

# The Bill Reid Centre

for Northwest Coast Studies

Annual Report (2018-2019)



SFU

THE BILL REID  
CENTRE

Simon Fraser University acknowledges the unceded Traditional Coast Salish Lands including the səʔlilwətaʔ (Tsleil-Waututh), kʷikʷəłəm (Kwkwetlem), SkwɁwú7mesh Úxwumixw (Squamish) and xʷməθkʷəy̓əm (Musqueam) Nations.

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✦ Bill Reid presenting George MacDonald with drawing of George delivering the Canadian Museum of Civilization to the Government of Canada via canoe. Photo by Joanne MacDonald.

## In Memoriam: Dr. George F. MacDonald

It is with great sadness that the Bill Reid Centre at SFU reports the passing of Dr. George F. MacDonald. George was an amazing person with an encyclopedic knowledge of the archaeology and ethnohistory of First Peoples all across Canada, and especially Coastal British Columbia. Dr. MacDonald rose through the ranks of Canada's National Museum to become its President and CEO in 1983 to 1998, and was the guiding force behind the conception, development, and construction of the Canadian Museum of Civilization (now Canadian Museum of History), which continues as a world class institution, and a monument to the rich cultural diversity of what we now know as Canada.

Dr. MacDonald was a true visionary and unapologetically pushed what critics called the "Disneyfication" of the museum concept. He did so using interactive displays and computers to immerse visitors in a new kind of museum

experience. He also insisted that the museum include an IMAX theatre, and in 1994 made the CMC one of the first museums in the world to launch its own website. He envisioned a virtual museum that anyone in the world can visit decades before it was popular to do so, and the immersive museum experience he envisioned for the CMH was at the cutting edge in the 1980s.

Dr. MacDonald's work was truly his passion. His appreciation and respect for the First Peoples along the Northwest Coast fueled his interest in the diverse cultural expressions that occupied so much of his life. He was an important advocate for Indigenous communities and their artistic expressions, and constantly promoted Indigenous-made works as art in its highest form, a distinction often not acknowledged from a Eurocentric perspective, and one many take for granted today.

Following his tenure at the CMC, George directed the Museum of Victoria in Melbourne Australia, and latter headed up the Burke Museum in Seattle. Following those postings he played a pivotal role as Director of the Bill Reid Foundation and Gallery in downtown Vancouver, where his personality and work ethic were instrumental in gathering the resources necessary to launch the non-profit bearing Bill Reid's name. Dr. MacDonald also founded The Bill Reid Centre at SFU with a donation of tens of thousands of photographic prints, negatives, and slides that live on as the George and Joanne MacDonald Northwest Coast Research Collection. Dr. MacDonald was an adjunct professor in both the departments of Archaeology and Indigenous Studies at Simon Fraser University

Among the numerous impacts on these institutions, Dr. MacDonald raised the funds for the commissioning of Jim Hart's Tribute to Bill Reid Totem Pole that decorates the Bill Reid Gallery in downtown Vancouver. He initiated and negotiated the acquisition of Bill Reid's Black Eagle canoe, a replica of Loo Taas, commissioned for the CMC in 1987. The canoe was ceremonially welcomed to SFU in 2015 and is a symbol of truth and reconciliation at the university. As Director of the Bill Reid Foundation and Centre, Dr. MacDonald also led the acquisition of Jim Hart's monumental sculpture, Frog Constellation, now located at Simon Fraser University's Burnaby campus. This piece is perhaps the most iconic work housed at SFU and is pictured in a host of communications and marketing materials.

George and Joanne MacDonald had two children, Christine Doherty MacDonald and Grant Rice MacDonald, and one granddaughter. A noted scholar herself, Joanne passed away in 2018.

I had the unique pleasure of working with and getting to know George over the last 12 years. He was an honest and kind person, and was incredibly knowledgeable. I am proud to call him a friend and a mentor. Simon Fraser University and the Bill Reid Centre will remember George fondly and continue to celebrate the many gifts and contributions he has made to this institution.

—  
**Bryan Myles**, Associate Director  
 The Bill Reid Centre at Simon Fraser University



George and Joanne MacDonald, Painting by Chris Hopkins



# Message from the Dean

Dear friends of the Bill Reid Centre for Northwest Coast Studies,

It is a privilege for the Faculty of Arts and Social Sciences (FASS) to host the Bill Reid Centre for Northwest Coast Studies as part of our Department of Indigenous Studies.

