

The voice of the BC Museums Association

# Roundup

Issue 275 // Spring 2019

## BC's GLAM Sector

Practical Ideas and Local Solutions



BC MUSEUMS  
ASSOCIATION

The BC Museums Association (BCMA) provides networking, advocacy, innovation, and education opportunities for British Columbia's museum and gallery sector. Membership is available to museums, galleries, heritage sites, and individuals in the province affiliated with or interested in B.C.'s museums, galleries and heritage sites. For more info visit: [museumsassn.bc.ca](http://museumsassn.bc.ca)

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**Vision:** The museum community is valued for providing leadership, dialogue, influence and knowledge to British Columbians.

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**B.C. Museums Association**  
675 Belleville St, Victoria, B.C. V8W 9W2  
250-356-5700

[bcma@museumsassn.bc.ca](mailto:bcma@museumsassn.bc.ca)



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[operations@museumsassn.bc.ca](mailto:operations@museumsassn.bc.ca)  
**Anissa Paulsen** Program Officer  
[grants@museumsassn.bc.ca](mailto:grants@museumsassn.bc.ca)  
**Abigail Buckwalter-Ingram** Program Assistant  
[admin@museumsassn.bc.ca](mailto:admin@museumsassn.bc.ca)  
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[members@museumsassn.bc.ca](mailto:members@museumsassn.bc.ca)  
**Adrian Paradis** Managing Editor, *Roundup*  
[communications@museumsassn.bc.ca](mailto:communications@museumsassn.bc.ca)  
**Rosemarie Gresham** Designer, *Roundup*  
[rgresham@museumsassn.bc.ca](mailto:rgresham@museumsassn.bc.ca)

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The voice of the BC Museums Association

# Roundup

Issue 275 // Spring 2019

The BC Museums Association Secretariat is located on the traditional lands of the Songhees and Esquimalt First Nations. We are grateful for the opportunity to live and learn here in mutual respect and appreciation.

We gratefully acknowledge the financial assistance of the Province of British Columbia and the generous support of the Royal BC Museum in providing a home for the BCMA secretariat.



**Cover:** Foreground: Victor Washington (Cowichan First Nation), Background (L to R): Sarah Dupont (Métis, Indigitization), Daniel Dick (Liard First Nation), Helen Loots, Gerry Lawson (Heiltsuk, Indigitization-MOA). 2018 Training, UBC.

*Photo credit: Indigitization*

## BC's GLAM Sector

### 02 President's report

**04 Indigitization at the cultural interface**  
critiquing #OpenGLAM from an Indigenous perspective

**10 Highlight "Unbound"**  
an exhibition about books at Two Rivers Gallery

**16 Reconnecting people to nature**  
how a gallery can move away from being a static, retrospective space to an interactive and innovative one

**22 Past, present, and future**  
making history together with integrated children's programming

**28 Column: Being small is not a problem at all...**

**32 Column: Spotlight on museum ed**

**36 Glam on the national scale**  
an interview with Dr. Guy Berthiaume, Librarian and Archivist of Canada

**38 Column: Lunch with owl**

**41 News**

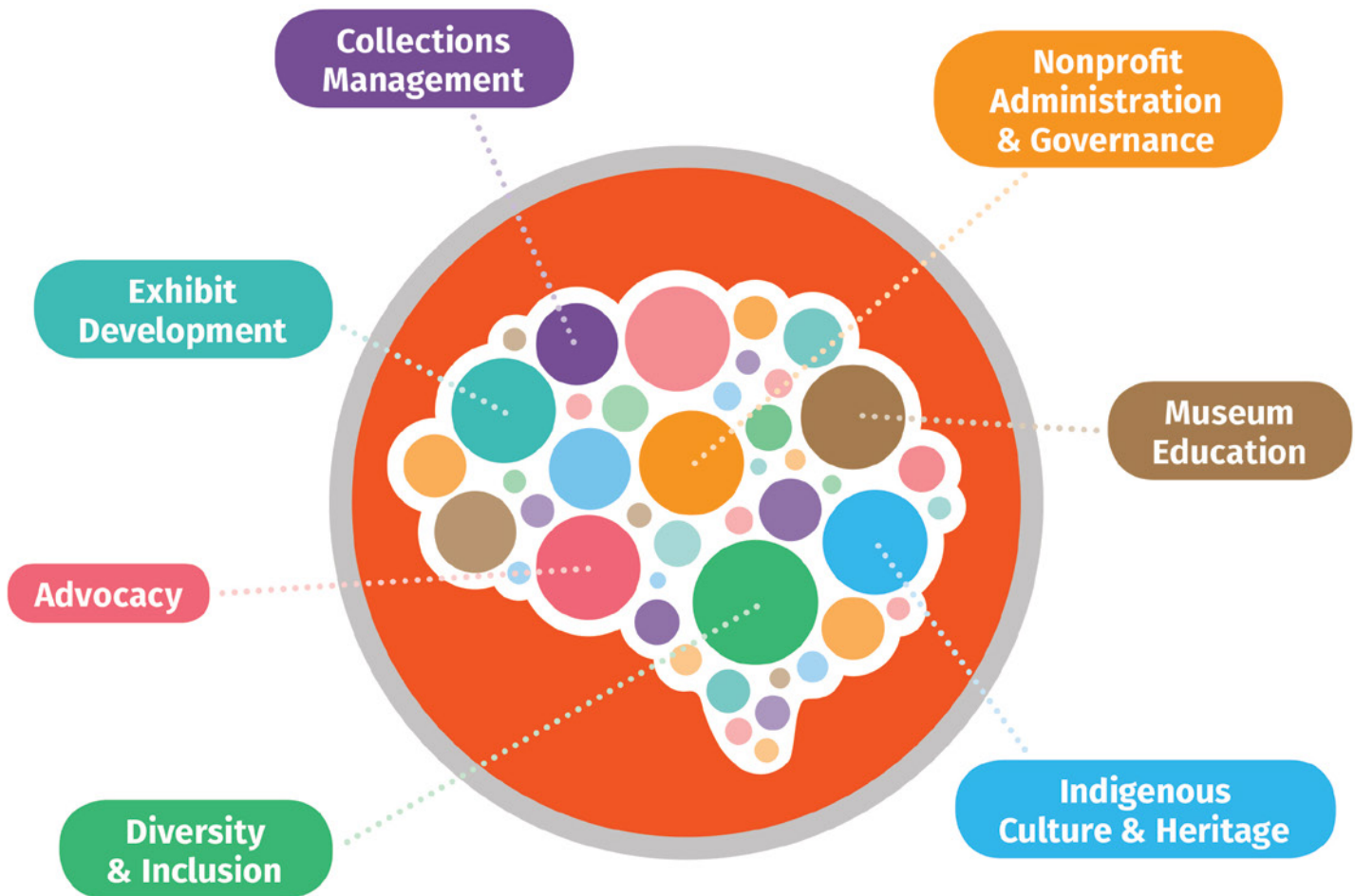
**42 Whoo's news**

**43 Volunteer spotlight**

**44 Success by association**



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# President's Report



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## Tania Muir

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We are so proud to share with you this issue of *Roundup* dedicated to our shared work in the GLAM (gallery/library/archive/museum) sector. Since the signing of the MOU (Memorandum of Understanding) in 2017, the BC Museums Association, BC Libraries Association, and Archives Association of BC have actively pursued opportunities for collaboration at a provincial level, including the development of shared resources, advocacy tools, and learning opportunities for GLAM professionals and volunteers. We look forward to meeting for the second annual GLAM symposium ***Here and Now: Practical Ideas, Local Solutions*** on May 8th, 2019 in Surrey where professionals from across the sectors will be coming together to share, learn, and help carve the path forward for GLAM in BC. With a shared commitment to lifelong learning, access to information, community collaboration, creativity, and the importance of storytelling, the symposium provides an ideal outlet to move forward with our shared values.

The BCMA has also been actively planning the 2019 conference, ***Spoken Words, Shared Stories***, which will take place this year in Prince George on the traditional lands of the Lheidli T'enneh First Nation from September 30th to October 2nd. Our conference theme has been developed in response to UNESCO's recognition of 2019 as the International Year of Indigenous Languages and, to the important role of museums in the creation, preservation, and telling of our collective stories. I very much encourage you to put forward a proposal to present, and to begin your planning to join us this fall. With a dynamic conference program, excellent networking opportunities, and a chance to visit institutions such as at Two Rivers Gallery, The Exploration Place, Huble Homestead and the Railway Museum, the 2019 conference in Prince George is not to be missed!

