

The voice of the BC Museums Association

Roundup

Issue 276 // Fall 2019

Small museums showcase



Making the invisible visible
negotiating change in small museums

**We think we can,
we think we can!**
the little museum that could

**Report back from the
small museums panel**



**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

Why: We believe in the transformative power of museums.

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

Mission: We lead by supporting, empowering and advocating for the BC museum community.

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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: Opening of The Big House: an Expo '86 Legacy, with Eugene Jobagy, Chief William Seymour, and Gerry Ambers, 2016, Cowichan Valley Museum & Archives
Photo credit: Peter Rusland

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Notes from the Editor



Lindsay Foreman

This issue, which highlights the challenges faced by and the successes of our colleagues, who work in small organizations across the province, is very near and dear to my heart. Like many others, I am the only full time employee at the Agassiz-Harrison Museum, supported by a dedicated group of volunteers. I am a woman of all trades, switching between a variety of tasks on a daily basis to keep our doors open, our facility

clean, secure funding, organize collections and engage with the community to ensure that we meet its ever-changing needs.

As you will observe, we are a passionate group of professionals who have persevered to be the heart of our communities. This requires patience, innovative thinking, advocacy, and probably most important of all, broad shoulders to take all of the feedback we regularly receive from the public. Change is never easy to envision or implement.

It has been a wonderful experience working with the contributors, the RoundUp editorial and design team, and the BCMA staff. Thank you for allowing me to showcase some of the great work that is taking place in small museums across our province. These articles have inspired me to keep fighting the good fight for heritage. I hope you feel the same way.

Would Recommend

FROM LINDSAY

STS'AILES TALK THE TALK / QW'OQWEL TE QW'OQWEL PROJECT

This project was developed with the assistance of the First Peoples' Cultural Council, to help bridge the gap between students learning Halq'eméylem at school and their non-Halq'eméylem speaking family members at home and within the community. This page on the Sts'ailes band website, hosts four videos that demonstrate common and traditional activities. The Agassiz-Harrison Valley is situated within the traditional lands of the Sts'ailes, hence why I wanted to share these excellent language learning tools.

www.stsailes.com/talk-the-talk-project

This is a feature where the Roundup creative team shares content that inspires them.

FROM ROSEMARIE

PASTA GRANNIES

Vicky Bennison finds and films real Italian grannies - nonne - making traditional, handmade pasta, and shares the videos on her YouTube channel. Bennison started the project in 2014, fascinated by the status of pasta-making in Italy as a revered yet dying art, she has since filmed more than 200 grannies. Her channel is a great example of a lightweight and engaging way to preserve and share history.

Check it out at www.youtube.com/user/pastagrannies/



President's Report

Tania Muir

As we transition into fall, I am looking forward to the upcoming 2019 conference *Spoken Words, Shared Stories*, which will take place in Prince George on the traditional territory of the Lheidli T'enneh people. I know many of you are also looking forward to participating in the conference, to hear from keynote Dr. Lorna Wanosts'a7 Williams who will share her knowledge and experience in the area of Indigenous language revitalization, to participate in the Museum Hack experience inviting new approaches to museum programming and audience development, and to hear from your colleagues across the province about the innovative work they are doing in their institutions.

Within this issue of Roundup, we are celebrating small museums in British Columbia with guest editor Lindsay Foreman. Small but mighty, I know you will be inspired by these stories of dedication from museum staff and volunteers across the province who achieve great things within their communities. Small museums make up a significant component of the membership of the BCMA, and we are committed to ensuring we continue to serve their needs. BCMA's Brain was one project that grew out of such need. Thanks to nine dedicated members of BCMA's small museums toolbox working group, we are proud to launch BCMA's Brain - an online resource centre that houses tools specifically geared toward small museum workers. Resources can be found on this site related to exhibition development, collections management and museum education Check it out at museumsassn.bc.ca/brain/tools-and-resources.

During this time of transition, I find myself reflecting with gratitude on the last two years during which I have had the privilege of serving as the BCMA President. Alongside conference this fall, we will be hosting our AGM at which time we will welcome in a new president alongside new members of the board. Sincere thanks to Kit Grauer, Nataley Nagy and Scott Marsden who will have completed their term on the board. It is through the commitment and dedication of diverse board members from across the province that we are able to continue to serve the needs of the sector.

Serving as BCMA's Executive Director since 2016, this summer we also celebrated the work of Erica Mattson as she stepped down from the role. Under Erica's leadership, the BCMA developed critical new relationships, enhanced our services to members, and has been in a position to deliver much needed funding and support to the cultural sector in BC. In particular, I would like to acknowledge Erica's work to help initiate the Indigenous Advisory Committee, support the GLAM partnership and annual symposium, the launch of the mentorship program and podcast series, and her oversight of the B.C. | Canada 150 Legacy Program in partnership with the Province of British Columbia delivering \$7.6 million in grants for cultural heritage projects across the province.

Serving the museum sector for over 60-years, the BC Museum Association is well poised to meet the needs of our members into the future!

Tania Muir,
President, BCMA



MAKING THE INVISIBLE VISIBLE

Negotiating change in small museums

Kathryn Gagnon
Curator/
Manager
Cowichan
Valley Museum
& Archives

“This community was invisible to me.”

Visitor comment, Cowichan Valley Museum & Archives, 2014

The above quote demonstrates the power of small museums. A visitor expresses their surprise after seeing the exhibition *Otipecymowak: We Are Our Own People*, exploring the culture and identity of the Cowichan Valley Métis Nation, at the Cowichan Valley Museum and Archives (CVMA) in 2014. A small museum such as ours is able to engage with the diverse

communities we serve, and construct narratives in partnership with them. In doing so, the dominant narrative of settlement history is tempered by the inclusion of previously omitted voices.

Who is telling the stories, and whose stories are being told? “We’re still here!” exclaimed Quwqumalwut Joan Brown, Executive Director of the Snuneymuxw First Nation, during a discussion about the connection between language preservation and contemporary canoe culture. Small museums provide a platform for featuring once excluded communities; people made invisible in the past are finally made visible.



Do You Remember Me?
Asian Canadians Gallery, 2018
Photo credit: Eric Marshall

A small museum such as ours is able to engage with the diverse communities we serve, and construct narratives in partnership with them. In doing so, the dominant narrative of settlement history is tempered by the inclusion of previously omitted voices.

Small museums can respond quickly to community concerns about local issues and to local events. The CVMA exhibition, *Kinsol Trestle: Past, Present, Future?*, advocated for the preservation of the historic railway bridge, threatened by demolition in 2006. Over 12,000 people added their names to a petition to save it, which was presented to the legislature in Victoria by then-MLA John Horgan. Visitors to Cowichan for the 2008 North American Indigenous Games were offered complimentary cultural experiences with the exhibition, *Knitting Together: Cowichan Communities and Cultures*, about the iconic Cowichan sweater, and *Cowichan Voices*, a language preservation project with Quamichan Elder Ruby Peter and Dr. Donna Gerds. A small museum can collaborate with a community to provide a place of learning. The 2018 exhibition, *halhukw' siiye'ue / Flying Friends*, was curated by students in the Master of Arts Linguistics of a First Nations Language program at the ta'ulthun sqwal Hul'q'umi'num' Language Academy in Duncan.

Small museums inspire communities through collaborative relationships. After the permanent outdoor display, *Duncan's Chinatown*, was installed in 2010, families featured in the exhibition — and whose personal archives hold the evidence of exclusionary government policies, such as head tax certificates — commemorated local Chinese Canadian pioneers by donating a statue to the City of Duncan.

