History of the Museum of Archaeology and Ethnology, 1965–2021

Simon Fraser University

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SFU Museum of Archaeology and Ethnology, 2021
Cover Image: The Frog Constellation figure and atrium entrance of the Museum of Archaeology and Ethnology at Simon Fraser University. Photo courtesy of the MAE.

Acknowledgements: We thank Dr Roy Carlson, Andrew Barton, and Editha (Stevi) Stephens for their years of service to the Museum of Archaeology and Ethnology, and for sharing their experiences and memories with us to form the foundation of this History.

Written and researched by Dr. Barbara Winter, 2020

Sources:
- Roy Carlson Interview Aug 11, 2017
- Andrew Barton interview May 4, 2020
- Editha (Stevi) Stephens email June 17, 2020
- Barbara Winter May 2020

Formatted for online viewing by: Chelsea H. Meloche, 2021
# Table of Contents

The Early Days ........................................................................................................................................... 1

Making Space on Campus ............................................................................................................................. 1

Early Educational Programs and Initiatives .................................................................................................. 3

The Original Exhibits ................................................................................................................................... 5
  Namu Profile .................................................................................................................................................. 6

A Website and Virtual Exhibits ...................................................................................................................... 8

Major Projects and Exhibits (1995–2020) .................................................................................................... 10
  A Journey to a New Land (1995-1998) ....................................................................................................... 10
  Wayang Kulit ............................................................................................................................................... 10
  Hola Canada (1998–2018) .......................................................................................................................... 11
  Eastern Tigray Archaeological Project (2010 – Present) ............................................................................ 13
  Constellation of Frogs ................................................................................................................................ 13
  Investigating Forensics (2009-2011) .......................................................................................................... 13
  Milestone Exhibits ....................................................................................................................................... 14
  Homo naledi (2015) ..................................................................................................................................... 14
  The Franklin Exploration (2018–2021) ...................................................................................................... 15

Other Collaborative Projects ......................................................................................................................... 15
  Director’s Reflection: Barbara Winter on Relocating the Naheeno Poles and Preserving the Temple of Athena ........................................................................................................................................ 16

Archaeological Field Schools and Educational Outreach ........................................................................... 17

Repatriation Work ......................................................................................................................................... 18

Research Associate Program (2012–Present) ............................................................................................... 20
  RA Projects Through the Years .................................................................................................................... 20

Fun Facts ......................................................................................................................................................... 23
List of Figures
Figure 1. Namu profile mounted in the SFU MAE. Photo courtesy of the MAE. 8
Figure 2. Image of wayang kulit, an Indonesian shadow puppet, from the MAE collections.
Photo courtesy of MAE. ................................................................. 11
Figure 3. The Constellation of Frogs carving. Photo courtesy of MAE. 13
Figure 4. Homo naledi display. Photo courtesy of MAE. ................................................................. 14
Figure 5. The Franklin Exploration display. Photo courtesy of MAE. 15
The Museum of Archaeology and Ethnology has been an important part of the history of both the Department of Archaeology and Simon Fraser University. Since 1965, its collections span nearly 3,000 years of British Columbia history, and include archaeological and ethnographic materials from around the world. Since 1992, a photo archive has grown to more than 100,000 images which document archaeologists, archaeological sites, and ethnographic materials. In 2012, a strong Research Associate program was developed that has trained a generation of emerging museum professionals. Here we have collected a snapshot of the Museum’s history, from its inception in the late 1960s to today.

**The Early Days**

The SFU Museum of Ethnology and Archaeology was established by Department of Archaeology founder, Roy Carlson. Roy was hired at Simon Fraser University in 1965, as an archaeology faculty member in the new Department of Anthropology, Sociology, and Political Science. Roy’s mandate as part of the Department was to develop a research program focused on the archaeology and anthropology of the Pacific Northwest. A museum and museum lab were necessary facilities for this work, so Roy applied for the necessary space and resources to develop them.

The Museum was approved in principle by the Board of Governors in 1965, and Roy was named as its first Director. However, shortly after this, Roy received funding for an extended archaeological excavation/season in Nubia (located in what is today southern Egypt and northern Sudan). An agreement with then-SFU President McTaggart Cowan ensured that he could spend his first two semesters excavating. So, after attending the opening ceremonies for the new University, Roy flew to Nubia with his family and a small crew.

In April 1966, Roy returned to begin his work at SFU. Then, in 1969, when the Department of Archaeology separated from the Department of Anthropology, Sociology, and Political Science, the Museum stayed affiliated with Archaeology. It has been a part of the Department of Archaeology ever since.

**Making Space on Campus**

In 1967, two rooms on the east side of the AQ Concourse were designated as a museum and lab space for archaeological and ethnographic materials. The gallery was originally located in AQ 3144 and the lab space in AQ 3145. The first exhibit in the new Museum featured Northwest Coast First Nations baskets that had been borrowed from a private collector. In 1969, stone tools and ceramics from Roy Carlson’s Nubian excavations were featured. However, space for exhibits and storage was limited. The Department sought to expand it to better showcase their ongoing archaeological work in BC and elsewhere.

In the early 1970s, a new Museum, built to the standards of the day, was approved by SFU. An architect was hired and planning for a new museum space in its current location (EDB 8601-8065) began. Rick Percy was hired in 1971 as the first Curator, to first set up and direct the Museum in the AQ, and then to supervise its transfer to the Education Building. He was also responsible for the accessioning, storage, and cataloging of artifacts and material brought in from field work by members of the Department. He directed the Museum until his retirement in 1989.
Editha (Stevi) Stephens was also hired to develop a series of museum education programs for local elementary schools based on the Museum’s collections. Stevi had considerable previous experience working with architects and engineers, and so developed the specifications and requirements for the research and lab areas in the new building. Reflecting on her experiences, she remembered that “Explaining that the carbon 14 lab would require a room full of sand above the actual counting room was great fun”.

By the spring of 1978, the new Education building was nearing completion. The Department of Archaeology had moved from the Classroom Complex into the 9000-level of the new building, and the Museum was set to open in its new space. The new Museum was built to the environmental standards of the day and was registered as a “Class A Museum” under the provisions of the Canadian Cultural Property Export Review Board.

The Museum was officially opened in its new (and present) location in 1979, by then-President Pauline Jewett, and then-Archaeology Department Chair, Richard Shutler. Local author, Hilary Stewart cut the ribbon in front of the museum’s wooden doors, using a knife made by faculty members from the Archaeology Department. Knut Fladmark had carved a beautiful soapstone handle in the shape of a beaver and Brian Hayden produced the obsidian tongue. The knife was offered to Hilary after the ribbon cutting but she insisted that the museum keep it. It remains a part of the museum collection.

In 2005–2006, the current Director, Barbara Winter worked with a team to design the Saywell Atrium as a First Nations Gathering Space and create a new, improved entrance to the Museum. Representatives from the Museum, First Nations Studies, and SFU Facilities Management oversaw the creation and installation of new glass doors for the Museum gallery entrance. The doors are decorated with a geometric design inspired by one of the Indigenous baskets in the Museum’s collections. In the First Nations Gathering Space, the Museum also contributed to the development and maintenance of several art installations, including the Constellation of Frogs sculpture.

In 2009, the Museum received a donation of funds from the McLean Family Foundation for new exhibit cases, which were designed and built by 3DS of Burnaby. Nine large cases that had originally from the Royal BC Museum were given to local First Nations museums and band offices. Two were retained and painted black. One of the new 3DS cases was installed in the AQ Main Concourse in front of the Office for Aboriginal Peoples. In it, an exhibit “SFU Students Come From Many Nations,” now features Indigenous objects from the Museum’s collections.