*Tania Muir,*  
*President, BCMA*

# INDIGITIZATION AT THE CULTURAL INTERFACE

Critiquing #OpenGLAM  
from an Indigenous  
Perspective







**As an approach originating within Western frameworks of knowledge production and intellectual property, based in GLAM institutions which are themselves founded on colonialism, there are tensions between the value of ‘openness’ and the cultural protocols in place for the protection and stewardship of Indigenous materials.**

Candace Crocker  
(Hul'quim'num). 2015  
Training, UBC.  
Photo credit:  
Indigitization

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**Lara Maestro, Sarah Dupont, & Alexandra Friesen**

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As a growing community of gallery, library, archives, and museum (GLAM) practitioners advocate for the increased sharing and accessibility of knowledge and culture held in heritage institutions and information repositories, many Indigenous organizations are contemplating the implications of the #OpenGLAM movement for themselves and for their materials. As an approach originating within Western frameworks of knowledge production and intellectual property, based in GLAM institutions which are themselves founded on colonialism, there are tensions between the value of ‘openness’ and the cultural protocols in place for the protection and stewardship of Indigenous materials. Drawing from our own experience of acting as an intermediary between Indigenous communities, academic institutions and our partners in the GLAM sector, this article explores how organizations like Indigitization can challenge the way that openness is often accepted uncritically within GLAM as a positive development, without pausing to question who openness is assumed to be for, and who it really benefits.

Indigitization is a BC-based collaborative initiative between Indigenous communities and organizations, the Irving K. Barber Learning Centre, the Museum of Anthropology, Northern BC Archives (UNBC), and the School for Library, Archival and Information Studies, to facilitate capacity building in Indigenous information management. Among its primary activities is providing funding (through an annual grant



**Without acknowledging that our information institutions originated within these colonial and white supremacist systems, our professions' policies and principles tend to replicate those inequalities.**

program), training, resources, and equipment to Indigenous communities for the conservation, digitization, and management of their cultural knowledge held in analogue formats, largely focused on audio cassettes. A critical part of Indigitization's approach is its emphasis on community ownership, control, access and possession (OCAP), which are administered by the First Nations Information Governance Centre/Le Centre de gouvernance de l'information des premières Nations. Brian Schnarch describes the OCAP principles as a "political response to tenacious colonial approaches to research and information management," providing a set of guidelines for how to conduct ethical research and relations with First Nations communities in a way that respects community protocols. For example, there is no requirement for grant recipients to make their digitized materials available to the public (common for most other digitization grants). This community-led, context-specific approach to information governance is one way that Indigitization advocates for a more nuanced reading of the principle of openness: each community decides for themselves who is allowed access to its materials – for example, they may be open to community members, but not to those outside the community.

Open Knowledge International, in contrast, defines openness as the fundamental quality of being "freely used, modified, and shared by anyone for any purpose." This principle dovetails neatly with the notion of freedom of access, one of the foundational values of librarianship. Fobazi Ettarh's



writing on vocational awe argues that accessibility is "arguably the most core value of librarianship... usually defined as the idea that all information resources provided by the library should be distributed equally, and be equitably accessible to all library users." The problem with this definition is that accessibility, along with our other professional values, are believed to be distinct from the systems of inequality that structure our society. Without acknowledging that our information institutions originated within these colonial and white supremacist systems, our professions' policies and principles tend to replicate those inequalities.



Critiques of openness and accessibility are nothing new – Indigenous communities, Indigenous information professionals, and their allies have long been vocal about the ways that openness, applied without a contextual lens, can perpetuate a colonial culture of theft. In an interview with Jennie Rose Halperin for Creative Commons, NYU professor Jane Anderson describes how her work on the Local Contexts initiative made her realize more clearly how expressions of ownership like copyright have historically “functioned as a key tool for dispossessing Indigenous peoples of their rights as holders, custodians, authorities and owners of their knowledge and culture,” which works hand-

in-hand with the forced dispossession and displacement of Indigenous communities from their lands. When non-Indigenous institutions that hold the tangible and intangible expressions of Indigenous culture (often extracted without permission) adopt open access principles without having the knowledge to appropriately manage access, these communities are therefore justifiably concerned with protecting their materials against unauthorized sharing and use, while at the same time ensuring that their own members have access to the materials that originated from within the community. As Diné/Eastern Shoshone scholar Sandy Littletree recently stated during her keynote

Foreground:  
Victor Washington  
(Cowichan First  
Nation), Background  
(L to R): Sarah  
Dupont (Métis,  
Indigitization),  
Daniel Dick (Liard  
First Nation),  
Helen Loots, Gerry  
Lawson (Heiltsuk,  
Indigitization-MOA).  
2018 Training, UBC.  
Photo credit:  
Indigitization





(L to R): Carol Allison (Lower Similkameen Indian Band), Joanne Dennis (Lower Similkameen Indian Band), Gerry Lawson (Heiltsuk, Indigitization-MOA). 2017 Training, UBC. Photo credit: Indigitization)

at the Sorting Libraries Out conference, “Not all information wants to be free.” Fortunately, there have been community engagement projects, many led by Indigenous communities, that have interpreted principles of openness and sharing when applied to Indigenous contexts, which can provide some lessons to GLAM institutions thinking about pursuing an open agenda. Indigitization is one such initiative, but others originating, or in use, in BC include:

- The Reciprocal Research Network, a joint project of Musqueam Indian Band, the Stól:ō Nation/Tribal Council, the U’mista Cultural Society, and the Museum of Anthropology at UBC, aimed at promoting collaborative relationships between originating communities and institutions around the world;
- Traditional Knowledge Labels, a co-creation of Local Contexts and content management system Mukurtu, which allows Indigenous communities to work around the copyright provisions placed

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**Community-led decision-making should apply not only to GLAM projects with Indigenous communities but to any project that aims to work with, or benefit, marginalized communities.**

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on their materials by the institutions who hold their legal rights by adding tags based on local protocols (used by, among others, Musqueam First Nation and the Sq’ewlets Band of the Sto:lo First Nation);

- The Royal BC Museum’s Repatriation Program, which provides funding to First Nations communities to assist with consultation, documentation, and repatriation of cultural belongings, ancestral remains and items of intangible cultural heritage.

Like the other examples listed above, Indigitization works as a facilitator between community and institutional interests, existing in what Torres Strait Islander scholar Martin Nakata terms “the cultural interface:” the space “in the intersections of Indigenous and Western knowledge management systems and between the expectations of Indigenous communities and professionals in collecting institutions.” Within these spaces organizations like Indigitization can advocate for community interests, leveraging their positions from within non-Indigenous structures to push back against deeply-held institutional values that are inappropriately applied in Indigenous contexts. In addition to following OCAP principles, one reason for Indigitization’s success are the GLAM partnerships that the program has: Indigitization’s steering committee, made up of community members, museum practitioners, library, archives, and



information professionals, is able to take an interdisciplinary approach to the program's operations, so that community engagement lessons learned in one sector can be applied to benefit the program as a whole.

The overall lesson that Indigitization has learned from its experience as an Indigenous program in the cultural interface is the necessity to advocate for community-led decision-making. If you are looking for guidance on how to approach Indigenous individuals as a non-Indigenous person or organization seeking community engagement, Union of BC Indian Chiefs Librarian and Archivist Melissa Adams (@MelGiskaast) has a great 2017 Twitter thread about the subject. Community-led decision-making should apply not only to GLAM projects with Indigenous communities but to any project that aims to work with, or benefit, marginalized communities. The Manifesto for Ethical Research in the Downtown Eastside put out by Research 101

is another example of a local project that provides guidelines for meaningful and respectful community engagement in a way that listens to the needs of the communities involved. Ultimately, we would like to get to a place where values such as uncritical openness are not the default for community-based GLAM projects. Assuming that openness is an unqualified good, regardless of context, sets up a position where any deviation from that standard requires a justification. The responsibility should not fall upon Indigenous communities to fight for their sovereign rights over their information and knowledge every time they question the benefits of openness. Openness is neither inherently good nor bad, but neither is it one-size-fits-all; in order for the #OpenGLAM movement to truly live up to its potential, it must be approached and applied critically and contextually.

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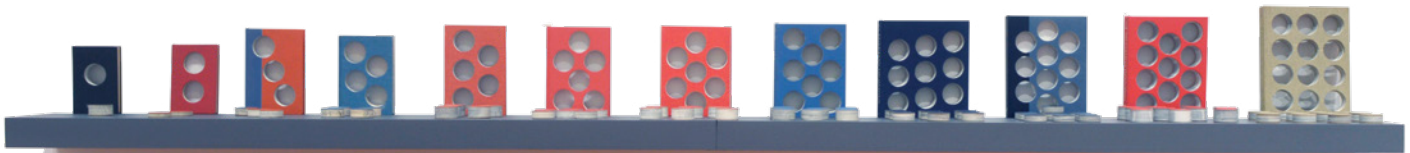
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# HIGHLIGHT "UNBOUND"

An Exhibition About  
Books at Two Rivers  
Gallery



**Meghan  
Hunter-Gauthier**  
Assistant  
Curator at Two  
Rivers Gallery

About one year ago, Two Rivers Gallery's (TRG) curatorial department was faced with a predicament. The library that it had developed over the years had begun to overflow. Six large bookcases could no longer contain the publications that had amassed and books began to spill over into bankers' boxes stacked on top of one another. Ultimately, many were culled and donated to the Prince George Public Library (PGPL) for their annual book sale.