We rely on partnerships with local organizations, such as the Cowichan Intercultural Society, and partnering in university-initiated projects that help us achieve far more than we could on our own. For example, *Asian Canadians on Vancouver Island: Race, Indigeneity and the Transpacific*, is a community-based archival research project at the University of Victoria that supported the museum by providing interns and funding for our exhibition. *The Chinese Canadian Artifact Project* allowed us to create more access to our collection. *The Punjabi Canadian Legacy Project* — an initiative of the Royal BC Museum, the South Asian Studies Institute and the University of the Fraser Valley — helped us spotlight the multicultural community of Paldi, a former logging town known for its harmonious, but distinct, residential enclaves of people of South Asian, Japanese, Chinese and European ancestry.

An unexpected visitor experience

Although we are a small community museum, the sophisticated presentation of our new displays signals to visitors a larger, urban museum, thanks to the expertise of André & Associates Interpretation and Design (AAID), an award-winning company known for its national and international projects. Working with AAID seemed out of our reach (we're small, as is our budget); however, after contacting president Bianca Message and sharing our vision for new

Quamichan Elder
Ruby Peter blessing
the *tthu hwsteli*
hwulmuhw | Coast
Salish Canoe Pullers
exhibit, 2015



galleries and new interpretative goals, they took us on. In 2013, we commissioned AAID to prepare a Preliminary Site Assessment Report. Bianca worked closely with us to elicit a new, less didactic storyline and develop a plan to achieve our targets. A substantial BC | Canada 150 grant allowed us to move forward with a renovation.

Collaborating with the AAID team was an inspiring process, requiring preparation, the ability to respond to new requests, and compromise. With extraordinary volunteer support for the project, the renovation has culminated in vibrant, relevant galleries, developed with, and for, our communities.

A vision for all

Organizational transformation is a process of examining an institution's values, vision and mission, and its relevancy to the communities it serves — an essential journey for any small museum. Do we recognize the paradigm shifts in our industry and incorporate them into our planning? Are we evolving to reflect the needs and priorities of our communities? To re-envision our organizations, we have to challenge our assumptions and the reasons we need to embrace change. All stakeholders — volunteers, members, staff, governance, community members and the director — need to be included in the process. One of our goals is to create organizations as diverse as the communities we serve.

Seeing oneself

The absence of stories about diverse communities denies their members the opportunity to see themselves — their faces, names, work, families and homes — in the museum's narrative. It can also be a lost opportunity to examine our understanding of "difficult" history. The forced removal of Japanese Canadians during World War II is a national story with a local chapter. Mrs. Yano of Paldi, a beloved friend and mother, was torn from her home and community to be detained in the livestock barns at Hastings Park in Vancouver. The inclusion of her experience in the museum's narrative is an acknowledgement that this happened — *here* — in the Cowichan Valley. Descendants, families and friends of those like Mrs. Yano see their stories made visible in our small museum.

The absence of stories about diverse communities denies their members the opportunity to see themselves — their faces, names, work, families and homes — in the museum's narrative.



KATHRYN
GAGNON

Quamichan Elder Ruby Peter and her daughters blessing the canoe for the *tthu hwsteli hwulmuhw* | Coast Salish Canoe Pullers exhibit, 2015
Photo credit: Beth Wetherill





WE THINK WE CAN, WE THINK WE CAN! **The little museum that could**

Kelly Brown
Manager
and Curator,
PoCo Heritage
Museum
and Archives

A long road to progress

The Port Coquitlam Heritage and Cultural Society (PoCo Heritage) formed in 1988 to advocate for the preservation of Port Coquitlam's (PoCo) history and heritage. In the early years, PoCo Heritage's passionate and dedicated volunteers focused their efforts on preserving heritage homes and buildings in the city and participating in community outreach events; however, they had their sights set on a much bigger goal — to open PoCo's first museum. Their advocacy work in the community was recognized and rewarded by the City of Port Coquitlam (City) in the form of storage space for a budding collection in 1997, a small heritage display center in 1999, and a community archives in 2007.

Proud of what they had achieved during their first two decades, the Board and members of PoCo Heritage proceeded with their plan to open and operate PoCo's first proper museum. The perfect opportunity presented itself in the lead up to the city's centennial celebrations, and a collaborative project was undertaken to make this dream a reality. On March 7, 2013, Port Coquitlam's Centennial Anniversary of Incorporation, the PoCo Heritage Museum and Archives opened its doors to the community.

Residing in the very heart of Downtown PoCo, the volunteers running the museum desired to be a place where stories connect in their community. The Board and society members worked together to staff the museum, provide answers to local questions and access to the growing archives, and

"May Day 2017"
- PoCo Heritage
marches in the
annual May Day
parade which is a big
deal in PoCo.

Tree pose under the canopy of the Carol Hubbard Memorial Natural History Exhibit: *The Secret Life of Trees*.
Photo credit: Kelly Brown.

organized displays, workshops, and speakers. The museum became the meeting place for PoCo Heritage's membership, and the site of many community events.

Along with these successes, PoCo Heritage's Board and members also faced significant challenges. The management of the museum was very difficult as no single volunteer oversaw and organized the required day-to-day staffing and activities. In addition, after the community's initial excitement about the museum's opening, PoCo Heritage spent years struggling to engage the public outside of their membership. As a result, the museum became an insular members-only club, instead of the thriving community space and resource it was envisioned to be.

In 2015, funding provided by the City allowed PoCo Heritage to hire a part time employee to help with society and museum administration. In subsequent years, this funding has increased to enable PoCo Heritage to support one full time employee.

The winds of change

The confluence of two events in early 2017 shifted PoCo Heritage from an insular community group to a thriving little museum that could. The Board identified the need for a clear, succinct mission and vision for both the Society and the museum, and made arrangements to begin the process of creating a unified strategic plan. Around the same time, PoCo Heritage hired Kelly Brown, their first full time museum professional, as Museum Coordinator (now Manager and Curator) to support the Board and enact the many operational changes that have occurred over the past two years.

Together, the PoCo Heritage Board and staff have implemented fundamental changes to the structure and operations of the Society and museum using a from-the-ground-up perspective. The following four principles guided PoCo Heritage to become a place of exploration, engagement, and connectivity within their community.





PoCo Heritage Museum and Archive's Carol Hubbard Memorial Natural History Exhibit: *The Secret Life of Trees* exhibit tour with the kindergarten and Gr 1 classes from Rochester Elementary School. Photo credit: Kelly Brown

Have a plan

The greatest investment your institution can make in itself is to have a strategic plan.

The PoCo Heritage Board identified that it would be impossible to make lasting positive changes within the museum if they didn't have a strong foundation upon which to build. They selected Vantage Point, a British Columbia based company that specializes in capacity building for not-for-profits, to lead them through the process of creating a strategic plan. Over a period of six months, the Board and staff developed a succinct two-page strategic plan, which included clear vision and mission statements, core values, and organizational priorities. Operational work procedures were developed to support this strategic plan and enable the museum to transform into an engaging and professional community space.

Be engaging

PoCo Heritage strives to be a place where people and stories connect within our community to create lasting positive experiences. As such, increasing and diversifying community participation was identified as a priority. This has included complementing the in-person connections our members make at community events by boosting our social media presence. Our digital outreach campaign has been a simple, effective way to share, be visible to, and engage with our community.

PoCo Heritage has received an overwhelmingly positive response to this approach. More consistent communication with the community has resulted in new and exciting opportunities in the form of collaborations with community groups, businesses, and City staff. The measurable outcomes of these collaborations include improved exhibit, event, and programming quality and content, and a visible increase in community interest in, and overall engagement with, our organization.

PoCo Heritage's museum exhibits have also become more relevant and creative by partnering with community groups. Our current exhibit, *Naturally PoCo*, showcases photographs of Port Coquitlam taken by passionate community photographers. The wider audience attracted to this exhibit has enabled PoCo Heritage to book public tours, and develop additional events and programming, including a *Creating Art With Nature* workshop.

PoCo Heritage Manager and Curator Kelly Brown unveiling Port Coquitlam's Historical Continuum with Kwikwetlem First Nation Councillor Fred Hulbert and Planning Coordinator Kelsey Taylor.
Photo credit: Port Coquitlam Heritage and Cultural Society.

