



# THE BILL REID CENTRE

## for Northwest Coast Studies

Report for fiscal year April 1, 2015 to March 31, 2016

Simon Fraser University | Faculty of Arts and Social Sciences



*Charles Panczewski receives a blanket depicting Stanley Park from Bryan Myles during the Black Eagle canoe's Ust'am ceremony, October 21, 2015. Photo by Greg Ehlers.*

## Thank You

The past year was a great success! Many of the year's accomplishments could not have been made without committed supporters and collaborators both inside and beyond Simon Fraser University (SFU). Thanks to this community for your ongoing cooperation and collaboration.

Very special recognition is extended to Mr. Frank Anfield, Mr. Charles Panczewski, and Mrs. Gayle Panczewski whose continuing philanthropic gifts in 2015-2016 have made the following accomplishments possible. Additional thanks are offered to Mr. Maurice Fellis who championed the Bill Reid Centre and our activities. We are truly grateful to all of you for your commitment and generosity.

# THE YEAR IN REVIEW

This report highlights noteworthy activities taking place at the Bill Reid Centre (BRC) from April 1, 2015 to March 31, 2016.

Several public events increased cultural understanding and respect for Northwest Coast First Peoples including the welcoming of Bill Reid's *Black Eagle* canoe to Burnaby Mountain in October 2015.

The historic image portion of Dr. George MacDonald's Northwest Coast image collection has been digitized and documented, and it is now accessible online for the benefit of First Nations and non-First Nations artists, researchers, and the general public. This is a significant accomplishment that is to be celebrated.

These key accomplishments, along with others mentioned in this report, remind us of our opportunity and responsibility to keep an eye to the future as new initiatives are emerging at the intersection of anthropology, new media, and Northwest Coast cultural heritage. Thank you for being a part of our history and for your commitment to this journey.



Bryan W. Myles

Interim Director

## RESEARCH

### Mobile App

One of the largest research endeavours undertaken in 2015 informed the BRC's mobile app, which has now moved to development. SFU's Community Engagement Fund provided a grant of \$10,000 to launch the project.

The mobile app, titled *imesh* (Squamish for "to walk"), creates two separate tours of SFU's Burnaby campus:

- *The Indigenous Art Walk*, which focuses on the Indigenous art that decorates various corridors and atriums; and
- *The Coast Salish Lands Tour*, which features the unceded territories of the Coast Salish people (Squamish, Tsleil Waututh, and Musqueam) on which SFU is located.

*The Coast Salish Lands Tour* will be released in Fall 2016. *The Art Walk* Tour was released in June 2016.

*The Coast Salish Lands Tour* focuses on local communities that have historically used the Burnaby Mountain area and who continue to do so today. This tour asks people to experience these lands by viewing and moving through them. The app presents names for the landscape in local dialects, and it gives information regarding the location of village sites and resource gathering areas. Research for this portion of the app involved extensive textual and image research into the pre-history and history of the Lower Mainland and Burrard Inlet.

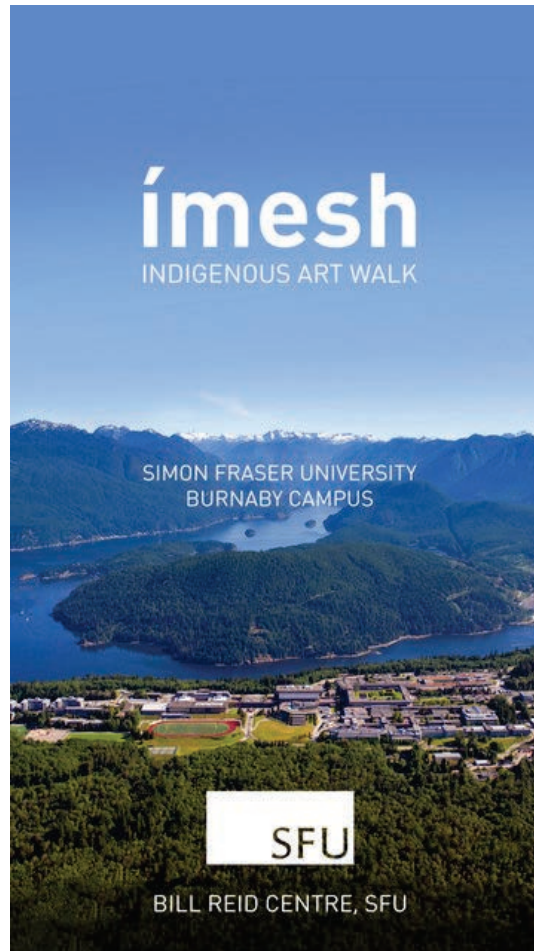


Photo of *imesh* opening screen courtesy of The Bill Reid Centre, <https://www.sfu.ca/brc/imeshMobileApp.html>

*The Indigenous Art Walk* allows users to experience the worldviews that inform the work of Indigenous artists by visiting each piece on display at SFU's Burnaby campus.