During this process I remember being quite amazed by the number of boxes we had designated for donation, but when a library volunteer arrived to retrieve them, I learned that our cull was quite small compared to

that of others. This realization left me overwhelmed by the sheer number of things that populate our world. Thinking specifically about books, I considered the large amount that can be found in both new and used bookstores and the fact that the PGPL was unable to accommodate our culled books in their collection. Having said that, people love books, and even with the dawn of e-readers like Kindle and Kobo, they continue to be made; a fact which tends to deflate the ongoing proclamation that print is dead.

It was this experience that added to the ongoing development of an exhibition titled *Unbound*. The project brings together work by Jennifer Bowes, Robert Chaplin, Adam David

Adam David Brown,  
*Core Sample: Twelve  
Books*, 2019, *Twelve  
Days*. Reclaimed  
books.

Brown, Angela Grauerholz and Guy Laramée, to expand perceptions of what a printed book can be and prompt dialogue concerning the value of books in contemporary times.

Angela Grauerholz's *Privation*, represented by five images selected from a series of seventy-five, features large scans of burned books from her personal collection. As a whole, the work tells a story of loss while her artist's book, containing all images from the series, gives them new life. Guy Laramée's sculptural landscapes, *Adieu* and *Desert of Unknowing*, are carved from books—an act which renders their content useless and posits them as expendable. Adam David Brown's *Core Sample: Twelve Books, Twelve Days* and *Core Sample: A Century* are sculptural installations, made entirely from found books discarded in his Toronto neighbourhood; pointing towards a disvalue of specific titles. Jennifer Bowes' *Beyond Surrender*, a large wall installation made from pages of her diaries and collagraph prints, *Cradled Silence No.1* and *No.2*, respectively, embody fewer literal forms of books and writing. Robert Chaplin's diverse array of sculptural objects, from a silver brussels sprout (*The Brussels Sprout Testimonial*) to a barrel of bronze monkeys (*More Fun Than . . . Monkeys*), have all been assigned an ISBN and thus push conceptions of what a book can be.

The exhibition opened to the public on January 17th, 2018, with Jennifer Bowes giving an artist talk on her practice. This date also marked the beginning of many associated programs, special projects, and local partnerships. Early on in the exhibition's development, TRG's curatorial and programming staff shared news of the project with the PGPL. Not only was the exhibition's theme met with enthusiasm, the PGPL offered to promote it in various ways. This involved featuring

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**The project brings together work by Jennifer Bowes, Robert Chaplin, Adam David Brown, Angela Grauerholz and Guy Laramée, to expand perceptions of what a printed book can be and prompt dialogue concerning the value of books in contemporary times**

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Robert Chaplin  
*Malleus*  
*Maleficarum*



books relevant to the exhibition in a display case at the library, and advertising the exhibition within their 2019 Library Guide. Perhaps most vitally, the PGPL provided the gallery with plenty of books culled from their own collection for use in gallery programs.

Sunday Open Studios, make Art Make Sense, Uncork & Unwind, and Booze & Build are three such programs that made use of PGPL's donation. Books were altered and black out poems developed from their pages. For those less interested in book alterations, TRG also offered a book-binding class which gave people the chance to experience the largely unpractised art. The class introduced participants to Coptic binding, 8-figure stitch and accordion books. Elements of this workshop were also taken off site with Art Heals; our hospital outreach program.

A special project developed in the same spirit of *Unbound* was a panel discussion about the printed book, moderated by Andrew Kurjata, of CBC Prince George. Upon the panel's initial conception, it was determined that artists Guy Laramée and Adam David Brown would participate. Happily, our ongoing relationship with the PGPL led us to connect with Gillian Wigmore; a local poet and librarian of PGPL's Nechako Branch. When we decided to invite a fourth panellist, our search led us to yet another partnership with a local organization: 'Ut'loo Noye Khunni - Weaving Words Celebration; an annual festival designed to celebrate and showcase Aboriginal storytelling. As it happened, the date of the panel discussion overlapped with their 2019 programming.



Because of this coincidence, I had a conversation with the organizing committee about possible cross promotion and collaboration. After expressing an interest in an additional panellist for our project, the committee gladly recommended Indigenous poet, author and artist, Janet Rogers, whom they were already brining to Prince George.

As a whole, the panel offered diverse perspectives, sentiments and ideas. Wigmore positioned books as valuable to society and touched on the changing roles of libraries. Rogers offered her perspectives as an indigenous writer, poet and storyteller and discussed her recent declaration to stop publishing work in print for environmental reasons. Laramée described books as symbols of humanity's obsession with progress and expressed discomfort with the sheer amount of content in the world.

Book Binding Class:  
February 9th -  
March 2nd

**Opposite Page:**

Adam David Brown,  
*Core Sample: Twelve Books*, 2019, *Twelve Days*. Reclaimed books.





**As a whole, the panel offered diverse perspectives, sentiments and ideas.**

Brown positioned books as useful tools for solitude in a time where we are hyper-connected by technology. Although the panel lasted for about an hour and a half, there remained a feeling that the conversations could go on, thus positing books as a rich and reverent topic.

Upon writing this article, *Unbound* is in its final week of exhibition. On Thursday, March 28th, artist Robert Chaplin will be arriving to deliver an artist talk; an event that will mark the final program associated with this project. Reflecting on the development of this exhibition and the programming that accompanied it emphasizes the value of the exhibitions topic, but also the importance of developing community partners who have a direct connection or interest in an exhibition's theme. As described here, these kinds of partnerships can make projects not only possible, but also better than originally imagined.



On Plinth: Guy Laramée, (The Great and At Times Frightening) DESERT OF UNKNOWING (Where the Space Between Thoughts is Enjoyed More than the Thoughts Themselves), 2016. Carved books, inks and pigments. Left: Jennifer Bowes, Cradled Silence No.1, 2002

**Inset:** Closeup of Jennifer Bowes, Cradled Silence No.1, 2002







**Above:** ·  
Installation view

**Left:** Visitors to  
Robert Chaplin  
Artist's talk play  
with his work  
*More Fun Than ...  
Monkeys*, 2019. (ISBN  
978-1-894897-79-2)





*'Ocean Rhapsody' by  
Robert Bateman  
Photo credit:  
Courtesy of The  
Bateman Foundation*



# RECONNECTING PEOPLE TO NATURE



**How a gallery can move away from being a static, retrospective space to an interactive and innovative one**

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**Samantha Flood**

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The Bateman Foundation's first project was a 4,000 square foot art gallery in downtown Victoria; however, it started with a bigger vision to create more impact in the community. The challenge to become a more engaging and innovative space, attracting over 25,000 visitors each year, is being met by incorporating organic changes and exploring non-traditional partnerships.

Established in 2012, the Foundation's mission is to connect people to nature. Due to the constant pressures of technology and social media, there are growing levels of depression, anxiety and nature deprivation, particularly amongst young people. Nowadays, some children spend six hours per day on screens and less than 30 minutes per week in nature. How could the gallery encourage people to explore nature while inviting them inside? How could rapid developments in technology be seen as an opportunity rather than an obstacle? This is where it became more important than ever to get creative.



**“Most of us go through this wonderful, complex world barely even tuned in, like listening to the radio when it is not on the station. We (me included) miss most sights and sounds. We do not really pay attention... In recent years we have become even less mindful of our sense of place... How can we preserve and protect our natural heritage if we do not even notice it?”**

— Robert Bateman

The Gallery harnesses new technologies as a way of inspiring a love of nature and the outdoors. Bateman's philosophy is captured in a beautifully-crafted video, where his voice warmly welcomes visitors with poignant reflections on life, art, nature and hope. One of the permanent installations is the Birdsong Gallery where local experts have captured the sounds of various birdcalls, which are activated by waving a hand in front of a sensor. Then, a corresponding painting helps the viewer identify which bird has been brought to life by the audio filling the space around them. More recently, the gallery installed a virtual reality experience, which brings Bateman's vivid paintings to life using state-of-the-art equipment.

In addition to gallery and school-based initiatives, the Foundation began pioneering an outdoor education program to help connect children to nature. *Nature Sketch* encourages people to connect with their local area using a pencil and sketchbook. Guided by a sketch artist and naturalist, they learn about local wildlife and ecosystems using eco-literacy principles and sketching inspiration from Bateman.



Studies have shown that exposure to both nature and art can have a profound effect on physical and mental well-being. In an effort to diversify approaches to illness and recovery, innovative partnerships between local art museums and doctors' associations have led to physicians prescribing time in art galleries to ailing patients. The Bateman Foundation has launched similar partnerships in order to offer *Nature Sketch* to children facing complex mental and physical health issues.