With the completion of Saywell Hall, the Archaeology Department was able to expand their space, and a classroom, ethnobotany lab, and osteology labs were moved out of the Education Building. This move also allowed the museum to expand. These former lab spaces became a collection storage room, materials conservation laboratory, exhibit preparation area, and image archives.

Recent years have seen several updates to the Museum’s current facilities and spaces. Prior to 1992, site materials from excavations had been stored both in the Museum and in various corners around campus where there was often no security. In 1992, space in the basement of Strand Hall became available and was given to the Museum and the SFU Art Gallery to use as auxiliary storage. Most excavation materials were moved. However, the Archaeology Department was only allotted a small area in the new storage space (8 ft x 20 ft x 20 feet high). This meant that boxes had to be stacked on racked shelving, often to an unsafe height.
In 2015, updates to Strand Hall meant that the storage space was re-allocated. Contemporary Arts had moved to the SFU Vancouver campus. Thus, Barbara worked with SFU Facilities to secure the old ballet studio and a music practice room under the Diamond Family Auditorium as a new storage space. The space and facilities were renovated to the Museum’s specifications at no cost to the Department. However, the temperature and humidity controls requested were cut as a cost saving measure. Renovations began in 2015 and concluded with a move in May 2017. Most recently, long needed upgrades to the fire suppression system in the museum were completed in 2017–2018. To install the overhead pipes without damage to the collection, the work proceeded one room at a time. Before workers commenced drilling cement and swinging pipes about, all collections, objects, and furniture were moved. Any objects that could not be moved were draped with plastic and had protective coverings installed. Displaced materials were usually put in the gallery, as the Museum was closed for the duration of the project. Museum staff and Research Associates took advantage of the movement to check locations of objects, improve database catalogue entries, do minor conservation work on the collection, and do a thorough cleaning of all rooms.

Early Educational Programs and Initiatives

In the 1980s, Stevi developed a series of museum education programmes that complemented the BC curriculum First Nations units, with emphasis on the Northwest Coast in grade 3 and archaeology in grade 7. There were no “hands-on” materials for students at this time, so Department of Archaeology faculty member, Dr. Mark Skinner went through his teaching material. He shared an articulated skeleton and some fossil skull casts for educational use. Mark was also extremely helpful developing the grade 7 program, “What would Quincy do with a 30,000-year-old corpse?”—which related to a television show of the time that featured a coroner. Later, Mark advised and helped with the film, “Dead Men Tell Many Tales”, which was available for use in classrooms and other programs.

Another faculty member in the Archaeology Department, Dr. Herb Alexander, taught Rick and Stevi how to cast artifacts, and arranged for his daughter—who was in a boarding school on the Joss Plateau in Nigeria—to purchase items that could be used in education programmes. She sent back a wonderful haul of African crafts for use at the Museum.

Other educational initiatives were soon developed as well.

- In 1978, Stevi and Shirley Cuthbertson (a former Director of Education at the Royal BC Museum) taught an education course for teachers on “Organizing Field Trips to Museums.” Classes visited various institutions including UBC, the RBCM in Victoria, the Vancouver Aquarium, Burnaby Historical Park, and others.
- Stevi developed, illustrated and published “The Mystery of the Missing Mandible,” “The Old World Archaeology Game,” “The Northwest Coast Archaeology Game,” an animated cartoon, “Gorf,” and a comic book, “Nightmare for All Seasons,” each intended to teach basic archaeological concepts. The games and books were sold to school districts and Stevi ran teacher workshops on their use in the classrooms.
- Students were hired to run the educational programmes and their originality soon expanded the offerings. Rick Garvin and Debbie Walsmith (a former SFU Archaeology graduate student) would adapt the programs to deliver them in French.
• Rick Garvin developed a preschool program using a variety of animal skeletons and locomotion exercises.
• Dave Falconer made a beautiful raven adze for the educational programs and several Old World hand axes were temporarily borrowed from Roy’s Nubian collection.
• Shirley Cuthbertson donated English flint and Jeff Fleniken knapped it.

The education program has also been an effective recruiting tool for the Archaeology Department as well. Many undergraduates who came to SFU to major in archaeology got their first introduction to the discipline in of these programs. Importantly, Ingrid Nystrom (then-Archaeology Department administrator) was pivotal to this work, directing small amounts of funds to support the museum and education programmes.

In 1989, Rick Percy retired as Curator, and a recent SFU undergraduate, Marianne Averesch, was hired as acting-Curator. In 1990, Barbara Winter was hired as Curator (later Director). Barbara came from the National Museum of Canada (now the Canadian Museum of History or CMH) via the Prince of Wales Northern Heritage Centre. Barbara purchased the museum’s first computer and started computerized collection records and object databases, building on her experience developing the Canadian Heritage Information Network computerized record systems at the CMH and in Yellowknife. In her first years at the museum, Barbara reviewed and reorganized the collection records and storage for better documentation and preservation of the collection. Then, she began re-furbishing the exhibits alongside many student volunteers.

In the early 1990s, Barbara began teaching courses for the Archaeology Department, including Ancient Visual Art (ARCH 301), and later, Art of Indigenous Peoples of the Americas (ARCH 302), both online and in the classroom. She also developed two undergraduate museum studies courses in the department. Students in Archaeological Conservation (ARCH 348) learn the basics of preventative conservation, becoming better able to preserve artifacts both in the field and in the museum. Students in Archaeological Collections Management (ARCH 349) learn a broad suite of curatorial skills including museum collection acquisition, registration and cataloguing, photography, museum ethics and repatriation. Both courses emphasize practical, hands on projects working with collections both in the SFU Museum and in other local museums. These courses have also been a valuable source of skilled volunteers who learned and practiced many museum functions.

Barbara created teaching kits based on courses taught in the department in 1994, for use by faculty in classroom instruction.1 In 2001, these kits were reviewed and aligned to then-current courses, with the number of kits doubled. Then, in 2015, Museum Research Associate Shea Henry (a PhD student at the time; Dr Henry is now the Director of the Maple Ridge Museum) again reviewed and re-organized the teaching kits around new courses and new instructors. These were also made for use in the community outreach programme run in conjunction with the North Vancouver and Sliammon field schools. In 2015, Shea, and undergraduate RAs Melissa Rollitt, Jazmin Hundal, and others also created teaching kits on the Tse’K’wa lithics.

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1 See the Resources page on the SFU MAE website for more information and to download various Teaching Resources produced by the MAE and Research Associates over the years. http://www.sfu.ca/archaeology/museum/resources.html
giving them to the Treaty Eight Tribal Association and the Peace River School District when the Tse’K’wa lithics were returned to the Peace (See “Repatriation Work” below).

The Museum has also hosted several cultural events over the years. For example, in 1987, after a field school in Guatemala led by Herb Alexander and Jorge Garcia (SFU Spanish Professor), the Museum exhibited a number of Central American artifacts. As part of this project, traditional-style weavers were brought into the museum space to demonstrate their craft for visitors. Then, from 1988 to 1993, the museum hosted Chief Dominic (Nick) Andrews who carved Nuu-Chal-Nulth style masks in the museum entrance. The MAE continues to be a cultural hub on campus; more recently, hosting many official events for the Department of Archaeology, Faculty of Environment, and SFU more broadly.

The Original Exhibits

As the Museum’s Director, Roy applied for and received funds from the then-Vice President Academic to purchase ethnographic objects for the Museum. The Department of Archaeology also completed several large archaeological excavations up and down the BC coast in the 1960s and 1970s. Many of these collections have been exhibited in the gallery. Stone and bone tools, animal bones, shells, and the occasional piece of Northwest Coast art were found. These collections document over 3000 years of First Nations living in BC.

