

The voice of the BC Museums Association

Roundup

Issue 278 // Spring 2020

Change Makers
2020 Emerging Professionals



**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.

The BCMA is a provincially incorporated society and a registered charitable organization. The BCMA holds the copyright on all material unless otherwise stated. Opinions expressed are those of the authors and do not necessarily reflect the views of the Association.

Ad rates available upon request.
ISSN 0045-3005.



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

bcma@museumsassn.bc.ca



Council

Jodi Simkin President
Catherine Ouellet-Martin Vice President
Tania Muir Past President
Brian Radburn Treasurer
Carolyn Holmes Secretary
Lynn Adam Saffery Councillor
 ris – Jordan Coble Councillor
Joelle Hodgins Councillor
Sherri Kajiwar Councillor
kevin david meisner Councillor
Alyssa Leier Councillor
Sharanjit Kaur Sandhra Councillor

BCMA Secretariat

Ryan Hunt
Executive Director
executivedirector@museumsassn.bc.ca
Vanessa Gelhaar
Operations Manager
operations@museumsassn.bc.ca
Chepximiya Siyam – Chief Janice George
Indigenous Engagement, Partnership,
and Collaboration Facilitator
engagement@museumsassn.bc.ca
Lorenda Calvert
Program Coordinator
programs@museumsassn.bc.ca
Abigail Buckwalter-Ingram
Development & Membership Manager
admin@museumsassn.bc.ca
Christina Elkiw (Volunteer)
Membership Coordinator
members@museumsassn.bc.ca
Lindsay Foreman
Managing Editor, *Roundup*
roundup@museumsassn.bc.ca
Rosemarie Gresham
Designer, *Roundup*
rgresham@museumsassn.bc.ca

The voice of the BC Museums Association

Roundup

Issue 278 // Spring 2020

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: (From left to right)
Top: Regan Shrumm, Jordan Hawkswell, Krystyna Halliwell.
Bottom: Jennifer Martens , Sean Young, Anna Irwin.

Change makers: 2020 Emerging Professionals

- 02** Notes from the executive director
- 03** President's report
- 04** Notes from the editor
- 07** Change makers
- 08** Sean Young
- 12** Jordan Hawkswell
- 16** Anna Irwin
- 20** Krystyna Halliwell
- 24** Regan Shrumm
- 28** Jennifer Martens
- 32** Column: Spotlight on museum ed
- 38** Column: Lunch with owl
- 42** Column: Being small is not a problem at all...
- 45** News
- 46** Whoo's news
- 47** Volunteer spotlight
- 48** Success by association

Notes from the Executive Director



Ryan Hunt

It's amazing how quickly the world can change. Over the span of a few months, since we published our last issue of *Roundup*, every aspect of global society has been fundamentally transformed by the COVID-19 crisis. And I don't use the word *crisis* lightly. Defined as a "time when a difficult or important decision must be made," I can think of no better word to describe our current situation. Museums, galleries, and cultural organizations of every type are currently making dozens of extremely difficult decisions. Decisions about how to transition in-person programs to online engagement. Decisions about whether future plans need to be cancelled. And, sadly, deciding when staff must be laid off in order for organizations to survive.

While I don't want to minimize the incredibly difficult choices organizations and museum professionals are facing, I do want to share some things that give me hope. I am inspired by the creativity and resilience of our sector. Large organizations, like the Royal BC Museum, have managed to quickly pivot their team to working remotely and have launched multiple weekly

livestream events with content for parents, children, and educators. Smaller organizations, like the Fernie Museum, have launched new online series that share their collections with British Columbians. And other members, like Bulkley Valley Museum, have quickly developed compelling virtual exhibits that explore how past societies weathered global pandemics, in this case, [*INFLUENZA: The Spanish Flu in Smithers, 1918*](#).

The road ahead is still unclear and there is no end in sight to the difficult decisions we all have to make. Nonetheless, what continues to give me hope is our sector's passionate, caring and creative people who dedicate themselves to continue to build a better world for everyone in their communities.

If anyone needs to talk, or has ideas on how the BCMA can better support our sector, please reach out to me directly at executivedirector@museumsassn.bc.ca. The BCMA is here to help build the brightest possible future for our members and the people of B.C.



Jodi Simkin

I was recently contacted by a BCMA member curious about the paradigm shift happening in our sector in response to the COVID-19 crisis. We pondered how the industry would survive in the short-term and what kind of innovations and changes would be needed to ensure that our institutions are prepared as everything returns to the new "normal."

The crisis has exposed the vulnerabilities of our institutions and our professional workforce. Thousands of part-time and seasonal workers will experience a shortened season with the possibility that facilities may remain in lockdown indefinitely. Canada Summer Jobs funding and extended work terms cannot replace the revenue derived from visitors in our theatres, galleries, libraries, gift shops and cafés. Our association to the world around us has never been more precarious.

President's Report

Who has the resources to rework exhibit and floor space, or to accommodate new ways of gathering? How will our visitors queue up? How will we retain a sense of community? Will the opportunity for organic conversation evaporate if we can no longer share moments face-to-face? Will we ever be able to resume the interactive engagement that is so valued and integral to our sector?

Surely, our historical community repositories are deserving of a national strategy that ensures that the necessary resources are in place as we look to a reimagined, re-envisioned future. Now is the time to consider assembling a provincial task force to monitor, investigate and advocate for our sector, so when the time is right, we are ready and capable of responding. Let's start these conversations with one another to brainstorm next steps. Let's work to better understand the role small and medium-sized institutions play in local economies and the importance of recognizing these spaces as key economic drivers in their regions . . . those deserving of sustainable, successive funding.

It is important to recognize that the response from our members is already noteworthy. [CultureOnline.ca](#), created through a partnership with Arts BC, showcases cultural opportunities available despite these challenging times. Parents can seek out resources to support home learning and seniors can stay engaged, despite the mandated physical distancing. Museums and cultural centres are finding new ways and methods to engage their communities while showcasing collection items and sharing information.

I am optimistic that we will emerge from this pandemic a stronger, more resilient and more determined sector. We are keepers of knowledge; innovators and storytellers. Let's share the experiences of frontline workers, our everyday heroes, to better understand the lives of those we lost. We are thoughtful, we are provocative, we are relevant. In the face of adversity, we remain constant, reaffirming, and committed to the communities we serve.

I wish you and your families good health in the days ahead.