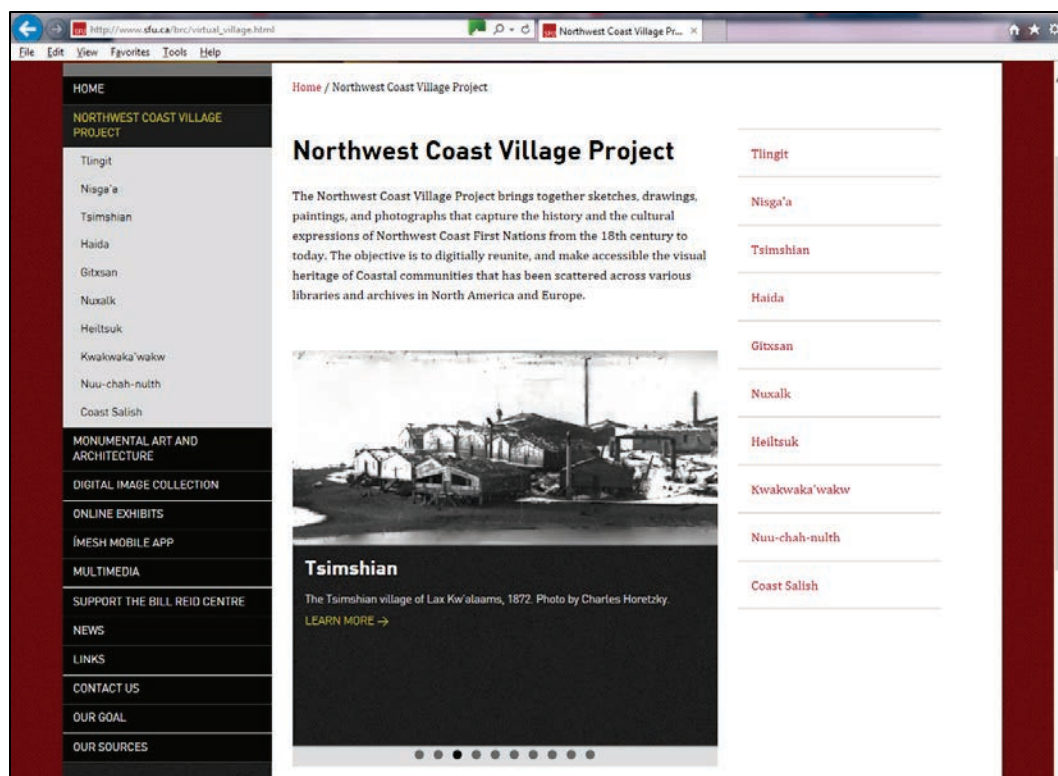
While research for the app includes the artist and the particular piece they created, it also considers culturally shared knowledge and the intellectual genre that informed each creative work. For example, the app answers questions such as *How does Haida art differ from Inuit art?* and *What are the environmental, cultural, social, and historical antecedents that make the two unique?*

The *imesh* app can be downloaded for free from <https://appsto.re/ca/ztu4bb.i>

### **Presentation at Indigenous Literary Studies Association**

Bryan Myles and Alix Shield (PhD candidate in English Literature, First Nations Studies, and Digital Humanities), co-authored and presented a poster and paper at the Indigenous Literary Studies Association gathering at Six Nations of the Grand River in Ontario on October 2, 2015.

The poster and paper focused on *imesh: To Walk*; its effects on experiential learning; and the ability of technology to draw out the visual, cultural, and symbolic meanings embedded in both the Indigenous art at both SFU's Burnaby campus and at the unceded territories of the Coast Salish people on which the campus is located.



Screen capture courtesy of The Bill Reid Centre.

## The Northwest Coast Village Project

The Northwest Coast Village Project ([http://www.sfu.ca/brc/virtual\\_village.html](http://www.sfu.ca/brc/virtual_village.html)), one of the founding projects of the BRC, made significant progress in 2015.

It brings together historical photographs, drawings, paintings, and various other media to document Northwest Coast communities and cultures as they appeared in the late 19<sup>th</sup> and early 20<sup>th</sup> century. In 2014, a gift from Mr. Frank Anfield facilitated the hiring of an SFU student to significantly move the project forward. Further support in 2015 from Mr. Charles Pancierzewski and Mrs. Gayle Pancierzewski has brought the project to its final stages.

Over 700 historical images are now in the process of being added to the project in the form of image galleries. Completion of the project is expected in 2016 and will include information and images on 46 villages from 10 different language groups.



*Chief Skow's Sea Monster House, photographed by C.F. Newcombe in 1900.*

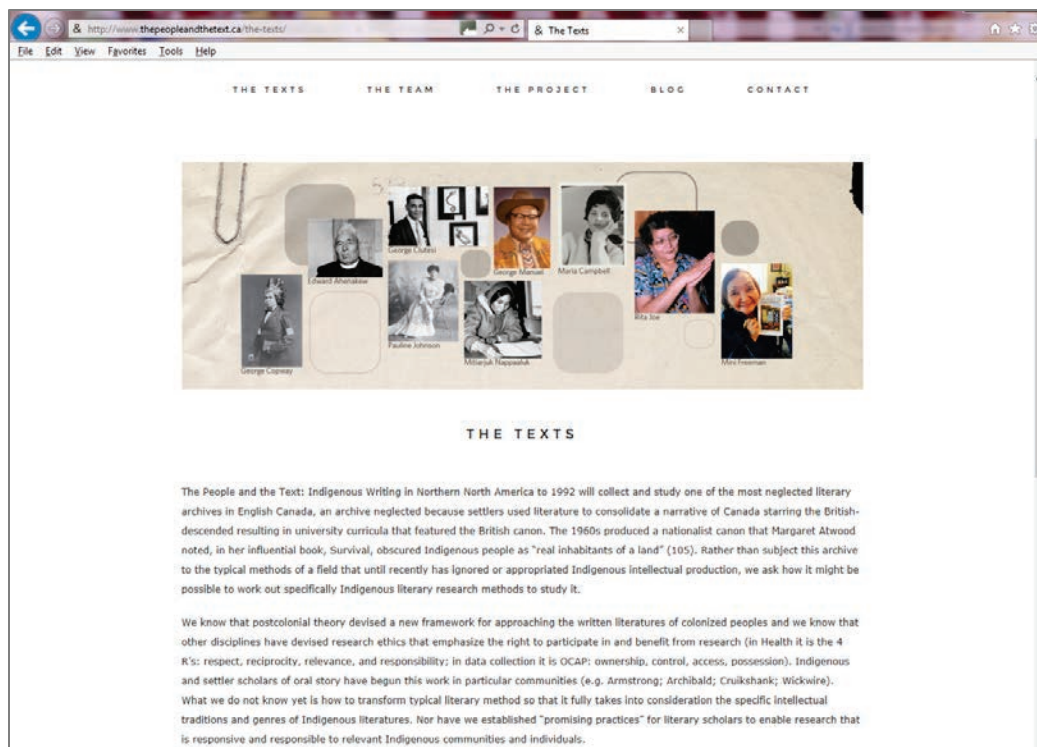
### **Collaboration with Seattle Art Museum**

Dr. Barbara Brotherton, Curator of Native Art at the Seattle Art Museum is drawing on BRC research and historic image files in the museum's new display of posts belonging to the house of Chief John Scow.