Working with Anxiety Canada, *Nature Sketch* was introduced to a Vancouver school for the highest-risk adolescents within the School District who are facing severe anxiety, depression and suicidal tendencies. Many of these students face daily challenges to attend school altogether, but since the introduction

A young girl taking part in the *Nature Sketch* program  
Photo credit:  
Leanne Cadden





A young girl taking part in the  
*Nature Sketch* program  
Photo credit: The Bateman  
Foundation



**“The transition to the Gallery to Nature has been an exciting journey for all our staff, volunteers and board members. We look forward to developing more exciting partnerships to meet the original mission of Mr. Bateman to connect people to nature and preserve the environment.”**

— Peter Ord, Executive Director

of *Nature Sketch* they are inspired to go to school specifically for the class. For the first time, a lot of these youth are participating, communicating and excited about learning. With more partnerships like this, the Bateman Foundation is exploring how to effectively measure the impacts of this work on overall health, and how it can successfully support children to connect with nature.

Yet, the Bateman Foundation acknowledges the role that technology has played in helping to reach more people. In partnership with TELUS, the team developed online video tutorials to enhance the program while encouraging young people to practice their skills at home before venturing outside. Partnerships with leading environmental organizations, such as World Wildlife Fund Canada, led to the program being disseminated in schools across eastern Canada. *Nature Sketch* has expanded from a local gallery program to a national program that is now being offered in six major cities and schools throughout Canada supporting more than 3,000 children annually.

With the shift in focus from being simply a gallery to an organization that provides hands-on educational programming, the board and staff made the decision to transition from the original Robert Bateman Centre to the Bateman Foundation Gallery of Nature. This shift places the focus on the Foundation as the over-arching non-profit



**Left:** Robert Bateman painting 'Chief', 1997  
Photo credit: The Bateman Foundation

**Right:** Participant in the Nature Sketch program showing off their work  
Photo credit: The Bateman Foundation





with a clear mission and allows the static Gallery to be a critical piece of its mission in action. This re-brand is seen as a gradual, organic and evolving process in order to put the focus back onto the cause at the heart of the organization: nature.

The Gallery of Nature still houses the largest collection of Robert Bateman's work, but the vision is to welcome a rotation of nature-inspired artists throughout the year with a specific focus on some of the world's most pressing issues. These include larger challenges such as climate change and habitat destruction, as well as shining a light on the smaller, manageable changes we can make as individuals, such as recycling and simply being educated on our local environment and the impact we have.

Collaborative partnerships have been an integral part of the Bateman Foundation's work to reconnect people to nature. One of the most successful examples is the *oneTree* project. Working with Live Edge Design, a furniture company that specialises in the use of reclaimed wood, the project celebrates the life and value of a single tree by inviting contributing artists to create as much beauty from its wood as possible. In line with the philosophies of both organizations, the idea is to respect the role one tree has played in the environment, and make use of it in its entirety.

This year, the *oneTree* is a Bigleaf Maple, over 200 years old and 31 feet in circumference. It began its life around 1815, 50 years before the land was settled by Europeans, growing in the Chemainus River Delta in the traditional territory of the Halalt, who are part of the Coast Salish. The tree's full story weaves a fascinating history; from its early days nourished by bountiful salmon, to bearing witness to the lives of the Barkley family who purchased the land on which it stood. Earlier this year, artists were invited to submit proposals, which ranged from furniture to musical instruments, intricate sculptures to poetry and performances, and now each will receive part of the *oneTree* to bring their creations to life.

With partnerships like *oneTree*, the Gallery of Nature becomes not simply a showcase of nature-inspired artwork, but a platform for artists to educate visitors through their personal and artistic experiences, and for the public to participate in a meaningful conversation. Combined with educational programming, the Gallery is an interactive space that allows people to develop awareness about the environment through art, technology and experiential learning.

**From left to right:** the 200-year-old Bigleaf Maple Tree that is *oneTree* 2019; the *oneTree* 2019 being taken down; *oneTree* 2017 wood being treated; a selection of pieces from the *oneTree* 2017 exhibition. Photo credit: The Bateman Foundation and Live Edge Design.

#### More information

[www.batemancentre.org](http://www.batemancentre.org)







# PAST, PRESENT, AND FUTURE

## Making History Together with Integrated Children's Programming

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**Robyn Reimer**

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*You can teach a student a lesson for a day; but if you can teach him to learn by creating curiosity, he will continue the learning process as long as he lives. – Clay P. Bedford*

In the elementary years, two-thirds of a child's waking time is spent outside of school; but learning does not strictly happen in the classroom. Once perceived as adult domains—places where we don't make noise or touch anything—today's museums, libraries and galleries understand the importance of bringing informal learning opportunities for children, a major visitor group, into their operations. Children learn best from adult-guided, hands-

on, participatory activities that spark their natural curiosity. When an experience goes along with a lesson, children simply learn better. Cultural experiences increase students' tolerance, empathy and critical thinking skills, helping them make connections between the activity or object and their own lives. Institutions are increasingly taking this into account when designing their exhibits, programs and interpretation. Museums are vitally important places for developing minds.

What The Exploration Place Museum + Science Centre in Prince George has discovered is that taking hands-on, experiential learning a step further not only supplements the traditional school curriculum in a meaningful way, but also offers a great number of benefits to the institution itself. That "step further" is unique in the Canadian science centre and museum field. Offering daily, year-round licensed childcare programs at our site makes The Exploration Place distinctive not only in the community, but also in the province and nation.

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**Taking hands-on, experiential learning a step further not only supplements the traditional school curriculum in a meaningful way, but also offers a great number of benefits to the institution itself.**

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## Beginnings

CEO, Tracy Calogheros, came to the museum in 1994 as the marketing and graphics coordinator. She also had a young son—part of the impetus behind putting a childcare program into motion. There was a substantial need in Prince George for accessible quality childcare, and this need has only increased in the province of BC. With a lack of childcare spaces, fees being cost-prohibitive for many families, and compensation for qualified early childhood educators and other childcare staff being so low as to make drawing needed candidates into the profession difficult, childcare has become a significant political issue. The provincial government is taking measures to remedy this, but accessible childcare remains an important issue that will take multiple years to address and improve.

Calogheros was aware of potential challenges in implementing her idea, but the benefits were clear. Then executive director, George Phillips, came on board and in 2000, renovations and expansion of the existing museum building allowed the space needed to implement it. By September 2001, the Fort George Explorers After-School program completed the licencing process and opened to the community.

The program's start was slow, with only eight children enrolled and no shuttle service. Slowly, word travelled around the community that the local museum was providing a quality after-school program. In 2006-2007, The Exploration Place received 42



documented requests for after-school care with 76% of parents stating that shuttle service was critical. Three 15-passenger vans were purchased between 2002 and 2007, allowing 39 children out of an eventual 45 licensed spaces to be transported from their schools to The Exploration Place daily. Enrolment climbed accordingly.

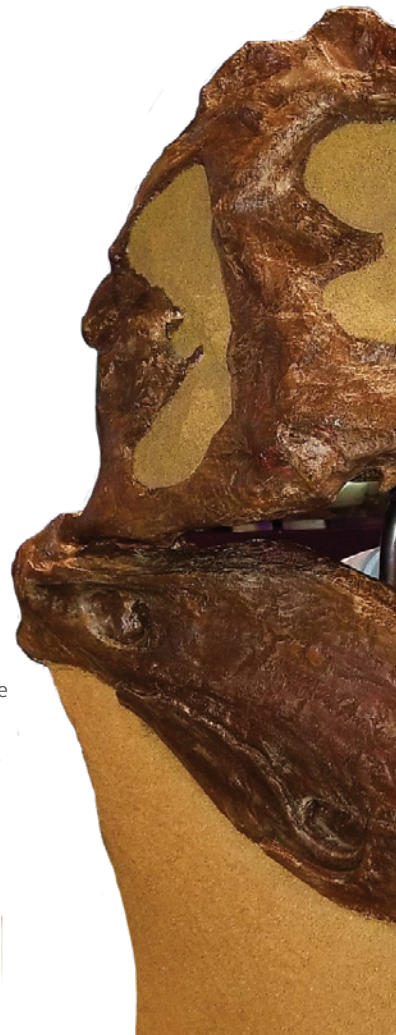
In 2007, tenants on the second floor of the museum building relocated, and the now-vacant office space provided the perfect opportunity to expand within the original footprint. Renovations were done with the goal of creating a dedicated space. The Early Explorers Preschool program was launched in September 2007, offering four streams of preschool, Monday to Friday, for 80 children during the school year. The same year, Fort George Explorers won a Canadian Association of Science Centres Award for Best Onsite Program.

Integrated Learning programs spend time in our in-house and travelling exhibits, which become always-changing interactive lessons

*Photo credit:  
Kimberly Carlton*

Some preschoolers discover what it might have been like to be a snack for a Tyrannosaurus Rex!

*Photo credit:  
Catherine Lehocki*



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**Parents, grandparents, and other family members come through the doors that otherwise may not see the important work that museums do. This results in a built-in source of advocates, as well as great word-of-mouth advertising.**

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## **A Symbiotic Relationship**

Licensed programs mean a child can be within our physical building for hundreds of hours a year, often for multiple years. A child enrolled in preschool will benefit from an average of 437.5 hours of engagement annually, and for an older child in the after-school program, that jumps to an astounding 746 hours per year. Altogether, we have a cumulative 35,000 hours to help shape the young minds of our preschoolers, and 41,075 hours to engage our school-aged children. This is a huge opportunity to not only educate kids, but to connect with them as trusted and stable figures in their

lives, providing them with unique opportunities and experiences in a fun, non-intimidating environment that fosters social, physical, emotional, and intellectual development.

