

A New Totem Pole for the Museum





Preface

A new totem pole was erected in the front garden of the National Museum of Ethnology, Japan, on June 24, 2020. The pole was carved by Bill Henderson, a member of Kwakwaka'wakw people of Campbell River, British Columbia, Canada.

In the museum's front garden, there stands an old totem pole which was erected in 1977 when the museum opened. The pole was seriously damaged by a typhoon in 2018. Since it is a custom of Kwakwaka'wakw people that totem poles should not be preserved nor repaired even if they are decayed, we decided to leave the old pole as it is, and to erect new one in the front garden.

Bill Henderson and his family members started carving in September 2019 and completed the job in January 2020. The pole was transported to Vancouver by land and shipped for Japan on March 13. Then the pole arrived at our museum on April 10.

Originally, we planned to invite Bill Henderson and his family members to Japan and hold a traditional ceremony to erect the totem pole. However, the spread of covid-19 has made it difficult for them to travel from Canada to Japan.

Under the circumstances, we decided to erect the totem pole without the participation of Kwakwaka'wakw people. We plan to invite them and hold a blessing ceremony at the Museum when the travel restrictions have been lifted.

This booklet reports the project of making new totem pole for the National Museum of Ethnology, Japan.

On behalf of the Museum, I would like to express our profound thanks to Bill Henderson and his family members for their excellent work, and to all those organizations and individuals who have supported the project in various ways.

Kenji Yoshida,
Director General,
National Museum of Ethnology



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Director-General Kenji Yoshida's Field Report of the Totem Pole Production

This is a partial excerpt from an article that appeared in two-volume format on READYFOR (a crowdfunding website) on December 2 and 3, 2019.

From October 28 to 30, I visited Campbell River on the northwest coast of Canada, where our totem pole is being carved, to see the work in person.

Campbell River is known as the "Salmon Capital of the World" and is Canada's premier salmon-fishing center. It is located at the southern edge of the region inhabited by the Indigenous Kwakwaka'wakw people. More than 100 totem poles are mounted in the town, most of them created by Bill Henderson, whom we asked to carve a new totem pole for Minpaku, and his family. Bill is currently considered one of Canada's leading totem pole artists.



Built at the harbor of Campbell River, totem sculpture pillars at the meeting place



Our totem pole as of October 28.

Bill is looking at the base of the totem pole.

These totems are produced by the Henderson family, led by Bill as the master. Good progress has been made, and the rough carving is about 80% complete. So far, the work has been performed outdoors with chainsaws. Once that process is complete, the pole is brought inside, and hand carving with a hand axe begins. As of the end of November when I am posting this article, work has already begun on the task of hand carving indoors.





It is customary to leave totem poles as they decay without repairing or recoloring them even when they become old and damaged. According to the Kwakwaka'wakw people, totem poles remain a part of the for-

est even after they are cut from the forest and carved. Therefore, when they decay, they are left as they are because it is believed they will become soil and return to the forest.

On Quadra Island on the other side of Campbell River



I entered the Campbell River forest.

To the Kwakwaka'wakw people, almost all life items, from totem poles to houses to boats to furniture to tableware, are made of red cedar (*Thuja plicata*, an evergreen tree of the *Thuja* genus of the *Cupressaceae* family). Although it is called “red cedar”, it is not *Cryptomeria*. Instead, it is the same species as the Japanese *Thuja*). I was informed that the tree used for our totem pole was cut in southern Vancouver Island.



Red cedar

(*Thuja plicata*, an evergreen tree of the *Thuja* genus of the *Cupressaceae* family).

Although it is called “red cedar”, it is not considered a cedar. It is the same species as the Japanese *Thuja*.

Among the Kwakwaka'wakw people, everything from totem poles to houses to boats to furniture to tableware to baskets to spoons is made from the red cedar tree.

The totem pole is expected to be completed in early January.

It will then be transported by truck to the Port of Vancouver and placed on a ship. It is scheduled to arrive in Japan by the beginning of March. It will be mounted during the special exhibition “Treasures of Indigenous Peoples” (starting on March 19 and lasting for 62 days) at Minpaku. During that time, we will ask the artists involved in the project to come to Minpaku and hold a traditional ceremony for the mounting. Please stay tuned.*

* The arrival of the totem pole was delayed because of the COVID-19 pandemic that started in 2020. Moreover, the special exhibition “Treasures of the Indigenous Peoples” was postponed. As of March 2022, the mounting ceremony continues to be postponed since the artists are still unable to visit Japan.



The Completed Totem Pole

In Campbell River, Canada.

Photo by Director-General Kenji Yoshida, February 22, 2022.



Mounting of the New Totem Pole

From the Minpaku crowdfunding donors-only website
https://older.minpaku.ac.jp/museum/projects_minpaku2019_news