Chief Scow's house, located at the Kwakwaka'wakw village of Gwayasdums, was photographed by a handful of photographers who passed through the community in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

The interior poles were carved by Arthur Shaughnessy and were collected by John H. Hauberg in 1966. The photos and information being used by the museum focus on the exterior of the Scow house, which depicted monumental paintings of a sea monster, and later depicted a raven motif that incorporated a large carved head and beak.





Screen capture of “The People and the Text: Indigenous Writing in Northern North America to 1992”.

## The People and the Text: Multi-university Collaboration

The BRC supported *The People and the Text: Indigenous Writing in Northern North America up to 1992*, a five-year project funded by the Social Sciences and Humanities Research Council (SSHRC).

The project connects Indigenous and non-Indigenous scholars and students from SFU, the University of British Columbia, McMaster University, and the Royal Ontario Museum through the creation of an online annotated-bibliography of Indigenous texts from the beginning of Indigenous literacy in either English or in English translation to 1992.

The BRC supported the creation of the project’s website and provided advice on digitization and its best practices, and on the evaluation of courses on Digital Indigeneity taught at the University of Victoria’s Digital Humanities Summer Institute. Continued project support and collaboration is expected as the project progresses. The project’s website is available at <http://www.thepeopleandthetext.ca>



Screen capture of Hakai Magazine's "The Girl with the Shimmering Eyes".

### Hakai Magazine: The Girl with the Shimmering Eyes

In May 2015 the BRC worked with *Hakai Magazine* on a research article featuring a remarkable Haida frontlet (a carved wooden plaque worn on the forehead of a chief). The frontlet was collected by James F. Swan in the 19<sup>th</sup> century and resides in the collection of the Smithsonian Institution's National Museum of Natural History in Washington, DC.

The BRC resolved numerous questions regarding the frontlet, who carved it, and how the piece would have been worn or used. The article is available at <https://www.hakaimagazine.com/article-short/girl-shimmering-eyes>



*Gitksan performers act out scenes of a famous battle near the village of Gitwangak. The re-enactment was organized by Dr. G.F. MacDonald, 1979.*

### **Parks Canada: This Week in History**

The BRC conducted research and created access to research resources for a Parks Canada article on the national historic site Battle Hill, near the Gitksan village of Gitwangak. The BRC vetted the article and provided links to various textual and visual resources. The story was published on Parks Canada's main website in a section titled *This Week in History*, a weekly report with the aim of getting adolescents interested in Canadian history.



*Photo of Gitanmaax by Charles Horetzky, 1872.*

### **Skeena: Poetry by Dr. Sarah de Leeuw**

The BRC worked with Dr. Sarah de Leeuw, poet, cultural critic, and associate professor of the Northern Medical Program at the University of Northern British Columbia.

Dr. de Leeuw is from the Skeena River region of BC. She contacted the BRC to obtain the rights to use an image of the Gitksan village of Gitanmaax as the cover photo of her poetry book. The BRC shared the out-of-copyright image and associated archival information with Dr. de Leeuw. In return, she shared her own research into the historical photograph, which added important information to the BRC's archive.



*Large banner designed by Bill Reid for the 1976 UN Habitat Conference. Unknown photographer.*

### **Book Project: Bill Reid's Paintings for the United Nations Habitat Conference (1976)**

The BRC undertook a small research project with Vancouver writer and designer Lyndsay Brown. Ms. Brown is writing a book about Vancouver's 1976 UN Habitat Conference with particular emphasis on the Habitat Forum portion of the event.

For the 1976 event, artist Bill Reid had created a number of monumental paintings that decorated the old airplane hangars which used to be located at Jericho Beach. The hangars were eventually torn down and much of Reid's artwork seems to either have been destroyed or has gone missing.

Ms. Brown was particularly interested in tracing the origins of the large designs Reid used on the hangars. The BRC provided a number of historic photographs of Northwest Coast two-dimensional designs and provided expert advice on the traditional use of painted crests in the Northwest Coast cultural tradition.



*Beaver Memorial Pole at the village of Skidegate. Photo by C.M. Barbeau, 1948.*

### **Photo Research: Skidegate Village Totem Pole**

The BRC conducted a historic photo research project with Mr. Jaalen Edenshaw, a prominent international artist and Haida spokesperson. Mr. Edenshaw made a series of inquiries into a totem pole representing his lineage group that once stood in the village of Skidegate.

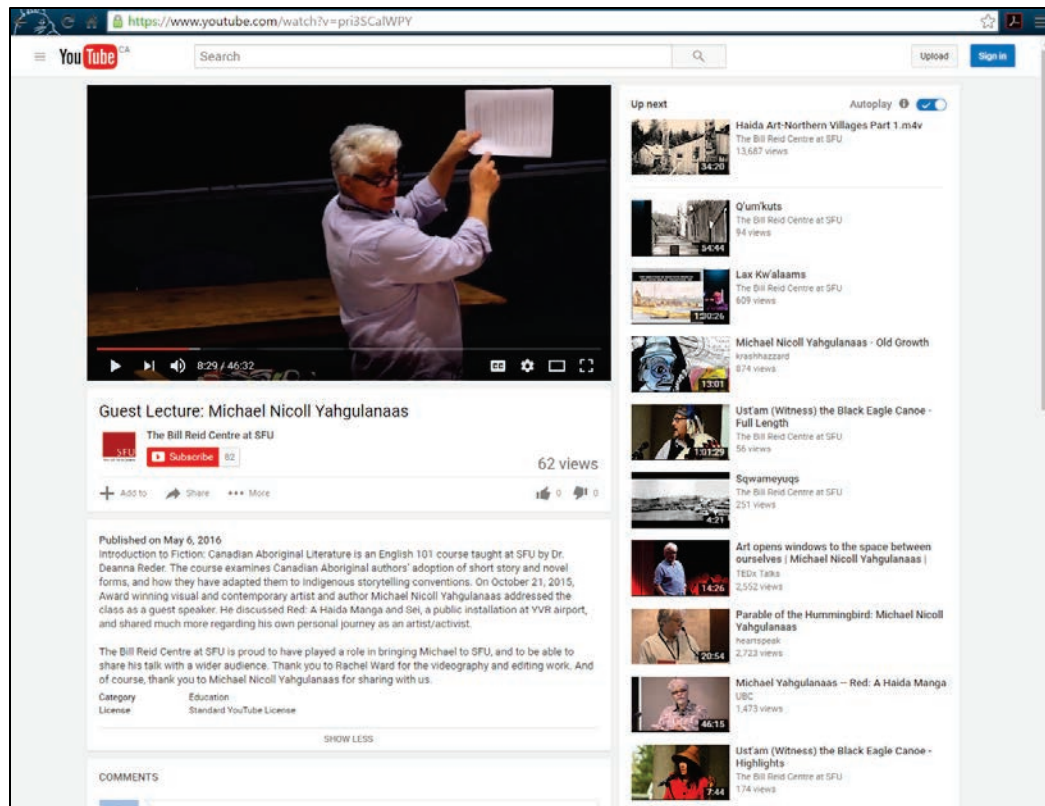
The BRC provided analysis and images taken between 1878 and 1948. The collaborative work between Mr. Edenshaw and the BRC using digitized records of Haida material culture has created new knowledge in the community. Mr. Edenshaw will use the images and information to inform his carving of a new totem pole.