Be a resource

PoCo Heritage is the only community organization focused on preserving and sharing PoCo's history and heritage. As such, the Board wanted to make sure that the museum space and collection items which document the community's milestones, memories, records, and objects were more accessible.

We look for spaces where we can be of service to our community.

The first step towards improving accessibility was to connect with local educators and students. Offering guided exhibit tours and activities to School District No. 43 classes saw a rise in school-age participation from a couple dozen annually to over 500 students! The educators indicated that they were happy with PoCo Heritage's efforts to tailor the information presented in each tour to their curriculum learning objectives, as this made the museum and exhibits more relevant to students.

PoCo Heritage also connected with the home learner groups and discovered that they often struggle to find community spaces where they can focus on group learning and research projects. PoCo Heritage jumped at the opportunity to offer the use of their space. In addition, PoCo Heritage volunteers and staff offer professional development events and workshops for teachers, students, and parents. Connecting directly with community educators and identifying their needs has created many new opportunities to serve our community.

A museum's collection is one of its most valuable resources, and in early 2017, PoCo Heritage prioritized making its collection as accessible as possible. The purchase of museum collection software has initiated a digitization program with an end goal of sharing collection items online through our website. The most common research requests PoCo Heritage receives relate to PoCo's heritage buildings (many of which are no longer standing), and archival photographs. This information is ideal for sharing with a broader audience online.





PoCo Heritage Museum and Archive's current exhibit, *Naturally PoCo*, explores Port Coquitlam's natural beauty through the lenses of community photographers!
Photo credit: Kelly Brown

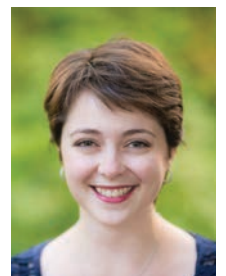
Leverage what you already have

PoCo Heritage has operated on a shoestring budget for the majority of their 30 years. Frugal and thrifty to the bone, the PoCo Heritage Board knows how to stretch a dollar and make it count! When PoCo Heritage started to expand, they took stock of the resources and funds they already had, and leveraged those to make their dollars work a little harder. This included seeking out matching funds from project and programming assistance programs, including the Canada Summer Jobs Program and Canada 150 grants. PoCo Heritage also makes use of free online local and provincial (including the BCMA) calendars and event websites to promote exhibits and events, community meet-ups and roundtables to continue learning and sharing.

For small museums like ours in PoCo, a team of volunteers is absolutely essential for keeping the doors open. PoCo Heritage has been driven and supported by the hard work of approximately two dozen core volunteers over the past three decades. Without these dedicated community members, PoCo Heritage would not be the organization that it is today. However, volunteering is not just a one-way street. A strong volunteer program

that offers a variety of opportunities is also a wonderful way for museums to give back to the community. PoCo Heritage creates meaningful experiences for those who are looking to contribute to the community, as well as provides training and skills development opportunities for students and young professionals. PoCo Heritage now boasts a volunteer pool of at least twice that of earlier years, and many of the students and young professionals who have volunteered with the organization have pursued heritage related education opportunities and paid museum work.

The PoCo Heritage Museum and Archives is very proud of what we have achieved over the last two years. By stepping back and developing a plan, communicating with our community on a more consistent basis, sharing our resources with other community organizations and the public, and leveraging our assets, we have been able to transform and redefine our organization to become relevant to our community. We are still working towards our strategic priorities, but the progress we have made has encouraged us to continue working towards being the little museum that could!



KELLY BROWN

Lorraine Bell,
Marianne Bell,
Gillian Booth,
& Kathryn
Gagnon

REPORT BACK FROM THE SMALL MUSEUMS PANEL

at the *Museums as Learning Environments*
Course, Cultural Resource Management
Program, University of Victoria, June 2019

This article presents the themes that emerged during a Small Museums panel in Victoria in June of 2019. The panel was part of the course, *Museums as Learning Environments*, offered by the University of Victoria's Cultural Resource Management Program. It was held at the Royal BC Museum and was facilitated by Dr. Darlene Clover. The four panelists identified some of the

particularly challenging and rewarding aspects of working in small museums, which are shared here.

The Small Museums panel event included a variety of participants from BC and beyond, some of whom are currently working in the field, while others are developing their career plans. Participants were invited to reflect on how the terms education and learning are applied in museums, and to consider their own educational philosophy, values and approaches. For example, participants were encouraged to reflect on whether the



participants were encouraged to reflect on whether the goal of museum learning is to fill visitors with facts, or to engender citizenship, dialogue and social transformation.

goal of museum learning is to fill visitors with facts, or to engender citizenship, dialogue and social transformation. The participants were also invited to design a learning program for a museum exhibit or space, which produced some wonderful and thought provoking results. *The Museums as Learning Environments* course also included opportunities to learn with the educational staff at the Royal BC Museum, the Art Gallery of Greater Victoria, and the Maritime Museum of BC.

The Small Museums panel consisted of Gillian Booth from the University of Victoria Legacy Galleries, Kathryn Gagnon of the Cowichan Valley Museum & Archives, Lorraine Bell (who works at the Qualicum Beach Museum and is also studying small museums for her PhD work at the University of Victoria) and Marianne Bell of the Cumberland Museum & Archives. We were asked what drew us toward small museums, and to describe how we understand them to be qualitatively different learning environments compared to larger institutions.

Pauline Joe, using an Indian Head Spinner, *Knitting Together: Cowichan Communities & Cultures* exhibit, 2008, Cowichan Valley Museum & Archives
Photo credit: Eric Marshall



In terms of the challenging aspects of working in small museums, a few common threads emerged. These included the struggle of many small museums to just keep the doors open due to limited and often precarious funding arrangements. We also noted the difficulty of providing professional development and organizational education opportunities for staff and Boards, due to geographic, time and financial challenges. Finally, there are the persistent issues of adequate storage spaces and achieving professional museum conservation standards, and in developing the in-house capacity for exhibit design and fabrication.

With all of that out of the way, let's get to the good stuff! The panelists and class together identified many of the wonderful aspects of working in small museums.

Opening of the *tthu hwsteli hwulmuhw / Coast Salish Canoe Pullers* exhibit, 2015, at the Cowichan Valley Museum & Archives.
Photo credit: Beth Wetherill

At the opening of the new gallery, some visitors also brought their own precious objects and memories that linked them to their families and their town.

The first was that one can experience a strong community connection when working or volunteering in a small museum. Kathryn Gagnon placed this in the wider context of new curatorial paradigms around shared authority and community engagement, which positions the museum curator/educator as a facilitator of knowledge exchange rather than an expert who transmits information. She suggested that this paradigm shift has happened with ease in small community museums as it has always been the foundation of our work.

By way of example, Gagnon described the development of the new social history gallery at the Cowichan Valley Museum & Archives (CVMA) as a culmination of several years of community consultation and exhibit development with groups such as the Cowichan Tribes, the Métis Association, the community of Paldi, and Chinese-Canadian and Japanese-Canadian resident associations. At the opening of the new gallery, some visitors also brought their own precious objects and memories that linked them to their families and their town.

Gagnon also explained how the major themes of the new gallery were generated by the community, such as “what does it mean to be Métis?” The panel participants were invited to share their stories in their own words, in a conscious minimization of the curator voice.



CVMA has also engaged with local members of the Japanese-Canadian community, many of whom lost nearly everything during the internment, including family documents and photographs. A local Japanese-Canadian mother and daughter contacted the CVMA about class photos in the archives, since all their photos had been lost.

“We found one that included her mother as a little girl and I’m pretty sure we were all crying,” Gagnon explained. “This is one of the many reasons why the collection of class photos, like the ones donated by Joan Mayo to the archives, is so important.” The CVMA has also helped connect members of the community who have gaps in their genealogy, including locating one visitor’s second cousin.