The important work of the Bill Reid Centre, with the appointment of a new director and steering committee, presents a very exciting time for us. With this renewal the Centre will continue on with its valuable contributions honouring the history, culture, and presence of Indigenous peoples, thereby helping SFU in undertaking the process of reconciliation.

The work of the BRC aligns with the FASS academic plan for advancing reconciliation at SFU. FASS is committed to addressing the urgency of Indigenous language learning, renewal, improving the success rate of Indigenous students, mobilizing Indigenous ways of learning, and promoting equity, diversity and inclusion.

The theme of this year's Bill Reid Centre annual report is engagement, and the Centre's work is very engaged. Whether it's engages the academic world by acting as a resource for research, engages the community through teaching tools such as the ímesh app, public lectures and course offerings, or engages aspiring and established artists through collaboration and exhibition, the Centre's activities exemplify SFU's vision of Engaging the World.

Thank you once again for your support and participation in the work of the Bill Reid Centre for Northwest Coast Studies.

- Dr. Jane Pulkingham

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# Message from the Director

*O Siyám en siyits, I chen tl'ik, Yumks kwe in sna, Skwxwú7mesh Snachim, Chi' yak mesh, Snauq Uxwumixw, Rudy Reimer holatin Snachim, an wanaxws ten skwalwen, chen ts'its'ap' ya'kwnexw kwekw'in'!*

Respected people and friends, my Skwxwú7mesh ancestral name is Yumks. This name comes from two villages in our territory, the first of which is Cheakamus, north of the town of Squamish, and the second is the area now known as Vanier Park, in Vancouver, British Columbia. My English name is Rudy Reimer, and I carry both these names with pride for my ancestors.

I am the new Director of the Bill Reid Centre for Northwest Coast Studies (BRC). My appointment started this past September. SFU has been reviewing and updating policies regarding research centres and with the BRC being under an interim director for a number of years, I was happy to step in and fill the position. I am no stranger to the BRC and have collaborated on a number of the Centre's projects in the past. I am an Assistant Professor in the Departments of Archaeology and First Nations Studies. My

research focus is on my home territory and surrounding Salish Sea. My work focuses on archaeological sites and techniques that bridge western science with various forms of Indigenous Knowledge. My approach puts into practice the goals of Indigenous Archaeology by giving back the results of my research to the communities I work with.

I am also the host of the well-known TV series airing on Aboriginal Peoples Television Network (APTN) entitled Wild Archaeology. This television series spans across Canada, and gives numerous examples of how archaeologists work in meaningful collaboration with Indigenous communities. I am also featured on two other APTN series, 1491 and Coyote Science, as well as on the Knowledge Network's Edziza Life from Ash and Ice. I am excited in this role as we will be moving forward on several new initiatives including a 5-year strategic plan, doing more innovative research, and working with our collections to increase the visibility of the Centre.

- Dr. Rudy Reimer

## About the BRC

***The Bill Reid Centre for Northwest Coast Studies (BRC) is a research centre located within the Faculty of Arts and Social Sciences (FASS) at Simon Fraser University (SFU), and is housed within the Department of First Nations Studies.***

The BRC was established in 2006 in a partnership between the Bill Reid Foundation and Simon Fraser University as an academic compliment to the Bill Reid Gallery in downtown Vancouver. Our founding director, Dr. George F. MacDonald, was a close friend of Bill Reid, and for much of their friendship Dr. MacDonald was the director of the Canadian Museum of Civilization (now the Canadian Museum of History). Dr. MacDonald saw Bill Reid's expertise refined over many decades in close association with scholars, curators, and through his explorations of museum collections from around the world. Reid's Granville Island atelier was very much a reflection of his process and was a dynamic place open to academics, artists, and anyone interested in the aesthetic expressions of Coastal First Peoples.

Dr. MacDonald created the research centre at SFU bearing Bill Reid's name with the intention that it would fill the void left by the closing of Reid's Granville Island studio. Although our current space exists more in the digital realm than in the physical, we aim to maintain the essence of Bill Reid's studio through the promotion of collaborative scholarly research on Northwest Coast visual and material culture; by creating a resource centre for established and aspiring First Nations artists; and by working collaboratively to facilitate public understanding and respect for the diverse nations of the Northwest Coast.

At the core of the BRC is a photographic collection assembled by George and Joanne MacDonald over their long careers in Canadian museology, archaeology, and anthropology. The collection represents the MacDonalds' deep respect for the cultures of the Northwest Coast, their connections to numerous artists and communities along the coast, as well as their relationships with friends and colleagues working in the same and related fields of interest.