Roy felt students needed to understand the ethnographic histories of the northwest coast to better understand the archaeology. So, he also sought out pieces from authentic ethnographic collections for study, not modern pieces. This included objects purchased at auctions, from dealers, and through transfers and loans from other museums. To house the growing collections, Roy arranged for the transfer of 11 large wooden exhibit cases that were being surplused by the Royal BC Museum in Victoria. Four cedar clad island cases were also contracted from a local company. Rick and Stevi also raised funds to purchase and install the movable artifact storage units.

Early on, Roy negotiated the long-term loan of eight ‘totem’ poles from the RBCM. From their collections that were not on exhibit, he chose poles that illustrated each of the major artistic traditions of the Northwest Coast. These were set up as the first feature exhibit in the new gallery space, and they remain on display today. Andrew Barton and Rod Brindamoor washed many of the river cobbles which were placed around the pole base plinths to prevent visitors from touching the poles.

Roy also negotiated the short-term loan of ethnographic and archaeological materials from the National Museum in Ottawa, which included a Chilkat tunic and robe, rattles, and an inlaid bowl. His previous connections at the University of Washington Museum in Seattle (now the Burke Museum) also meant that Roy was able to purchase some collections that were being deaccessioned.

Other materials were donated from private collectors or transferred from other institutions. Rick and Stevi mounted an exhibition of photographs of Haida artists at work by Ulli Steltzer, and a second which featured a collection of artifacts from BC archaeological sites borrowed from the University of British Columbia. The Vancouver Aquarium and the George C. Reifel Migratory Bird Sanctuary in Delta transferred dead animals to be processed into the developing faunal collection. These collections have regularly been used in teaching and research.
Jane Luke (now a lawyer in New Westminster), Barbara Hodgson (author and designer), and Laura Perly (whereabouts unknown) were hired in 1979 to create the first exhibits in the museum, and Andrew Barton was hired as a museum technician to organize the growing collections and to install the now-iconic Namu Profile (see “Namu Profile” below). When this was completed, Andrew continued in the museum part time, taking a correspondence course in museum methods from the Canadian Museums Association and a course in conservation from Miriam Clavier at the University of British Columbia. He developed the first accession and catalogue records for the Museum by going through local purchase orders and invoices that were housed in the Archaeology Department’s general office and the SFU Archives, Department of Archaeology fonds (an archival term meaning “records”). He also created the first card and binder catalogues for the donated collections. These can be seen in such collections as Knut Fladmark’s boyhood archaeology collection from around Salmon Arm BC; the Dan Bruce collection; those materials transferred with little documentation or no provenance; and duplicates from the Burke Museum in Seattle. He worked in the museum from 1979 to 1983, when he became fulltime Manager of the Archaeology Laboratories.

Namu Profile

The Namu profile was taken from the Main Trench (#1) at the Namu site, located on Heiltsuk territory, along the central coast of British Columbia. The site was excavated as a Department of Archaeology Field School in the 1970s. The Main Trench was the first trench dug in at the site during the 1977 field season. It was located behind the bunkhouse.

Roy wanted to take the profile specifically for an installation in the new Museum at SFU. He contracted Ross Brand, an exhibits technician at the RBCM (then called the BC Provincial Museum), to remove it and then install it in the Museum. Ross had some experience creating a smaller soil profile that had been installed at the RBCM and arrived at Namu in mid season. The RBCM profile had been dried, then impregnated with consolidant, and affixed with a stabilizing board plied to the front of the profile—the surface that was visible in the trench. The resulting museum installation at the RBCM was a reverse of the stratigraphy seen in the field. At SFU, Roy wanted the Namu profile in the museum to be a positive version of the in-situ original—an exact representation of what you would see in the field.

At the Namu excavations that summer (1977), the weather was unusually rainy. As a result, the soils were water saturated. The crew built a rain shelter over the trench and rented several commercial torpedo-style “Herman Nelson” heaters, which ran for a week, drying the profile wall. Ross Brand and Andrew Barton sprayed the profile with dilute polyvinyl acetate consolidant, first at 10-15% dilution in water, then 50%, then 70%, allowing drying time in between applications. While it dried, a detailed record of the profile as taken. The profile was gridded and drawn. Phil Hobler (a former SFU Department of Archaeology faculty member) documented the profile with a series of large format photographs, and students made precisely measured drawings.

Once the profile was thought to be sufficiently impregnated with consolidant, the removal process began. Ross cut a 1 x 4-foot section of ½ inch plywood and screwed a piece of angle iron to the bottom. The downward edge of the angle iron was sharpened along its length. A

A machete was then used to cut a slice about 10 cm thick of consolidated profile from the trench wall, without removing the slice from its position. The plywood/angle iron was driven into the machete cut and the 1 x 4-foot slice was laid on a prepared half sheet of plywood (4 x 4 ft). Each slice was taken off in sequence, laid in the original relative position face down on the half sheet of plywood, and numbered according to its position in the grid. Loose sediment samples of each stratigraphic unit of the profile were taken for use in later reconstruction.

The sediment sections were further consolidated by placing a sheet of woven fiberglass cloth on the back (upper surface) of the profile, and resin applied to create a sturdy protective backing for the 4 x 4 ft profile sections. This provided a sturdy backing for all 4 of the 1 x 4 sections.

Packing crates were built from wood scavenged from the abandoned bunkhouse. Profile sections were labeled with grid coordinates and orientation plan on the crates, and then transported face up. The crates were brought to Vancouver by barge and then trucked to SFU.

In September 1978, Ross Brand was again contracted for 2 weeks to reconstruct and install the profile in the new Museum gallery in the Education building. When Ross and Andrew opened the crates, they discovered the profile in poor condition. It had dried further. In some places, the sediments had not bonded well as consolidant had not held in some places and chunks of the profile had fallen out of place. Using the detailed site drawings and Phil Hobler’s large format pictures as a guide, the chunks were glued back in place.

The profile was mounted onto the wall of the museum gallery (Figure 1). This was accomplished by drilling through the sediments and securing the plywood-mounted profile section with 4 lag bolts in each 4 x 4-foot section, with the first section being the top south corner, starting from the top. The several sections were of different thicknesses, so they were shimmed out using wedges cut from 2 x 4s.

The Some of the edges of the wall mounted 4 x 4 sections did not meet precisely, so the gaps had to be filled in. Andrew took non-Namu soils, mixed them with a solution of 100% PVA and built the gaps out to within an inch of the display surface, similar to recessed mortar in a brick wall. He then mixed 100% PVA with the various correct Namu sediment samples and, using the detailed drawings and Phil Hobler’s large format pictures as a guide, filled in all the gaps. Ross returned to Victoria and Andrew carried on, completing the reconstruction in April 1979, well ahead of the new Museum’s opening.

After the sections had been mounted and infilled, there were two problems. First, the consolidant made the profile very shiny and second, the field school had not collected and transported any of the archaeologically sterile strata underlying the site, so the profile did not reach the floor of the gallery display space. To remedy the shininess, Andrew painted the surface with a 5% solution of PVA, took the fine fine-grained dust from the soil samples and crates, and blew the dust onto the surface of the profile.
To infill the underlying sterile sediments, Andrew contacted Len Ham and Val Patenaude (both graduates of the SFU Department of Archaeology), who were excavating in Port Coquitlam prior to the construction of the Mary Hill Bypass. The sterile sediments at the bottom of their units were very similar to the glacial deposits found at Namu, so Andrew went out to their excavations and removed buckets of sterile sediments, using that to cover plywood that built out the lower section of the profile wall. He cut holes for rocks and created a believable surface topography, filling sections using the same methods and blowing dust over the area. Then, to complete the profile, Andrew built a frame and cedar clad for the south end of the profile.