Daily program attendance engages families as well as their children. Parents, grandparents, and other family members come through the doors that otherwise may not see the important work that museums do. This results in a built-in source of advocates, as well as great word-of-mouth advertising.

Retaining quality staff can be a struggle for non-profit organizations and childcare programming has been an extremely effective staff retention tool. Preschool, after-school and camps are provided for all children of full-time employees as a taxable benefit, saving them thousands of dollars per year. Consequently, qualified and capable staff with families stay longer, enjoying a healthy work-life balance. The children of staff grow up in the museum world, and many have gone on to work or volunteer with us.

Generating revenue is by necessity a prime focus of museums and other cultural institutions. The Exploration Place must generate \$2,537.31 per day over and above government grants just to keep the doors open. In 2018, over \$86,000 in profit came from preschool, after-school, and camp programs, even after expenditures such as supplies and staff wages.





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**This is a huge opportunity to not only educate kids, but to connect with them as trusted and stable figures in their lives, providing them with unique opportunities and experiences in a fun, non-intimidating environment that fosters social, physical, emotional, and intellectual development.**

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The Early Explorers hatched a mantis egg case in the classroom, and loved seeing the dozens of tiny mantids

*Photo credit: Catherine Lehocky*



## Challenges

As a relatively large institution in the North, The Exploration Place has the benefit of adequate space to accommodate these programs (though there never does seem to be enough space, no matter a museum's size!) Running programs on this scale could be a challenge for a smaller institution, but programs can be sized to match the resources at hand. After becoming licenced, there is also a substantial amount of capital funding available from the provincial government to assist with the expenses of starting a program, and the creation of new spaces is currently a priority.

To be eligible for government funding, it is necessary to become licenced through the region's health authority. There are many regulations to be adhered to in order to become and remain licenced, such as indoor and outdoor space requirements,

health and supervision policies, staff training requirements, and other factors. Licencing officers are assigned to each facility to ensure programs are running adequately and perform yearly inspections. Although becoming licenced can be an intensive process, it ensures safety, quality, and continuous improvement. Being licenced allows facilities to apply for funding, such as Child Care Operating Funding from the provincial government, which accounts for over \$10,000 worth of revenue for our facility each year. As of September 2018, the government has introduced an Early Childhood Educator Wage Enhancement, adding \$1.00 per hour to the wages of qualified staff. Parents of children in licenced programs are also eligible to receive government subsidies, making programs more affordable.

## Integrated Learning—Beyond “Childcare”

After two decades, childcare programs were separated from the Community Engagement department, becoming their own distinct entity in 2018. The renaming of the department to Integrated Learning more accurately reflects what we have always done and lends a legitimacy to our programs as more than “daycare”, (or, a term much maligned in the field, “glorified babysitting”). With a focused goal of not only supervising, but actively educating children, we are working towards incorporating all the knowledge and resources at our disposal into the experiential education we offer.

These resources include our galleries, exhibits, and collections, as well as our diverse and educated staff. Children get the benefit of behind-the-scenes tours, guest speakers, and activities presented by staff members from all departments—from Curatorial, to Facilities, to Community Engagement. This “cross-pollination” of disciplines and expertise leads to a well-rounded curriculum that keeps kids interested, engaged, and learning without even realizing it.

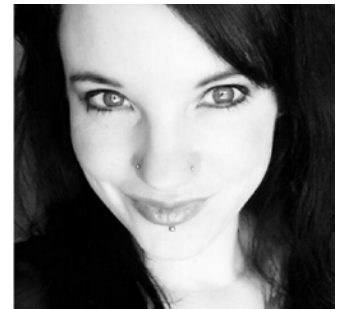
The Exploration Place’s mission statement is “Past Present + Future: Making History Together.” Integrated Learning is the “Future” part of the mission, as we give children in our programs the opportunity to participate in everything we do. And these kids have done it all—tried out power tools in our workshop, examined and touched real fossils and historical artifacts, held Madagascar hissing cockroaches, made their own snacks from scratch, and received top-notch education from not only their teachers and instructors, but people from all different backgrounds that are also familiar and trusted adults in their lives. This stand-out interactive structure has made us strongly sought-after in the community and resulted in our programs being fully subscribed during the 2018-2019 school year.

STEAM learning, lessons in heritage and current events, Indigenous education, and social-emotional literacy concepts are the foundation of Integrated



Assistant Curator Chad Hellenius shows off some artifacts from the museum collection to the Early Explorers Preschool  
Photo credit: Robyn Reimer

Learning, where we aim to help create the next generation of critical thinkers. We believe that the best way to learn is by doing, and fully subscribe to the adage, “Hands On, Minds On”. Our goal is to recognize and nourish the individual strengths and learning styles of each child, and we do so by ensuring that our curriculum is integrative, participatory, learner-centered, and most of all, fun! With a full team of dedicated museum professionals, we collaborate to offer an exceptional and unique experience for children, helping them emerge with the foundation of the skills and knowledge necessary to excel in our ever-changing world. The benefits are vast and far-reaching, and this model can offer practical solutions for museums facing the task of finding innovative ways to generate revenue, retain qualified staff, encourage engagement from the community, and introduce the younger generation to the important work of museums.



### **ROBYN REIMER**

Robyn Reimer is the Manager – Integrated Learning at The Exploration Place in Prince George. From an English and Human Resources background, Robyn entered the museum world in 2013 as a childcare worker, and has since gone on to manage and supervise The Exploration Place’s Integrated Learning children’s programs. Dedicated to educating and caring for children, Robyn likes to say she has 125 kids at any given time, as well as three of her own.



# Being Small is not a Problem at All...



## INTRODUCING THE SMALL MUSEUMS TOOLBOX

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**Lindsay Foreman** Manager and Curator, Agassiz-Harrison  
Historical Society and Museum **together with**  
**Anissa Paulsen**, Program Officer, BC Museums Association

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Small museums make up approximately two-thirds of the BC Museums Association membership and we are dedicated to serving their needs.

In May 2019 the BC Museums Association unveiled the Small Museums Toolbox which is a series of brand-new tools that share tips, advice and practices with respect to three key museum functions: collections management, museum education and exhibit development. Each tool is designed to be user-friendly, practical, easy-to-implement and specifically geared to address the unique challenges that may face people working in small museums. The Small Museums Toolbox is housed on the BCMA's BRAIN – our new online learning centre located at [museumsassn.bc.ca/brain](https://museumsassn.bc.ca/brain).

The project was financially supported by the Government of Canada and Toolbox development was intellectually supported by a group of dedicated BCMA members currently working in “small museums” throughout the province. Engaging directly with our members as BCMA developed these tools was critical to the process.

### Reflections on Participating in the BCMA's Small Museums Toolbox Working Group

On September 4, 2018, the BCMA called out for participants to join the Small Museums Toolbox Working Group. I immediately jumped at the opportunity to join; in fact, I responded just over an hour after I received Anissa's e-mail. Given my relatively recent career turn from consulting archaeology to museum studies, and finding my footing as the only full-time employee at the community-based Agassiz-Harrison Museum, I was excited about getting involved and knew that these tools would benefit both me and many other members of our tight-knit museum community.

Between December 2018 and March 2019, Working Group members worked diligently to: review the current BCMA definition of a “small museum”; prioritize tool topics for review and release to the membership; and test, review, and provide constructive feedback on Toolbox contents, design, implementation, and promotion.

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**I was excited about getting involved and knew that these tools would benefit both me and many other members of our tight-knit museum community.**

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In addition to myself, Working Group members included: Lorraine Bell and Netanja Waddell, Qualicum Beach Museum; Wendy Smylitopoulos, Greek Heritage Museum; Elizabeth Hunter, Quesnel and District Museum and Archives; Kira Westby and Eric Holdijk, Bulkley Valley Museum; Joelle Hodgins, Rossland Museum; and Ron Ulrich, Fernie and District Historical Society and Fernie Museum.

The members of the Working Group officially “met” in a January conference call, where we instantly bonded. Throughout the conversation that was meant to provide feedback on draft tool content, we found ourselves sharing tips and tricks for acquiring exhibit-specific funding and finding reliable graphic designers and printers to help us execute our panels and marketing materials. It was unanimous that

we next move on to reviewing and testing programming activities and collections management tools, which we passionately discussed, again sharing our own audience engagement successes and on-going collections projects, during our February conference call.

Our final installment of draft tools, received in February and discussed on our March 13 call, expanded on collections management and educational programming. Specifically, the Working Group examined how to create intriguing object displays and the development and delivery of successful public programs. We also discussed the development and “look” of the new BCMA Brain Learning Centre for the Small Museums Toolbox and other existing BCMA resources.