Dr. MacDonald is known for his early embrace of multimedia technologies in the museum field, and this has always been reflected in the activities of the BRC. Much of the centre's work to date has focused on digitizing and creating access to the MacDonald Image Collection through online research environments and web-based exhibits. Today we continue this work with an emphasis on working with and for Coastal First Nations to activate the material and visual records of the past in ways that are relevant and meaningful to these communities today.

In the spirit of Dr. MacDonald's embrace of technology in the museum field, and Bill Reid's reach into the past to inform his contemporary art practice, the BRC uses digital technologies to encourage community and academic conversations regarding the visual and material culture of Coastal First Peoples.

As our work benefits from our location on traditional First Nations lands, we acknowledge the Sḵw̓x̓wú7mesh (Squamish), səllilwəta? (Tseil Waututh), xʷməθkʷəy̓əm (Musqueam), kʷikʷəłəm (Kwkwetlem), Katzie, Kwantlen, Qayqayt, and numerous Stó:lō Nations on whose shared territories SFU campuses are located, and on whose ancestral territories we are privileged to live, work, and play





## About SFU

Simon Fraser University was founded in 1965 with a mission to be a different university from the rest - to bring an interdisciplinary approach to learning, embrace bold initiatives, and engage with communities near and far.

Today, SFU is committed to lead all its resources—the learning energy of its students, the research creativity of its faculty and infrastructure of its iconic campuses in Burnaby, Vancouver and Surrey—to be Canada’s engaged university. With more than 150,000 alumni living in 141 countries, SFU is Canada’s leading engaged university.



✦ Musgamakw Dzawada'enuxw men posing in and around an enormous Dzunukwa feast dish in Gwa'yí (Kingcome Inlet), B.C., 1926. Photograph by Albert Paul

## Introduction

The 2018-19 fiscal year marks the Bill Reid Centre's tenth year as an SFU research centre. This year also marks the beginning of a significant process of renewal. In addition to receiving another five-year mandate from the university, the BRC has engaged in a broader renewal agenda that reflects our burgeoning relationship with the Department of First Nations Studies (FNST) and our involvement in an increasing number of initiatives at SFU and beyond.

In the process of this renewal, Dr. Rudy Reimer/ Yumks has been appointed as the new Director of the Bill Reid Centre. Bryan Myles, who has been with the Centre for ten years and previously held the position of Interim Director, has been named as the Associate Director of the BRC, and continues to administer many of the day-to-day activities.



### Bryan Myles, Associate Director

Bryan began work with the BRC in October of 2009, and has worked closely with Dr. George MacDonald and his image collection ever since. He has been integral to the development of the BRC in that time and especially since 2014 when he took over as Interim Director. Bryan has an MA in cultural anthropology from Carleton University, and is undertaking an interdisciplinary PhD at SFU with the intention of making future contributions to the BRC.

His research explores the changing relationship between memory institutions and Indigenous peoples, and the use of new and emerging media technologies to support First Nations communities as they record, document, safeguard, and shape various levels of access to their cultural heritage.

## Steering Committee



### Deanna Reder

Deanna Reder (Cree-Métis) is an Associate Professor in the Departments of First Nations Studies and the Department of English at Simon Fraser University. She is the current Chair of the Department of First Nations Studies.



### June Scudeler

June Scudeler (Métis) is Assistant Professor in the Department of First Nations Studies, cross-appointed with the Department of Gender, Sexuality, and Women's Studies. Her research examines the intersections between queer Indigenous studies, Indigenous literature, film, and art.



### Kate Hennessy

Kate Hennessy is an anthropologist of media and the director of the Making Culture Lab at SFU's School of Interactive Arts and Technology (SIAT). Her research explores the role of digital technology in the documentation and safeguarding of cultural heritage. Her multimedia and art works investigate documentary methodologies to address Indigenous and settler histories of place and space.



### Karmen Crey

Karmen Crey is Sto:lo and a member of the Cheam Band. She is an Assistant Professor in the School of Communication at Simon Fraser University, where her research examines the rise of Indigenous media in Canada, and the institutions of media culture that Indigenous media practitioners have historically engaged and navigated to produce their work.

A new Steering Committee has also been appointed to reflect the Centre's academic and community interests in Coastal First People's cultural heritage and new media technologies.

## The structure of this Report

As in our past Annual Reports, we categorize our activities under the three pillars of Teaching, Research and Community. However, we advise our readers to note these categories are not mutually exclusive and that all our activities engage with and often intersect these three categories.