**A Website and Virtual Exhibits**

In 1994, the Museum began an image archive collection. Barbara had extensive previous experience with computerized collection management systems and knew the importance of both computerized data, and of establishing a presence on the then-developing “worldwide web.” She noted that retiring faculty members were often throwing out their photographic slide collections that they had built up over their teaching and research careers. These were valuable assets that should be preserved for use in teaching and exhibits.

The Web was just beginning to be able to handle images at the time. The first images were donated by Roy Carlson, and this archive has become an extremely valuable resource for exhibits, both in the gallery and on the web. Later, George MacDonald donated many large collections of archaeological excavations and historical photos of First Nations scenes from the
Richard Shutler donated many thousands of 35mm slides from his research. Basil Cooke donated thousands of slides on the geology and paleontology of Africa, and Brian Hayden donated a large collection of 35 mm slides on the archaeology and ethnography of Central America. Many other people donated images to the museum archive, allowing us to build a worldwide collection of archaeological and ethnographic images for use in teaching, web sites, exhibits and publications. Image collections are increasing in importance with the expansion of the web, virtual exhibits, reconstructions, and online education. The collection documents archaeological sites in their recent and current state of conservation and interpretation, the practice of archaeology in the present and recent past, ethnographic diversity in an increasingly globalized world, and objects of material culture. From the beginning of this collection, all donations have included assignment of copyright to SFU where copyright is transferable. These images are used in instruction, in web- and gallery-based exhibits, and their limited use rights are sold to publishers and documentary filmmakers, providing a small revenue stream for the Museum.

In 1994, John Breffitt (former SFU Archaeology staff member) and Barbara created the first SFU Museum website—one of the first museums in the world to do so. The first three virtual exhibits were on excavations that had been completed at Namu, Charlie Lake Cave, and Keatley Creek, all in British Columbia, by SFU Archaeology faculty members Dr Roy Carlson (Namu), Dr Knut Fladmark (Charlie Lake Cave), Dr Jon Driver (Charlie Lake Cave), and Dr Brian Hayden (Keatley Creek). Originally developed in raw html format, they were re-worked in AEM, SFU’s current content management system, by Research Associate Denee Renouf in 2017.

The Museum’s website was first developed as a series of photo essays rather than an online catalogue. This allowed student volunteers to plan, organize, create, write, photoshop, and upload a focused website—giving them a challenging but limited project that could be accomplished in one semester. The alternative online catalogue approach had none of these advantages and was not suited to the variable nature of the data available. While all images had been accessioned and documented on acquisition, most of the ethnological objects had little provenience data. Archaeological objects were generally stored as part of a site archive. Thus, it made sense to give students the opportunity to research and write for a general audience, creating ‘value-added’ small web modules.

In 2004, the Museum’s web site was completely reorganized. A team of two archaeology students and a computer science student (all from SFU) re-worked the home page and re-organized access to the modules, relating the content and learning outcomes of the site to the BC Ministry of Education IRPs. This made the site much more useful for teachers wishing to use it to augment curriculum materials.

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3 Many of the images donated by George MacDonald are available on SFU’s Bill Reid Centre web site. [http://www.sfu.ca/brc.html](http://www.sfu.ca/brc.html)

4 A recent virtual and on-campus exhibit by MAE Research Associates, “Into the World,” worked with these photographic collections to explore archaeology’s connections with photography. However, the on-campus exhibit was delayed by the onset of the 2020 COVID-19 global pandemic. Find more information here [http://www.sfu.ca/archaeology/museum/exhibits/featured-exhibits/into-the-world—a-journey-through-the-photographic-collection.html](http://www.sfu.ca/archaeology/museum/exhibits/featured-exhibits/into-the-world—a-journey-through-the-photographic-collection.html)
Major Projects and Exhibits (1995–2020)

The SFU Museum of Ethnology and Archaeology has hosted a number of major exhibitions over the years, both in the on-campus Museum space and in online, virtual spaces. Many of these were developed by SFU students working in collaboration with the Museum Director, other volunteers, and in some cases, students worked with communities who have connections to the MAE’s collections (i.e., descendant communities, donors).


In 1995, a successful application to the Virtual Museum of Canada meant that the museum could create a website to feature one of the Department’s research strengths: the controversies surrounding the timing and route of the First Peoples’ entry to the Americas. “A Journey to a New Land,” featured video interviews with faculty and others; animations of glacial regression and isostatic rebound; and interactive games in a series of modules. Materials presented were aimed at five groups: high school, middle school, elementary, primary, and the general public. The site was collaboratively developed in both French and English by the Museum and the Creative Studio, with project direction by Jan Graf. Eleven students were trained in a variety of skills. Students worked in a variety of capacities, some were paid, some volunteered, and others worked on the project as part of course credits.

The “A Journey to a New Land” project has received several major awards, including an Educational Achievement Award from the Canadian Archaeological Association, a Feature Award from "Museums and the Web," a first-place award from the Digital Educators of America for Interactive Design, a first-place award from the University and College Design Association, and an Interactive Design award from VidFest. It is also featured in the European Union-Central Eastern European Regional INTERREG IIB project, Heritage Alive!, as a Best Practices example of technological tools that have demonstrated innovative approaches and the use of mobile multimedia technology to mediate the stories and experiences of heritage and UNESCO World Cultural Heritage Sites to a broad audience. The site was revised in 2004. In 2017, parts of the site were again re-worked in AEM, SFU’s content management system by Research Associate Beth Labreque.

Wayang Kulit

In 1996, Barbara began discussions that led to the eventual donation of a large and valuable collection of Indonesian shadow puppets, wayang kulit, by Dr. Ferdinand Chen. Chen had inherited the collection from his family and brought it to Canada when he immigrated in 1966. The Museum finalized the donation in 2006, the culmination of a long relationship between the donor and SFU. SFU International and the School for the Contemporary Arts were instrumental in documenting the collection. Museum volunteer and then-SFU undergraduate student, Wilf Lim photographed all the wayang. Chris Dagg of the SFU International Engagement and Indonesia Programme took Wilf’s photographs to the palace kraton in Yogyakarta, and identified the various characters depicted with the advice of the palace dalang experts. Dr. Helen Jessup, an expert on the arts of Indonesia, visited the museum to evaluate the collection for appraisal.

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5 See https://www.museumsandtheweb.com/about.html.
6 See http://www.heritagealive.eu.
The donation was celebrated during SFU’s 40th anniversary Open House on June 3, 2006. First, a selamatan (blessing) ceremony awakened the wayang kulit from their 80-year sleep. Then festivities also included a procession, performance, dance, gamelan concert, and feast. The ceremony was led by dalang Sutrisno Hartana of the School for the Contemporary Arts. It was completed with a shadow play accompanied by the SFU Gamelan Madi Sari orchestra. Ferdinand Chen and his extended family were also in attendance and participated in the ceremony. Then-SFU President Stevenson personally thanked the donor in a public speech.

Wilf’s wayang photographs were paired with Chris’ information identifying the wayang characters to form part of the SFU Library’s Multicultural Canada project. Barbara also worked with Chris Jeschelnik and David Murphy and their students from the SFU School of Communication to develop a series of short films on the wayang.7

The wayang have often been exhibited in the Museum. Research Associates Robyn Ewing (2010) and Jaclyn MacLeod-Pollock (2014) each created exhibits of the puppets. In 2019, Yating (Tiffany) Huang reviewed the wayang conditions and created new storage for many of them. One of the gallery-exhibits that was developed and mounted by Museum Research Associates, Jaclyn McLeod-Pollock and Janelle Berg, has been preserved online.8 The wayang continue to be curated at the Museum and are enjoyed by students and Museum visitors alike.

