curator, lecturer and scholar. He has degrees in anthropology from University of British Columbia, in museology and Indian Art from the University of Calcutta and in the Tamil language from Mandurai.

The Canadian Museum of Civilisation, CMC, was for over 25 years his working place and there, among other things, he built an outstanding national fine craft collection. He has curated many exhibitions, often in cooperation with different Canadian communities to document their history, their cultural traditions and their contributions to the development of the country.

For many years he has followed the James Bay Cree people's planning and negotiating for a venue where to celebrate their traditions and culture. Since 2010 he is Executive Director of Aanishcaaukamikw Cree Cultural Institute in Oujé-Bougoumou, Quebec. It is mainly his work with the Cree community that is in focus here today.

**Stephen,** you will tell us more about the Cree Cultural Institute and the activities later.

You were one of several nominees for this year's Hans Manneby prize. But the only prize winner. In order to choose the right winner the Board follows 5 criteria set up, based on Hans Manneby's philosophy, his work and his thoughts about the role of museums in today's society. We have found that you fulfil all 5 requirements in a most admirable way. Let me go one by one

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1. As I understand from what I have been able to find about you your point of departure has always been to, with genuine curiosity, investigate and study cultural expressions AND their role and place in the surrounding community, not either or - as if they were separate entities - but as of equal importance/interlinked/intertwined. And Community Participation is a keyword/key concept in your work.

In your close contact, since many years, with the James Bay Cree people, you have listened intensely and attentively to the needs, expressed in the dream of creating a tangible place for their tangible and intangible heritage, a dream that started in the early 80ties. This has resulted in the Aanishaukamikw Cree Cultural Institute, inaugurated in 2011, and the way it has developed and is constantly developing, is an obvious proof that the first criteria – “to root the museum in contemporary society by working in close contact with the world around and a keen awareness of peoples’ needs” is fulfilled.

2. Criteria nr 2 says: “inspire, gather and disseminate experiences from international and national collaboration” also appears to be secured. The combination of your wide international network and the national network of the Cree people, maybe also international, tells us that a strong net is building. Gathering and disseminating is a clear purpose of the Institute, and your method of reaching out /ensures a sharing of local and global experiences and knowledge.

3. The agenda of the Institute is extensive. From research and education to oral history and literature, from collecting artefacts to hunting methods, traditional dances and cooking, from library to documentation of traditional knowledge about biodiversity, ecology and sustainability, to be transferred to this and coming generations. All this, and I cite the Mission and vision statement: “is underscored with a reverence for the land they have walked for 7000 years”. In other words: Aanischaaukamikw Cree Cultural Institute is a boiling pot of interdisciplinary methodology. The third criteria reads: “to Maintain a broad perspective of learning - and develop the museum’s interdisciplinary methodology.”

4. As for flexibility and quality in developing museum operations there are many things to be mentioned. But let us concentrate on your very stimulating and interactive website. I have been hooked for hours and my curiosity just grew with one question leading to another. Although the physical site is some 80 Swedish miles north of Montreal you reach out to the whole world in a second with quality information to let us know about people and ways of living unknown to many. No wonder the Institute was awarded the AVICOM ( the audio visual committee of ICOM)prize for this year, in October. Dear audience, remember this:

[www.creeculturalinstitute.ca](http://www.creeculturalinstitute.ca)

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5. As Aanischaaukamikw Cree Cultural Institute is the largest museum project in the area ever, probably also the newest, I'm sure there is a constant development of staff going on, that is to say the staff is the powerful source of knowledge and the commitment and enthusiasm is not to be mistaken. There is now an active scene where skills, knowledge and beauty can be shown, qualities that ask for innovative methods combined with experience from the museum world. With your sensitive ear and many years of working in various environments this development seems to be in full swing.

So, Stephen Inglis, we are very happy to congratulate you to the Prize from Hans Manneby Memorial Fund for Museum Development, Museum Horizon.

The text on the diploma reads as follows:

The Prize Winner 2012 is

**Stephen Inglis**

Executive Director, Cree Cultural Institute, Oujé Bougoumou, Canada

- for his work, together with the Cree people, in making a dream come true
- for creating a centre in Oujé Bougoumou to capture, share and celebrate the James Bay Cree culture
- for bridging the traditional with the contemporary, youth with elders, the local with the global
- for linking knowledge, pride and respect with great beauty

AND: we feel absolutely convinced that Hans Manneby is very pleased to have you following in his foot steps.

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