## TEACHING

While the BRC has no formal teaching responsibilities at SFU, it facilitates learning by creating an online multimedia resource for Northwest Coast communities and researchers.

The BRC website serves as an educational resource which relates various aspects of Northwest Coast culture pre- and post-contact, and it highlights the continuity between the two. It also promotes public understanding and respect for the First Nations of the Northwest Coast past and present.

In 2015-2016, the BRC expanded engagement with students, with several undergraduates working on BRC projects and initiatives. Additional graduate students worked closely with the BRC on projects such as the mobile app; documenting a guest lecture by Mr. Michael Nicoll Yahgulanaas; documenting the witnessing ceremony of Bill Reid's *Black Eagle* canoe; the creation of the Robert Davidson Exhibition catalogue and mobile app; and the BRC's display case in Saywell Hall at SFU.



Screen capture of Michael Nicoll Yahgulanaas's guest lecture for English 101.

### **Michael Nicoll Yahgulanaas: Introduction to Fiction (English 101)**

Canadian Aboriginal Literature is an undergraduate course taught at SFU by Dr. Deanna Reder. The course examines Canadian Aboriginal authors' adoption of short story and novel forms, and how they have adapted them to Indigenous storytelling conventions.

On October 21, 2015, award-winning visual and contemporary artist, and author Michael Nicoll Yahgulanaas addressed the class as a guest speaker. He discussed *Red: A Haida Manga and Sei*, a public installation at the Vancouver International Airport, as well as his personal journey as an artist and activist.

The BRC played a role in bringing Mr. Yahgulanaas to SFU, and it facilitated the recording and distribution of his talk with a wider audience via the BRC website and social media (see <https://www.youtube.com/watch?v=pri3SCaWPHY>).





*Ms. Isabel Rorick's Spruce root hat. Photo by Jennifer Armstrong.*

### **Haida Spruce Root Weaving: Online Exhibit**

The BRC completed an online exhibit on Haida spruce root collecting and weaving. Ms. Emma Bonnemaïson, a former undergraduate student at SFU who moved on to complete her studies in Manitoba, volunteered her time over the course of three years to create the exhibit. The exhibit was based on a paper she wrote while attending SFU, which addressed the erasure of women's art in Northwest Coast art history.

The online piece incorporates an interview conducted by Ms. Bonnemaïson with master Haida weaver Isabel Rorick and includes still images donated by professional photographers, filmmakers, and Northwest Coast artist Robert Davidson.

The exhibit is available at [https://www.sfu.ca/brc/online\\_exhibits/spruce-root-weaving.html](https://www.sfu.ca/brc/online_exhibits/spruce-root-weaving.html)

### **Student Internship: Digitization and Digital Asset Management**

A primary goal for the BRC is to facilitate student learning through applied projects that compliment classroom knowledge.

Support from Charles and Gayle Pancerczewski in 2015 allowed the BRC to hire a recent SFU graduate, Ms. Skye Constable, as a Digitization and Digital Asset Management Intern. Key among Skye's many tasks was to digitize, research, and describe George and Joanne MacDonald's collection of Northwest Coast mask slides.

In 2014, the MacDonalds donated three binders containing roughly 1,800 images of masks taken at various world museums between 1966 and 1999. The age of the masks range from pre-contact to contemporary pieces.

The project will culminate in an online exhibition to be completed in Summer 2016. The exhibit will explore the utility of Northwest Coast masks and will provide an educational resource for understanding Northwest Coast cosmology, intellectual and clan property systems, and the progression of mask-making traditions in the post-contact era.

### **Work-Study Student Placements: Employment and Experience**

The BRC hosted two Work-Study students in 2015 to help them develop career-transferrable skills and experience, and to provide them with part-time employment as they continue their university studies. Ms. Skye Constable was hired as a work-study student in the Fall of 2016. As noted above, Skye quickly became a valuable asset and was hired on as an intern for the rest of the academic year. Ms. Deborah Smith, an undergraduate student majoring in First Nations Studies and Communications was the BRC's work-study student for the spring term.

By participating in the BRC's daily operations and various meetings with artists and researchers, both of these students gained a significant amount of knowledge regarding the arts, cultures, and histories of Northwest Coast First Nations; archival best practices; and digital asset management, digitization, and web authoring practices.



*Bryan Myles (fifth from right) and George Nicholas (sixth from right), SFU Professor of Archaeology, with Chinese delegation.*

### **Intercultural Exchange: State Ethnic Affairs Commission of the People's Republic of China**

In December 2015, the BRC hosted a Chinese delegation of program directors, researchers, and museum and collections administrators led by Mr. Zhiwei Li, Deputy Director General of the Department of Diversity and Cultural Affairs.

The BRC organized SFU attendants from the departments of Archaeology and First Nations Studies who engaged in discussions about policy development and direction of programs and initiatives that protect and preserve the unique histories and heritages of ethno-cultural groups.