**Hola Canada (1998–2018)**

In 1998, the Museum received major funding from Canadian Culture Online (administered by the Department of Canadian Heritage) to create “Hola Canada,” a website that featured the Museum’s collections from Mexico, Central America, and South America. The site was launched in 2000, in collaboration with the SFU Learning & Instructional Development Centre, the

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7 These videos can be seen at [https://www.sfu.ca/archaeology/museum/exhibits/past-exhibits/wayang-kulit/videos.html](https://www.sfu.ca/archaeology/museum/exhibits/past-exhibits/wayang-kulit/videos.html).

Archaeological Society of British Columbia, and MOSAIC, a Multilingual Orientation Service Association for Immigrant Communities. The Project Coordinator was Robyn Ewing.

“Hola Canada” featured over 1,500 artifacts and archival images from the Museum’s collections. All of the descriptions were written in English, French, and Spanish. It also showcased people rather than objects. Taking a multicultural approach, the site incorporated short videos, games, and puzzles (including a Sudoku game using Mayan glyphs), and recordings of musical instruments from the collection that were played by a Peruvian musician. This site won many awards, and while it was retired in 2018, Museum staff and Research Associates plan to revise and re-create it.

As a part of the effort to feature materials from Central and South America in the Museum’s spaces, former graduate student Dr. Derek Congram and faculty member Dr. Mark Skinner developed a small exhibition on the work of forensic archaeology in Central and South America for the Day of the Dead. Forensic teams from Peru, Guatemala, and Argentina that used this approach to locate and identify the missing sent illustrative images and text for the exhibit.


In 2006, the Museum received more funding from the Department of Canadian Heritage to create “A Journey into Time Immemorial.” Barbara wanted to create a second website to complement the “A Journey to a New Land” online exhibit. While “A Journey to a New Land” presented the timing and route of the first peoples’ entry to the Americas from an academic perspective, “A Journey into Time Immemorial” would do the same from an Indigenous perspective. It was completed and launched in 2009.

“A Journey into Time Immemorial” was developed collaboratively with the Xa:ytem Longhouse Interpretive Centre (a National Historic Site in Mission, BC) and the SFU Learning and Instructional Development Centre. Barbara Winter, SFU Archaeology faculty member Dr Rudy Reimer, Ethel Gardner of the SFU Faculty of Education, and Museum RA Robyn Ewing led the concept development. The First Nations and Community Advisory Panel included Linnea Battel, Director of Xa:ytem, Chief Frank Malloway of the Yakweakwioose Band in Chilliwack, B.C., Nora Weber of TerraCom, and Brian Jackson, Manager of Heritage Programs, Fort Langley National Historic Site of Canada.

The online exhibit featured interactive 3D recreations of a Stó:lo village using real people superimposed into a digital environment. Actors were contracted to create a series of seven scenes in a traditional village, the beach, several rooms in a longhouse and a pithouse. Chief Frank Malloway, Jeffrey Point, Chief Willie Charlie, Kelsey H Charlie Sr., Kelsey V. Charlie Jr., Troy W.A. Charlie, Angela R. Charlie, Keegan J. Charlie, Linnea Battel, Erica (Rikki) Kooy, Darcy Charlie, Terry Horne, Norma Gabriel, Shannon Enns, and Mary Durocher animated these scenes as green screen insets. Halkomelem voice over was done by Elizabeth Phillips and Donna Giroux of the Coqualeetza Cultural Education Centre in Chilliwack, BC.

“A Journey into Time Immemorial” was well received, with over a million hits during the first three months after the launch. It also won many awards, including the Grand Prix 2008 of AVICOM festival—an international competition sponsored by the International Council of Museums (ICOM).
Eastern Tigray Archaeological Project (2010 – Present)

In 2010, the museum assisted faculty member Cathy D’Andrea’s Eastern Tigray Archaeological Project (ETAP) with the development of museum exhibits which were completed in partnership with local village authorities, three levels of governmental agencies, various NGOs, and university partners in Adigrat, Ethiopia. We hope that these initiatives will contribute to the development of a fledgling tourism industry in Eastern Tigray.

Barbara Winter assisted the Eastern Tigray Archaeological Project during 2011, working with ceramic collections from the site of Mezber. While in Ethiopia she presented three papers on museum development and conservation to a UNESCO sponsored conference of museum professionals in Harar and advised several local Ethiopian museums on conservation issues.

In 2016, Museum RAs Elizabeth Peterson and Jaclyn MacLeod assisted the ETAP project, designing and producing posters and exhibit labelling for museum exhibits at SFU. Later, Elizabeth set them up in Adigrat, Ethiopia during the 2016 spring field season.

Barbara worked with Cathy D’Andrea’s Eastern Tigray Archaeological Project in 2017 through video and audio recording. She worked with Chris Jeschelnik and students in CMNS 387 to create a series of short videos on the project for use in promoting the project, the Department of Archaeology, and students.

Constellation of Frogs

In 2009, a major donation to the Museum was “Constellation of Frogs,” a massive cedar carving. Barbara worked with SFU Advancement and Facilities to secure this major sculpture by Chief Edinsu, Jim Hart, a renowned Haida artist. It was installed by the artist, who later conducted a blessing ceremony in traditional Haida regalia. It continues to be housed in the Saywell Hall Atrium, just outside the entrance to the museum, where it has become an iconic figure within the SFU landscape. Students and visitors often visit the carving to take photos, and many promotional materials (i.e., photos and videos) have featured it.

Investigating Forensics (2009-2011)

In 2010, Barbara was successful in securing two grants from the Virtual Museum of Canada (Department of Canadian Heritage) to develop “Investigating Forensics,” an online exhibit that showcased the Department’s expertise in bioarchaeology and forensic archaeology. The site was created in collaboration with the SFU Centre for Forensic Research and The Critical Thinking Consortium. It was a bilingual (English/French) and multidisciplinary interactive website on forensic science that led viewers through a scenario of locating, mapping, excavating, and analyzing found human remains.

The site features many high-quality images and videos designed for instructional use in forensics classes, and it became an important training tool used by many colleges, universities, and death investigation training centres over the next decade. In 2012, images from the website were published in “Archeothema,” an archaeology magazine in France, and several children’s
science magazines. Royalties from these have contributed to the museum equipment purchase fund.

“Investigating Forensics” site launched in May 2011 and was retired in 2020. However, the Museum is currently working on a new version that will also be available in Spanish. In 2020, Barbara began developing a new version of “Investigating Forensics” with forensic anthropologist (and former graduate student) Derek Congram. This new version will be an educational tool for death investigators in an app form. “La Busqueda de los Desaparecidos/The Search for the Disappeared,” will be co-built in Colombia and at SFU. Its content will be produced in both Spanish and English, accessible via a website version for classroom use (hosted by the Museum) or a downloadable app for offline use and training (hosted by the International Committee of the Red Cross).

Milestone Exhibits

In 2011, then-graduate student Chris Springer and faculty member Rudy Reimer’s exhibit, “Continuity and Change: Transformations in BC Archaeology,” opened as part of the Department of Archaeology’s 40th anniversary celebration. The exhibit focused on transforming the landscape, transforming the world materially and spiritually, and transformations in the practice of archaeology over the past 40 years.

During the summer of 2015, most exhibits in the Museum were dismantled and a new series was created to celebrate SFU’s 50th anniversary. These included important, significant, or visually interesting objects that had rarely or never been exhibited.

A major installation of shadow puppets, “Wayang Kulit: Mastering the Shadows,” was also created for the 50th anniversary by Research Associate Jaclyn McLeod (now working at the Vancouver Maritime Museum). The opening of this exhibit included representatives of the donor’s family, the SFU gamelan, and the Consul General of Indonesia.