Notes from the Editor



Lindsay Foreman

We truly are living in a *Brave New World*. This spring we've all had more time to think, reflect and hopefully catch up on some much needed rest . . . I've been drawn into past experiences and the paths I've chosen to reach this particular fork in the road. Recently, my mind keeps dwelling on my formative high school years, and as we work towards finding our new "normal," I return to my good old friend from Grade 12 English class, Aldous Huxley.

I hope this issue finds you well, safe and actively engaged in all the wonderful arts, culture, and heritage content your fellow British Columbians and Canadians are creating. Haven't had a chance to check much out yet? Then you're in for a treat with our *Spotlight on Museum Ed* column.

Been thinking about upcoming exhibits and programming and how to pivot your content to reach a socially distant audience? Check out this issue's *Being Small is Not a Problem at All* column and the tips and tricks learned during Tim Willis's two day exhibition development workshop in February.

Need some inspiration? Then look no further than the six fabulous emerging professionals profiled here, our *Lunch with Owl* interview with Dr. Kit Grauer, and our *Volunteer Spotlight* on the youngest volunteer at the Royal BC Museum and Archives, four year old Nova Fernandes. I've said it before and I'll say it again: arts, culture, and heritage professionals are the hardest working and most passionate individuals I've ever encountered. We hope this issue sparks your creative energy and positivity. This too shall pass.

We Recommend...

The Roundup creative team shares content that inspires us.

FROM LINDSAY

Canadian Geographic Indigenous Peoples Atlas of Canada (2018)
indigenouspeoplesatlasofcanada.ca

This beautifully written and illustrated series consists of four volumes: Truth and Reconciliation, First Nations, Inuit and Métis. Each volume covers a wide variety of topics, such as activism, filmmaking, language, oral traditions, place names, worldview and material culture (my archaeological background cannot resist mentioning the latter). They are rich with archival maps, documents and images, combining both past and present perspectives in a holistic manner. It is definitely worth "getting lost" in the *Indigenous Peoples Atlas of Canada*.

FROM ROSEMARIE

Skindigenous
skindigenous.tv
vimeo.com/ondemand/skindigenouseason1/

Skindigenous is a 13-part series exploring Indigenous tattooing traditions around the world. Each episode dives into a unique Indigenous culture to discover the tools and techniques, the symbols and traditions that shape their tattooing art. In this series, the art of tattoo becomes a lens for exploring some of the planet's oldest cultures and their unique perspectives on life, identity, and the natural world. Season one features Dion Kaszas (ep. 4) and Nahaan (ep. 6) who you may remember from [our article on the Bill Reid Gallery's exhibit *Body Language*](#), curated by Kaszas, in issue 274 of Roundup.

BCMA Resilience Fund

Thank you!



In partnership with the B.C. Government



On behalf of our members, we would like to thank the Ministry of Tourism, Arts and Culture and the BC Arts Council for their support of the arts and culture sector during the COVID-19 pandemic. The BCMA has been in close contact with the BC Arts Council on the best ways to provide immediate financial assistance and sustainable policies.

COVID-19 Impact Survey

In partnership with Greater Vancouver Professional Theatre Alliance, and BC Alliance for Arts + Culture, the BCMA is working to help quantify the impact that COVID-19 is having on the province's arts, culture, and heritage sector. Help us by completing this survey! These data will be essential in helping our governments understand the economic and social impacts of COVID-19 on our sector.

www.gvpta.ca/covid19_survey



**EVEN WHEN DOORS CLOSE
CULTURE DOESN'T STOP!**



CHANGE MAKERS

2020 Emerging Professionals



The arts/culture/heritage sector is constantly changing and challenging us to stay current and relevant to keep our communities engaged. In this issue, we learn about the amazing projects that six emerging professionals have been involved with, what inspired them to choose a career in the arts/culture/heritage sector and what they feel are some of the biggest issues we currently face.

Sean Young with
his family.
Photo credit:
Sean Young

SEAN YOUNG

Collections Manager
HAIDA GWAII MUSEUM
KAY LLNAGAAY, SKIDEGATE, B.C.

What is your educational background and experience?

I took courses in Cultural Anthropology and History from Malaspina University College (now Vancouver Island University) in the 1990s. I worked as a field archaeologist with Parks Canada in Gwaii Haanas in 1995 and coordinated heritage programs for the Council of the Haida Nation from 1997 to 2001.

How long have you been working in the arts/culture/heritage sector?

Since 1995. I've been with the Haida Gwaii Museum now for 5 years, going on 6. I started off with an internship in curation. My role has shifted to collections management, conservation and exhibit preparation.

As a direct result of the Potlatch Ban of 1884, [the Moon/Mountain Goat chest] was not allowed to be used in traditional ceremonies and the chest sat dormant for over 100 years. During our potlatch, we brought it back to life.

Why did you choose a career in arts/culture/heritage?

As a young child growing up on Haida Gwaii, I was fascinated with the classic cultures of ancient Egypt and Greece. When I was 8 years old, I became curious about my own Haida culture. I've always been surrounded by Haida artists and cultural knowledge holders, many of whom are my aunts and uncles. I'm very lucky to have a career in this field.

What do you think is the biggest issue our sector faces today?

Funding. I don't believe heritage centres or museums should have to seek funding or grants to cover operational costs.

What is your most rewarding arts/culture/heritage experience?

Being part of, and responsible for, the Moon/Mountain Goat chest that was loaned to the Haida Gwaii Museum from the American Museum of Natural History for my Gak'yaals Kiigawaay Raven Clan of K'uuna Llnagaay (Skedans) potlatch. This was a two-day potlatch held from April 14 to 15, 2017.

The chest was owned by the chief of K'uuna back in the mid-to-late 1800s. As a direct result of the Potlatch Ban of 1884, it was not allowed to be used in traditional ceremonies and the chest sat



dormant for over 100 years. During our potlatch, we brought it back to life. The chest is very special to me because I'm from that clan and a direct descendent of a previous chief of K'uuna, my great chini George Young.

Throughout the entire loan, potlatch and exhibit, I had to blend both museum conservation and handling techniques with my Haida cultural values. I took a lot of direction from my clan elders and family and found a way to combine their wishes with the professional standards of our loan. It wasn't easy, but it turned out great.

Do you have a role model or mentor? How does this individual encourage and support you?

Daryl Fedje, a Parks Canada archaeologist, was my first mentor in the heritage field. He blended Haida cultural knowledge with science, which was pretty groundbreaking then.