### **Mobile App as a Pedagogical Tool**

The BRC's mobile app, *imesh*, has been designed as a pedagogical application, and therefore requires mention in this section on teaching. The main premise of the app is to facilitate understand of the connection between Indigenous art and landscapes through an embodied experience. This method of digitally mediated experiential teaching stands in stark contrast to the common didactic approach in higher education environments, and it has similarities with indigenous pedagogies. The mobile app can be viewed either as complimentary or as an alternative approach to traditional teaching methods.

## COMMUNITY



**INDIGENIZING**  
**Simon Fraser University**  
**Through the Installation and “App”lication of Culture and History**

**Bryan Myles and William G. Lindsay**

Simon Fraser University’s Burnaby campus is located on the traditional territories of three Coast Salish First Nations: The x̣ṃəθḳʷəỵəm (Musqueam), Sḳẉx̣ẉú7mesh Úxwumixw (Squamish), and Tseil-Waututh (Burrard). These nations have had spiritual, cultural, and economic connections to their lands and waters for thousands of years. This is evidenced by the naming of many places throughout their respective territories with meaningful traditional names and stories passed down through oral traditions.

the Coast Salish peoples” or to mention the specific nations themselves. The word unceded is used because, unlike other parts of Canada, the vast majority of British Columbia First Nations did not sign treaty agreements that gave incoming settlers rights to their land.

In past years, there was often little recognition of Indigenous contributions, perspectives, and interests on the SFU campus. However, over the past few years there have been numerous Aboriginal initiatives and services established at the University which have made a big difference. In 2007 the original Aboriginal Strategic Plan for SFU was put

*Roundup article, Spring 2016 edition (see Appendix A).*

### **Feature in *Roundup* Magazine**

To promote the projects and initiatives undertaken by the BRC in 2015, Bryan Myles drafted an article for *Roundup*, the BC Museum Association’s quarterly magazine.

This special issue of *Roundup* was devoted to the topic of Indigenization. Bryan invited Mr. William G. Lindsay, Director of SFU’s Office of Aboriginal Peoples, to contribute to the article, and it was accepted for publication in Spring 2016. The article highlights a number of initiatives outlined in this report including the mobile app, the *Black Eagle* canoe, and the Aboriginal gathering spaces.



*Chantel Wiberg, Cheyenne Cunningham, and Bryan Myles “brushing” the Black Eagle canoe. Photo by Greg Ehlers.*

### **Bill Reid’s Black Eagle Canoe**

In June 2014, the BRC and the Faculty of Arts and Social Sciences began the process of relocating Bill Reid’s *Black Eagle* canoe from the VanDusen Botanical Garden in Vancouver to SFU’s Burnaby Campus. The project was initiated with generous support from Charles and Gayle Pancerzewski who quickly recognized that exposure to the elements in the garden was deteriorating the vessel.

After careful consideration of both indoor and outdoor locations on campus, the canoe was placed outdoors under the cover of Arthur Erickson’s and Geoffrey Massey’s iconic Academic Quadrangle (AQ) Building. The move occurred in late September 2015 with an official welcoming ceremony to follow on October 21, 2015.



*From left: Nika Collison, Rudy Reimer, Cheyenne Cunningham, and Chantel Wiberg. Photo by Greg Ehlers.*

Black Eagle was welcomed to the SFU Burnaby campus with an Ust'am (Witnessing), in accordance with local Coast Salish protocols. The ceremony was presided over by Sḵw̓xwú7mesh (Squamish) faculty member, Dr. Rudy Reimer (Yumks); and included speeches by Bill Reid's granddaughter, Ms. Nika Collison (Jisgang); SFU board member and Sḵw̓xwú7mesh councillor, Mr. Chris (Syeta'xtn) Lewis; founding director of the Bill Reid Foundation, Mr. Herb Auerbach; and SFU's president, Mr. Andrew Petter.

The BRC "blanketed" (a Coast Salish honour) Mr. Panczerwski for his commitment and devotion to saving the canoe. It was with great pride and gratitude that SFU was able to bring the *Black Eagle* canoe to Burnaby Mountain and share its significance with the broader SFU community.



Front row, from left: Nika Collison, Gayle Panczerzewski, Charles Panczerzewski, Chris (Syeta'xtn) Lewis, Andrew Petter, Bryan Myles, William G. Lindsay. Photo by Greg Ehlers.

At its new home, the *Black Eagle* remains a symbol of knowledge, community, and cultural regeneration. It will educate the SFU community and its visitors about the visual, symbolic, and cultural significance of these majestic vessels.

Photographs of Ust'am are available at

<https://www.sfu.ca/brc/news/story/blackeagle.html>

A video summary (7 minutes) of the ceremony is available at

[https://www.youtube.com/watch?v=\\_zOV6WV1fEI](https://www.youtube.com/watch?v=_zOV6WV1fEI)

A full-length video (61 minutes) is available at

<https://www.youtube.com/watch?v=MJOqm5iWPRc>





The Bill Reid Centre's display and gallery, July 20, 2016. Photo by Bryan Myles.

### The Bill Reid Centre's Display

Outside the BRC in SFU's Saywell Hall is a small foyer that was originally designed as a vending machine area. Last year we reported that we were in the process of converting this space into a small display and gallery area. This process was completed in 2015, including the building and installation of a display case.

The BRC is hosting a public exhibit in the space that will run until June 2017. The exhibit is the soft launch of a Virtual Museum of Canada website titled *Sq'ewlets: A Stò:lo-Coast Salish Community in the Fraser River Valley*, a community biography centering on the *Sq'ewlet* (Scowlitz) First Nation located in the heart of the Fraser Valley. The site, which will launch in September 2016, will be easily accessible and interactive, and it will highlight *Sq'ewlet* history and archaeology, and its connections with the histories of their Indigenous and non-Indigenous neighbours.

The physical exhibit, hosted by the BRC, incorporates a touch-screen monitor to explore the website, draws on knowledge shared in the creation of the virtual exhibit, and feature stills photos and other media created for the project.



*Duane Howard plays the flute at the opening of the Aboriginal Gathering Space at SFU Harbour Centre, Vancouver.*

### **Aboriginal Gathering Space**

In partnership with SFU's Office for Aboriginal Peoples, the BRC supplied a number of historic images of Coastal First Nations communities and monuments to two new Aboriginal gathering spaces located on SFU's Surrey and Vancouver campuses. The images have been enlarged to poster size, framed, and hung in these newly created spaces.