Homo naledi (2015)

In 2015, the Museum had the opportunity to host the world premier exhibit of 3D-printed replicas of the newly discovered Homo naledi. These were donated to the Department by former graduate student Marina Elliott, who was one of the “Rising Star” cave team members and a former writer/editor on the SFU Museum’s “Investigating Forensics” site. As part of this event, Marina spoke to the Department on the discovery and excavation of the remains, noting that her experience with “Investigating Forensics” had helped her interpret the hominin remains found in the cave. Significantly, the exhibition at the Museum was one of the first time the Homo naledi prints had been exhibited ever.

Figure 4. Homo naledi display. Photo courtesy of MAE.
The Franklin Exploration (2018–2021)

In 2018, the Museum opened a travelling exhibit, “The Franklin Exploration,” created by Parks Canada and the Royal Ontario Museum (ROM). The exhibit is touring Canada, having made previous stops at the ROM, the Maritime Museum of the Atlantic, the New Brunswick Museum, Ingenium, the Port of Vancouver and Vancouver Maritime Museum, and the Canadian Museum of History. It came to us from the Vancouver Maritime Museum.

![The Franklin Exploration display. Photo courtesy of MAE.](image)

Other Collaborative Projects

Along with these major projects, student volunteers continued to create small virtual exhibits featuring various elements from the Museum’s collections. Topics have included Northwest Coast art; the archaeology of specific sites in the South Pacific and Latin America; the extinction of North American mammoths; and geographic information systems in the Fraser Valley. All were created by students under the guidance of the Museum Director. The Museum has also been a means for relationship-building and collaborative enterprises, both within SFU and with different stakeholder communities. Students taking museum studies courses and those working in or volunteering for the Museum have often had the opportunity to build museum skills (i.e., conservation, collections management) while working closely with a number of different partners and communities.
In 2001, the museum worked with Ethel Gardner of the Faculty of Education in the Sto:lo Shxweli Halq’emeylém Language Program, to make artifacts and museum objects available for language teachers and to support any research on objects in the collections by teachers. They were particularly interested in the museum’s small collection of Salish textiles.

Barbara Winter and several students also worked with the Sto:lo to collect and conserve water saturated organic artifacts from the Scowlitz wet site. These objects were cleaned, treated with polyethylene glycol and returned to the Sto:lo. Students also constructed ethafoam mounts for some of the most fragile artifacts.

In July 2001, the SFU Senate approved the First Nations Heritage Certificate Program, offered at the SFU Kamloops campus. It provided an opportunity for Indigenous and non-Indigenous students to access training and build skills in heritage management industries (i.e., museums, archives, cultural tourism, heritage preservation, heritage agencies, cultural organizations, and cultural administration). That year, Barbara Winter developed and taught “Introduction to Museum Studies”, a summer semester course in the Kamloops SCES/SFU program. This began a series of museum studies courses taught as part of the Secwepemc Cultural Education Society program until 2006. It attracted mostly Indigenous students, who learned how to develop and run a heritage facility in their own community.

In 2011, the Museum continued the practice of engaging local communities by bringing museum exhibit design expertise to the small coastal community of Powell River, B.C., where Barbara and students designed and installed an archaeological exhibit in the Powell River Museum in collaboration with Michelle Washington of the Tla’amin Band.

In 2012, the Museum received a collection of Haida argillite carvings donated by the McLean Family Foundation. This donation was accompanied with a gift of funds for the design and construction of new exhibit cases for the gallery. A highly enjoyable event to celebrate this donation and to thank the McLean family was held in the museum in March 2012.

That same year, Archaeological Conservation students took community engagement to heart during the February Spring Break. The Chase Museum, just east of Kamloops, had suffered two disastrous fires the previous summer which had gutted the building and damaged or destroyed most of their collections. During the fall, local volunteers had sorted salvageable artifacts. So, the next spring, while on their spring break, the entire class of seventeen students from ARCH 348 worked as volunteer conservators, successfully cleaning and conserving the entire archaeological and First Nations collections of the Chase Museum. Before they left, Bev Rapley (now a teacher on Bowen Island) and Barbara Winter were interviewed by the local newspaper and television station, and the Chase community hosted a thank you BBQ for the class.

Director’s Reflection: Barbara Winter on Relocating the Naheeno Poles and Preserving the Temple of Athena

One of the things I have enjoyed doing the most during my time at SFU was escorting visitors around campus, pointing out the many places that had been used in movies and TV series. Numerous several films starring the likes of Arnold Schwarzenegger and TV series like Battlestar Galactica, Caprica and Stargate have exploited the sci-fi feel aesthetic of the campus.

In the 1970s, SFU contracted Ray Wesley, a Tsimshian artist, to carve poles for Naheeno Park, on the south slope of Burnaby Mountain. Ray set up a carving site across the road from Terry
Fox field and carved the poles. Once they were completed, the poles were erected them in the forest park.

By the early 2000s, the poles were damaged with by rot and insects, so Facilities Management asked me to oversee their removal of the poles, conservation (if possible), and their re-erection “somewhere on campus.” I contracted artist and carver Jackie Timothy to remove the poles from the park and temporarily move them to a rain shelter behind the closed gas station on the north side of campus. Jackie had been carving in the museum for several years as an artist artist-in in-residence. Ian Campbell of the Squamish Nation sang and escorted the poles out of the forest.

My students and I conserved the poles, slowly drying them and ridding them of insects. Once the conservation was complete, we had to choose where the poles should be re-erected on campus. I set out several criteria. The location must be:

- sheltered from rain and preferably from sun as well,
- in a prominent spot to both show them to advantage and to discourage vandalism,
- in a place where they could be monitored for security.

I wanted them to be seen as symbols of Indigenous pride, not as decorations; they needed a place with gravitas. Phil McCloy of SFU Facilities wanted the two of us to tour campus, assessing several locations he had chosen as options. Knowing that William Lindsey, then-Director of the Office of Aboriginal Peoples (OAP), wanted the poles flanking the doors outside his office, I invited him to join the tour.

We toured TASC I and II, then the residence dining hall, then a spot near the stairs on the west side of the gym, and a space where the climbing wall is now located. In each spot, Phil described the advantages of placing them there, and it seemed the options were anywhere but the North Concourse outside the OAP. In each place, William and I pointed out deficiencies, where they did not match the criteria, were too isolated, or too exposed to the weather.

Heading east from the gym toward Convocation Hall, we took the wide stairs down to the median in Gaglardi Way, then right behind the Security office. Phil stopped abruptly at the bottom exclaiming, “This is it! This spot is perfect!” William and I did not break stride. I said, “No way, this is the Temple of Athena.” Not being a Battlestar Galactica fan, Phil had no idea what I was talking about, but he recognized it as something religious and caught up with us as we headed up the steps to William’s office in the AQ North Concourse. Phil never brought it up again, and the poles were installed in front of the OAP. William later told me he didn’t know what I was talking about either, but he was quick on his feet. Phil never brought it up again, and the poles were installed in front of the OAP. I contacted Ray Wesley’s family, and we contracted their dance troupe to celebrate the installation of the poles in the AQ.

It took a team effort to get the poles to where William and I wanted them to be, and who knows, maybe another Battlestar series will need to film in the SFU Rotunda at some time in the future.

**Archaeological Field Schools and Educational Outreach**

In 2015, the Museum hosted visits as a student recruitment tool and to promote interest in archaeology. Visitors included SFU classes in many departments, including Humanities, History, Education and Indigenous Studies, students from local elementary and high school classes, and the local day care. Additionally, the Museum also hosted touring groups of students from
Scowlitz, World University Service of Canada refugees, Rob Field and Kody Huard with their RISC (Resources Information Standards Committee of BC) class, and Fraser International College students with Dave Maxwell. The Museum has also hosted film crews filming a short clip for Wild Archaeology; William Lindsay and Ron Johnson filming short teaching clips; a video shoot on Haida language retention; Jennie Blankenship and Marilyn Napoleon from the FN Student’s Association; and a promotional video for the Department’s Heritage Resource Management (HRM) Master’s program. The Museum has also hosted several researchers while they investigated the collections, including Megan Burchell, Duncan MacLeod, and Robin Fisher.