Nika Collison, the Executive Director/Curator at the Haida Gwaii Museum, has been my role model within the museum field. She balances professional museum practices and standards with Haida cultural values and law. Nika supports me and allows me to practice this two-eyed seeing in my work, where I blend science and cultural knowledge in collections management and exhibit displays.

Sean in front of Moon/Mountain Goat chest, 2017.
Photo credit: Sean Young



Sean and his brother with the Moon/Mountain Goat chest, 2017.
Photo credit: Sean Young



Jordan Hawksell
during a beach clean
/ community event
on North Beach,
Haida Gwaii, 2018.
Photo credit:
Mo Phung

JORDAN HAWKSWELL

Science Communications and Outreach

UCLUELET AQUARIUM SOCIETY
UCLUELET, B.C.

What is your educational background and experience?

I have a BSc in Earth and Ocean Science from Dalhousie University and a MSc in Planetary Geology from Western University. I also gained really valuable skills while participating in the Ocean Wise “Ocean Bridge” program and by starting a Zero Waste community group while living in London, Ontario.

How long have you been working in the arts/culture/heritage sector?

I have been working at the Ucluelet Aquarium for 7 months, sharing ocean science, conservation, and natural history. My work in this sector is just beginning and I am looking forward to learning so much more.

Why did you choose a career in arts/culture/heritage?

I love sharing knowledge with people, especially about the natural world, the ocean and the many other waterways in Canada. I enjoy encouraging people to build a respectful relationship with the Earth by learning about the world around them, in their own region or neighbourhood and how they are connected to it. People care about the things that they know and love, so getting to know the Earth and the ocean is impactful in building a sustainable future and it is one of the ways I help to protect our waterways.

People care about the things that they know and love, so getting to know the Earth and the ocean is impactful in building a sustainable future and it is one of the ways I help to protect our waterways.

What do you think is the biggest issue our sector faces today?

We sometimes forget how much our lives depend on a healthy and balanced global ecosystem. It is easy to feel removed from it in our fast-paced world, so we need to remember that every breath we take depends on the forests and the ocean. This sector offers a lot of resources on how humans around the world lived in the past, the mistakes we made and the lessons we have learned. I hope that people take the opportunities to slowly walk through museums and aquariums and reconnect with our history on this Earth.

What is your most rewarding arts/ culture/heritage experience?

I love to learn hands-on from people that are so excited and happy to teach me, and in turn, to pass that energy on to the people I interact with each day. It has been rewarding to witness and be a part of knowledge sharing, either from person to person or from nature to person. In the aquarium, it is amazing to show people what lives just out of their sight, below the water's surface. Those beautiful lightbulb moments when people start to see the diversity of life of our oceans are my favourite.



Do you have a role model or mentor? How does this individual encourage and support you?

I have met and worked with some of the most incredible people. Women in science, youth taking action, urban farmers, small business owners, ocean advocates, people connecting spirit to place, supportive friends and family and so many more. Over the last few years, I have made big moves into ocean conservation and sharing the natural world and have been supported by fellow ocean advocates. I am grateful for these encouraging mentors and friends and how they helped me get to where I am today.

Jordan Hawksell sorting through microplastics in Ucluelet, 2020. Photo credit: Jordan Hawksell



Jordan Hawksell during a beach clean / community event on North Beach, Haida Gwaii, 2018. Photo credits: Mo Phung

Anna Irwin
during condition
report of 3D
topographical map
[Chilliwack Museum
and Archives,
2001.013.001a-b], 2019.
Photo credit:
Anna Irwin

Curator
CHILLIWACK MUSEUM AND ARCHIVES
CHILLIWACK, B.C.

ANNA IRWIN



What is your educational background and experience?

I received my undergraduate degree and various certificates and diplomas from the University of the Fraser Valley. I also earned my Professional Specialization Certificate in Collections Management from the University of Victoria. In September 2020, I will be building on this certificate in the Cultural Resource Management Diploma program, also through the University of Victoria.

How long have you been working in the arts/culture/heritage sector?

Seven years, four of which have been at the Chilliwack Museum and Archives.

Curators are storytellers and storykeepers. My passion is sparked when there is an opportunity to learn about, and from, objects so that their histories can be shared with the public.

Why did you choose a career in arts/ culture/heritage?

At their cores, the arts, culture and heritage all celebrate the joy and tenacity of the human spirit. In my role as Curator, I am fortunate to be able to work with objects which relate to and represent human experience. Each of these items is tied to a specific place, time, event or person in Chilliwack. And that's a beautiful thing.

Curators are storytellers and storykeepers. My passion is sparked when there is an opportunity to learn about, and from, objects so that their histories can be shared with the public. Being the detective who uncovers the stories of these objects makes my heart sing. I also enjoy the daily variety of tasks I perform, including mounting or supporting artifacts on display and in storage, troubleshooting display case lighting, or conducting research for upcoming exhibitions.

What do you think is the biggest issue our sector faces today?

Embracing diversity and inclusivity, especially in positions of authority. While the situation is slowly improving and we are seeing more women, Indigenous, culturally diverse and LGBTQ2S individuals rise within our ranks, we still have a lot of work to do to ensure that our leaders and our boards reflect the diversity we see within the country.

Anna Irwin returning a forage cap [Chilliwack Museum and Archives, 1991.031.004] to its home location at the Chilliwack Archives, 2020. Photo credit: Anna Irwin



What is your most rewarding arts/ culture/heritage experience?

Each exhibition and individual project has the potential to connect with visitors on a deep level and can generate that special “aha” moment – where everything falls into place and the message that you are sharing sinks in. Being able to witness that spark of recognition and know that I contributed to visitors learning something new or watching as they gain a different perspective on a topic, is one of the most rewarding experiences I have had in the sector.

Do you have a role model or mentor? How does this individual encourage and support you?

I genuinely think every person is a mentor in their own way to everyone else – we all have stories and lessons to teach each other. I learn new things from the people and fellow museum professionals I come across on a daily basis.

My mentor is Christina Reid (Executive Director at Heritage Abbotsford Society), who was my supervisor and trained me when I first entered the sector. We don’t see each other as much as we used to because we’re at two different institutions, but we maintain contact and run ideas past each other, discuss object care and swap professional development opportunities.

Opposite Page: Condition assessment of a recent donation at the Chilliwack Archives, 2020. Photo credit: Anna Irwin





KRYSTYNA HALLIWELL

Collections Manager/Registrar

KAMLOOPS ART GALLERY

KAMLOOPS, B.C.