Photo credit:  
Anissa Paulsen



After two decades of trial and error, I feel that I have finally found my professional fit and support network. I have really enjoyed working closely with these dedicated and enthusiastic “small museum” workers over the past few months. It is wonderful to belong to such an open and sharing working community where everyone is happy to pass along what they know. Several of us have connected outside the group about funding and governance resources as we all focus on better serving our publics.

### Interested in learning more about these tools?

Check out BCMA's BRAIN ([museumsassn.bc.ca/brain](https://museumsassn.bc.ca/brain)) – where you can tap into the collective knowledge of our sector. As well, in the future look no further than your quarterly *Roundup*. This column is the first installment in a new series which highlights the collections management, programming, and exhibit development tools in the Small Museums Toolbox that is now available to our members.

The BCMA thanks the dedicated Working Group members as well as the Toolbox consultants who contributed their expertise and perspective to the project over this past year. The BCMA is eager to share these tools and witness their use by members—big, small, medium and “micro.” We look forward to seeing all of you tailor the Toolbox ideas to your practice.

The BCMA also looks forward to your feedback, comments, and suggestions for developing future Tools. You are encouraged to share your thoughts with us any time: [bcma@museumsassn.bc.ca](mailto:bcma@museumsassn.bc.ca)

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**I have really enjoyed working closely with these dedicated and enthusiastic “small museum” workers over the past few months. It is wonderful to belong to such an open and sharing working community where everyone is happy to pass along what they know.**

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— Lindsay Foreman

**For the purposes of this project BCMA adapted the American Association for State and Local History's definition of a “small museum”, and describes “small museums” as typically:**

- **Working within an operating budget of less than \$200,000; and/or**
- **Employing a small staff (under 3 full-time equivalents) with multiple responsibilities; and/or**
- **Requiring volunteers to perform key staff functions; and/or**
- **Self-identifying (due to physical size; a remote or rural location; or the collection's size and scope).**



ANISSA PAULSEN



LINDSAY FOREMAN





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## HI-CUBE





This column explores innovative informal education projects being undertaken within our local museum community. As active spaces for dialogue, connection and critical thinking, it seeks to highlight programming that makes our institutions more inclusive and that encourage more meaningful engagement with our visitors.

# SPOTLIGHT ON MUSEUM ED

## DARK

### Evening Programming For Adults

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**Sarah Carlson**

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Although one major role of organizations with mandates of informal education, like museums, galleries, science centres and aquariums, is to support hands-on informal education, we are often seen solely as kid-friendly educational establishments that are great spots to spend a rainy day. This provides our organizations with the opportunity to counter that perception and offer bring in a new audience by hosting entertaining adult-only programs. These events invite those 19 and older to spend time exploring our sites and discover that we are a great place for a date night or an evening out with friends. Organizations throughout the

Lower Mainland are coming up with creative ways to introduce programming targeted at the adult crowd, where visitors are invited to learn and interact with other like-minded individuals in a casual, relaxed environment.

Both the Vancouver Aquarium and Science World host regular evening events for adults where they open their doors after hours and have programming where visitors get exclusive access to all the site has to offer, including interactive talks with guest speakers, hands-on activities, while enjoying food and drinks. The Vancouver Art Gallery has a Young Associates (YA) program, which brings together a dynamic group of young professionals for events like Rendezvous on the Rooftop, where the YA are invited to come have a cocktail and an exclusive behind the scenes tour of the current exhibit, or FUSE, where the gallery comes alive with innovative and experimental art, music and performances. The Royal BC Museum also offers a wide variety of themed programming just for adults, including Museum Happy Hour, Night at the Museum and Night Shift, which gives visitors the opportunity to enjoy an evening of presentations, live music and exciting interaction with museum and community experts.

A visitor is transfixed by jellyfish during a night at the aquarium (Stock photo)





Visitors are transported back in time aboard Tram Car 1220 as a costumed storyteller from *Forbidden Vancouver* regales them with scandalous stories from prohibition in B.C.  
*Photo credit: Steveston Interurban Tram*

While many institutions can draw upon a large staff team and make use of resources with their marketing, catering and programming departments, it is often challenging for smaller organizations to host events on a larger scale. One example of evening programming which has been very successful is *Cosmic Nights* at the H.R. MacMillan Space Centre. Aimed at entertaining and informing grown-ups about the wonders of the universe, the evening

includes a custom planetarium show, music, drinks, science demonstrations and a guest lecturer. Each program is unique and highlights a hot topic in astronomy and space exploration and invites visitors to be part of the conversation – from a debate about Venus or Mars would be more suitable to send humans or whether life can exist on the icy planets in our solar system and beyond – that keeps visitors coming back for more!!



Two visitors enjoy some snacks and conversation during Cosmic Nights at the H.R. MacMillan Space Centre.  
*Photo credit: Lindsay Elliot*

Here are a few tips for organizations interested in offering evening programming for adults from Michael Unger, Program Coordinator at the H.R. MacMillan Space Centre.

- **Know Your Audience.** Be as specific as you can when developing your programming plan. Ensure you identify who your primary audience will be and understand their needs. For many adults, it is a desire to learn in a casual setting where there is also the opportunity socialize, meet other like-minded people and have something to eat or drink.
- **Define Success.** Programs take time to grow and build a following. In addition to knowing your audience, it is important to define how you will measure the success of new initiatives. Consider your organization's capacity and set realistic benchmarks for your site, whether that means hosting one new program, selling a set number of tickets per event, or increasing the number of repeat visitors that attend your events.
- **Identify Barriers.** Determine what obstacles you (as well as your potential visitors) face and work to make your programs more accessible. Some institutional barriers could include cost, staffing, or liability surrounding obtaining a liquor license for your site.
- **Know Your Limits.** Factor in the size of your site and your staff team when planning your programs. Consider the format of your programs and assess their sustainability (ie. program structures that can be used with new content each time).



To build capacity, think about the ways in which you can draw upon resources within your own organization, as well as form partnerships with other local businesses and organizations.

- **Gather Feedback.** Make sure to evaluate each program and use that data to implement changes. Gather feedback from participants through informal conversations during the event and formal evaluations distributed after the event, then debrief with staff to discuss what worked well, as well as what could be improved upon.



### SARAH CARLSON

Sarah Carlson is the acting Educational Program Coordinator for the Richmond Museum and has been a member of the LMME Conference Committee since its inception in 2016. She has a Masters of Museum Studies from the University College of London and has previously worked at the Museum of Anthropology and the Delta Museum and Archives.



# GLAM ON THE NATIONAL STAGE

2019 Summit on the Value  
of Galleries, Libraries,  
Archives and Museums

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Erica Mattson

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## AN INTERVIEW WITH DR. GUY BERTHIAUME, LIBRARIAN AND ARCHIVIST OF CANADA

**There has been some exciting work happening on the national stage over the last few years to try to galvanize the GLAM sector. Give me a brief overview of some of the major initiatives that have come forward?**

There have been two national summits so far. This year's event will be the third - on May 13 we will hold an all-day event - we expect about 300 people to attend. Speakers include Nathalie Bondil, Director General and Chief Curator of the Montreal Museum of Fine Arts, and Charles Eckman, Dean of Libraries at the University of Miami. Discussions will focus on the value of galleries, libraries, archives and museums (GLAMs), and the ways that technology can be used to build

user interest. These discussions will provide a forum to initiate new partnerships between memory institutions, as well as beyond these organizations.

Initiatives that we started three years ago are now coming to fruition. For example, we fundraised for a project with the Canadian Museums Association to conduct a study of the value of GLAM institutions - both their economic and social value. The company that did the study is Oxford Economics and they will present preliminary results at the summit in Montreal. We've also been working on a common narrative about the GLAM sector - we'll share a first version of that in Montreal as well.

**We see GLAM activities happening at the local level with collaborations between individual institutions, as well as wider provincial and national initiatives. What are your predictions for how the GLAM movement will unfold over the next 5 years?**

It's only going to grow stronger with the groundwork we've laid and with the fact that we have come to understand that we, as GLAM institutions, have way more in common than we realize. Also, the demand is there - more people coming to galleries, libraries, archives and museums than ever. We (GLAM institutions) are online as well, but the more we are online the more people come through the doors and see the real thing.

BC has shown tremendous leadership in the GLAM movement. Organizations like the Greater Victoria Public Library, the University of Victoria and the Royal BC Museum have been at the leading edge, they are showing us the way. Victoria has been a hotbed for GLAM in Canada!

**With everything you have heard and learned about GLAM, what is your advice for GLAM organizations – especially small to medium sized organizations – who are looking to build collaboration and create impacts for their organizations and communities?**

Just to take on something that is do-able. Work together. Have an open mind, focus on your public. They don't care whether you are a gallery, library, archive or museum - they are just eager to learn and see and experience.