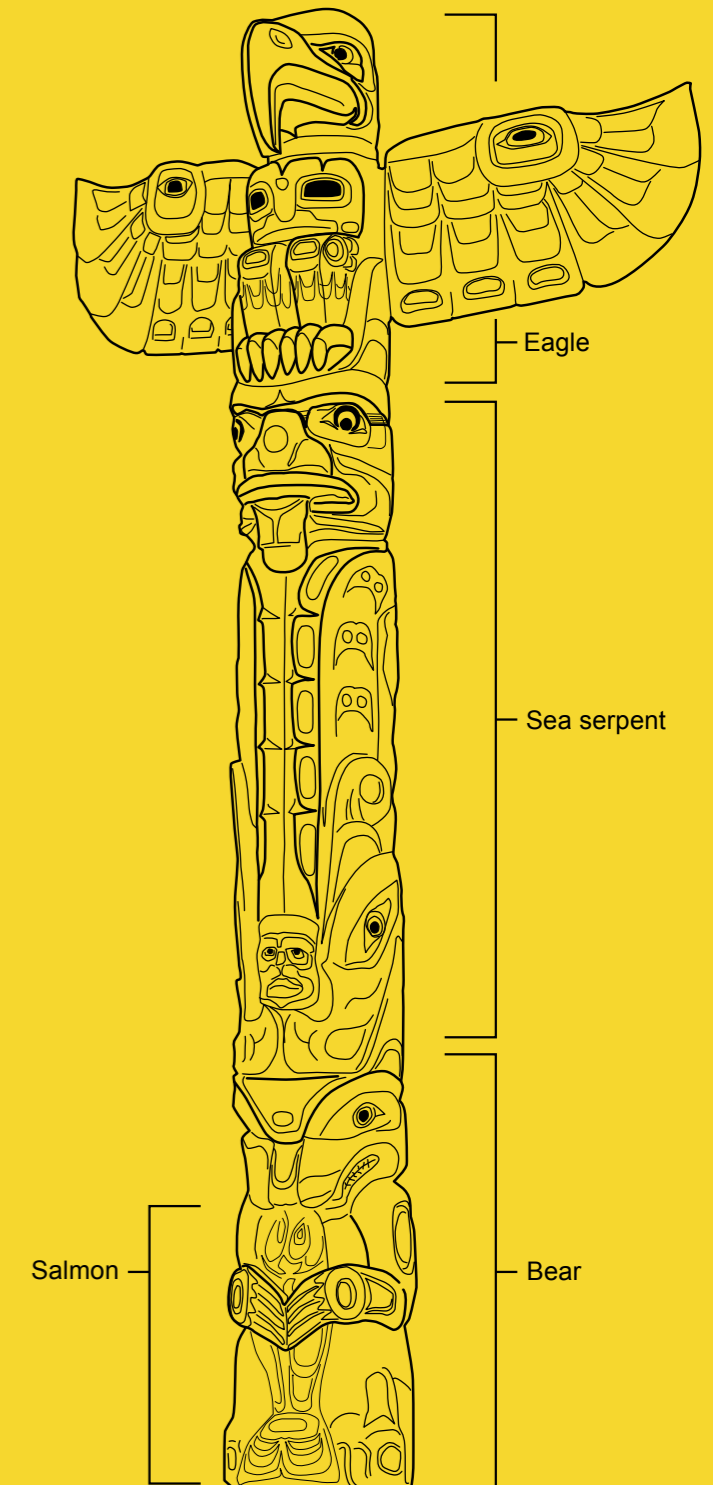
Commentary Panel

Totem Pole

Created by: Bill Henderson (Master Carver)
 Junior Henderson, Gregory Henderson, and Jonathan Henderson
 Ethnic Group: Kwakwaka'wakw
 Country: Canada
 Date: Created in 2020

The Indigenous peoples of the northwest coast of North America have been creating giant pillars carved with various animal figures. These pillars called “totem poles” mark the history of kin groups and individuals and were created as village and house signposts, grave markers, and interior house poles. A totem is an animal or object that is believed to have a special connection with the ancestors of each kin group and that has been handed down as a group name or a crest. The totem pole created by Bill Henderson in 2020 is carved with an eagle; the Henderson family’s crest at the top, the “sisiutl,” a double-headed giant sea serpent in the shape of a man, in the middle; and a bear holding a salmon at the bottom, symbolizing “great power” that watches over people.

This totem pole was created by Bill Henderson, who is an Indigenous Kwakwaka'wakw artist and lives in Campbell River with his family.



The New Totem Pole

Carved by Bill Henderson for
the National Museum of Ethnology, Japan

Nobuhiro Kishigami*

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Key Words: Totem Pole, Kwakwaka'wakw, Bill Henderson, Canada, Northwest Coast Peoples

1 Introduction

On June 24, 2020, a totem pole carved by Bill Henderson was erected at the National Museum of Ethnology (hereinafter abbreviated as "Minpaku"). There were three main reasons for erecting this totem pole. The first was that, in 2024, Minpaku is set to celebrate the 50th anniversary of its founding, so this is one of the commemorative projects. Second, it was a part of a group of projects commemorating the establishment of the National Ainu Museum, which was scheduled to open on April 24, 2020.¹ Third, it was a project related to the special exhibition "Treasures of Indigenous Peoples," which was scheduled to be held from March 19 to June 2, 2020.²

The project involving erecting the totem pole differed in scale from most other projects. It was anticipated that it would take at least two years from the production request until the pole's erection, and the budget exceeded 20 million yen. For these reasons, it was necessary for the director-general, the faculty of the research department, the staff of the management department and the information management facility, and the producers abroad to cooperate throughout the process leading to the erection of the totem pole. In the first half of 2020, when the project was already underway, it faced unexpected changes in circumstances, including the onset of the novel coronavirus disease (Covid-19) pandemic.

On April 7, 2020, the Japanese government declared a state of emergency due to Covid-19. The state of emergency continued in three prefectures in the Tokyo metropolitan area and in Hokkaido until it was lifted on May 25. As a result, public facilities such as museums, where many people visit, were forced to close temporarily. When the first wave of Covid-19 eventually subsided, and the state of emergency was lifted, museums in various places in Japan began to open, albeit with restrictions. Minpaku was closed from February 28 to June 17, 2020, with the aim of preventing the spread of the disease and ending the "emergency" as soon as possible. It opened with restrictions on June 18 of the same year. It was amid this situation that, on June 24, the totem pole carved by Bill Henderson, a member of the Kwakwaka'wakw people of Campbell River, British Columbia, Canada, was erected.

The purpose of this paper is to record the history of this totem pole. The paper provides information about totem poles, preparations for production and the negotiations that took place, and describes the construction, transportation, and finally the erection of the totem pole at Minpaku.

¹ Due to the Covid-19 situation, it opened on July 12, 2020, behind schedule.

² Due to the Covid-19 situation, the scheduled exhibition period was changed to October 1 to December 15, 2020.

2 Totem Poles of the Northwest Coast Peoples in the North America, and Minpaku

2.1 What Is a Totem Pole?

“Northwest Coast Peoples in North America” is a generic term for the Indigenous peoples living in the coastal areas extending from southern Alaska and Canada’s west coast to the northern part of California on the North American continent (Kishigami 2020a). These peoples comprise thirteen ethnic groups including the Tlingit (Klinkit), the Haida, the Tsimshian, the Kwakwaka'wakw, the Coast Salish, and the Nuu-Cha-Nulth. Their total population in Canada is about 170,000 or more at present.