Krystyna rolls up her sleeves and gets her hands dirty applying clay to rope for a recent installation.

*Photo credit:
Krystyna Halliwell*

What is your educational background and experience?

My experience is a combination of post-secondary education and on-the-job training. I received a Bachelor's degree from the University of Calgary before obtaining a diploma in Collections and Conservation Management from Fleming College in Peterborough, Ontario. The training I received at Fleming provided an invaluable foundation for my career, and I rely on those competencies to this day. Having the opportunity to work with "real" collections from local museums and galleries in practical settings has allowed me to develop hands-on skills and gain confidence.

How long have you been working in the arts/culture/heritage sector?

For almost 15 years. I took a part-time gallery assistant position at the University of Calgary's Nickle Arts Museum when completing my undergrad, and this set me on a career trajectory that has included an internship with the Royal BC Museum's conservation department, followed by positions in collections registration and management in museums and galleries in B.C., Alberta and Ontario. I have been with the Kamloops Art Gallery since 2013.



Why did you choose a career in arts/culture/heritage?

I have always been fascinated by art and world history and how the influences of the past can shape and alter the present. Growing up, I was active in performing arts and often traveled to participate in festivals across Canada and in Europe. On each festival trip, I visited museums and galleries as I loved seeing the tangible representations of history all around me. I wanted to work in a field that would allow me to maintain a connection to the arts and history that I grew up appreciating, so working with museum and gallery collections was a natural fit.

*Krystyna assisting with the installation of the recent exhibition, Feminist Land Art Retreat: Free Rein at Kamloops Art Gallery, 2020.
Photo credit:
Dylan Sherrard*



What do you think is the biggest issue our sector faces today?

Remaining relevant. As the needs of our audiences and the technologies available to us continue to change and evolve, we must adapt and find new ways of offering unique, social and meaningful experiences. Within the sector there is a desire to see museums and galleries become the cultural hubs of the communities we serve - open inclusive spaces accessible to all. The challenge is balancing increased public accessibility with our institutional responsibility to preserve and safeguard the collections we hold in public trust.

What is your most rewarding arts/ culture/heritage experience?

Attending and participating in the 2018 European Registrar's Conference in London. I was treated to behind-the-scenes collection tours in some of London's most famed museums and

galleries, and the conference itself was an incredible networking platform for sharing and exchanging ideas. I brought a wealth of knowledge back that I have applied at my own institution.

Do you have a role model or mentor? How does this individual encourage and support you?

I've been fortunate to train and work with colleagues who have been eager to share their knowledge and experiences with me while being equally receptive to what I've had to contribute. Support has come in many forms, from answering questions I've had or helping me expand upon my skill sets to sharing networking opportunities and encouraging my participation in professional development endeavours.

All smiles after receiving the shipment for an incoming exhibition.
Photo credit: Krystyna Halliwell

Opposite Page:
Condition reporting fun.
Photo credit: Krystyna Halliwell

Encyclopedia Bananica



45 Years of Fooling
Around with A.
Banana, 2015.
Photo credit:
Bobbi Bortolussi

FEATURE ARTICLE

REGAN SHRUMM

Assistant Curator

ART GALLERY OF GREATER VICTORIA (AGGV)
VICTORIA, B.C.

What is your educational background and experience?

I identify as a queer and disabled curator, artist, writer, and educator. I received my Masters in Art History and Visual Studies from the University of Victoria. Most of my skills, however, have come from on-the-job training, both at museums and in other settings. I feel that the skills I use every day derive from being out in the community and from being surrounded by curious and strong individuals trying to change the world.

How long have you been working in the arts/culture/heritage sector?

Almost 10 years. I started as a curatorial assistant for the Pacific Northwest Quilt and Textile Museum in La Conner, Washington. The Young Canada Works and BC Arts Council's Emerging Professional Development



Top: Participants at *What Artists Bring to the Table*, gathered to eat discounted food, 2019.

Bottom: Rhubarb custard pots eaten during a discussion on medicine and poison at *What Artists Bring to the Table*, 2019.
Photo credits:
Adrian Paradis

Without being accessible to all individuals, museums cannot tell all stories or claim to be truly essential.

Grant programs enabled me to work in a number of small and mid-sized arts institutions early on in my career. For the past three years, my role as Assistant Curator at the AGGV has included creating off-site programming, assisting other curators and educators with programming, and making the Gallery more accessible.

Why did you choose a career in arts/culture/heritage?

My family moved around a lot when I was growing up. No matter where we ended up, we always became members of the local science museum. In high school I spent my spare time at the Seattle Art Museum and Vancouver Art Gallery. Although I was visiting museums more often during that formative time in my life, I found it difficult to find stories that I could relate to. I knew at that point, that I wanted to work in the field and make museums more interactive, fun, educational, and community-based.

What do you think is the biggest issue our sector faces today?

Museums are a vital part of how we tell each other who we are and how we live together. However, without being accessible to all individuals, museums cannot tell all stories or claim to be truly essential. There is an urgent need for greater representation of Indigenous, Black, and People of Colour (IBPOC) in museum management roles and on museum boards. Programs like Museums & Race, MASS Action, and the American Alliance of Museums' Diversity, Equity, Accessibility, and Inclusion Working Group have produced great guidelines and resources to work towards this goal.



What is your most rewarding arts/culture/heritage experience?

I love to work with the public and observe individuals see or think through another viewpoint. Last year I created a program called *What Artists Bring to the Table*, a food series exploring the artistic practices of cultivating and cooking food. I like to curate programs that focus on making the arts the centre of every level and aspect of society, as the arts allow us to understand, relearn and contradict truths about human experiences.

Do you have a role model or mentor? How does this individual encourage and support you?

I've had many mentors throughout my curatorial and programming career, including Kathleen Kox, France Trepanier, Megan Salocks, Mary Savig, and Margaret Day. I am honoured to work with the AGGV's Chief Curator, Michelle Jacques. She recognizes my passion for community-based, non-traditional curatorial projects, pushes me to create and gives me the freedom to explore and experiment.

45 Years of Fooling Around with A. Banana, 2015.
Photo credit:
Bobbi Bortolussi



JENNIFER MARTENS

Office and Volunteer Manager

**MENNONITE HERITAGE MUSEUM (MENNONITE MUSEUM SOCIETY)
AND MENNONITE HISTORICAL SOCIETY OF BC (MHSBC)
ABBOTSFORD, B.C.**

What is your educational background and experience?