The photographs, taken between 1866 and 1920, are intended to promote reflection and discussion regarding the intersecting histories of Indigenous peoples and Europeans. The images are accompanied by text that highlights the various interpretations of time and place that historic images are capable of generating, and they ask viewers to consider such perspectives.



*Robert Davidson carving in his studio. Photo by Reese Muntean.*

**Exhibition: Robert Davidson**

*Robert Davidson: Progression of Form* was a solo exhibition from May 22 to August 29, 2015 at the Gordon Smith Gallery in North Vancouver in which the BRC played a significant role.

Mr. Robert Davidson is one of Canada's most respected and important contemporary visual artists. Davidson is of Haida and Tlingit descent and is a leading figure in the revival of Haida art and culture. In partnership with the Gordon Smith Foundation and Gallery, the BRC and graduate students from SFU Surrey's School of Interactive Arts and Technology, Ms. Rachel Ward and Ms. Reese Muntean, conducted interviews and created documentary footage and still photographs of Davidson at work in his studio.

These media were used in various aspects of the exhibition, including the exhibition catalogue and an interpretive mobile app that further drew on historic images from the BRC's collection.

Due to budgetary constraints, film footage of the interview in Davidson's studio was not incorporated into the exhibit or made public. The BRC hopes to secure funds in the coming year to produce a short documentary film based on this footage.



*New for 2016: Tweets from The Bill Reid Centre!*

### **Making Connections through Social Media**

The BRC has ramped up its social media engagement. BRC intern, Ms. Skye Constable, has been instrumental in creating and managing various social media accounts including YouTube, Twitter, Facebook, Instagram, and Google +.

Daily posts that link to BRC webpages and online exhibits has increased visits to the BRC website and, more importantly, has connected the BRC to thousands of individuals interested in Northwest Coast visual culture. Similarly, the BRC uses these platforms to cross-promote exhibitions and programs taking place at the Bill Reid Gallery in downtown Vancouver. The full impact of sustained engagement with these platforms is yet to be determined, but the broad reach that these platforms facilitate will surely lift the profile of the BRC, SFU, and the Bill Reid Gallery.

Highlights of our social media impact appear below:

- In fiscal year 2015-2016, the BRC YouTube page (<https://www.youtube.com/user/brctr1>) was viewed 7,937 times.
- In the same period, “Likes” on the BRC’s Facebook page (<https://www.facebook.com/billreidcentre>) increased from 402 to 1,003. To put this jump in perspective, it took nearly 4 years to get to 402 Likes. Sustained engagement with social media platforms is credited with the near tripling of Likes the BRC has received.
- BRC’s first Twitter post (@brc\_sfu) went live in January 2016. Between January and March 31, 2016, the BRC had nearly 53,000 impressions (tweets delivered by users to other users’ accounts), was followed by 77 Twitter users, and received 135 Likes.

The mobile app that the BRC is developing has been a primary focus for the BRC over the last year. The app, which was described in the research and teaching sections, also deserves mention for its strong community component. The project has involved collaborations with the New Media Lab in SFU’s Stavros Niarchos Foundation Centre for Hellenic Studies, SFU’s Office of Aboriginal Peoples, the Squamish First Nation, and Tseil Waututh First Nation.

The project has expanded SFU’s connections to local First Nations communities and has created opportunities for cross-cultural learning. It will enhance the social and cultural well-being of First Nations communities by celebrating Indigenous traditions and worldviews. At the same time, the app will provide the opportunity for students and visitors to campus to learn about Indigenous peoples, and provide an opportunity for Indigenous peoples to learn about their impact on SFU.

## Traffic to the BRC's Website (April 1, 2015 to March 31, 2016)

<http://www.sfu.ca/brc.html>

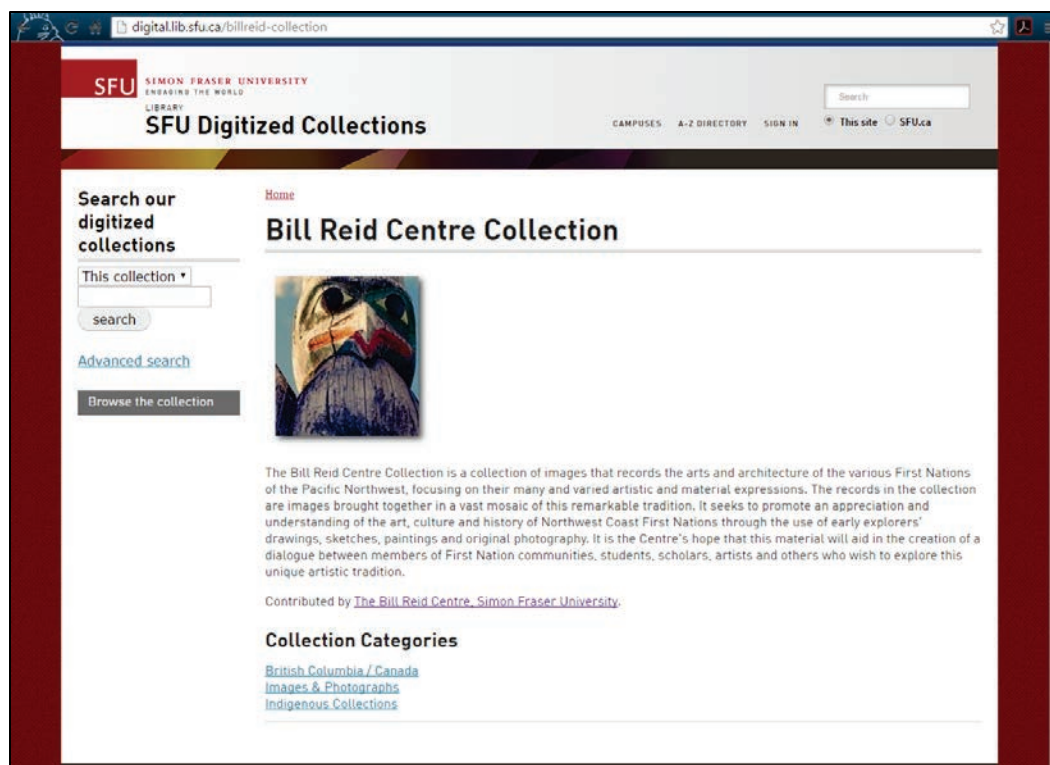
The total number of visitors to the BRC website was down slightly from 22,089 in 2015 to 19,015 in 2016: a difference 3,074. However, the number of page views went up from 35, 873 to 41,198: an increase 5,325. While fewer people visited the website in fiscal year 2015-2016, those who did visit were viewing more content than they were last year. This indicates that the website is becoming more engaging for visitors.