This region is rich in forest resources due to the warm, rainy climate. The region is also rich in fishery resources brought by the North Pacific Current, which is the confluence of the Oyashio and Kuroshio currents, heading to the North American continent. It is estimated that the ancestral form of the present-day cultures of Northwest Coast Peoples came into existence about 2,500 years ago. It is known that the main players of this culture were hunters and fishers, but because they were blessed with abundant natural resources, they lived in permanent settlements and formed a very distinct culture with complex social organization and rituals (Ames/Maschner 2016). In addition, the indigenous peoples of the American Northwest Coast became widely known in cultural anthropology circles after Franz Boas, who was called the “father of American anthropology,” conducted ethnographic field research in northern Vancouver Island (Boas 1910; 1935; 1966).

It is no exaggeration to say that the prosperity of the Northwest Coast indigenous culture, as reported by Boas, was a byproduct of the fur trade. In the late 1790s to the early 1800s, the trade of fur, such as that of sea otters, with Russians and Westerners brought enormous wealth to the indigenous peoples on the Northwest Coast. In the early to mid-1800s, this wealth was used to hold many enormous potlatch ceremonies, and the wooden masks associated with the rituals, as well as ritual tools such as rattles for making sounds to communicate with spirits, became quite sophisticated. The use of steel axes, saws, chisels, and knives that had been newly acquired through trade with Westerners resulted in the production of larger totem poles, dugout canoes, and houses (Kishigami 2001a; 2001b). The totem pole is a tangible cultural symbol for the indigenous peoples. It is a wooden (Western Red Cedar) pole on which figures of human beings, animals and others are carved. Its height ranges from that of an average person to over 10 meters (Hosoi 2015). Though locals often refer to it as a “pole” in English, it is sometimes called a “totem pole” because it features carvings of the like-

ness of animals that have a special relationship with the owner or producer’s ancestors (animal carvings equivalent to totems). In Japan, these sculptural poles produced by the indigenous peoples of the Northwest Coast are generally known as totem poles.

Regarding function, totem poles can be classified into house posts, house poles, memorial poles, grave poles, mortuary poles, territorial poles, welcoming poles, or ridicule poles (Onuki 1997; Hosoi 2015: 61-65). House posts and house poles form part of a house. A house post is located inside a house and often supports the roof. The house pole, also called the entrance pole, is a large totem pole that stands at the center of the house’s front wall. Some poles feature a carved hole that serves as an entrance to the house.

A memorial pole is a totem pole that the chief of an extended family group or the chief of a clan erects to commemorate deceased parents or grandparents, ancestors, or special events. Grave poles and mortuary poles are related to the dead. A grave pole is a commemorative pole for a cemetery, and a mortuary pole serves as a coffin. In addition, there are territorial poles that mark a regional group’s territory to outsiders, as well as welcoming poles that welcome visits from people from outside the village. There are also ridicule poles that encourage certain individuals or groups to reciprocate favors or prompt the fulfillment of an obligation to hold a potlatch.

These totem poles have carved figures in the likeness of humans, animals, and/or imaginary creatures. In particular, many feature the thunderbird (an imaginary bird), the *sisiutl* (an imaginary sea serpent), the raven, the eagle, the wolf, the killer whale, the bear, the beaver, the frog, the salmon, and the halibut, each of which serves as the crest for a particular clan. These animals and imaginary creatures are thought to be the ancestors of family groups or special animals that have helped their ancestors, and as such, they have been passed down over generations as totems for each family group.

The Canadian government banned potlatch ceremonies by law from 1885 to 1951 under one of its assimilation policies for indigenous peoples, and almost all related totem pole production was discontinued. However, when the movement for the restoration of traditional culture began in the 1960s, totem pole production resumed under the leadership of figures such as Chief Mungo Martin, who belonged to the Kwakwaka'wakw people. Universities and public museums in British Columbia supported the resumption and recovery efforts. Now, totem poles are a spiritual and ethnic symbol of these peoples, and represent their culture. They make totem poles to commemorate grandparents and parents, or erect them in front of local schools, hospitals, town and village halls, or band offices (government offices of each indigenous group). They also gift totem poles to sister cities and neighboring indigenous groups as signs of friendship. Totem poles may also be made for natural history/ethnological/

cultural museums, art galleries, and individual collectors in the United States, Canada and other countries. Totem poles are exhibited at the American Museum of Natural History (New York), the Canadian Museum of History (near Ottawa), Museum of Anthropology at the University of British Columbia (Vancouver), and other natural history and ethnology museums around the world. Totem pole production is currently one of the most important sources of income for Indigenous artists as “master carvers” (Kishigami 2020b).

2.2 The Totem Pole Erected on June 24, 2020

The following is basic information about the totem pole commissioned by Minpaku:

- Creator: The master carver was Bill Henderson. Junior Henderson, Gregory (Greg) Henderson, and Johnathan Henderson assisted him.
- Production site: Campbell River, British Columbia, Canada
- Completion date: January 31, 2020. Production started in early September 2019.
- Type: Memorial pole
- The totem pole's motifs: (from the top) eagle, *sisiutl* (an imaginary, triple-headed sea serpent), grizzly bear, salmon
- Width: diameter of the base: 121 centimeters; diameter of the eagle's neck: 67 centimeters; length from the tip of one of the eagle's wings to the tip of the other: 467 centimeters
- Height: 9 meters and 85 centimeters (Note: 11 meters and 40 centimeters high from the ground in front of the main building)
- Weight: 3,800 kilograms (at crane lifting)
- Materials: Western Red Cedar (a coniferous tree in the cypress family Cupressaceae). This tree grows mainly on the west coast of Canada.; Scientific name: *Thuja plicata*, paint, varnish, aluminum plate

3 Background of the New Totem Pole

In December, 2018, Minpaku's director-general Kenji Yoshida informed me that the totem pole that had been erected in the museum's front garden 30 years ago had sustained damage owing to a typhoon during the previous summer, and that a new totem pole was needed (Photos 1 and 2).