✦ Aerial view of SFU with Coast Salish Place names



# Engaging *through* Learning and Research

## 1. Museums and the Web 2018, Vancouver April 18-21

**ímesh (meaning “to walk” in the Squamish language):** *The “App”lication of Indigenous Art and Landscapes at Simon Fraser University, Bill Reid Centre at Simon Fraser University, Canada*

The MW (Museums and the Web) conferences convene annually in North America and Asia. The meetings and proceedings feature advanced research and exemplary applications of digital practice for cultural, natural and scientific heritage. Formed by leading professionals from around the world, the community has been meeting since 1997, and showcases the best projects in cultural heritage innovation.

MW 2018 was held in Vancouver where the Bill Reid Centre presented a paper on its recent mobile app titled ímesh, meaning to walk in the Squamish language. The paper presented a narrative account of the theory, circumstances, and the scholarship that has guided the app project, and presents examples of how the app seeks to decolonize art and landscape in the context of SFU Burnaby. However, the paper’s primary focus was the argument that giving authority to Indigenous perspectives regarding land and art can disrupt the dominant paradigm of settler society, and bring about understanding and respect by requiring the inquirer to be open to different worldviews.

The paper was very well received and marks the first peer-reviewed publication to be listed under the banner of the BRC. The paper was one of a small number selected for inclusion in the printed proceedings based on its perceived enduring value for the field as well as the quality of the research and writing.





\* Haida approaching shore in the Black Eagle. Opening of Totems to Turquoise at the Museum of Vancouver, 2006. Photo by R.A. Badger

## 2. Congress for the Social Sciences and Humanities, Regina May 26 - June 1, 2018

**Bill Reid's Black Eagle Canoe: Replication, Circulation, and Digital Repatriation, The Bill Reid Centre at Simon Fraser University, Canada**

The annual Congress of the Humanities and Social Sciences is the convergence of over 70 scholarly associations, each holding their annual conference under one umbrella. Now in its 88th year, it is Canada's largest gathering of scholars and brings together academics, researchers, policy-makers, and practitioners to exchange ideas that will help shape the Canada of tomorrow. The Canadian Society of Digital Humanities (CSDH) is one of the 70 associations represented at Congress, and it was at the CSDH gathering that the BRC presented its work on Indigenous heritage objects and issues surrounding their physical and digital replication.

The presentation focused on Bill Reid's Black Eagle canoe, a fiberglass replica of his famed cedar canoe, Loo Taas, currently on display at SFU's Burnaby campus. The replica canoe and its biography - the people, places, and institutions which it has encountered over the years - was used as a corollary for understanding digitized heritage objects as a distinct form of cultural object, and as objects in their own right. This framing has implications for understanding the digital return of heritage objects by showing how copies such as Black Eagle, can decentre institutional authority regarding Indigenous heritage objects and create a space where new and alternative meanings and relationships can be articulated.

## 3. The Wellcome Collection Cultural Exchange

Sir Henry Wellcome (1853-1936) was a British pharmaceutical entrepreneur who left a large amount of capital for charitable work in his will, which became the Wellcome Trust, one of the world's largest medical charities. He was also an amateur archaeologist and a keen collector of artifacts from around the globe, particularly medical artifacts, which are now on display at the Wellcome Collection, a museum and library based in London, England.

Upon his passing, many of Wellcome's non-medical artifacts were dispersed, but a number remain in the Collection. Of significance to the Coast Tsimshian are a collection of 69 handwritten journals, dating from 1859-1910, written by Arthur Wellington Clah, a Tsimshian hereditary chief from Lax Kw'alaams (formerly Port Simpson); a painting of Lax Kw'alaams dating from 1902 by Frederick Alexcee, a Tsimshian artist who grew up there; and three pastel portraits of Tsimshian people by the American artist Wilfred Langdon Kihn, dating from the 1930s. The items are recognised as being highly significant, with the Clah diaries and the work of Alexcee cited in many historical, anthropological and cultural studies.

Representatives from the Wellcome Collection traveled to relevant institutions and communities in British Columbia in 2018 to develop a cultural exchange centred upon these items, and firmly grounding their initiative in the Truth and Reconciliation Commission's (TRC) final report, which notes the significance of cultural heritage to a community's well being.

BRC founder, Dr. George MacDonald has a sharp interest in Coast Tsimshian ethnology and for that reason Clah, Alexcee and Kihn are well represented in the BRC collection. The BRC shared a wealth of information and digital files to assist the representatives from Wellcome Collection, and established itself as valuable contact and potential collaborator as they move forward with their cultural exchange.