The Museum made a major contribution to the local Burnaby Festival of Learning in 2015, as part of SFU’s 50th anniversary recognition. This was directed by Museum RA Kirsten McLaughlin, who organized and directed several other RAs who were running archaeology learning programmes at the event.

In 2018, Barbara documented the Department’s bioarchaeological field school in Manta Rota, Portugal by video and audio recording students both on campus and in the field. She worked with SFU Communications faculty member Chris Jeschelnik and students in CMNS 387 to create a series of short videos on the project for use in promoting the department and field schools.

The next year, Barbara repeated this working with the Komoks First Nation (KFN) to document the Department’s Kom’oks field school; video and audio recording students both on campus and in the field on Vancouver Island. These films were pre-viewed and approved by the KFN before they were released. Again, the Museum worked with Chris Jeschelnik and students in CMNS 387 in 2019 and 2020 to create another series of short videos on the project to promote the Department of Archaeology and its field schools.

**Repatriation Work**

The early 1990s brought the Museum’s first experience with repatriation, as well as more teaching and educational opportunities. Working with the Saanich Native Heritage Society in 1992, Barbara used the federal Cultural Property Import and Export Review Act to prevent the sale of a seated human figure bowl, known as the Sddlinwhala bowl, to a collector in the United States. Ownership of the bowl was transferred, and it became the property of the Saanich Native Heritage Society in 1992. The Museum curated the bowl in trust for the Saanich at the Museum until 2021. Once the COVID-19 restrictions eased, the Saanich felt able to take on this responsibility themselves and the bowl was returned to their care.

In the years since, the Museum has been involved in several discussions around repatriation and has repatriated a number of materials from the collections.

- In 2009, collections that were excavated at Barkerville in the 1990s, in an SFU field school led by Phil Hobler and SFU PhD student, Ying Ying Chen, were repatriated to the Barkerville Historic Town. Ying Ying applied her research into Chinese pioneers in the Cariboo region into programming at Barkerville. She has developed exhibits and

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9 “Repatriation” can be defined as the return of ancestors, cultural belongings, and intangible heritage to descendant communities.
programs that more accurately portray the multicultural nature of the Cariboo gold rush. Her work was the basis for the later work done by Jaclyn Mcleod for her MA thesis.

- In 2014, Barbara worked closely with the Tumbler Ridge Museum Foundation in their successful application to UNESCO for GeoPark status. At the same time, she was working with Karen Aird of the Treaty 8 Tribal Association (T8TA) in Fort St John, BC, to design the Tse'K’wa Interpretive Centre at Charlie Lake Cave. While in the Peace River Region, Barbara received a telephone call from a Fort St John area farmer. Len Donaldson offered a large collection of over 1,000 stone tools to the Museum, all collected from his property on the south bank of the Kiskatinaw River in the Peace River region. Most of the lithics were large scrapers and chopping tools, but about 100 were small very well knapped points, some quite old. Rather than acquire the avocational collection for the museum, Barbara contacted the Treaty Eight Tribal Association, and offered to have students accession, catalogue, and photograph the collection, then repatriate it to the T8TA for use at Tse'K’wa.

In 2015, the ARCH 349 class worked hard to make the Tse'K’wa collection repatriation-ready. The first weeks of the class became a seminar on Peace River archaeology and paleogeography led by faculty member Jon Driver, other faculty and SFU graduates with expertise in the Peace River area. Jon, Bob Muir, Rudy Reimer, Dennis Sandgathe, and others taught the class to classify the lithics. The class numbered, identified, catalogued, databased, photographed, and boxed the whole collection, making it repatriation ready. Later, Museum RAs Shea Henry, Melissa Rollitt, Jazmin Hundal, and Chantel Smysters created two teaching kits for Fort St John schools based on the collection. The kits included casts of some of the lithics and molds to make new casts with complete casting instructions. In June 2016, Barbara returned to Treaty 8 territory to present the lithic collection and teaching kits to the Treaty Eight Tribal Association at the Fort St John Aboriginal Days festivities.

- In 2017, the Museum repatriated archaeological objects excavated by Roy Carlson at Pender Island.

- In July 2017, the Museum hosted Matthew Spriggs, Stuart Bedford, and James Flexner during their visit for that year’s Society of American Archaeology conference in Vancouver. They examined several thousand images of people and cultural practices in Vanuatu that had been donated to the Museum in the 1990s by Richard Shufler. Richard had taken these images as part of his archaeological work in the South Pacific during the 1960s and 1970s. We provided copies of many of these images to the researchers and the Vanuatu Cultural Centre. At the same time, 8 ceramic vessels that had also been collected by Richard were prepared for shipment and sent to the Vanuatu Cultural Centre. RA Kathryn Lutyens created a photogrammetry web site on the vessels which is available on the museum web site.

- In 2018, we hosted three researchers from the Utah State University Museum of Anthropology, including Director Molly Cannon and her students Ben Johnson and Robert Godard. Ben and Robert were studying Peruvian textiles when they found a very similar textile illustrated on the SFU Museum’s “Hola Canada” website. At SFU, they examined the textile and another at the UBC Museum of Anthropology; both were very similar and probably woven by the same person or workshop. The SFU piece was donated by Helmi and Fred Braches, who were invited to meet them.
Research Associate Program (2012–Present)

In 2012, Barbara shifted the Museum’s focus from large web projects which employed teams of graduate students and others in collaboration with the Creative Studio (which was responsible for the technical creation of the site) to write, research, project manage, and edit. While of benefit to students and alumni, this work was intense and often took graduate students away from their studies, prolonging their degree completion times. In response to this and in conjunction with a team of interested graduate and undergraduate students, Barbara designed the Research Associate Program to fill a need for the development of career skills in museum work. When the Museum RA program launched, the staff of the Museum was effectively tripled.

The Museum RA Program is open to recent graduates and graduate-level students of all majors. Positions are project-oriented, with the RA’s career and learning aspirations matched to the projects assigned. All projects are developed collaboratively between the RA and the Museum Director. The Program allows RAs to put theory into practice and gain practical experience in their field of interest. Projects can be completed in a number of different areas, including research, curation, collections management, conservation, exhibit development, or social media.

The Museum RA Program has been highly successful, with many former RAs having been successful in finding employment in heritage institutions or moving on to grad school. Balanced with the needs of the RAs, several Museum goals have also been completed through the Program.

RA Projects Through the Years

- In 2012 and 2013, the inaugural cohort of Museum RAs were able to complete several projects. Kira Baker reviewed and organized the digital collections and Laura Termes, reviewed and organized the ethnology collections and associated records. In the summer of 2013, Barbara Winter, Duncan MacLeod (now the Curator at the Vancouver Maritime Museum), and a team of senior undergraduate students designed, developed, and installed the new exhibits.