As noted above, totem pole production usually requires a period of at least two years. Selecting producers, negotiating with them, and securing a log for material all require time, and the artists' other work commitments may delay production. Considering all these steps, and the time needed to transport and raise the completed pole, a timeframe of at least 4 or 5 years was considered necessary. Minpaku will celebrate its 50th anniversary in 2024, so Director-General Yoshida initially judged that in order to ensure that the totem pole would be erected in time, preparation had to begin in 2019.

However, an additional thought occurred to Yoshida. During the year in which the 2020 Tokyo Olympic and Paralympic Games were held, the National Ainu Museum was to



Photo 1

The current state of the totem pole produced by Tony Hunt and erected in Minpaku's front garden in 1977. June 24, 2020. Photographed by Peter Mathews.



Photo 2

Poster image of the totem pole made by Tony Hunt and erected in Minpaku's front garden in 1977. Public Relations section, National Museum of Ethnology, June 2020.

be opened. At Minpaku, a special exhibition titled "Treasures of Indigenous Peoples" was scheduled to be held in conjunction with this, from March to June 2020. Yoshida wished to know whether it was possible, assuming everything went smoothly, for the totem pole to be erected during this special exhibition.

However, when I was asked for my opinion about this, the special exhibition was only 1.5 years away. In addition, considering the production and transportation costs, the total cost was estimated to be at least 20 million yen. I was told, however, that Minpaku would allocate a budget and cover all the expenses. The problem was whether the totem pole could be made in such a short period of time.

I therefore contacted Akihito Tachikawa at Mie University, who studies the Indigenous cultures of Canada's Pacific Coast, Jennifer Kramer at Museum of Anthropology at the University of British Columbia, and other representatives of universities and museums in and outside of Japan. I was introduced to several indigenous artists who could produce the totem pole. We considered these candidates.

A single producer cannot make a totem pole taller than six meters nor can one artist undertake the construction of a large dugout canoe. Indigenous communities usually have skilled master carvers with workshops for making totem poles, canoes, and other products. For example, there are Christian White and Jim Hart in Old Massett Village of Haida Gwaii (formerly the Queen Charlotte Islands), and there is Bill Henderson in Campbell River, Vancouver Island. Each of these master carvers has three or more apprentices of carving who engage in the production of totem poles and canoes under direction.

Based on his previous research in Vancouver, Tachikawa strongly recommended Bill Henderson, a master carver of the Kwakwaka'wakw people in Campbell River. Kramer introduced Stan Bevan, a member of the Tahltan, Tlingit, and Tsimshian groups who teaches Northwest Coast indigenous art production techniques at the Freda Diesing School of Northwest Coast Art in Terrace, British Columbia. I knew the Haida carver Christian White, so I added him to the list of candidates. In addition to these candidates, there are other master carvers such as Jim Hart and Robert Davidson of Haida and Ron Hamilton of Nuu-chah-nulth. These men are domestically and internationally renowned Indigenous artists of the Northwest Coast.³

The candidate list was narrowed according to quality of work, cost, production site, and turnaround time. All the candidates maintain high quality standards, but some are inundated with planned production for years at a time, and some, like Robert Davidson and Jim Hart,

cannot even accept reservation.

Each carver determines the cost to produce a totem pole, excluding the cost of the log, by charging a rate per foot (about 30 cm). Prices vary by individual and on the outcome of negotiation. Typically, the per foot production cost is over 4,000 Canadian dollars; if the carver is famous, the cost well exceeds 5,000 Canadian dollars.

There were two reasons we focused on the production site. First, it was important that Western Red Cedar with a diameter of one meter or more and a length of 10 meters or more was available nearby. In recent years, a growing number of carvers that have workshops outside their home area, in urban centers such as Vancouver and Victoria. It is very important for carvers to see and choose logs in person, and those living near log sources are more likely to obtain good logs. The second reason was the ease of transporting the completed totem pole to a port of departure, such as the Port of Vancouver. It was important that the location allowed safe, relatively easy, and inexpensive transportation of the totem pole to Vancouver.

Another condition was ensuring that our delivery deadline would be met. In order for the totem pole to arrive at Minpaku by March 31, 2020, it needed to be shippable from the production site to the relay site in Vancouver by around January 2020.

Based on the abovementioned conditions, the best candidates were Bill Henderson of Campbell River and Stan Bevan of Terrace. It was difficult to determine which of these two offered better quality products. Based on email exchanges with each of them from December 2018 to January 2019, it also became clear that either could likely meet our requested delivery date. On the other hand, it was evident that Henderson would be less expensive in terms of production and transportation, and that transportation to Vancouver would be easier. For this reason, Bill Henderson (see Appendix) emerged as our strongest candidate.

One of the reasons Bevan emerged as the second strongest candidate was because of the style of the totem pole he was to produce. Bevan is based in a workshop at the Freda Diesing School of Northwest Coast Art in Terrace, which is located in northern inland British Columbia. There, young people from various ethnic groups from the Northwest Coast region study to become artists. We learned from our exchanges with Jennifer Kramer at the University of British Columbia Museum of Anthropology that these youth from diverse ethnic groups might be able to collaborate to create a new type of totem pole that would promote multiethnic coexistence beyond the framework of a single ethnic group. Although such an attempt would not be "traditional," I wanted to pursue this possibility because of its great significance as a new direction among modern Canadian Indigenous communities, given that globalization, and cultural intermingling, and joint creation are occurring among indigenous peoples (Kishigami 2015). However, it became clear through our exchanges with Bevan that

³ See Saito ed. (2015), Reiko Saito, Keiichi Omura, and Nobuaki Kishigami eds. (2010), and Townsend-Gault, Kramer, and KI-KE-In eds. (2013) for more information about the indigenous artists and art of the Northwest Coast People.

he had a will to produce a totem pole that was primarily his own work. Consequently, we decided to make him our second strongest candidate.⁴

During the Japanese fiscal year of 2018, I was conducting research on whaling and whale watching among the Indigenous peoples of the Northwest Coast of North America, while also taking part in a survey to construct a network-type museology with Indigenous peoples' participation. As part of the Campbell River survey conducted between February 19 and 24, 2019, I visited Bill Henderson's workshop and met the master carver in person to discuss production of the totem pole. The meeting had been arranged by Akihito Tachikawa at Mie University, whose main research place was Campbell River. In addition, before my meeting with Henderson, I received advice about totem pole production from Lesia Davis, former director of the Campbell River Museum and the current director Sandra Parish. The advice concerned contracts and production expenses involved when a museum commissions a totem pole from an Indigenous artist. The museum provided a model contract, which was very helpful when we later made and signed our contract.