\* Frederick Alexcee's painting of Lax Kw'alaams ca. 1860. Painted from memory in 1902. Printed replica gifted to the BRC from the Wellcome Collection.



## 4. T'aanuu Inagaay Entry Pole

The BRC worked remotely with an MA student at Birkbeck College, University of London, to document a house entry pole from the Haida village of T'aanuu. The archaeology student, originally from British Columbia, encountered the pole on display in the British Museum and was immediately struck by its beauty. She reached out to the BRC to learn more about the pole and a research correspondence began.

Drawing on the BRC image collection and past work of Dr. MacDonald, the student could track the entry post from the village of T'aanuu where it was first photographed by G.M. Dawson in 1878 for the Royal Geographical Survey. The pole was then collected by C.F. Newcombe in 1897 with the assistance of his Haida consultant Henry Moody and was shipped to the Royal Botanical Garden, Kew in 1898 where it was installed in the Timber Museum and displayed amongst a group of tree trunks and root systems. In 1958, the pole was transferred to the British Museum where it is currently on display. The BRC is grateful to Ms. Suzanne Taylor, for engaging in this research endeavour with us. Her hard work and interest in this topic has allowed the BRC to document a depth of knowledge regarding this monument and its history.

\* Below: Entry pole of Eagle house at T'aanuu Inagaay, Haida Gwaii.  
Photo by G.M. Dawson, 1878.



\* Above: Entry pole of Eagle house at the British Museum, ca. 1960.  
Unknown photographer.



✘

The BRC is proud to contribute to multiple scholarly and educational projects throughout the year, for which we receive numerous requests for images, information, and informed opinions. The following is a selection of notable collaborations the BRC has had the honour of participating in this past fiscal year.

# Engaging *through* Collaborations



\* Haida village of Massett, 1878. Photo by G.M. Dawson, Geological Survey of Canada.

## 1. Christopher Auchter's documentary Now Is The Time

Now is the Time is a 16-minute short documentary by Haida film maker Christopher Auchter. Auchter's film revisits Old Massett on the day of August 22, 1969, when Robert Davidson raised the first totem pole on Haida Gwaii in more than a century. The film arose from a conversation between Auchter, the National Film Board (NFB), and Barbara Wilson, a prominent academic in the Haida community, and recent SFU graduate. The film draws on NFB footage of the event fifty years ago, which Auchter and his team processed into 4K resolution, and it incorporates historical photographs, some of which were obtained from the BRC.

Auchter's main goal with the documentary has been to show what a momentous occasion that day was for the Haida Nation, serving as a spiritual reawakening after the devastation incurred by the removal of their totem poles under pressure to do so by missionaries. Now is the Time was recently selected for viewing at the Toronto International Film Festival (TIFF), and will be seen by a global audience.



\* Alfred Joseph (left) with Murphy Stanley (middle) and Walter Harris examining abalone shell at the Gitanmaax Carving School. Photograph by George MacDonald, 1972.

## 2. Song of the Earth: The Life of Alfred Joseph

Gisdewe Alfred Joseph, was a lead plaintiff for the Witsuwit'en people of northwest BC in the landmark Delgamuukw-Gisday Wa v. BC court case, and is the subject of a new book written by UNBC First Nations Studies professor Ross Hoffman. The book traces the life of Alfred Joseph from a young man growing up in the heart of Witsuwit'en culture to his initiation and participation in legal battles that have reshaped how Canada addresses its colonial past.

Creekstone Press requested the use of BRC images for the publication in 2018. The images capture Alfred during his time at the Gitanmaax School of Northwest Coast Design in the 1970s. Not only was Alfred one of the first students to complete the program, he and several of his fellow students were at the forefront of the revival of the northern style of the Northwest Coast artistic tradition. Alfred also went on to be an instructor at the school, training a new generation of artists in the northern tradition.

## 3. Vancouver Heritage Foundation (VHF)

The BRC recently worked with the Vancouver Heritage Foundation (VHF) to update their online resources on Vancouver house styles and to assist in the development of school teacher resources which are currently under development. The intended outcome being to acknowledge the Coast Salish peoples as the original inhabitants of this territory, and to make their website more accessible and informative. In their research to describe and visualize Coast Salish villages and architecture, they found the BRC's digital resources to be one of the most informative. The BRC was happy to share the above images and associated research materials with the VHF. The image is from the Cowichan Valley on Vancouver Island, but is one of the best examples of the very distinct Coast Salish architecture found throughout the Salish Sea in the mid 19th century.