I received my Library and Information Technology Diploma from the University College of the Fraser Valley (now University of the Fraser Valley) in 1993.

Can you share some of the tasks you perform at the Mennonite Heritage Museum?

I have been working at the museum and historical society and in the arts/culture/heritage sector since July 2016. I am responsible for overseeing the administration, execution, and promotion of projects and events at the museum. Further, I coordinate and work with our many volunteers. I chose to work at the museum as it allows me to connect people with history while providing me with the opportunity to leverage my experience and expertise in a broad range of areas, and continue to expand those.



Jennifer Martens

Opposite Page:

Top: Jennifer Martens in the main gallery of the Mennonite Heritage Museum.

Bottom: The Mennonite Heritage Museum, Abbotsford, B.C.

Photo credits:
Jennifer Martens

What do you think is the biggest issue our sector faces today?

Barriers to volunteering. Volunteerism drives our two societies and people today are finding it really challenging to carve out time and resources to volunteer. We have many micro-volunteers, but to be able to operate smoothly, we need to balance that out with those who can volunteer more regularly and for longer than two hours at a time. Our volunteers are a significant connection to our community; it is important that we value that connection, encourage and support it.

What is your most rewarding arts/culture/heritage experience?

Having visitors expect to come for an hour, but they end up spending most of their day in our facility. Our building includes the museum's main exhibit, two galleries, a coffee shop, artisan market, bookstore and gift shop, and the MHSBC Research Centre and Archives, including three library collections. The societies host many events, including free film matinees and book launches, and with our human resources, we have a lot to offer. It is so rewarding to hear that people are surprised, delighted and thirsty for more and also wonderful to get to know familiar faces, as many of our visitors return on a regular basis. In the summer, visitors come from all over the world and are able to find something to do here daily. It is exciting to look ahead to our future exhibits and our summer market.



Do you have a role model or mentor? How does this individual encourage and support you?

When it comes to a role model, I think of Christina Reid, at Heritage Abbotsford Society. She has such an unprecedented passion, energy and drive for heritage in our community, which is very encouraging. She has an inclusive attitude and I love that.

When it comes to mentors, I am privileged to have many, including our own museum Executive Director, Richard Thiessen. Our stellar, faithful volunteers share their life experiences with me and actively endorse our/my efforts. I appreciate our team so much, including Mary Ann Quiring our Admin Assistant, Jenny Bergen our Museum Educator, and Grace Abrahams and Lilian Batista who operate our Coffee Shop. I am grateful to be part of the outreach we do in our community and beyond, creating and maintaining a fun, positive learning atmosphere that people look forward to participating in.

Jennifer Martens,
Cheryl Isaac,
Noreen Dragani,
and Christina Neigel
at MHM.

Photo credit:
Jennifer Martens



Store Protect Preserve

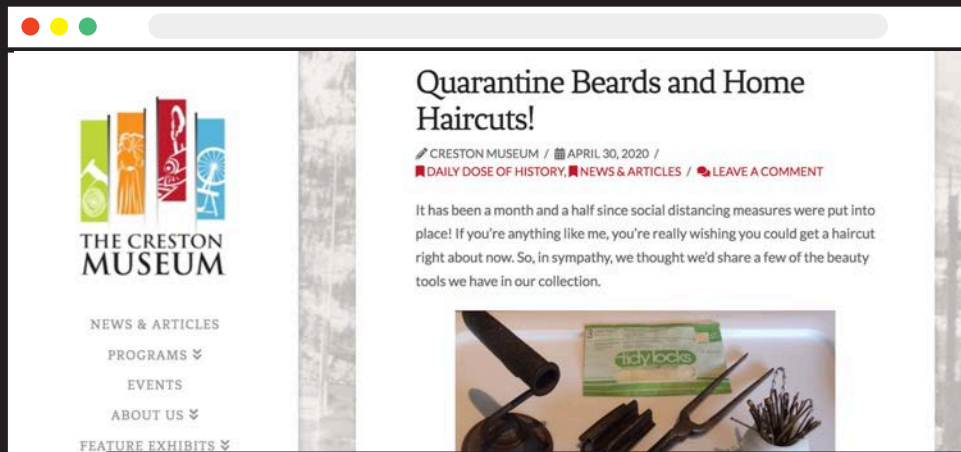
For more than 25 years Hi-Cube and Spacesaver have been trusted to design, supply, and install storage solutions that preserve and protect collections to more than 45 Museums in B.C. and the Yukon.

- Shelves - Drawers - Trays - Cabinets
- Cantilever racks - Heavy Duty racks
- Specialty racks for textiles and long objects
- Mobile carriages for High Density Storage
- Viking Metal Cabinets recently acquired by Spacesaver

Call: 604-946-4838 / www.hicube.com

We will assist in the design of a custom storage system, provide the drawings, and the budget that will assist you in your grant applications.