Below is a brief account of the negotiations with Bill Henderson. He picked me up from my hotel by car at 9 a.m. on February 21, 2019 and took me to his workshop on the reservation. His nephew Junior Henderson, who is regarded as his successor, was working on a mask there.

Henderson's son Will had been informed in advance of the purpose of my visit via email, but I explained to him, once again, that we wanted to erect a totem pole at Minpaku and asked whether he could undertake its production. We then discussed matters such as the type of totem pole, the production cost, the production period, and the payment method.

Henderson's co-worker created a hand-drawn sketch of the totem pole Henderson intended to produce. Starting at the top, there was an eagle, a *sisiutl* (an imaginary sea serpent), a grizzly bear, and a salmon (Fig. 1). The eagle is the Henderson family's crest. In addition, he said that the *sisiutl* symbolizes great power among Kwakwaka'wakw people. He said that he intended to choose an image of a *sisiutl* that was similar to the dragon that symbolizes Japanese culture. The grizzly bear is Bill Henderson's mother's family crest, and he said he chose the salmon because Campbell River is called "the capital city of salmons" in reference to the salmon fishing that flourishes there. He said that if this design was acceptable, we should apply to the band council of the Wei Wai Kum First Nation⁵ of Campbell River, as its approval is required to create a totem pole with this design for use outside of the region.

⁴ The Wei Wai Kum First Nation is a regional group associated with the Campbell River-based Kwakwaka'wakw, with a band council as an independent political unit. For more information, see the organization's website: <https://weiwaikum.ca/>, available June 28, 2020.

We had no special requests regarding the totem pole's design, except that the wings had to be as small as possible, as those on Minpaku's previous totem pole had been damaged by the typhoon in the summer of 2018. Therefore, the wings are folded in the original totem pole drawing.

Regarding material and production costs, it became clear that an approximately 10 meter (33 feet) high log would cost between 8,000 and 10,000 Canadian dollars and that the totem pole production cost per foot would be over 4,600 Canadian dollars.

As for the production period, I explained Minpaku's situation regarding the timeframe and asked whether Henderson could complete the totem pole at the end of 2019 or in the first month of 2020 at the latest. Henderson responded that if four carvers, including himself, worked intensively and full time, the totem pole could be completed in about 3 to 4 months. Just a week prior, he had completed and shipped a totem pole and a canoe commissioned by a personal collector in Belgium. He said that, for the time being, he had no major jobs, so if a log could be acquired, then it was possible to produce and deliver the totem pole by the deadline.

Regarding payment, Henderson requested that his compensation be sent to his bank account in three installments: half of the total production cost immediately after signing the contract, a quarter of the total cost halfway to completion, and the remainder after completion. The cost for the log needed for material had to be paid along with the first installment.

⁵ Director-General Kenji Yoshida and his colleagues Shingo Hidaka, Yuji Seki, and Toshihiro Nobuta carried out crowdfunding for the first time at Minpaku. While the target amount was 3,000,000 yen, a total of 4,177,000 yen was raised by 251 people (READYFOR 2020). This crowdfunding event is thought to have served as an effective public relations campaign for Minpaku as well.

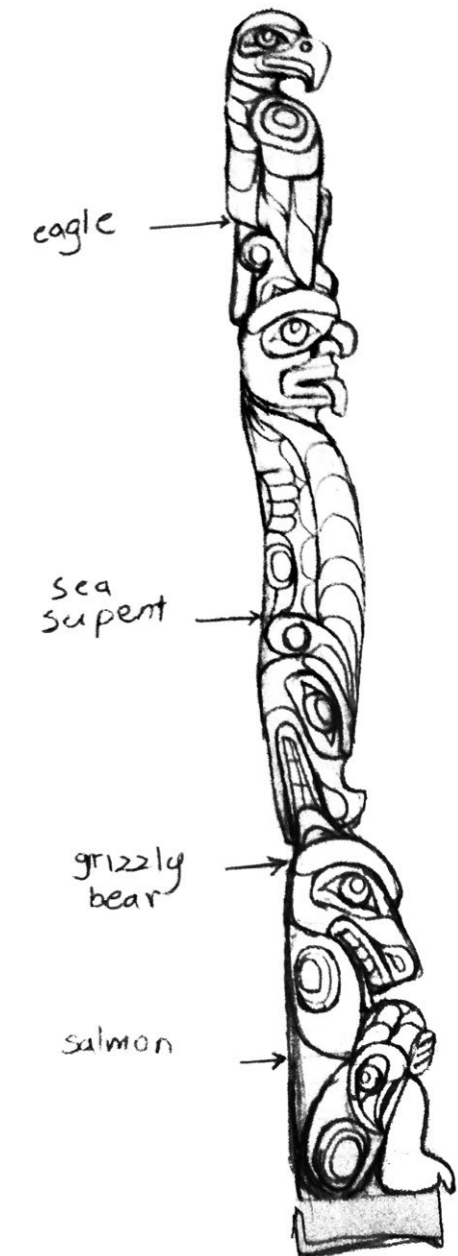


Figure
The totem pole's design as presented by Bill Henderson at his workshop in Campbell River on February 21, 2019.

We requested that Henderson provide us with a monthly progress update. Given the great physical distance between Vancouver Island, the production site, and Japan, and because I was unable to visit regularly, it was decided that we would keep in touch via email, with his son Will Henderson as an intermediary. In addition, Bill Henderson said that he wanted Minpaku to make all the shipping arrangements because he could not be responsible for the transportation of the totem pole from Campbell River to Japan.