Walking tour from Miner’s Memorial Weekend, Cumberland, 2018.
Photo credit: Lorraine Bell

Marianne Bell described how her deep roots in the village of Cumberland are woven into her approach to educational programming at the museum. She shared her view that the entire village can be a learning environment, as she conducts activities that range from school groups in the museum, to organized walking tours, to impromptu history lessons in the line-up at the deli counter.

“Someone in the line-up might ask, ‘I wonder why they are logging like that on the mountain?’ so I just jump in and explain how the history of the E and N land grant has shaped land use right into the present,” she explained.

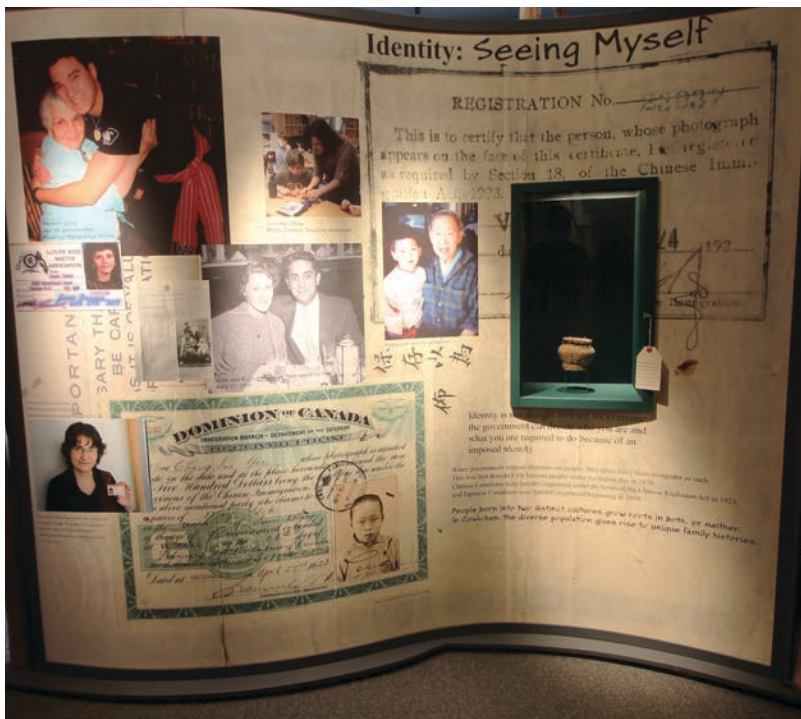
Community connections are also evident in the ownership of the Cumberland Museum & Archives. Local people, often descendants of the historical figures in the exhibits, will organize meetings and social events in the museum, and will frequently share their knowledge of local history with museum staff. M. Bell also shared an example of a ten-year-old participant in her school program, who later took the initiative to conduct his own tours of the museum with family and friends.

A second theme that emerged during the panel event, was how smaller museums can present the details of local stories, artefacts and issues. Lorraine Bell commented that smaller museums can be a valuable archive of everyday life, and can present alternative perspectives on history that may have only been documented in that specific location. Place-based accounts of historical events, family histories, local characters, and folk histories can resonate deeply with visitors and provide unique avenues of empathy and meaning-making.

Gagnon offered the example of the multi-cultural community of Paldi, whose history has been documented by the CVMA. She also argued that encouraging visitors to connect personally to histories of injustice, such as the Japanese-Canadian dispossessions and the Chinese Head Tax, can help develop empathy and awareness of similar contemporary issues.

Marianne Bell discussed how local history education can go beyond famous names and well-known facts to share a more personal and local perspective. She suggested that the relatively well-known story of Ginger Goodwin (who lived and organized in Cumberland) was only part of a complex story of community and place, and the struggle to create social change. A fascinating project involving the Cumberland Museum & Archives and the Village of Cumberland is the naming of alleyways after local people as a means of

smaller museums can be a valuable archive of everyday life, and can present alternative perspectives on history that may have only been documented in that specific location. Place-based accounts of historical events, family histories, local characters, and folk histories can resonate deeply with visitors and provide unique avenues of empathy and meaning-making.



Identity: Seeing Myself, at the Cowichan Valley Museum & Archives.
Photo credit: Lorraine Bell

honouring and sharing local history. The main streets were already named after counties in England and Robert Dunsmuir, but the alleyway naming project has increased local interest in researching the village's history. It has also involved consultations with the local K'ómoks First Nation, as well as renewed attention to the historical role of women in the community.

A third theme touched upon the idea that small museums can be both nimble and accessible. Having small staff numbers with broad job descriptions can lend a degree of ease to collaboration between departments, as curatorial, interpretive and educational responsibilities tend to overlap. In addition, there can be a degree of freedom to take risks or experiment with new ideas such as applying a post-colonial or labour perspective to exhibits. Accessibility is not really an issue at small museums given their lower admission costs to visit, their geographic proximity to local people, and the widely accepted idea that the community museum belongs to everyone. This approach can position the

there can be a degree of freedom to take risks or experiment with new ideas such as applying a post-colonial or labour perspective to exhibits.

museum as very open to suggestions, ideas and feedback from community members. As Gillian Booth expressed, everyday visitor engagement can have a personal, one-to-one, and conversational nature.

The panelists dispelled any idea that small museums are simply smaller, lesser versions of large urban institutions. Instead, we proposed that they are qualitatively different, and offer something unique to their communities, the museum profession and to the wider cultural landscape.

All event participants envisioned many opportunities for museums of all sizes to work together to combine their unique strengths and perspectives. We expressed enormous gratitude to the BCMA, the RBCM and to UVic's Cultural Resource Management Program. Together they have created many learning opportunities to help develop the potential of small museums, and to help small museum workers advocate for the much needed resources and support that will expand this important work.



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HI-CUBE

CELEBRATING CANADA'S FATHER OF CONSERVATION

In Tribute to Philip R. Ward, Conservator (1926-2019)

Ann Howatt-Krahn
Conservator,
formerly of the
BC Provincial
Museum and
the Canadian
Conservation
Institute

Christopher A. Russell
Conservator,
formerly of the
BC Provincial
Museum and
the Art Gallery
of Greater Vic-
toria.

Philip Ward, Canada's father of conservation, championed his profession in museums and on behalf of the protection of cultural heritage nationwide. His title, (bestowed on him by Dennis Alsford, former Curator of Collections for Ethnology at the Canadian Museum of Civilization which is now the Canadian Museum of History) acknowledges his four decades of advocacy, expertise, research and educational achievements. Ward is especially remembered in BC for his conservation of Indigenous monumental art, notably totem poles, and his holistic, practical understanding of the field.

Ward's museum career began in the Department of Oriental Antiquities at the British Museum (BM) in 1955. There, he had the opportunity to work under the tutelage of Harold Plenderleith, Keeper of the Research Laboratory, and his colleague and successor, chemist Dr. Tony Werner, in what was a new and scientific approach to preservation. Ward, an artist himself, was able to integrate art and science into his work at the BM. He did this through treating artefacts or illustrating collections, as exemplified in his ink drawings for the 1963 BM *Handbook to the Collection of Early Chinese Antiquities*.