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

KEEPING CONNECTED

Using Digital Platforms to Engage Communities

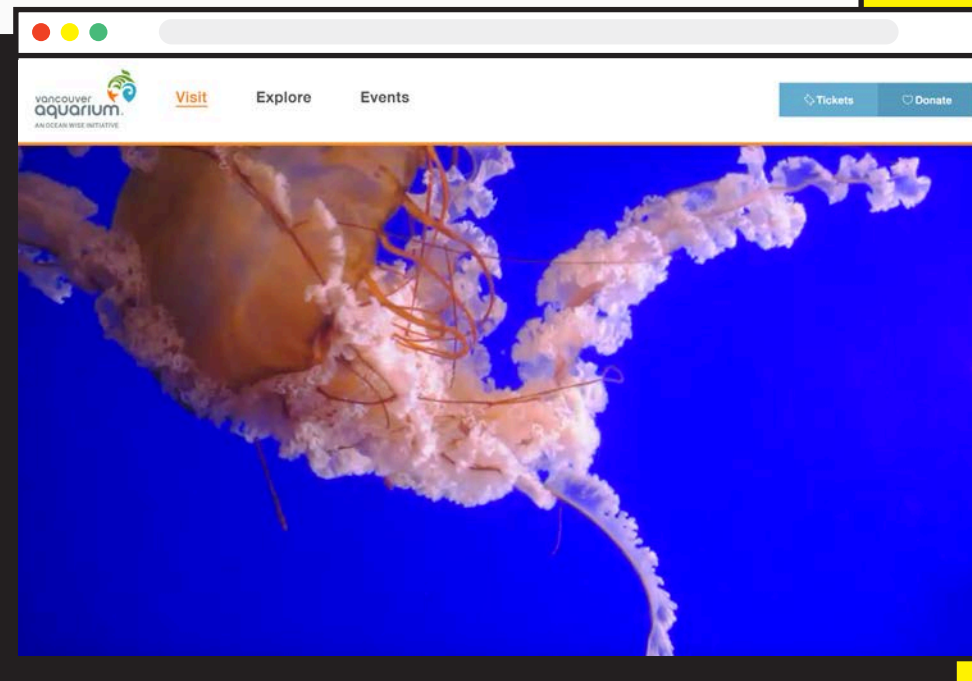
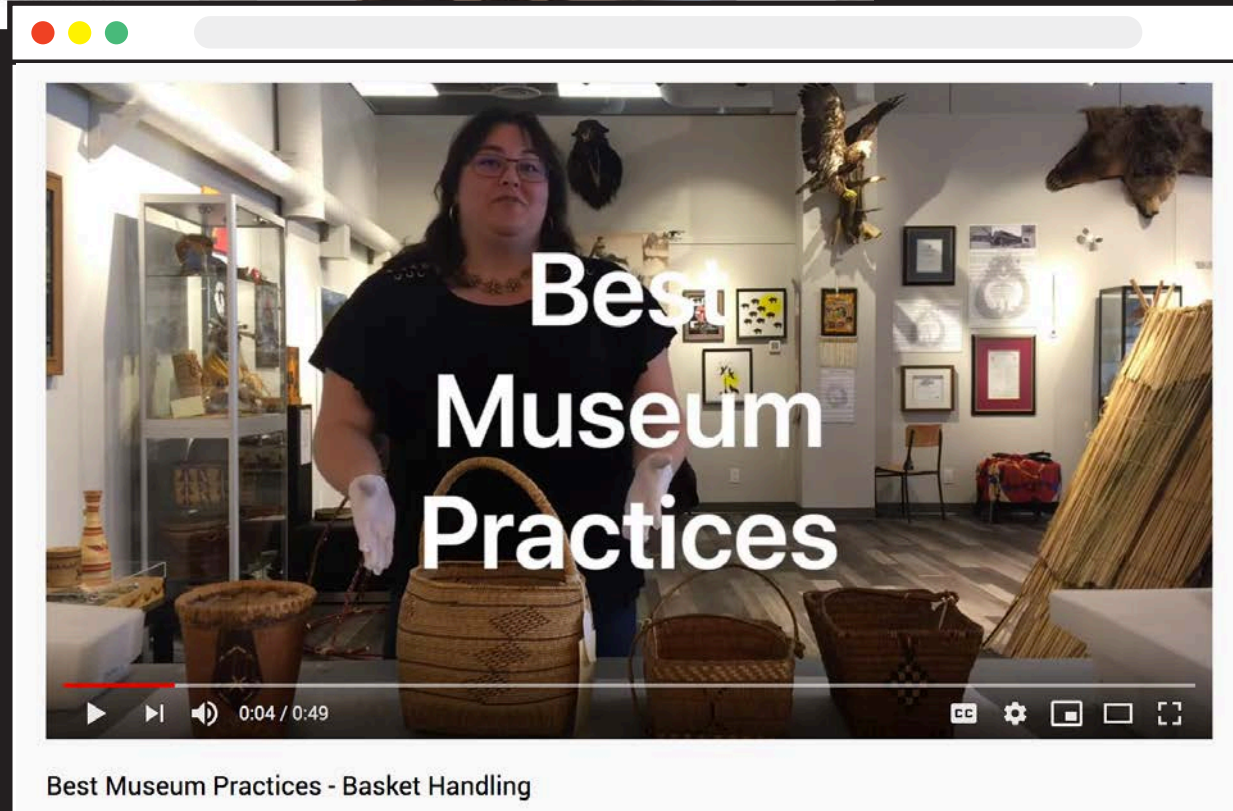
Sarah Carlson

Today, online content comes in a variety of forms, including: websites, social media, virtual programs, podcasts, webinars and videos. Many cultural and heritage organizations in B.C. have experimented with new and innovative ways of connecting with their communities, encouraging dialogue, and keeping them engaged. Digital resources can be extremely powerful and interactive. They also ensure our continued presence within, and support of, our communities near and far. Below, we share some inspirational examples.

Websites and Social Media

If you are looking for a Daily Dose of History, the Creston Museum has regular features on their website. Or perhaps you want to view the Vancouver Aquarium's animal cameras to see what the otters and jellyfish do when no one is around! The Sncəwips Heritage Museum releases weekly videos on Facebook and YouTube, covering topics from pictograph interpretation to basket handling, highlighting the natural and cultural aspects of Okanagan (Sqilxw) heritage.

We crave connection. Most people don't leave home without their phones, which they constantly check in their "spare" time. This attachment to technology provides museums, galleries, and heritage sites with the opportunity to engage visitors even when they can't physically come to us. By clicking a link, anyone can explore sites, objects, and ideas that are thousands of kilometres away – from the British Museum in London to the Metropolitan Museum of Art in New York. Digital platforms provide inclusive, accessible, immersive visitor experiences, allowing us to reach more people, and provide them with unique and interesting information.



Top: Photo credit: Creston Museum

Middle: Photo credit: Sncəwips Heritage Museum

Bottom: Photo credit: Vancouver Aquarium



Or maybe you will delve into the Fernie Museum's Cabinet of Curiosities, a virtual museum experience on YouTube that shares the stories behind objects in the collection. This series starts by exploring the history of a 1948 bottle of [Burdock Blood Bitters](#).