After the discussion, Henderson took me around Campbell River to show me a totem pole he had created and another that he reproduced. At this point, he explained new coloring and pole affixing methods.

Totem pole coloring is done using paint. The problem has been that weather causes the paint to deteriorate over time, resulting in color fading. This is quite obvious when comparing the present state of Minpaku's outdoor totem pole with its state in 1977 when it was erected. In the past, it was common to allow totem poles to deteriorate naturally over time. Henderson is making efforts to improve totem poles' waterproofness and water repellency as much as possible by first painting them and then applying several layers of varnish. He wanted to use this method for Minpaku's new totem pole.

Henderson explained methods for fixing totem poles in place. Traditionally, the lower part of the totem pole is buried and fixed in the soil. With this method, however, prolonged exposure to weather causes the totem pole's base to absorb moisture and rot, resulting in tilting and/or collapse. In order to have the totem pole last as long as possible, producers in Campbell River, Vancouver Island, and other places have recently adopted a method in which the base is fixed using metal fittings atop a concrete foundation so that the pole does not touch the concrete. Henderson wanted to use this technique for Minpaku's totem pole.

The methods described above are not traditional, but given that traditions are constantly being created, Henderson's proposal could be recognized as a new tradition that is developing.

As a result of these exchanges, the production project began making substantial progress at the end of February 2019. Based on what we discussed, Minpaku prepared an English-language draft contract concerning production using Campbell River Museum's contract as a model. The draft was sent by email, revised, and confirmed, and a formal contract was prepared and sent to Campbell River via international express mail. Henderson signed the document and returned it to Minpaku. Signing of the final commission and contract was completed on April 30, 2019.

4 Production and Transport to Minpaku

4.1 Obtaining a Log for Carving

As of April 1, 2019, no issues had arisen, and we thought that production would be completed smoothly by the end of the year. However, we were concerned when, by the beginning of May, we still had not received any progress updates from Campbell River. I asked Will Henderson about the situation via email.

The problem was that they had been unable to obtain a red cedar log that was over 10 meters long and over 1.5 meters in diameter. I asked Will to update me periodically via email about the search for a usable log. In July, I was informed that they had finally acquired the log. Bill Henderson viewed logs several times from April to July at logging companies across Vancouver Island and chose one in the western part of Vancouver Island. We also learned that Henderson had suffered physically from spring to summer and had been hospitalized.

When I conducted a field survey on social change among the Kwakwaka'wakw and Haida peoples on Canada's Pacific coast in August 2019, I used the opportunity to visit Henderson and observe the totem pole at mid-stage development on August 8. He had been discharged from the hospital, and his health had improved, so he was able to accommodate my visit. When I visited the studio, there was a large log lying down, but it became clear that this was not Minpaku's log, but rather a log his nephew Junior Henderson was going to use to carve a totem pole for a potlatch commemorating his father, the late Danny Henderson. Bill Henderson said that he had already purchased a log for Minpaku from a Vancouver Island vendor, but it had not yet arrived.

4.2 Commencement, Suspension, and Resumption

In early September 2019, we learned that the log had arrived at the workshop (Photo 3) and that production had started (Photo 4). Four people were involved in making Minpaku's totem pole. These were Bill Henderson, the master carver giving direction, his primary assistant, Junior Henderson (son of Bill's brother, the late Danny Henderson), Greg Henderson, and Johnathan Henderson.

However, around September 20, just after production began, surprising news arrived that a helicopter had crashed into Henderson's workshop, rendering work impossible. We learned that Bill Henderson fortunately happened to be in the backyard at the time of the

crash and that everybody was unharmed. As for the in-progress totem pole, however, days passed without any news to confirm whether it was intact. Tachikawa at Mie University was conducting a survey at Campbell River at the time, so I asked him to check, but he could not enter the vicinity of the workshop and could not confirm the totem pole's status. According to Tachikawa, Henderson and his colleagues seemed to have temporarily moved all the in-progress totem poles to another location.

To worsen matters, we learned that there had been an unrelated family tragedy soon after the accident. Bill and his family were in a state of terrible grief. Due to these circumstances, production was suspended for about one month.

We received news in late October that Henderson had resumed his work on the totem pole. In response to this, Kenji Yoshida and Tetsuya Kamei of Chukyo University, who were en route to conduct joint research with Museum of Anthropology at the University of British Columbia in Vancouver, went directly to Campbell River and visited the production site from October 28 to 30.

They could confirm the production status and the method Henderson would use to erect and install the totem pole, as well as the schedule for transportation and the producers' visit to Japan. At that stage, the totem pole was placed in an outdoor tent where it underwent rough carving with a chain saw (Photo 5).

Thereafter, we occasionally received photographs of the in-progress totem pole via email (Photo 6). The photographs showed that after rough carving, the totem pole was carried into the workshop's interior, and the work seemed to be progressing smoothly, that is, entering the stage of hand carving using a hand axe (Photographs 7 to 11).



Photo 3

The log obtained to produce the totem pole. Will Henderson photographed it on September 16, 2019 in the backyard of Bill Henderson's workshop in Campbell River.



Photo 4

Totem pole production begins. Photographed by Will Henderson on September 18, 2019 in the backyard of Bill Henderson's workshop in Campbell River.



Photo 5

All members of the Henderson family who were engaged in the totem pole production (Photo by Kenji Yoshida, October 29, 2019)

Meanwhile, Minpaku's crowdfunding campaign "Connecting with the World: Making a Totem Pole with Indigenous Artists of Canada" ran from October 28 to December 26. According to Yoshida, while this was done to raise funds to supplement the budget, the more important purpose was to inform and involve as many people as possible in Canadian indigenous art production. The aim was to make the totem pole a product of their contributions, rather than something the carvers and Minpaku created alone. With this in mind, progress updates were shared regularly on the crowdfunding website.⁶

Around mid-December, we were told that it might be difficult to complete the totem pole before February 2020 due to various circumstances. Minpaku judged that the totem pole would arrive in Osaka in or after April 2020 and was forced to switch to a plan to execute the budget over two fiscal years. It became necessary to make new arrangements to transport the pole from Campbell River to Vancouver and from there to Japan. Arrangements were made with a Canadian transportation company through the Japanese company Yamato Transport.