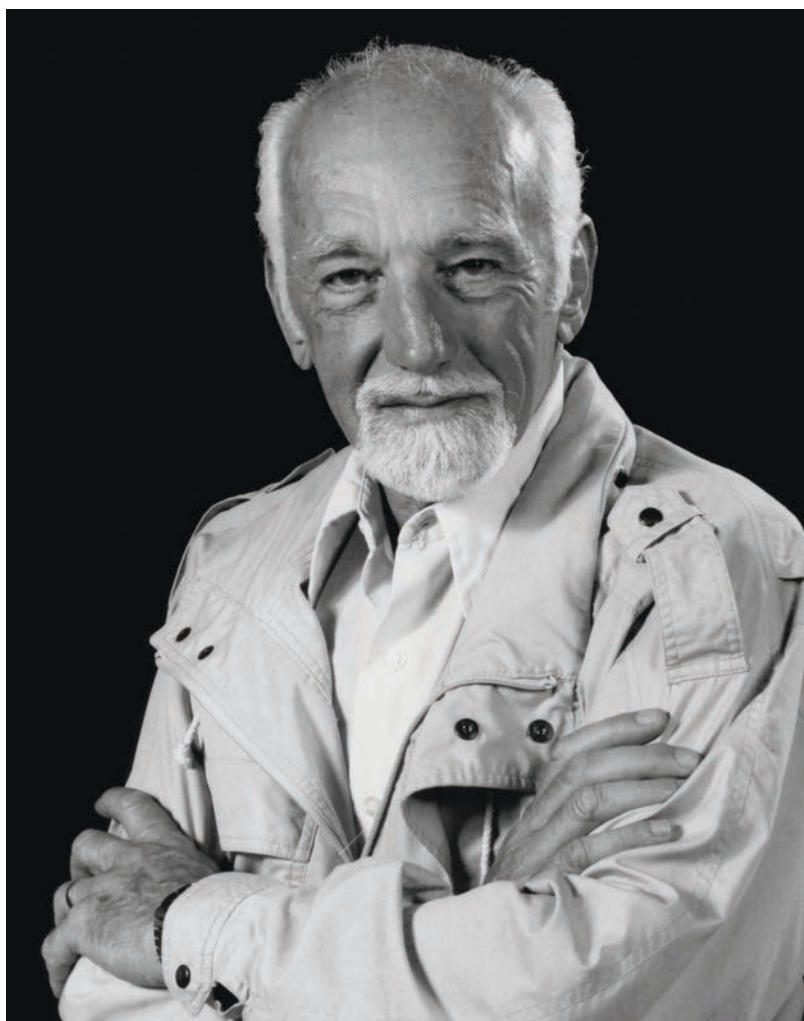
In 1966, Ward made his trans-Atlantic transition to the British Columbia Provincial Museum (now Royal BC Museum), where he founded the Conservation Division, which included the first conservation laboratory west of Toronto. He worked tirelessly to learn about his new home province and country. Ward, along with curators and Indigenous colleagues, conducted early field surveys of Pacific Northwest monumental art in order to better understand their environmental and preservation issues. He stressed the vital importance of collaboration, advocating for carving programs that engaged Indigenous artists and respected cultural traditions.

To meet the growing demand for conservation services, Ward expanded his staff; first recruiting Chris Russell, former colleague from the BM, and later training volunteers and interns who were among them the first Canadian-trained professionals in the field. From the outset, he emphasized the role of conservation as an essential element to museum collections care, and a key component in museum culture. Ward integrated conservation staff into field expeditions, and curatorial research as well as exhibition planning, design, and installation.

He stressed the vital importance of collaboration, advocating for carving programs that engaged Indigenous artists and respected cultural traditions.

As part of his provincial mandate, Ward regularly visited and consulted with small community museums. His personal dedication to the BCMA was demonstrated in his regular attendance at annual conferences and his development of educational resources and seminars for members. His practical manuals addressed important and relevant topics, including insect control and the support of collections in storage and display. In the early 1970s, he went on to design and teach the first *Conservation of Antiquities* course at the University of Victoria.

In 1977, Ward took on a leadership role at the Canadian Conservation Institute (CCI) within the Canadian Department of Heritage. He held positions as Director, Conservation Services (1977-1980); Senior Conservation Advisor (1980-1988); and Director, Information and Extension Services (1988-1990). He played a prominent role in the development of CCI's Mobile Laboratory Program. By bringing centrally based conservators and conservation scientists to clients across the country, this innovative approach ensured that CCI's recommendations for the care of collections were sensitive to, and appropriate for, a diversity of local conditions. As a result, this approach facilitated their acceptance and practice. Trust and confidence grew between conservators and the communities served, with resulting collaborations laying the groundwork for outreach publications, such as the *CCI Notes*, which Ward enthusiastically supported.



Throughout his career, Ward actively promoted policies to ensure that conservators would be recognized in positions parallel to those of curators and scientists in related fields. His efforts helped to advance the professionalism of the field and to strengthen the role of conservation within museums, galleries, and archives in Canada and abroad.

Philip Ward succeeded in all his endeavours as a conservator, scholar and educator, simply by being himself: committed, learned and humble. His efforts have established conservation as a recognized profession in the preservation of Canada's tangible and intangible heritage. All of us in the museum field share in the privilege of perpetuating this work, no matter our roles. Together, let us remember our champion and perpetuate his legacy.

Being Small is not a Problem at All...



HEY NOW, WHAT'S THE BIG IDEA?

Kate Petrusa Curator, White Rock Museum & Archives

Many of us have experienced walking into a gallery, garden, or transformed space and feeling immediately more aware of our surroundings. The senses gather together – pause – and absorb. In the BCMA's new tool, which is found online on BCMA's Brain, *The Art of Storytelling in Exhibitions*, Tim Willis reminds us that our ultimate goal goes beyond presenting information to our visitors; it is our responsibility to guide them to experience the topic for themselves, their way.

The summer exhibition at the White Rock Museum & Archives (WRMA), *Castles In Your Mind: White Rock's Sandcastle Phenomenon 1978-1987*, is evaluated here using Willis' exhibition tool as a matrix of assessment. This exhibition shares the story of the Canadian Open Sandcastle Competition that took place in White Rock in the 1980s. It displays the carnival atmosphere, and conveys how this grass roots festival began, and ultimately grew to become an international event. The exhibition also explains why the festival ended after just eight years.

Everyone is unique, your audience is not a homogenous group.

I didn't adopt Willis' checklist during the exhibition planning stages; rather, this clear and simple tool was used following installation to see how I measured up. This exercise was a great opportunity to learn from Willis' expertise and experience, allowing me to interact with an expert from a distance, serving as a form of collegial evaluation beyond my small team. Willis' tool provides a way of improving our exhibition development approaches. As we will see, bringing these principles to life is harder than it looks; at WRMA, we will consciously incorporate them when planning the next exhibition!

Thinking about visitors

The first section in *The Art of Storytelling in Exhibitions*, discusses how we ought to consider visitors; it underscores the fact that everyone is unique, your audience is not a homogenous group. As such, Willis' suggests actively choosing your exhibition audience, which might be different each time.

In the case of *Castles In Your Mind*, it seemed that our social media audience chose us. As this event took place relatively recently, many people with different views recall this time in White Rock. Every time WRMA has shared historic photos or memorabilia about the sandcastle competition on social media, our community is very engaged.

Who do we most want to appeal to?

I built this exhibition for fans of the original and proposed sandcastle competitions. These are local people, but also people who have left White Rock and can interact with us online.

Castles In Your Mind is geared at people in their 40s to their 70s, who remember the competition first hand, and have an opinion about it. It's also for people who live in White Rock, or nearby, and can easily imagine the pier and beach with massive crowds. The look and feel of the exhibition (fonts, artifacts, colours) celebrates the 1980s, which is currently a popular style. We hoped that the marketing itself would also draw a third audience.

What's our big idea?

Willis defines the big idea as the central notion we want visitors to leave with; this should only be one sentence long. As Willis warns, this can be tricky to establish. Here's my crack at the big idea for *Castles In Your Mind*:

The Canadian Open Sandcastle Competition was a fantastical and complex event that continues to make an impact in White Rock today.

I'm not sure if this is a pro big idea, as these take time and practice to write. What I hope is informative, however, is how this main thesis drove which exhibition elements were selected and included in the gallery.

Feet sand sculpture
Photo credit:
Tom Kirstein



"FEET" (Sculpture)

110%

The crux of Willis' tool — and what I think I could improve upon most — is ultimately the art of turning information into interpretation in our use of text.

Fantastical

To invoke the fantastical, it was important to have the physical space embody a fanciful spirit. From my brainstorming a 12-foot by six-foot high blue castle of my mind emerged against a yellow backdrop, serving as one large artifact plinth. I also included three large-scale images of the crowded beach scenes, and close ups of the sand sculptures.