\* Detail view of a Quw'utsun' (Quamichan) village on the Cowichan River. Photo by Frederich Dally, 1866.

# Engaging *through* teaching.

## 1. Art Walks

Due to the success of the ímesh (To Walk) mobile app, the BRC is often contacted with requests to host art walks around the Burnaby campus to explore the many pieces created by Indigenous artists. Most notable among several walks this past year was one that the BRC and SFU Galleries hosted with Indigenous high school students attending an SFU Academic Summer Camp. This was one of the most engaged groups that the BRC has had the pleasure of hosting on an art walk, and the discussion these students engaged in was lively, thoughtful and insightful. Although brief, this was truly one of the highlights of our year.

Much like the focus of the mobile app, The BRC art-walk is not just about providing information about artist and their works. These tours take as their starting point the significant differences between Indigenous and settler worldviews when it comes to art. As such, they are situated within an Indigenous pedagogy focusing on embodied and experiential learning, and create an opportunity to learn about the shared cultural knowledge, and the relationship to the land that informs each piece.

The in-person and mobile art-walks have become quite popular at the Burnaby campus and are increasingly being incorporated into course work from academic bodies as varied as the Department of Criminology, the Faculty of Education, and Fraser International College.

## 2. FNST Course Offerings

This past year, Associate Director of the BRC, Bryan Myles, joined the Department of First Nations Studies in several teaching support roles, and as a Sessional Instructor teaching FNST 101: Introduction to First Nations Studies. This is the First time the BRC has been associated with a course offering at SFU.

The 101 course is an introduction to Indigenous Studies as an academic discipline and emphasizes the cultures and homelands of peoples indigenous to Turtle Island or North America. Among many other important themes, this offering introduces students to the complex pre- and not yet post-colonial histories of the continent. It examines the foundations of contemporary issues and illustrates how Indigenous cultures have adapted to changing world events and environments in a very short span of time. Additionally, the course covers relationships to land and territory, sovereignty and self-determination, spirituality, civil rights, and aesthetic expressions.

As the BRC is gathering momentum to offer more courses in the Department of First Nations Studies, the important foundations encountered in 101 is setting the stage for future student engagement with the BRC.



✦ Staff from The BRC and SFU Galleries with summer camp students wrapping up our art walk on Burnaby Campus.

\* Three spoons of Haida origin carved from yellow cedar and displaying the use of mineral based pigments. Unknown photographer. Collection of the Canadian Museum of History.

### 3. Mineral Resource Education Program of BC

The BRC was happy to assist retired school teacher Dale Maingot by supplying her with images and information regarding Indigenous uses of mineral pigments and stone tools. When she reached out, Dale was in the process of creating free classroom resource on behalf of the Mineral Resource Education Program of BC, a non-profit organization. The minerals unit Dale developed will accompany the new BC curriculum, and is set to be piloted in 2019.



\* Edward Paul's house ca. 1903 at the village of Quw'utsun' (Quamichan). Photographer unknown.

### 4. Renton History Museum

The Renton History Museum in Washington state recently completed a revision of its Coast Salish Curriculum to be used as part of its CORE curriculum at local schools. As they were researching the web for visual resources they came across the BRC's website and reached out for the use of the adjacent image. They found the unique display of house posts in this image quite captivating and requested its use in their new curriculum. The resource will be used by the Renton School District and made available to educators in King County, WA.



Engaging  
*through*  
Community.



\* Bryan Myles discussing the Húyat exhibit with Heiltsuk guests. Photo by Aynur Kadir.

# 1. Húyat: Our Voices our Land

Húyat: Our Voices our Land located in the BRC display space is a physical exhibit created by Dana Lepofsky, Mark Wunsch, Bryan Myles and Aynur Kadir. The exhibit utilizes touch-screen technology and draws from a new website by the same title that illuminates thousands of years of Heiltsuk voices and history

While the exhibit took only a few weeks to install, the digital project from which it draws represents more than eight years of collaboration between the Heiltsuk people, Simon Fraser University, the University of Victoria, the Hakai Institute, and producers from Greencoast Media. Both the website and the SFU exhibit use video, photos and stories to present an engaging overview of Heiltsuk connections to Húyat (Hoi-yaht), one of an immense network of culturally important landscapes in Heiltsuk territory on the Central Coast of British Columbia. It is where the Heiltsuk have lived for millennia, learning from and caring for the land, plants and animals on which they depend.