Photo 6
Totem pole production resumes in the backyard of Bill Henderson's workshop in Campbell River (Photo by Will Henderson on November 1, 2019)



Photo 7
The in-progress totem pole being carried into Bill Henderson's workshop in Campbell River (Photo by Will Henderson on November 14, 2019)



Photo 8
Chisel shaping work begins (Photo by Will Henderson on December 10, 2019)



Photo 9
Greg Henderson and Johnathan Henderson working with chisels (Photo by Will Henderson on January 8, 2020)



Photo 10
Junior Henderson working with a chisel (Photo by Will Henderson on January 18, 2020)



Photo 11
Bill Henderson working on a wing (Photo by Will Henderson on January 18, 2020)

4.3 Coloring and Completion

After a certain amount of carving had been done, the totem pole was moved from outdoors into the workshop, and the finishing process began. The totem pole was colored (Photos 12 and 13), and the paint was left to dry for about two weeks.

At the end of January 2020, we received an email, accompanied by a photo, indicating that the totem pole had been completed (Photo 14). The pole's completion date was January 31, 2020. I was at a loss because I had already made a major change in the transportation schedule. In mid-February of the same year, at the request of Yamato Global Logistics Japan Co., Ltd. (hereinafter abbreviated as "YGLJ"), a Yamato Transport group company, personnel from Canadian carrier PACART visited Henderson's workshop in Campbell River to ascertain the shape of the completed totem pole, measure its length and diameter, and estimate its weight. They then consulted Minpaku through Yamato Transport, which was in charge of its transportation in Japan, and we decided how to pack and ship the totem pole. It became clear that shipping the totem pole to Japan in special packaging for artwork would incur expenses of more than 5 million yen, so Minpaku tried to reduce this cost by opting for simple packaging, while still taking safety into account as much as possible.

Director-General Yoshida wanted to see the completed totem pole and thank Bill Henderson in person, so on February 22, 2020, he, Professor Tetsuya Kamei at Chukyo University, and I visited the workshop in Campbell River to see the producers and examine the totem pole (Photo 15). The finished totem pole was wonderful, and I believe that it will become one of Bill Henderson's important representative works (Photo 16).



Photo 12
Coloring of the totem pole begins (Photo by Will Henderson on January 21, 2020)



Photo 13
Coloring of the totem pole (Photo by Will Henderson on January 22, 2020)



Photo 14
The completed totem pole, after coloring and varnishing at Bill Henderson's workshop in Campbell River (Photo by Will Henderson on January 30, 2020)



Photo 15
Kenji Yoshida (director-general of Minpaku) and Tetsuya Kamei (professor at Chukyo University) viewing the completed totem pole at Bill Henderson's workshop in Campbell River (Photo by Nobuhiro Kishigami on February 22, 2020)



Photo 16
Bill Henderson with the completed totem pole in his workshop (Photo by Nobuhiro Kishigami on February 22, 2020)

Since typhoons are frequent in Japan, I had, as previously mentioned, asked Bill Henderson to make the totem pole with either no wings or with folded wings. However, I saw that there were two large wings attached to the eagle on the totem pole. It was therefore necessary to devise a way to attach the wings securely.



Photo 17
A totem pole by Bill Henderson erected next to a local shopping center. The totem pole is fixed in such a way that it does not touch the ground (Photo by Nobuhiro Kishigami on February 22, 2020)



Photo 18
The foundation for the totem pole by Bill Henderson that is erected next to the local shopping center (Photo by Nobuhiro Kishigami on February 22, 2020)

After showing us the completed totem pole, Henderson brought us to the site at Campbell River of another totem pole he had made and explained the methods used there to fix the pole in place (Photos 17 and 18). Minpaku gave these methods careful consideration. Beginning in March 2020, Minpaku and Takenaka Corporation, Osaka discussed and decided on the methods for attaching and bracing the wings and affixing the totem pole in place.

4.4 Transport to Japan and Minpaku

The totem pole was packaged simply for shipping at the Campbell River workshop and transported to the Port of Vancouver by the Canadian carrier PACART (hired through YGLJ). The carrier shipped the totem pole to Vancouver on March 5, 2020. It was first carried into a warehouse in Vancouver where it underwent customs clearance inspection. On March 6, it was carried into the Port of Vancouver. On March 11, it was loaded onto a cargo ship, and on March 13, the ship departed Vancouver for Osaka. Ocean Network Express (hired through YGLJ) was in charge of this overseas transportation.

The ship entered the Port of Kobe on March 27, 2020 and arrived at the Port of Osaka on April 1. After customs inspection, it reached Minpaku at the special exhibition building's cargo gate on April 10 (Photos 19 and 20). YGLJ was in charge of transportation from the Port of Osaka to Minpaku.

The totem pole was temporarily stored beside Minpaku's special exhibition building's cargo entrance.



Photo 19
The container with the totem pole arrives at Minpaku (Photographed by Kenji Yoshida on April 10, 2020)



Photo 20
The totem pole in the container (Photo by Kenji Yoshida on April 10, 2020)

5 Creating the Foundation, Erecting the Totem Pole, and Presenting It to the Public

The original plan was to invite Bill Henderson and his assistants and erect the totem pole together, in person, beside the existing totem pole in the museum's front garden, on May 27, 2020. We learned that Bill Henderson and his assistants could perform a ceremony to bless the new totem pole. However, the spread of Covid-19 made it impossible for them to visit Japan, and this was postponed. Minpaku decided to erect the totem pole immediately after reopening. The events unfolded as follows: The totem pole was brought into the main building's front garden on June 23, 2020, the wings were attached, and it was erected starting on that day and continuing into the following day (June 24, when Minpaku was closed).