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#### More information

The Ottawa Declaration Working Group, Library and Archives Canada, the Canadian Museums Association, and Bibliothèque et Archives nationales du Québec will host "Taking It to the People: 2019 Summit on the Value of Galleries, Libraries, Archives and Museums." Monday, May 13, 2019 in Montreal. The Summit will also be rebroadcast through webcast. Please note that the following webcast link will only be activated on the day of the event. [www.bac-lac.gc.ca/eng/about-us/events/Pages/2019/taking-it-to-the-people-2019-summit-glam.aspx](http://www.bac-lac.gc.ca/eng/about-us/events/Pages/2019/taking-it-to-the-people-2019-summit-glam.aspx)

*A public version of the national GLAM study is expected this fall – stay tuned!*  
*You can also contribute to national efforts by sharing examples of your successful GLAM partnerships:*

[www.surveymonkey.com/r/LNRDXV2](https://www.surveymonkey.com/r/LNRDXV2)





## Lunch With

# WL

# WENDY WRIGHT

## Smithers Public Library Director

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**Adrian Paradis**

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**Can you talk about your background? How did you get from Toronto to Vancouver to Smithers?**

My background is overwhelmingly in bookselling. I've had the good fortune to work with books and people all throughout my life. My first job was in Toronto—where I grew up—working at an independent bookstore called The Booksmith, then at a large Coles Books downtown.

During a trip to Vancouver, I followed a friend to the Gulf Islands and I fell in love with the beauty of it. A few years later, I moved to tiny Denman Island, which has a population of around 1000 people. There I opened a really small bookstore in partnership with a former Booksmith customer who had also moved to the area. That little store still exists today under different ownership.

Eventually I moved on to join Chapters as a department head. Then I worked for a year and a half at a publishing sales representative traveling around BC. Then, I managed the Kitsilano branch of Book Warehouse before I returned to Denman Island. I had been away nine years and I never stopped pining for the beauty and the quiet of the island.

I still wanted to work with books and people on the island so I started an online library technicians diploma through Langara College. I started working for Vancouver Island Regional Library as a casual at nine different branches. Eventually I got a permanent job at the Hornby Island branch of Vancouver Island Regional Library while still living on Denman.

At the same time I became involved with the volunteer-run Dora Drinkwater Community Library on Denman Island. That became a real passion of mine. I started doing children's programming for the first time, trying to bring literacy programs to the schools. I found all this work being done outside of the library and beyond books to be incredibly satisfying.

I realized that I wanted to be in a director position so I could have the freedom to move outside of the library and work with other organizations. In order to do that, I would have to move to a community that was large enough to have a budget to follow through with these ideas, but small enough that I would be able to make those community connections. When I saw the Smithers Library director job posting, I remembered the town from when I was working in publishing.

**What first made you interested in Libraries and the GLAM sector?**

I've always loved books and sharing ideas with people. I loved working in bookstores and I never grew tired of it, but it was apparent to me that not everyone is able to come in and buy a book. You had to have some disposable income in order to have that experience. In libraries, not only can all people have access to these great ideas and information, but children and teens have the autonomy to choose for themselves what they want to read. That level of intellectual freedom is very important to me.

**How did working in the publishing industry shape your current work as a library director?**

My experiences definitely shaped my particular approach. One of the main ways it influenced me was giving me an awareness of the importance of marketing. If people don't know what you have, they aren't going to come and use it. Libraries are getting better at this, but traditionally they have been quite complacent. They have waited for people to come to them.

Publishing also taught me to look for alternative markets. I had to think about who else, other than our usual customers, might be interested in this. That

really shaped my approach at the library. When we have an event or a program, I want to get the word out to a specific demographic rather than just putting up a poster. I know from working in bookstores how much the cover of a book will affect if someone picks it up or not. We have changed some of our sticker processes and merchandising because of that.

Working in bookstore, I also saw first hand an attitude I myself was guilty of. I call it book snobbery. It's refusing to carry the really popular books that people are looking for because you don't personally think they are high-quality enough, or because you have an idea of what people should be reading. Today, I don't care if something we carry is good or not, as long as our patrons are looking for it. If the public that we serve is demanding an item, then we get it.

**How has your job, or the library, changed since you started as the director?**

Our collection has been updated. When I first got here we had a lot of VHS and a lot of cassette tapes. In my first year, we installed children's iPads that came with literacy apps.

We've also diversified our positions since then. We have a program and events coordinator, as well as a summer reading club position made for an indigenous student. We do a lot more programming than we did before, and a lot more events. We also take on more complex events.

We're on the National Indigenous people's day planning committee, the Smithers Pride Community Events Planning Committee, and we're on the Smithers Bridging Committee—which is an anti-racism organization. We are constantly in touch with a lot of organizations working to promote their events and partner with them however we can.

**How does working in a rural setting differ from working in an urban one?**

Working in a small community allows us to touch base with other organizations and individuals quickly and frequently. We're more nimble than a lot of larger organizations because we have a flexible staff and



administration. So we can seize upon opportunities on short notice. We also take risks, I suspect more so than a large organization, because it's on a smaller scale. We have less to lose if it doesn't work out. We're limited in terms of budget and workforce, but the scope of things is still impressive.

**You've spoken before about viewing your library as a shared living room for your community. How does one foster that kind of intimate relationship with their community?**

The community was already that comfortable with the library when I got here so that was all thanks to the staff and directors before me. It's important for people to feel it's a safe space in every sense. There's a personal touch here (that you can also get in a large library) of getting to know people by name and what they like. Taking time to ask how someone is doing makes people know that we are part of their life and their daily routine.

The library is a social experience, but there is no pressure to buy anything, or interact with others if you don't feel like it. There's nothing expected of anyone here, but it's still your space to use how you feel. Recently, we put out a passive campaign for a pajama day at the library expecting a dozen people to show up. 91 people ended up coming, just as a fun event to do at the library. I think that shows how comfortable people are with this space.

**How else does your institution collaborate with the GLAM sector?**

We're currently fundraising for a new building with the Smithers Art Gallery. The building will include the gallery and the library with a shared space between the two, as well as a public park around the building. We're just coming up with ideas of how we can offer new services and programs to enrich community spaces. That's a huge project we're looking at right now.

We also love coordinating with the Bulkley Valley Museum and supporting each other's programs. In a number of our events, the museum has brought artifacts to enrich the attendees' experience and give them actual historical artifacts. They've also partnered with us on Indigenous language workshops. Even recently, I noticed that only settlers were depicted in the historical photographs on the walls of the library. So I utilized the museum's archive expertise looking for more diverse historical photos of Smithers. As I was hanging them, an Indigenous patron noticed and said, "right on!" Gosh, we do so much with GLAM I can't think of it all...

**Do you have any advice for a young aspiring GLAM sector professional?**

I would recommend anyone who is starting their career to consider working in a small community because you would get more exposure to a greater variety of the job. Whether you're in a museum or library or gallery, working in a small community with a small workforce will allow you to come out with a great understanding of most aspects of the organization. Opposed to a larger, more urban, centre you'll have a smaller job description because there are more people to do the work.

I'd also suggest doing some volunteer work. Sit on a board of a local association that you're interested in to learn how a board works—you'll need that later in your career and it looks good on a resume. The only other advice I have is to be brave and take on any learning opportunity you can get. Don't wait for things to be perfect because they probably never will be. Rise to the occasion, be brave, jump in, and ask for help when you need it. I don't believe in perfection. Getting stuff done and inspiring people to do better is more important than doing something perfectly.

# News

## RESOURCES

### Indigenous Repatriation Handbook

The Royal BC Museum and Haida Gwaii Museum have published an Indigenous Repatriation Handbook! This vital resource was created by and for Indigenous people working in repatriation. [bit.ly/2WCgZKA](https://bit.ly/2WCgZKA)

### Adapting Heritage Toolkit

**From the Heritage Foundation of Newfoundland and Labrador**

Heritage NL's new Adapting Heritage Toolkit includes lots of useful information for communities and owners of historic buildings on finding new uses for under-utilized heritage structures. Access the toolkit at [heritagefoundation.ca/restoration/adapting-heritage-toolkit/](https://heritagefoundation.ca/restoration/adapting-heritage-toolkit/)

### Over 60 million pages of digitized Canadian heritage documents now accessible

As of January 1, the Canadian Research Knowledge Network has made its Canadiana collections – the largest online collections of early textual artifacts pertaining to Canadian culture – fully accessible to the public at no charge. [www.canadiana.ca/](http://www.canadiana.ca/)

## EVENT

### BC GLAM symposium

British Columbia's GLAM (gallery, library, archives and museums) sector partners – BC Museums Association, BC Library Association and Archives Association of BC – proudly present the second annual GLAM symposium in Surrey on May 8, 2019.

*Here and Now: Practical Ideas, Local Solutions for Galleries, Libraries, Archives and Museums* will showcase the power of collaboration in the GLAM sector and set the agenda for future innovation and partnership. Participants from across the province will come together for a day of learning and discovery as they listen to their colleagues' achievements and aspirations for the sector.