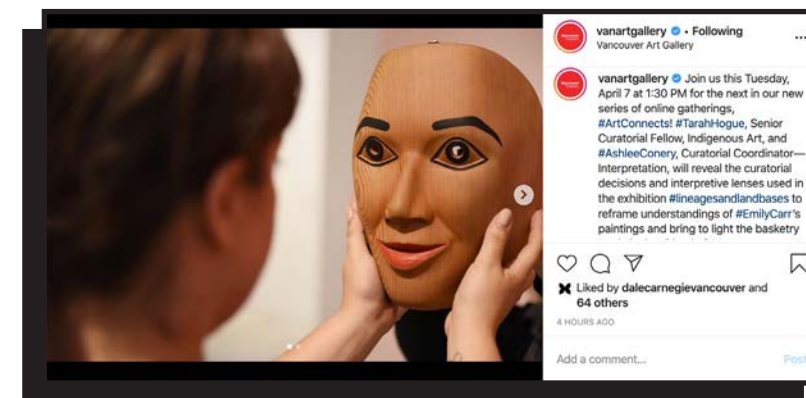
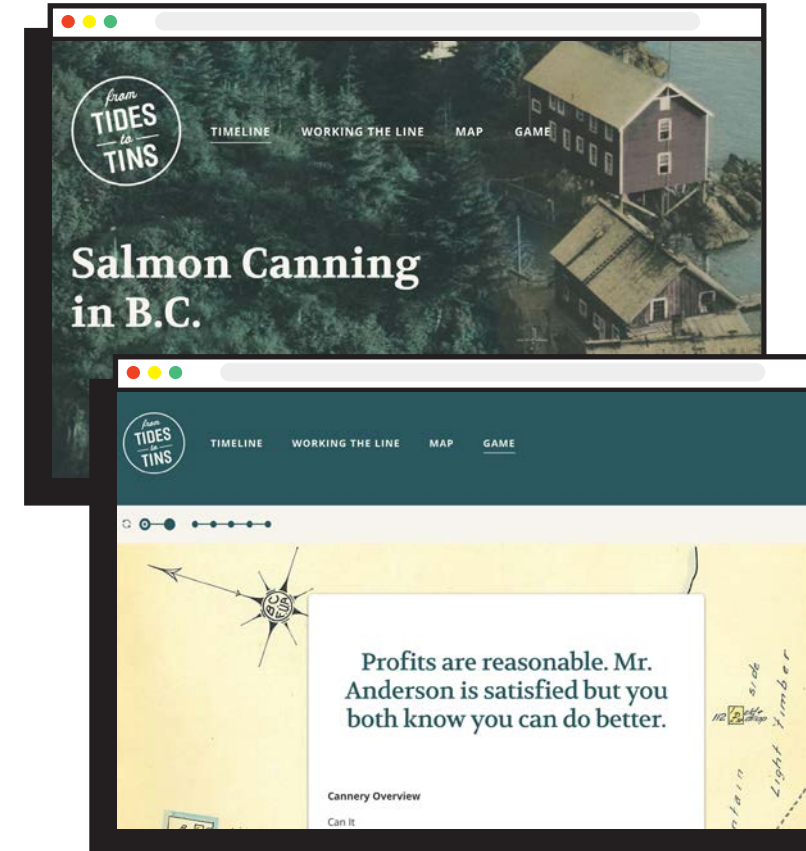
Virtual Exhibits and Virtual Reality Tours

Step back in time and learn about B.C.'s canning history through the Gulf of Georgia Cannery's online exhibit, [From Tides to Tin: Salmon Canning in B.C.](#) This virtual exhibit features an interactive map and a timeline of the canneries along B.C.'s coast, and allows visitors to step into the Cannery Manager's shoes to build and operate a cannery.

You may also want to check out the [Sturgeon Harpoon Knowledge Web](#), which resulted out of a partnership between the Musqueam First Nation (xʷməθkʷəy̓əm) and the Beaty Biodiversity Museum. This innovative online exhibit explores the complex web of knowledge and relationships around the traditional sturgeon harpoon.

Finally, you can virtually climb aboard the historic *St. Roch*, even if the [Vancouver Maritime Museum](#) is closed. Originally built in 1928, this was the first ship to make the journey from west to east through the Northwest Passage. You can walk the decks, tour the cabins and fo'c'sle, and even explore below decks, including the engine room, on this [virtual reality tour](#).

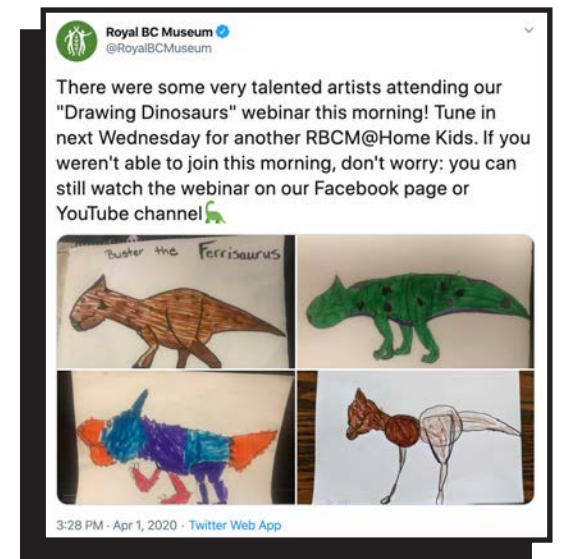
Photo credit:
Fernie Museum



Top Left: Photo credit: Gulf of Georgia Cannery National Historic Site


Top Right: Photo credit: Royal BC Museum and Archives

Bottom: Photo credit: Vancouver Art Gallery



Virtual Programs and Online Learning Resources

While many organizations already use digital platforms to share content and resources, including Science World's [at home activities](#), the Museum of Anthropology's [teacher resources](#) and the Vancouver Aquarium's [online ocean](#) activity centre and learning resources, virtual programs are becoming more and more popular. The Royal BC Museum and Archives has a robust [learning portal](#), which includes a variety of resources from timelines, maps, images and sounds; this institution has recently introduced a series of weekly [RBCM@Home](#) webinars. [Art Connects](#) is a new initiative by the Vancouver Art Gallery which features livestream, interactive content to encourage dialogue and connection when visitors cannot come to the gallery. The Maritime Museum of BC has also [adapted a number of their existing school programs](#) to a virtual format. Topics range from ocean conservation to exploration, immigration and the fur trade.



The Kitchen Stories

The Jewish Museum and Archives...

SUBSCRIBE

5.0 ★★★★★

6 Ratings

2017 – 2018

Food

Exploring the links between food, community, and heritage with the Jewish Museum and Archives of BC

Episodes

JAN 30, 2018

Ep. 13 Food Security (Part 3)

In this final episode of our series, we apply the ideas from the past two episodes on Food Sec...

Details 26 min.

NOV 28, 2017

Ep.12 Food Security (Part 2)

Continuing on from our last episode, we learn about work happening in food security through...

Details 33 min.