On June 23, 2020, the totem pole was moved from its temporary storage location beside the special exhibition building's cargo entrance to the spot where it would be erected in the main building's front garden, and the wings were attached (Photo 21).

At 10:00 a.m. on June 24, 2020, after Director-General Yoshida gave a speech, the totem pole was erected using a large crane, in the presence of staff and press (Photo 22). The wings were temporarily reinforced, and the totem pole was affixed to its base (Photos 23 to 25). It opened to the public on June 25, 2020. Presently, we do not know when Henderson and his assistants will be able to perform a blessing ceremony, but we hope this can be done soon after the Covid-19 situation subsides.



Photo 21
Attaching the wings at Minpaku (Photo by Mayumi Nishishita on June 23, 2020)



Photo 22
Erecting the totem pole (Photo by Mayumi Nishishita on June 24, 2020)

Before erecting the totem pole, Takenaka Corporation built the foundation and the company also worked on the pole after it was erected. These jobs were carried out on the following schedule (all 2020).

- Foundation work: excavation, placement of levelling concrete, formworks, installing reinforcements for concrete, April 1-6.
- Foundation work: installing anchor bolts, April 23-24.
- Foundation work: pouring concrete, April 27.
- Foundation work: removal of formworks, backfill around foundation, May 11-15.
- Totem pole relocation from cargo entrance to front garden of Minpaku, June 23.
- Attaching the wings, June 23.
- Totem pole erection, June 24.
- Temporary wing reinforcement, June 24.
- Foundation work: mortar placement, June 26.
- Dismantling of upper foundation formworks, July 14.
- Laying of turf around totem pole, July 14.
- Base top mortar supplementation, July 29.
- Foundation surface repair, July 29.
- Permanent wing reinforcement, July 29.



Photo 23
Temporary reinforcement of the totem pole's wings (Photo by Marie Nakamura on June 24, 2020)



Photo 24
Affixing the totem pole to its base (Photo by Marie Nakamura on June 24, 2020)



Photo 25
The erected totem pole at Minpaku (Photo by Peter Matthews, on June 24, 2020)

6 Conclusion

This paper reported on the production background, production process, transportation, and preparation for the erection of a totem pole carved by Bill Henderson on June 24, 2020 in Minpaku's front garden. We want as many visitors as possible to see this totem pole as a new symbol of Minpaku.

Monuments like totem poles make us poignantly aware of their creators and the unique cultures evident in each style of depictive expression. This totem pole communicates unique culture of the Kwakwaka'wakw people of the Northwest Coast to others, including Japanese people. The cultures of the peoples who make totem poles will continue to exist as long as the knowledge, techniques, and technologies for producing totem poles are passed down from generation to generation and production continues. We want visitors to think about the people who made this totem pole and their culture.

We would like to emphasize that this totem pole project would not have been successful without the understanding and cooperation of Minpaku staff, the carvers and communities of Campbell River, public supporters, the transportation and construction companies and several researchers of universities and museums in Canada and Japan who were involved. Finally, we would also like to emphasize that Minpaku's commissioning of a totem pole from Campbell River provided the youth working under Bill Henderson an opportunity to learn the skills of totem pole production.

Acknowledgments

Regarding completing this project, I would like to express my sincere gratitude to the totem pole producers Bill Henderson (master carver), Junior Henderson, Gregory Henderson, and Johnathan Henderson, as well as Professor Jennifer Kramer at the University of British Columbia Museum of Anthropology, Professor Akihito Tachikawa at Mie University, and Drs. Sandra Parish and Lesia Davis, who are the current and former directors of the Campbell River Museum, respectively.

Many people contributed information and photographs to this paper. Bill Henderson's son Will Henderson of Campbell River mediated our email communication with his father while we were in Japan and provided photographs taken at each stage, from the beginning of the totem pole's production to its completion. In addition, Mr. Shinya Minamino, assistant

manager of Minpaku's planning division, provided information about the transportation of the totem pole and the necessary preparations for its receipt at Minpaku. Kenji Yoshida, Peter Matthews, Atsunori Ito, Yoko Ueba, Marie Nakamura, Setsuko Ikuta, and Mayumi Nishishita, as well as Minpaku's public relations staff provided photos documenting the reception and erection of the totem pole. Minpaku's director-general, Kenji Yoshida, and visiting researcher Marie Nakamura provided comments to help me revise this report. I would like to express my thanks to all the above named people.

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Appendix: Bill Henderson Biography (Based on Information from the Spirits of the West Coast Art Gallery, Inuit Gallery of Vancouver, and Canada House Gallery)

Bill Henderson is one of the master carvers representing contemporary Canada's Northwest Coast artists. He is a member of the Kwakwaka'wakw people and Campbell River's Wei Wai Kum First Nation (band). He was born in Campbell River in 1950. His father was Sam Henderson (1905-1982), a distinguished Indigenous artist who was born in Blunden Harbour and moved to Campbell River. Bill's mother was May Quocksister Henderson, the daughter of a chief in Campbell River. Henderson's parents worked hard to restore and preserve the traditional culture. Bill's older brothers, the late Danny Henderson and the late Mark Henderson, were also well-known Indigenous artists.

Bill, in his first year of elementary school, carved a killer whale into a small plaque for his teacher. Even today, the work is on display at Campbellton Elementary School. He started selling his work when he was 19 years old, and so began his path as an indigenous artist. He is familiar with many legends and myths, and from among them, he has chosen animals such as the eagle, the bear, the killer whale, and the *sisiutl* (an imaginary sea serpent) to use as themes and motifs in his creations, which have included totem poles, masks, wooden utensils, and paddles. He is known to have produced more than 50 totem poles so far. One was erected in 1993 in front of the city hall of Ishikari City, Hokkaido, a sister city of Campbell River. The four totem poles (house posts) in the Campbell River Big House are some of his representative works, made in 1997.

Although Bill Henderson is known as a master carver, he is also a traditional dancer and has performed at numerous potlatches and ceremonies. He also owns a fishing boat, which he uses to catch salmon and halibut during the summer and autumn fishing seasons.