- In 2013, Laura Termes began the Lithic Re-housing Project, which proved to be a great success and has continued to provide project opportunities for subsequent groups of RAs. From the 1970s until at least the 1990s, lithics that had been collected through survey and excavation along the BC coast were stored loose in cabinet drawers in the Museum collections areas. The Lithic Re-housing Project saw undergraduates applying their knowledge of stone tools to catalogue and database the lithics and box them with appropriate labels in Borden sequence. This project trained the students and prepared them for CRM work, while also ensured that the collections were more repatriation-ready. Teams of undergraduate student volunteers have catalogued and databased the lithic artifacts in subsequent years. By 2021, the cabinet inventories were approximately 50% completed. Representatives from the Musqueam and Sto:lo Nations toured the project and storage spaces with a view towards requesting immediate repatriation. However, at the end of each tour they requested we continue the project to completion first, then repatriate an organized and well-housed archive. Thus, RAs have prioritized sites in their territories to speed their repatriation processes. The Lithic Re-housing Project has also freed up drawer space to more adequately house other collections. This work is ongoing pending the SFU Burnaby campus’ re-opening in fall 2021.
• Also in 2013, after the installation of new exhibit cases, several RAs, including Robyn Ewing, Shannon Croft, Sandi McKinney, and Marie Gurr led a team of students and volunteers to renew the exhibit galleries. Many exhibits were re-designed with new themes, artifacts, labels, and images. These included large objects from the NWC (including a new conservation mount for the bear costume created by Debbie Castagner); ethnobotany/birchbark; artifacts found in recent field schools; ivory and elephant poaching; argillite figures; NWC masks; new mounting systems for two canoes; and objects from the South Pacific. Robyn Ewing’s exhibit featured a newly acquired bejeweled sword with an Arabic inscription that drew a great deal of visitor attention.

• In 2014–2015, RA Amanda Smith-Weston developed a series of exhibits for the 50th anniversary, while RA Marie Gurr revised and compiled the Museum’s Procedures Manual and created an exhibit on Northwest Coast canoes. RA Robyn Ewing edited collection records and revised the collection database.

• In 2015, RA Kelly Brown and Barbara Winter produced the exhibit “Hunt and Gather: An Interactive Geocaching Activity.” This exhibit used museum objects to lead visitors through a puzzle that attracted geocachers. It reached a new demographic of visitors for the Museum, as hikers with walking sticks and Tilley hats came in to do the puzzle and collect their prize.

• In 2017, Barbara, Robyn Ewing and other RAs helped create the BC Archaeological Repository Roundtable with representation from Indigenous Nations, museums, and CRM firms. Barbara was elected to the Board of Directors. This group is now registered with the province and is working toward a set of standards regarding archaeological repositing across the province.

• In 2015, Barbara and Francesco Berna participated in the Manot Cave project in Israel, removing a and conserving a Paleolithic hearth. The next year RA Mathea Wiebe and Barbara consolidated the hearth in a lab at Tel Aviv University, transferring it to a prefabricated carbon fibre support.

• In 2017, a series of upright exhibit panels originally created by Aldrich Pears for the UBC Museum of Anthropology were cleaned and repainted to resemble papyrus. RA Elizabeth Peterson mounted “Sailing the Red Sea,” an exhibit that displayed a series of posters on the excavations at Mersa/Wadi Gawasis (Hatshepsut’s Harbour) in ancient Egypt. The posters had been sent from Kathryn Bard (Boston University) and Rodolfo Fattovich (Napoli). Elizabeth enhanced this exhibit with introductory labels and a cartoon of the Middle Kingdom “Story of a Shipwrecked Sailor.” RA Carmen Kors created downloadable colouring books for the exhibit, which were handed out at the opening. This was the first of four colouring books that are still available for download on the Museum website. This was the first exhibit to be fully presented both in the gallery and online.10

10 See more information on “Sailing the Red Sea” here http://www.sfu.ca/archaeology/museum/exhibits/past-exhibits/sailing-the-red-sea.html Colouring books developed as part of this exhibit can be found under the Resources tab as well http://www.sfu.ca/archaeology/museum/resources.html
In 2016, RAs Jazmin Hundal and Melissa Rollitt curated and designed a new exhibit in the gallery that explored gender through the display of African masks, primarily from the Gabay donation.

In 2017, “Revisiting Frederick Catherwood's Cities of the Maya” was created in-house by RA Jackie La Mouri and Barbara Winter. The exhibit compares images of Mayan cities drawn by Frederick Catherwood during his epic trek through Mexico and Central America with 20th-century images of the same cities and buildings in the Museum’s collection. An accompanying website and colouring book was also created by RA Carmen Kors.

Also in 2017, “Aksum’s Treasures: Reminders of an Ancient Civilization” was created in-house by RA Jurian ter Horst and Barbara Winter using images from the Museum’s collection. An accompanying website was written by Jurian, with a colouring book created by RA Carmen Kors.

While moving the Museum’s collections to the new storage space under the Diamond Family Auditorium, RA Kate Kelly completed a full shelf list and inventory.

In 2019–2020, Barbara and several Museum RAs developed several new exhibits. One of these, “Into the World: A Journey through the Photographic Collection of the SFU Museum of Archaeology & Ethnology” was created by RA Sarah Maya Vercruysse. It features a sampling of the “best of” images in the museum’s photo archives. Sarah Maya and Barbara continued to work on the exhibits during the 2020 Covid-19 lockdown, and the first of two exhibits is mounted and ready to be opened when SFU re-opens. Both virtual exhibits are available at http://www.sfu.ca/archaeology/museum/exhibits/featured-exhibits/into-the-world---a-journey-through-the-photographic-collection.html. RA Megan Fisher was working on another virtual exhibit featuring the photographs of H. Basil S. Cooke from the Museum’s collection. However, the opening date of this exhibit was postponed due to the 2020 Covid-19 pandemic.

In 2020, Barbara and RA Logan Born had discussions with the Digital Humanities Innovation Lab of the SFU Library to create a cloud-based collection data backup for data quantities larger than those allowed on SFU Vault. They are coordinating with the SFU Library’s Mark Jordan on an open source Islandora platform which will make selected collection records publicly available online.

In 2021, the MAE published several artifact cataloguing guides to the Resources section of the Museum’s website. Initiated by MAE RA Robin Ewing and Barbara Winter in 2015, these became significant accomplishments of several MAE RAs. The “Lithic Artifact Cataloguing Guide” was written a researched by a team of RAs, including Robyn Ewing, Jackie Fekete-La Mouri, Kristin Kokkov, Sarah Woyken, and Natasha Schlosser, with assistance from Katherine Lutyens, Carmen Kors, Sandi McKinney, Kristen McLaughlin, Dr. Elizabeth Peterson, Denee Renouf, Melissa Rollitt, and Chantel Smeysters. The companion, “Bone Artifact Cataloguing Guide” was written and researched by Brynn Bishop. Each of these guides are designed to be useful both in a museum context and for other organizations, such as CRM firms or community museums. Both are available on the MAE website as Resources.11

11 Find them here http://www.sfu.ca/archaeology/museum/resources.html.
Many other student volunteers also worked on various collections management activities over the years, developing skills for future employment in museums. For example, former SFU Museum volunteer and current staff member of the Port Moody Station House Museum, Brianne Salmon-Egeto developed a comprehensive collections management database amalgamating work done in the previous years.

**Fun Facts**

- In 2006, the Museum gained the services of a Quality of Life and Security Volunteer, Zak the Shiba Inu. Zak visited regularly for several years, providing stress relief for undergraduates and welcoming children from the campus day care.

- In 2014, and again in 2017, a very popular temporary Hallowe’en exhibit “SFUWARTS”, was mounted in collaboration with the Faculty of Biology teaching collection. It featured taxidermied owls, rats, spiders, and other animals featured in the Harry Potter series. Barbara brought in her black academic gown and pointy hat for students to dress up in for selfies. The first selfie was taken by then Dean Ingrid Stefanovich.

- In 2014, Jackie Timothy, a Tla’amin carver was artist in residence in the museum gallery during the summer and fall.

- From 2020–2021, during the global Covid-19 pandemic and accompanying lockdowns, the Museum was closed to the public. However, RA work continued behind the scenes with the development of new and exciting projects to feature once SFU’s Burnaby campus reopens.