An average of 2,058 people visited the website each month in this fiscal year. This is up from the average of 1,841 monthly visitors in last year. Of the total number of visitors, 25% were returning visitors and 75% were new. This is unchanged from last year.

The bounce rate for 2016 was 77.73%, which means that these visitors viewed only the page they landed on before leaving the site. This has improved slightly as the 2015 bounce rate was 79%.

These statistics indicate that work needs to be done to increase visits to multiple pages and to encourage visitors to stay longer on the site.

The most popular page on the website was the page on Northwest Coast canoes, which accounted for 10.87% of page views, Haida Tattoos was second at 8.02%, Totem Poles at 7%, Educators' resources/paint K-3 with 5%, and the BRC home page with 4.96%. These same five pages were also the most popular pages in 2015, however, the order and percentages have changed slightly.



Screen capture of the Bill Reid Centre's collection on the SFU Library's website.

### The BRC Collection at the SFU Library

The BRC's online collection (<http://digital.lib.sfu.ca/billreid-collection>) is consistently the most popular collection at the SFU Library. This is where the vast majority of the BRC's digitized images are made available to the public. Due to the transition to a new content management system, the SFU Library is currently unable to report on the number of times BRC images have been viewed.



## **Collection Development**

The BRC continued to expand its holdings by accepting donations of books and image resources in the last year, and it will continue these efforts in coming years.

Dr. George MacDonald and Mrs. Joanne MacDonald gave over 1,300 slides and negatives covering various Northwest Coast Communities and cultural practices.

Mr. Tony Westman, a well-known local photographer, gave 300 images that fully document Bill Reid and his apprentices creating the *Killer Whale* statue that resides outside of the Vancouver Aquarium.

Dr. Wolfgang G. Jilek and Dr. Louise Jilek-Aall gave 30 books on Northwest Coast First Nations and seven historic photographs of Coastal First Nations' communities.

# THE JOURNEY CONTINUES

At the end of fiscal 2016 the BRC is working toward completion of the following projects.

- *Ímesh* mobile app;
- The Northwest Coast Village project; and
- A new exhibit: *Sq'ewlets: A Stò:lo-Coast Salish Community in the Fraser River Valley*

Thank you for having traveled with us over the last year.

We hope to continue engaging you in ways that are new and meaningful to you and to our communities.

For more information, please contact:

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The voice of the BC Museums Association

# Roundup

Issue 264 // Spring 2016

## Indigenization

Embracing Indigenous Worldviews



### When the Walls Speak

Sharing the Stories of Okanagan Elders

### SFU's Digital Landscape

Collaboration of Open Source Learning

### Not Painting Landscapes

An Interview with artist Lindsay Delaronde



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The voice of the BC Museums Association

# Roundup

Issue 264 // Spring 2016

**Cover photo:** Detail from "Our Stolen Sisters", Lindsay Delaronde. Subjects contributions to the "Red Dress Campaign".  
Photo Credit: Peruzzo.

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# INDIGENIZING

## Simon Fraser University

### Through the Installation and “App”lication of Culture and History

**Bryan Myles and William G. Lindsay**

Simon Fraser University’s Burnaby campus is located on the traditional territories of three Coast Salish First Nations: The x<sup>w</sup>məθk<sup>w</sup>əy̓əm (Musqueam), Sḵw̓xwú7mesh Úxwumixw (Squamish), and Tsleil-Waututh (Burrard). These nations have had spiritual, cultural, and economic connections to their lands and waters for thousands of years. This is evidenced by the naming of many places throughout their respective territories with meaningful traditional names and stories passed down through oral traditions.

It has become customary at SFU for guests to acknowledge these host nations and their territories. For instance, it has become a practice for hosts to begin a university event by saying “We would like to acknowledge the traditional unceded territory of

the Coast Salish peoples” or to mention the specific nations themselves. The word unceded is used because, unlike other parts of Canada, the vast majority of British Columbia First Nations did not sign treaty agreements that gave incoming settlers rights to their land.

In past years, there was often little recognition of Indigenous contributions, perspectives, and interests on the SFU campus. However, over the past few years there have been numerous Aboriginal initiatives and services established at the University which have made a big difference. In 2007 the original Aboriginal Strategic Plan for SFU was put into place. In 2010 the Office for Aboriginal Peoples

**Top:** Jim Hart performs Haida blessing at reception to install *Constellation of Frogs*, 2012.  
Photo Credit: Greg Ehlers



was established. Since then, there has been an articulated vision for establishing a secure future at SFU for Aboriginal peoples. Under the auspices of the OAP and its campus allies, a revised five-year action plan (2013-2018) has since been released.

At the forefront of SFU's updated five-year plan is a section titled "Thoughts about 'Indigenization'" and a quote from Elina Hill (2012) discussing Linda Tuhwai Smith's *Decolonizing Methodologies: Research and Indigenous Peoples*. Hill writes:

*Indigenizing, is a project with two dimensions. The first involves an intense awareness of Indigenous perspectives and interests, and an acknowledgment that such world views are not continuous with or subordinate to the world views of "settler society"...Indigenizing is one of many ways toward decolonization and toward improving Indigenous lives...decolonization is the primary goal. Sharing knowledge at the site of the university may be part of decolonizing processes, and the university can be a space where both settlers and Indigenous peoples learn to respect and even offer support for common goals.*

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**The above philosophy of "Indigenizing while decolonizing" has been the bedrock of SFU's recent approach to Indigenous initiatives. The work of the Bill Reid Centre has been a key part of this recent success.**

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## **The Bill Reid Centre**

The Bill Reid Centre for Northwest Coast Studies (BRC) is a research centre and virtual museum within the Department of First Nations Studies at SFU. The Centre is committed to exploring the visual culture of Northwest Coast First Nations past and present, while promoting understanding and respect. In June 2014, the BRC relocated from downtown Vancouver where it shared space with the Bill Reid Gallery, to SFU's Burnaby campus where it could gain better access to students and the broader SFU community. Although the move did not entail a redefinition of the BRC's purpose, in its new location the BRC saw it fitting to align itself with the OAP's strategic vision. After only a year and a half on campus, the BRC has played an

**Top:** Nika Collison (Jisgung), witness and guest speaker at the Ust'am event (witnessing ceremony).  
Photo Credit: Greg Ehlers

important role and/or led a number of Indigenization projects in consultation with the Office for Aboriginal Peoples.