SFU archaeology professor Dana Lepofsky, academic lead for the website project, says it grew out of the

community's desire to document their connection to their lands and seas for their own communities and for others. The website's integrated approach aligns with Indigenous worldviews, which see connections among people and their history that move fluidly across boundaries of space and time." Says Heiltsuk Chief Marilyn Slett, "With this publicly accessible website, we're sharing our inseparable connection with our homelands as it holds true for all First Nations up and down the coast. We believe the Húyat website will become a great resource for schools and for people who are interested in better understanding First Peoples' culture."

The website and exhibit were launched on Friday, Jan. 25, 2019 with a special celebration at Simon Fraser University, where the BRC hosted the Heiltsuk and their many collaborators. All those involved shared their experience working on the project and the profound impact the website has had and will have on the Heiltsuk community.

You can visit the website at [www.hauyat.ca](http://www.hauyat.ca), and the exhibit at SFU Burnaby (Saywell Hall 10073)

# 2. Revisiting Haida Tattoo

This past year saw a number of projects outside of the BRC that engaged with Haida tattoo research and resources that were published in an online exhibit back in 2011. The Bill Reid Gallery hosted a well-attended exhibition on Tattooing titled Body Language: Reawakening Cultural Tattooing of the Northwest, and the Museum of Vancouver's Haida Now exhibit also devoted attention to Haida tattoo and body ornamentation.

In the course of making contributions to both curatorial teams, the BRC revisited its own image collection and the 19th century sources in which many of the images were first published. The result has been a more refined Haida tattoo file with enhanced metadata that we were able to share with the BRG and MOV, and which we have subsequently shared with a handful of Haida artists researching this subject, as well as a Haida tattoo artist that is rekindling the tradition.



\* Johnny Kit Elswa displaying tattoo. Unknown photographer, 1885

# 3. CJSF90.1 Interview

On Indigenous Peoples Day (June 21, 2018) Associate Director, Bryan Myles, sat down for an interview with CJSF, SFU's campus radio station to promote the BRC and its resources for students who want to learn more about the First Peoples from Coastal B.C. The interview covered the founding of the BRC, its unique image collection, as well as issues of truth and reconciliation as they relate to accessing and reclaiming Indigenous cultural heritage.





David Yeltmow displaying tattoo. No further data.



# Engaging *through* People.

## Mitacs Postdoctoral Fellow, **Aynur Kadir**

This past year, the BRC was able to leverage a generous contribution from Charles and Gayle Panczerwski to host a Mitacs postdoctoral fellow, as well as successfully negotiated a community partnership with the Bill Reid Foundation to act as the partner organization that will host the fellow.

Mitacs is a national not-for-profit organization that has designed and delivered research and training programs in Canada for 20 years. The organization was originally dedicated to supporting applied and industrial research in mathematical sciences and associated disciplines, but has been open to all disciplines since 2007. Mitacs postdoctoral fellowships are highly coveted and provide a minimum annual salary of \$55,000 and a training curriculum valued at \$7,500. In order to hold the fellowship, participating fellows are required to work closely with a partner organization on a research project beneficial to that organization.

Our fellow, Aynur Kadir, recently obtained a PhD from SFU Surrey's School of Interactive Arts and Technology (SIAT). Aynur is an

interdisciplinary scholar, and ethnographic filmmaker who works with communities in northwest China, and the Pacific Northwest to document, manage, and safeguard Indigenous cultural heritage. Aynur is the first ever recipient of a Mitacs fellowship who will conduct her work in the arts and cultural heritage field.

Aynur's work with the Bill Reid Foundation and Bill Reid Centre has focused on the creation of art and heritage exhibits that are grounded in digital media and documentary film. She has made significant contributions to the BRC's exhibit *Huyat: Our Voices Our Land*, and along with students from her IAT 344 filmmaking class, has made a number of outstanding media contributions to current and upcoming exhibitions at the Bill Reid Gallery.

Both the BRC and the Bill Reid Foundation look forward to the many contributions Aynur will make over the next two years.



# Thank you!

Once again, the Bill Reid Centre has made numerous strides because of the dedicated individuals who apply their knowledge and skills to this important work.

We are grateful to the Bill Reid Foundation and Gallery for being our close friends who we always look forward to working with.

We are also deeply grateful to Mr. Charles and Mrs. Gayle Pancerczewski for their commitment to creating opportunities for students and interns.

We would also like to acknowledge and thank Mr. Maurice Fellis for his commitment to sustaining the BRC in the future.