I was fortunate to have access to many hours of video footage of the sandcastle days. These scenes conveyed the powerful and instant creative spirit of the day. I included one hour of highlights with audio, which showed scenes of the crowded beach, wandering minstrels, interview clips with sand sculptors about their inspired creations, and teams cheering and laughing.

Complex and contemporary

Alongside the fantastical, this event still carries a lot of meaning for many past and present residents of White Rock. There were a number of reasons why the competition ended in 1987. There's also been a recent push by a community group to bring this competition back to White Rock in a smaller, contemporary way in 2020. Finally, there are environmental, cultural, and safety concerns that didn't exist in the 1980s.

To provide a taste of the complexity of the event and its contemporary presence, I completed a series of oral history interviews with a range of people. These interviews were edited into clips for viewing in the gallery, and we are also publishing them every week on social media.

Crowds at the White Rock Pier during the Open Sandcastle Competition held in White Rock.
Photo credit: White Rock Museum & Archives



From information to interpretation

The crux of Willis' tool — and what I think I could improve upon most — is ultimately the art of turning information into interpretation in our use of text.

Here's an example of some of the text currently in the exhibition space that has begun to sound very informational:

White Rock locals Tom Kirstein and Chip Barrett planned and implemented the sandcastle competition eight times in White Rock with the help of thousands of volunteers. Over its life span, the competition likely drew more than 700,000 visitors to the beach and Marine Drive.

Here's a humble try at providing more *interpretation* to the story as a practice for next time:

For six weeks each summer, co-organizers Tom Kirstein and Chip Barrett re-created the sandcastle competition, buried in a mountain of

imaginative planning, trying to top last year's success. They realized their dreams with the help of hundreds of impassioned community volunteers. Imagine exiting this Museum on Sandcastle Day and entering a crowd of more than 100,000 people!



KATE PETRUSA

I learned a lot working with Willis' tool kit, even after the exhibition has been up for two months. This evaluation has encouraged me to continue to have the physical gallery space embody the big idea in some way. It has also given me a goal to develop my text and written materials into a story, rather than simply reporting information.

My exhibition development journey continues, and I'm sure there's more for me to discover with this evaluation tool. Thank you BCMA Brain and Tim!

12 foot by 6 foot high
blue castle display
for the *Castles In
Your Mind* exhibit
Photo credit:
Kate Petrusa





SPOTLIGHT ON MUSEUM ED

Vanessa Richards of Hogan's Alley Society leads the group down Hogan's Alley in Vancouver.
Photo credit: Matt Hans Schroeder



TAKING PROGRAMMING TO THE STREETS

Heritage walking tours

Lindsay Foreman

Summer is always the busiest time of year for community heritage organizations. Our hours of operation are extended, we are planning and executing events (i.e., Canada Day, BC Day, Labour Day), and our public programming schedule is in full swing. The weather is also usually warm and sunny, beckoning both museum workers and visitors alike to spend time outside. While some of us have outdoor space(s) associated with our facilities, others do not, and must get creative. One excellent approach to engage both staff and visitors during the busy warm season is to take our programming to the streets by developing (and maintaining) and delivering heritage walking (or cycling, driving) tours.

These tours are a great opportunity to showcase both the natural and cultural heritage of our communities. They also serve as support and relationship boosters between different individuals and local organizations, providing a meaningful, long-term collaborative community project.

Either staffed, or self-guided, these tours are a great opportunity to showcase both the natural and cultural heritage of our communities. They also serve as support and relationship boosters between different individuals and local organizations, providing a meaningful, long-term collaborative community project. Whether spearheaded by one or more local memory organization or the municipality, many community members are involved in the development, delivery, and promotion of these tours. Heritage tours also allow our organizations to showcase their collections, especially archival items including photographs, blueprints, maps, and letters, which encourages both community members and visitors to come and see what other information we have on display or stored away.

The majority of the community heritage tours offered across the province consist of a hard copy, pdf, or digital map with numbered points of interest; some versions have their own smartphone app. Each point of interest is pictured, often using a 'then and now' approach, with a paragraph or two describing the place. In most cases, a plaque or sign is situated on or near the point of interest within the physical landscape, enabling anyone to learn about the community's heritage, as well as to serve as way finders for those participating in a tour. The self-guided tours are generally free; guided versions range from free to \$28 per person.



Vanessa Richards of Hogan's Alley Society shares the history of Benny Foods and its importance to the Hogan's Alley community in Vancouver.

Photo credit: Matt Hans Schroeder

TAKING PROGRAMMING TO THE STREETS



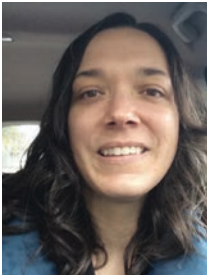
Michael Schwartz shares the history of the National Council of Jewish Women Neighbourhood House at 800 Jackson Ave in Vancouver.

Photo credit: Matt Hans Schroeder



Harvey shares with a tour group the Italian-Canadian history of bootlegging and bocce ball in Hogan's Alley in Vancouver.

Photo credit: Matt Hans Schroeder



LINDSAY
FOREMAN

Themed heritage walking tours are also widely available. Several communities offer cemetery tours (i.e., Quesnel & District Museum & Archives, Revelstoke Museum & Archives, Nanaimo Museum), while the Vancouver Police Museum offers four different Sins of the City tours, and the Golden Miles of History tour shares the story of the Cariboo Gold Rush in Lillooet. Within the larger urban centres, such as Vancouver, Victoria, Nanaimo, and New Westminster, heritage neighbourhood tours are available. In fact, the Jewish Museum & Archives of BC offers walking tours of the Jewish communities of Oakridge, Strathcona, and Gastown in Vancouver.

Let's get out there and walk to support heritage! Experience and raise heritage awareness by participating in tours within your home communities and those you will be visiting over the coming months. Be sure to check out the Downtown Walking Tour offered by the public library in Prince George when you visit for the conference in September!

[Walking tours] also serve as support and relationship boosters between different individuals and local organizations, providing a meaningful, long-term collaborative community project.

Left: Visitor holding up a picture from the Talmud Torah Grade 4 class, circa 1965. Gita Kron, teacher.