## Aboriginal Gathering Spaces

In partnership with the OAP, the BRC has supplied a number of historic images of Coastal First Nations communities and monuments to two new Aboriginal gathering spaces located on SFU's Surrey and Vancouver campuses. These photographs taken between 1866 and 1920 are intended to promote reflection and discussion regarding the intersecting histories they display and convey. The images are accompanied by text that highlights the various interpretations of time and place that historic images are capable of generating and asks viewers to consider such.

## The Black Eagle Canoe

In late 2014, the Bill Reid Centre undertook a project to relocate a fibreglass replica of Bill Reid's famed dugout canoe *Loo Tass* from VanDusen Botanical Gardens in Vancouver. The vessel, one of a set of first-generation replicas, was commissioned by the Canadian Museum of History in 1987. It was with great pride and gratitude that SFU was able to bring the *Black Eagle* canoe to Burnaby Mountain and share its significance with the broader SFU community.

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**At its new home, the *Black Eagle* remains a symbol of knowledge, community, and cultural regeneration.**

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It will educate the SFU community, and its visitors about the visual, symbolic, and cultural significance of these majestic vessels.

*Black Eagle* was welcomed to the SFU Burnaby campus with an *Ust'am* (Witnessing Ceremony),

in accordance with local Coast Salish protocols. The ceremony was presided over by Sk̓w̓x̓wú7mesh faculty member, Dr. Rudy Reimer (*Yumks*), and included speeches by Bill Reid's granddaughter, Nika Collison (*Jisgang*), and SFU board member and Sk̓w̓x̓wú7mesh Councilor Chris (*Syeta'xtn*) Lewis.

(ceremony highlights: [https://www.youtube.com/watch?v=\\_zOV6WV1fEI](https://www.youtube.com/watch?v=_zOV6WV1fEI))

## imesh (To Walk) Mobile App

One of the most exciting initiatives from the BRC's perspective is the mobile app and companion website currently in development, and undertaken with support from the OAP and SFU's Office of Community Engagement. The goal of this project is to communicate the unique worldviews represented in publicly available Indigenous art on campus, and to create a stronger awareness of the Coast Salish territories on which SFU is situated. The mobile app is composed of three walking tours.



**Above:** Dr. Rudy Reimer (*Yumks*) conducting *ust'am* (witnessing) of the installation of *Black Eagle*, October 21, 2015.  
Photo Credit: Greg Ehlers



The Coast Salish Lands Tour is being developed in consultation with the Sk̓w̓x̓wú7mesh (Squamish), and Tsleil-Waututh (Burrard) First Nations. It is an acknowledgement of Coast Salish territories that takes recognition beyond words, and allows for an embodied experience of local landscapes and languages. The tour provides an interactive walk around Lhuḵw’lhuḵw’áyten (Burnaby Mountain), where SFU is situated.

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**This aspect of the app combines community narratives with geolocation, and provides traditional place names and histories for a selection of landmarks and vistas seen from campus.**

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For example, the location at the north base of Burnaby Mountain is known today as Barnet Marine Park. This place is known to the Squamish as

*Above: Bill Reid's Black Eagle canoe located in the Northeast corner of the Academic Quadrangle (AQ), SFU Burnaby.  
Photo Credit: Bryan Myles*

Lhuḵw’lhuḵw’áyten, ‘where the bark gets pe[e]led’ in spring.’ The name is derived from the Squamish word for arbutus, lhuḵw’ay, which comes from lhuḵw’ (peel), and means “always peeling tree.” The app introduces users to eight such locations in the hən̓q̓əmi̓n̓əm and Sk̓w̓x̓wú7mesh dialects.

Finally, the Aboriginal SFU section of the app is meant to provide users with a consolidated list of services and initiatives oriented towards Aboriginal students and visitors to the Burnaby campus. Using geolocation and summary information on the purpose of each office or service, users are connected to Aboriginal-oriented events and to the campus’ extensive Aboriginal support network.

SFU is making great strides in recognition of the local First Nations and the territories on which the university was built. The initiatives outlined above serve to honour the presence of these and other Indigenous cultures and peoples, and to create an environment in which all feel welcome. It is also



supplying leadership in support of the truth and reconciliation process. Through these and other important projects, the university is now a forum for sharing Aboriginal history, culture, knowledge, and experience. These projects are intended to benefit all of Canada, really, which has much to gain from learning about its First Peoples.

*Bryan Myles is the Interim Director of the Bill Reid Centre for Northwest Coast Studies at SFU, where he has worked for the past six years. Myles has a background in sociocultural anthropology and received a Masters degree from Carleton University in 2008. Myles is also in the first year of a PhD at SFU, where he is focusing on Indigenous cultural heritage in digital contexts.*



*William G. Lindsay is of Cree-Stoney heritage and is the Director of the Office for Aboriginal Peoples at SFU. Although his ancestors are from the Great Plains of Canada, he has grown up in British Columbia for most of his life in both rural and urban First Nations communities. Lindsay has worked for many years as an Indigenous teacher, professor, student services provider, and senior administrator, at numerous Lower Mainland colleges and universities, including the Native Education College, the Institute for Indigenous Government (now the Nicola Valley Institute of Technology), Douglas College, the University of British Columbia, and Simon Fraser University.*



**Above:** Historical images decorating the Aboriginal gathering space at SFU's Vancouver Campus. Photo Credit: Bryan Myles