A very special and heartfelt thank you to Mr. Frank Anfield for his unwavering support and dedication over the years. Without your support the Bill Reid Centre would not be possible.

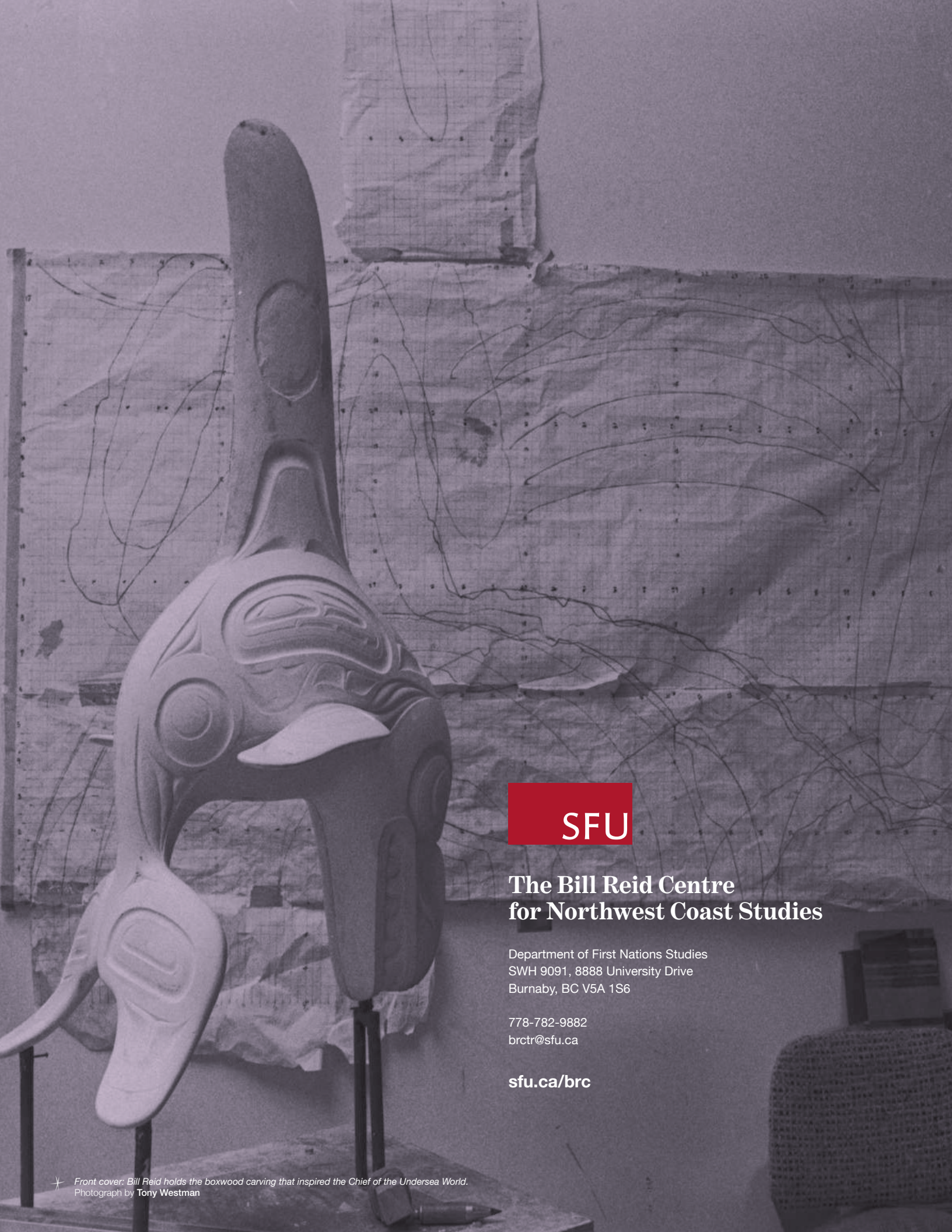
And thank you to Dr. George and Mrs. Joanne MacDonald for their kind gifts over the years, including their unparalleled photographic archive. Unfortunately, Joanne passed away toward the end of 2018, and for so many reasons, she will be sorely missed. We would also like to thank the MacDonalds for the vision and dedication that founded the Bill Reid Centre for Northwest Coast Studies at SFU.

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**The Bill Reid Centre  
for Northwest Coast Studies**

Department of First Nations Studies  
SWH 9091, 8888 University Drive  
Burnaby, BC V5A 1S6

778-782-9882  
brctr@sfu.ca

[sfu.ca/brc](http://sfu.ca/brc)