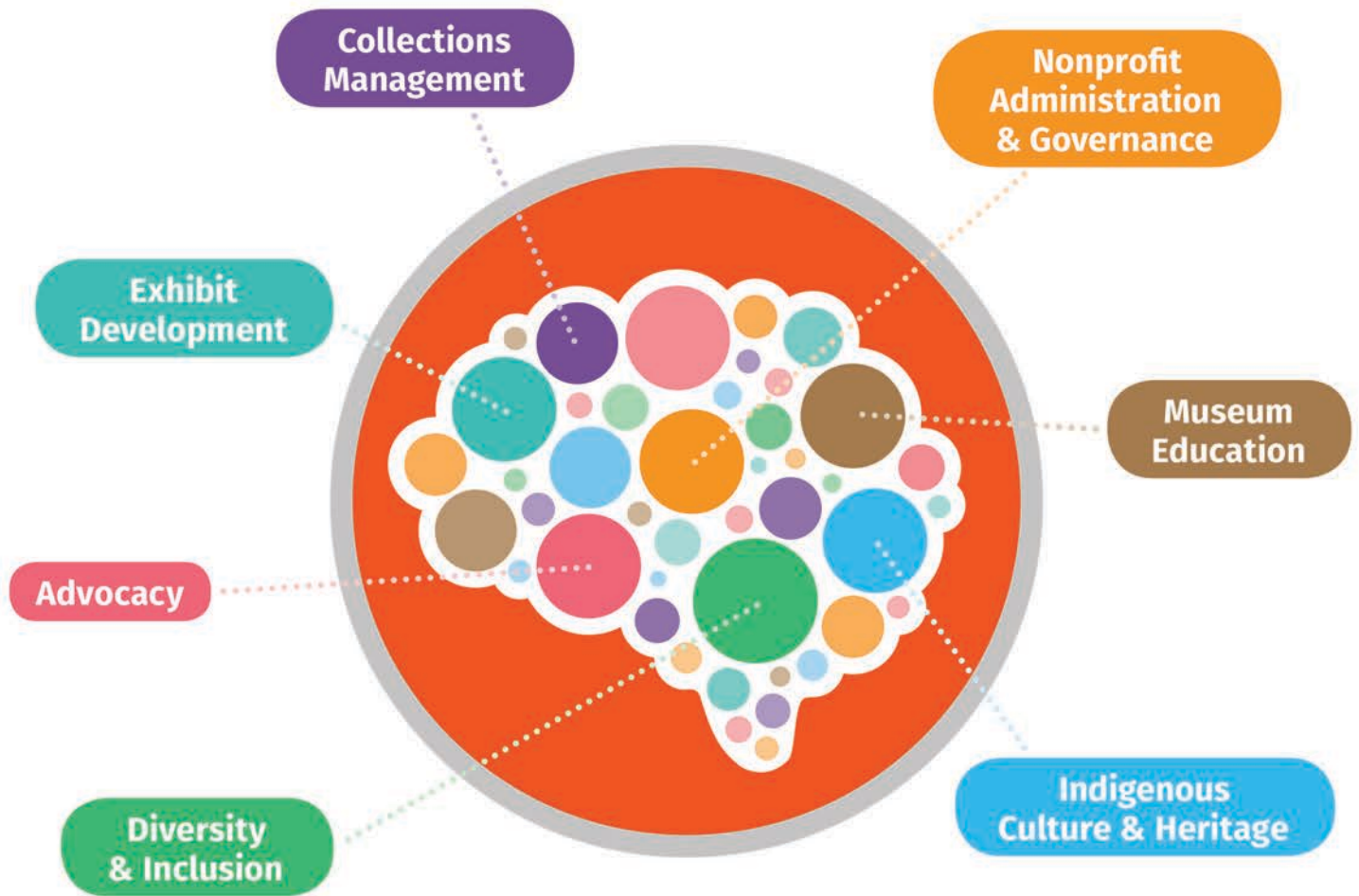
Photo credit: Matt Hans Schroeder

Right: Elder Larry Grant used to be a student at Strathcona Elementary School in Vancouver.

Photo credit: Matt Hans Schroeder



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Lunch With

WIL

RON ULRICH

Fernie Museum and Heritage Executive Director

Lindsay Foreman

Can you share your educational and work background with us and describe your connections to Fernie?

I have worked in the museum sector since I was 15, first starting as a volunteer, then becoming a summer student. After graduating from university and a subsequent museum studies program, it's been my only career. My love of museums began with a field trip to Fort Steele Heritage Town. Our family has always celebrated our immigrant roots, and I've had

countless relatives share their early lives in Canada. So, when I was participating in the Home Sweet Home program at Fort Steele as a Grade 4 student, all those stories about hardship and work by hand came alive in a way that still is quite vivid. I've been interested in museums since, and their ability to affect children and youth particularly. When the opportunity to join the local historical society, which was wanting to start a museum in the Crowsnest Pass, came along, I jumped at the chance. It was hands-on learning at its best, and I still am nostalgic about those days learning how to catalogue collections while sitting with elders in my community telling stories about the objects they were cataloguing. Those stories still stick with me.

Fernie is home. My great-grandparents came to Fernie when they landed in Canada. My grandfather was born here. While the family moved to the other side of Alberta/BC border for work, our family roots have long been tethered to Fernie. It's full circle for me to come back to the mountains, and I'm loving every minute.

Is it hard for you to believe that you are celebrating your fifth anniversary with the Fernie Museum? Can you share some of your favourite exhibits and events that have occurred during this time?

Wait, it's been five years!? Ha — it seems like yesterday when I started. I think for me, exhibits like the *Picariello* exhibit, for which we received the Award of Excellence from the BCMA, and the *Hosmer* exhibit, come to mind as favourites. I'm quite proud of the Canada 150 exhibit series which we did. Both the exhibits and their accompanying programs celebrated the people, places and things which define our community; this approach really resonated with the community. I'm also enjoying our current exhibit — *From Geisha to Diva: The Kimono of Ichinaru*. Historically Fernie has only ever had a small Japanese community, and the opportunity to bring something unique to expand people's understanding of the world around them has really had an effect on our community this summer. And of course, I'm beyond ecstatic about our annual *Chautauqua and Fall Fair Festival*, which is now in its fourth year, and celebrates Fernie's culture, heritage and cuisine... So, time has gone quickly, and I'm so happy about how the community has embraced the Museum, which itself is celebrating its sixth year!

What has drawn you to working at a small community museum? Which aspect(s) of your position do you find most rewarding?

Working in a small museum is far more rewarding than working in a large institution for me — it feels like I can have a more immediate and perhaps a deeper impact on the community. And I get my hands dirty too — it's much more direct for me as a cultural worker than sitting in an office.

Working in a small museum is far more rewarding than working in a large institution for me — it feels like I can have a more immediate and perhaps a deeper impact on the community.

Are you able to discuss the Fernie Museum's mission and current strategic direction? How do these help to develop and encourage community cohesion?

Our current strategic plan, spanning 2016 to 2020, really is about establishing a solid foundation for the museum in every aspect of its core and secondary work. We have based it on four strategic pillars: Build Community, Build Place, Build Memory and Build Sustainability. A copy of the executive summary can be found on our website under Publications. This plan really is to establish us on a solid footing in all areas of museum practice, to partner with local organizations and knowledge holders in helping us understand and create a better sense of place, and to focus on getting our collections sorted.

The Fernie & District Historical Society has existed since 1964. The Society ran a previous iteration of a museum from 1979 to 1999, followed by five years as a temporary pop-up museum. The biggest challenge we have right now is our 10,000 plus artifact collection that has been neglected for 20 years. We are currently evaluating each item using our mandate and interpretive matrix, researching donors and the history of objects, to make difficult decisions about whether to accept an item into our core or education collection, offer it to museums whose mandates better suit the object, or to deaccession it. I've been involved in collections projects before, but not on anything of this scale. Getting the collection sorted will be a huge step forward for the museum.

What types of community organizations have you collaborated with over the past several years? How have you been able to develop and maintain relationships? Do you have any "lessons-learned" to share with us?

We have partnered with a wide-range of community organizations. We really do believe in the model that has been put forward by Nina Simon, *The Participatory Museum*. Almost every program we offer is done in collaboration with other community groups or local knowledge experts.

Our *Chautauqua and Fall Fair* is a fantastic example, where we have partnered with the City of Fernie, the Fernie Chamber of Commerce, Tourism Fernie, the Fernie Heritage Library, Fernie Seniors Centre, the Visual Arts Guild, the Spinners and Weavers Guild, Wildsight Elk Valley, and numerous local and regional businesses, museums/cultural groups and arts organizations. I think the biggest thing that has allowed this ongoing partnership to continue for four years, enabling the festival to grow, is that everyone is there for one common purpose – an intersection of our respective mandates. Even through challenges, this shared goal has encouraged a cohesion that has been fantastic to experience.

Funding is getting more and more difficult to acquire within our sector. Are you able to share a successful advocacy story for the Fernie Museum and/or Heritage Fernie?

We have not had difficulty in obtaining project funding, that seems to be easy to obtain in our own region, thanks to the incredible support of the Columbia Basin Trust. Operational funding, on the other hand, is a huge challenge. Our baseline operational budget has a growing gap between revenues and expenses; up to now project funding has filled in this gap but that cannot continue if we are to be operating sustainably into the future. How to close that gap, is something we are currently addressing. It only takes one project grant to fall through to upset the whole apple cart. We have had some success working with our local municipality, and hope that they will become an even more significant partner moving forward as we begin to implement the *Fernie Heritage Strategy*, which is currently being developed.