## NEW EXHIBIT

### There is Truth Here Museum of Vancouver

*There is Truth Here: Creativity and Resilience in Children's Art from Indian Residential and Day Schools* is on now at the Museum of Vancouver. The exhibit was **featured in our last issue of Roundup**, and focuses on rare surviving artworks created by children who attended the Inkameep Day School (Okanagan), St Michael's Indian Residential School (Alert Bay); the Alberni Indian Residential School (Vancouver Island) and Mackay Indian Residential School (Manitoba). The focus of the exhibition is not on the schools themselves, but upon witnessing the experiences of the survivors as conveyed through their childhood artworks – for some the only surviving material from their childhoods. Co-curator Andrea Walsh will deliver the keynote at the BC GLAM symposium on May 8.





# Whoo's News



**Dr. Vanda Vitali** has been appointed as the Canadian Museums Association's new Executive Director. Her comprehensive museum work has included archaeological preservation, conservation, collection management, repatriation, exhibition development, and policy development. She has been a tireless advocate for the recognition of, and importance of, museums in our contemporary society.



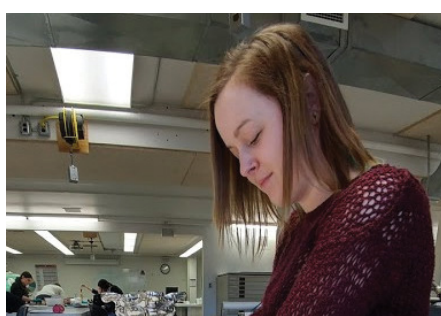
**Steve Fleck** is the new Executive Director at the Greater Vernon Museum & Archives. His work in immigrant services in Vernon has helped him understand international culture and education and he wants for the museum to be an active partner in the healthy development of diversity and culture in the region.



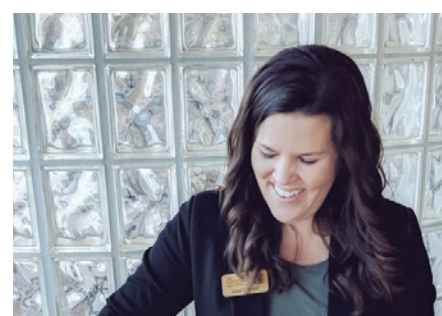
**Shawna Maurice** joins Chilliwack Museum as the new Executive Director. For Shawna, history is about change and tying the past into the present and future. Making museums relevant for today's audiences is a focus for her approach to museum work.



**Julianna Weisgarber** is the new Executive Director at the Oliver & District Heritage Society. She worked previously as the ODHS Collections Manager, and is a graduate of the University of Sydney's Master of Museum Studies program and the University of Northern British Columbia's Anthropology program.



**Veronica Parkes** is the new Curator at the Oliver & District Heritage Society. She has a degree in Ancient Mediterranean Studies and Medieval Studies from Wilfrid Laurier University, and is a graduate of the Cultural Heritage Conservation and Management program at Fleming College.



**Congratulations to Lisa Connor** on 15 years at the Exploration Place! Throughout the years she's worked in a variety of roles at the museum, and as Operations and Online Marketing Manager, she is a core member of the leadership team.

# VOLUNTEER SPOTLIGHT

## FILOMENA PICCIANO

**Volunteer and Textile Expert at the Italian Cultural Centre Museum (Il Museo)**

One day in May of 2012, Filomena Picciano graced us with her presence at Il Museo: the Italian Cultural Centre. She offered her services as a volunteer and those of us on staff at the Museum soon realized how honoured we were that she had joined us. Her insight and expertise are vast, especially in the area of Italian textile and domestic life. A few weeks after

she had commenced volunteering, a donor gave the Museum a 19th century Sicilian shawl. Knowing that Filomena was a tailor, the Museum staff called her and asked for her opinion regarding its authenticity. Within the hour she arrived at the museum, and not only was she able to date the shawl, she demonstrated how it was worn, revealed any alterations that had been made over time and even—more amazingly—could tell us where the wool had been acquired in Northern Italy.

Since then Filomena's skills, insights and vast knowledge have set the direction for our museum programming. This facet in our programming has resulted in many significant collaborations with textile artists and fiber arts organizations, who have also benefited from Filomena's knowledge.

Filomena trained as a professional tailor in Molise, Southern Italy, beginning at the age of 14. She started her career making bridal and new born baby trousseaux. From there she moved onto the design and construction of

traditional bespoke clothing. Her unique experiences have given the museum and its staff deep insights not only into Italian textile but also into important cultural phenomena such as traditional Italian marriage and child birth rituals. As well, her textile training and her additional skills in Italian lace making, crochet and embroidery have given her deep insights into the history of Italian women, the chief practitioners of these art forms, but for whom there is sparse historical documentation.

Filomena immigrated to Canada in the late 1960's, living for a time in Fort St. John and Haida Gwaii. She moved to Edmonton where she owned her own tailoring shop. After her daughter and son settled in Vancouver, she and her husband, Amato, moved to the city. Her son Lucio, an architect, shares Filomena's talents in design. Her daughter Jane now lives in London, England, and is a librarian at the University College, London.

We have benefited so much from Filomena's talents and deep understanding of Italian culture and textile at Il Museo. She is even ensuring that this knowledge is offered to the next generation as she devotes Saturday mornings to training the young in the basics of embroidery. Filomena inspires us in all that we do at Il Centro. We are eternally grateful that she dropped by the Museum in May 2012. Thank you, Filomena.





# Success by ASSOCIATION

## Conference 2019 Spoken Words, Shared Stories

Save the date, the BC Museums Association's 2019 conference will be held in Prince George from September 30 - October 2, 2019. This year's theme, Spoken Words, Shared Stories, acknowledges the International Year of Indigenous Languages, and the important role of museums in the creation, preservation, and telling of our collective stories. Registration will open in the spring. [museumsassn.bc.ca/conferences/current-conference/](http://museumsassn.bc.ca/conferences/current-conference/)

We hope you're enjoying this issue of Roundup!

## ROUNDUP IS AVAILABLE IN PRINT

Roundup is also available in print! Annual subscriptions (4 issues, mailed within Canada only), are available at [www.museumsassn.bc.ca/members/round-up](http://www.museumsassn.bc.ca/members/round-up).

Our quarterly magazine is available to everyone interested in the museums and galleries sector.

Visit [www.museumsassn.bc.ca/members/round-up](http://www.museumsassn.bc.ca/members/round-up) to read current and archived issues.

## Webinars

The B.C. Museums Association is pleased to present a monthly webinar series! On the third Tuesday of every month, join your museum colleagues from around the province for a lunchtime webinar. These engaging professional development opportunities will cover a different topic each month, including education, conservation, marketing, exhibit management, and everything in between. Webinars are free for members, and \$10 for non-members.

You can also access our growing archive of past webinars by visiting the BCMA website. For more information, visit [museumsassn.bc.ca/archives/5112/introducing-BCMA-webinars/](http://museumsassn.bc.ca/archives/5112/introducing-BCMA-webinars/)

### 2019 Webinar Sponsor



## BCMA Podcast

The BCMA has launched a new podcast! You can listen to new episodes and find out how to download the series on the BCMA website. Visit [bit.ly/BCMApodcast](http://bit.ly/BCMApodcast)

## BCMA Job Board

The BCMA is excited to launch a new job board for the B.C. museum community! Check it out at [museumsassn.bc.ca/members/job-board/](http://museumsassn.bc.ca/members/job-board/)

## Whoo Accepts the BCMA OWL Card?

Issued to all Individual and Institutional members, the OWL Card provides free admission to museums, galleries and heritage sites across B.C.

Visit some of the outstanding museums, galleries and historic sites in B.C.! Present your OWL card, with your picture ID, to our member institutions for complimentary admission during regular operating hours. A list of participating institutions is continually updated and available on our website.

If you are a student or volunteer member and would like to change your membership category to access OWL card benefits, email [members@museumsassn.bc.ca](mailto:members@museumsassn.bc.ca)



## We're Growing!

Welcome to new members:

### Individual Members

- Lorraine Bayford
- McKaila Ferguson
- Maureen Hatzinikolaou
- Katie Hughes
- Myung Hwan OH
- Ruth Ormiston
- Lindsay Ross
- Helen Russell
- Vanessa Spearn

### Volunteers

- Doug Boersema
- Maureen Hatzinikolaou
- Salma Naili

### Affiliate Institutional

- Carr McLean Limited
- Sam Waller Museum Board
- Kim Keyser
- Lipont Place
- Arts Council of New Westminster
- Eos Lightmedia

### Institutional

- BC Sports Hall of Fame and Museum
- White Rock Museum & Archives Society
- Vancouver Island Local History Society [Point Ellice House]
- Italian Cultural Centre
- Point Ellice House Preservation Society
- Prince Rupert City & Regional Archives
- Organization of Military Museums of Canada
- Powell River Historical Museum
- West Vancouver Art Museum
- BC Farm Museum Association
- The Bateman Foundation
- JB Fletcher Restoration Society

**Back Cover:** Robert Chaplin, *More Fun Than ... Monkeys*, 2019. (ISBN 978-1-894897-79-2) bronze, 20L charred oak barrel.