I think the biggest thing that has allowed this ongoing partnership to continue for four years [...] is that everyone is there for one common purpose – an intersection of our respective mandates.

By their very nature, small museums/galleries/archives require their staff to wear many hats and be extremely flexible in completing their work tasks. What has been one of the biggest challenges or projects that you have had to tackle over the past five years?

Wearing many hats is what makes this job fun and rewarding for me. But our biggest challenge, one that continues to vex me, is our building. We have a wonderful location – a historic 1909 heritage building in a prime location downtown. Keeping that building up within accepted standards of conservation, however, continues to be a huge challenge. Again, thanks to the Columbia Basin Trust built heritage grant program, we can address our roof and other issues related to the top balustrades and pediments, but this once-in-a-lifetime grant can only go so far. We need to address our foundation and that's going to be a real project involving many stakeholders. Our 2016-2020 strategic plan is really all about putting us on a figurative and literal solid foundation!

Do you have any advice or experiences to share with young or new workers in our sector? How do you prevent yourself from becoming overextended?

I would say to them, play the long game. Too often, we play the short game as we look to establish ourselves in our career by jumping from job to job. Accomplishing goals within a set of strategic priorities is important, but that cannot be done within just two years at one institution. Extend your employment at a local museum to at least five years. Be realistic in your goals. I am a chronic over-extender and have big visions for where I work. I excel at achieving that vision, but often at the cost of sometimes burning myself out. How to balance life and work is still something, at 50 plus years of age, that I haven't exactly worked out. Any tips would be welcome!

News

EVENT

BCMA's Annual General Meeting

Location: Cowichan Tribes Gym Dining Hall

BCMA's 2019 Annual General Meeting will be held on Wednesday, October 2, at the Courtyard by Marriott Prince George. All members in good standing are invited to join us for breakfast at 8am to hear all about what the association has done for you in the past year and to get to know your council members close up.

.Please send in your AGM Membership Voting Information to members@museumsassn.bc.ca before September 27, 2019.

NEWS

Vancouver City Council Passes Culture|Shift Cultural Plan

Vancouver City Council has approved *Culture|Shift: Blanketing the City in Arts and Culture; Vancouver Culture Plan for 2020-2029*. The new overarching 10-year cultural plan prioritizes affordable and accessible spaces, cultural equity, accessibility, reconciliation and decolonization.

Culture|Shift aims to create new cultural spaces and 400 units of artist housing over the next ten years. It also calls for a music task force, the development of Indigenous grant programs and additional opportunities for Indigenous arts and culture.

The full report can be found [here](#).

RESOURCE

CCI Facility assessment services

Apply by October 15, 2019, for facility assessment services in 2020–2021. CCI offers facility assessment services to Canadian museums, archives, libraries, historic sites and Indigenous cultural centres that acquire, conserve and exhibit heritage collections that are accessible to the Canadian public.

Learn more about applying by watching the video "[Facilities Assessments CCI](#)."

WORKSHOP

Care of Objects in Indigenous Cultural Centres

Dates: Wednesday, Oct 16 & Thursday, Oct 17, 2019

Times: 9:00am – 4:45pm each day

Location: Cowichan Tribes Dining Hall, 5574 River Road, Duncan, BC

This workshop looks at the preservation of Indigenous material culture and is designed as an introduction to the care of collections for staff working in Indigenous cultural centres, although others are most welcome. No experience in the care of collections is necessary.

The workshop covers how various types of materials deteriorate, how best to minimize this deterioration, how to identify problems of storage and display of various kinds of objects, and how to make informed choices relating to the long-term preservation of collections.

Please phone or email Anissa Paulsen, Program Officer at BCMA, to register for this workshop: (778) 535-4305 / grants@museumsassn.bc.ca



Whoo's News

Ryan Hunt will be joining the BCMA as their new Executive Director. Ryan has dedicated his career to connecting communities with meaningful arts, heritage, and educational experiences. Ryan looks forward to bringing his entrepreneurial spirit and passion for community engagement to his new role. He cannot wait to meet the BCMA community and to work collaboratively with its members to support the province's museum, gallery, and related heritage sector.

SM Leduc has been appointed as the new Reconciliation Museologist for the Canadian Museums Association (CMA) Reconciliation Council. Ms. Leduc will oversee the development of a toolkit and final report that will address Canadian Truth and Reconciliation Call to Action #67. She has worked as a researcher and project manager on various complex Indigenous legal and social policy issues — including Modern Treaties, income assistance and health care, taxation, and housing and homelessness — both within the federal public service and non-profit sector.



Ryan Hunt

Wesley Wenhardt is the new Director of the North Vancouver Museum and Archives. Wenhardt is an accomplished museums and cultural sector innovator with over 25 years of broad experience. His work has taken him around the world, opening and revitalizing museums, IMAX theatres, science centres and heritage sites. He will build on the 12 years of key foundational work completed by Nancy Kirkpatrick, NVMA's previous director, who has led the organization through a long process of modernization and reinvention.

Volunteer Spotlight

MAUREEN ATTRIDGE

Touchstones Nelson Archives Volunteer

Maureen started visiting the Shawn Lamb Archives at Touchstones Nelson three years ago when she was researching her family history. Maureen discovered a passion for genealogy and we were delighted when she offered to volunteer her time in the Archives.

Maureen has since become our resident genealogical inquiries assistant, using her in depth knowledge of our resources to help others discover more about their own family histories. Maureen also took on the huge task of managing and updating our 20,000+ obituary records. This has included making a list of these records available online.

At Touchstones we have a small team of staff and rely on volunteers to fill many roles. Maureen is in the Archives almost every day, and through her dedication, we are able to stay open when the Archivist needs to be elsewhere. Her commitment greatly improves the services we can provide to our community.

"I volunteer to give back to the genealogy community," says Attridge. "I began doing my own research and then started volunteering. I am retired and it gets me out of the house and working on something I am interested in. I started with a list and I've basically worked to expand it."



Success by ASSOCIATION

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.

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

Visit www.museumsassn.bc.ca/members/round-up to read current and archived issues.

BCMA Brain

BCMA's BRAIN is your learning centre on our website. Discover upcoming learning opportunities, as well as practical tools and resources on a variety of topics related to museum operations, including new landing pages for advocacy, diversity and inclusion and Indigenous culture and heritage. Content in all areas of the BRAIN will grow over time.

We welcome contributions and feedback from BCMA members and the sector at-large. Feel free to share ideas for new resources and innovative practices by emailing: BCMAbrain@museumsassn.bc.ca.

Tap into the collective knowledge of our sector at museumsassn.bc.ca/brain/

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/

2019 Webinar Sponsor



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/

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

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



We're Growing!

Welcome to new members:

Individual Members

- William Adams
- Janice Alpine
- Kelly Badger
- Mariel Belanger
- Marianne Bell
- Gwyneth Evans
- Louise Framst
- Chad Hellenius
- Amy Herr
- Sheila Kitson
- Marianne Krajicek
- Janell Lancaster
- Alyssa Leier
- Leah McQueen
- Kevin Maisner
- Christine Moreland
- Trelle A. Morrow
- Trish Pattison
- Denton Pendergast
- Melissa Rollit
- Jessice D. VanOostwaar
- Danijela Zutic

Volunteers

- Hnidan-Lorraine Kendall
- Ashna Khullar

Institutional

- Ktunaxa Nation Council
- Nikkei National Museum and Cultural Centre
- Princeton and District Museum and Archives
- Peace Crossing Heritage Society
- Maritime Museum of British Columbia

Back Cover: PoCo Heritage Museum and Archives posing with the museum's photo frame at the 2019 Brew-Haha Festival of Beers.

Photo credit: Kelly Brown



BREW-HAHA
SEPTEMBER 7, 2019

GREAT COMMUNITY FUN