NOV 12, 2017

Ep. 11 Food Security (Part 1)

Not Playing

The Kitchen Stories podcast.
Photo credit: Jewish Museum & Archives of BC

Podcasts and Games

Podcasts are a recent addition to the toolboxes of museums, galleries, and heritage sites, broadening our digital programming possibilities. [The Kitchen Stories](#) is a thirteen-episode podcast series created by the Jewish Museum and Archives of BC. It explores food from many different angles, connecting it with culture and migration, through the voices of community members as they develop new traditions or revive long forgotten ones.

Another way to reach and connect new visitors with local history is through games. The Nikkei National Museum in Burnaby created an interactive history mystery card game – [Taiken](#) – in which visitors become historic detectives. Each player must claim, discard and trade cards to find out how one of many remarkable Japanese Canadians made their way through the tumultuous 1940s, a period during which the Canadian government enacted policies that forever changed the lives of the Japanese Canadian community.

START: HANAKO AWAKA



YEAR: 1921

AGE:20

VANCOUVER, BC

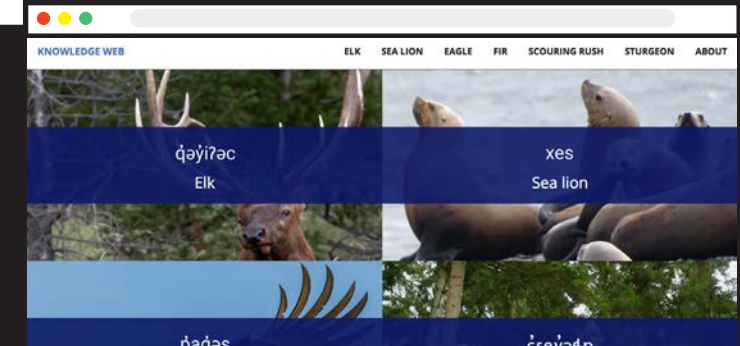
A Japanese-trained teacher from Tokyo, Hanako immigrates to Canada to accept a job at the Vancouver Japanese Language School. She marries Tsutae Sato, the school's principal and an acquaintance from Japan.

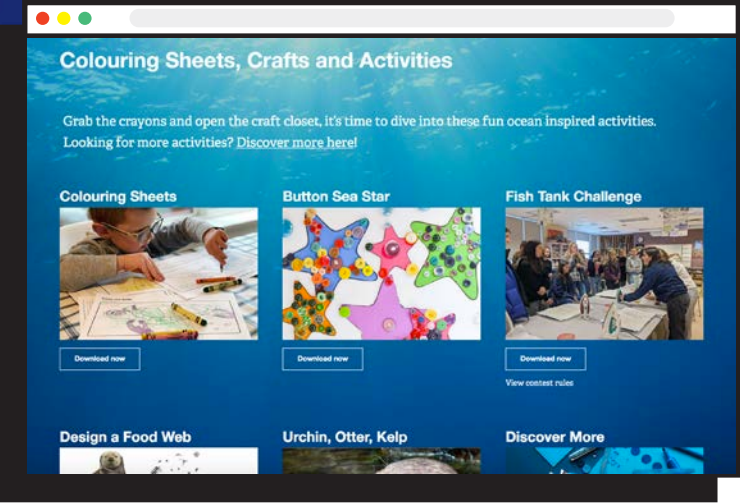
Sample card from Taiken history mystery game.
Photo credit: Nikkei National Museum & Cultural Centre





SARAH CARLSON
Sarah Carlson is the Programs Coordinator at the Vancouver Maritime Museum and has been a member of the Lower Mainland Museum Educators (LMME) Conference Committee since its inception in 2016. She has a Masters of Art in Museum Studies from University College London and has previously worked at the Richmond Museum, the Museum of Anthropology and the Delta Museum and Archives.


Top: Photo credit: Beaty Biodiversity Museum
Bottom: Photo credit: Vancouver Aquarium











Connecting people, communities and culture.

As a museum, heritage or cultural professional, you know that so much of your work is about making connections.

The **Professional Specialization Certificate in Visitor and Community Engagement** brings focus to the skills and strategies needed to effectively engage with Indigenous and culturally diverse communities, reach underserved audiences, and be responsive to the needs of your public(s).

- Convenient online courses
- Specialized training
- Four-course professionally recognized credential

APPLY TODAY
continuingstudies.uvic.ca/VCE

Visit our website or contact us for upcoming courses and professional development opportunities: crmcoord@uvic.ca





Lunch With WL

KIT GRAUER

Ph.D., Professor Emerita, Art and Museum Education, The University of British Columbia

Interviewed
by Lindsay
Foreman
Managing
Editor:
Roundup
Magazine

L: Can you share your educational and work background with us? What drew you to art education?

K: When I was completing my undergraduate coursework at UBC, I took a textiles course in the education faculty with Penny Goldstone. I was young and I remember coming home and knowing “that is what I want to do when I grow up.” I became an art teacher and taught in Richmond for 10 years. During that time, I completed my Master’s degree and became a Supervisor of Art, which allowed me to teach students from Kindergarten to Grade 12. I also started my Ph.D. at Stanford with Elliot Eisner.

I worked as a faculty advisor for a year at SFU before I took over Penny’s job at UBC, teaching textiles, etc. I hadn’t finished my Ph.D., so I continued to work on it while teaching full time and raising my family. It wasn’t until I started working with graduate students that I realized that museum education was going to be my continued passion. We started a specific museum education program at UBC. I also ran summer art programs at the Vancouver Art Gallery and the Museum of Anthropology at UBC for 10 years.

I have always stressed that we need to connect to the community, the larger public, and to tell the stories that need to be told.

L: Can you share about the dream and reality of [The Galiano Relief Retreat](#)?

K: We are in the privileged position of having a place on the Gulf Islands and a studio right on the water. My husband, Peter Scurr, taught art and graphics for the Delta School District and we always invited the secondary school art teachers over for a year-end retreat. We would create a collaborative project, and over time, as many of us had children, it became kid-focused.

We were fortunate to be given a printmaking press that belonged to one of our former teachers at UBC. Once we got the press, we shifted our projects to use it. Now we have support and classes visiting from across the Lower Mainland, including: Richmond, Delta, Surrey, Langley, and a couple of private schools.

Many of the students come from inner city schools; they have never been on a ferry or in the forest. It is a wonderland for them to visit us at the studio. Each year we select a theme for our workshops. This year’s theme is “Birds of a Feather.”

L: Volunteerism has always been a main component of your career. Can you speak about your time working with the BCMA and the Gulf of Georgia Cannery?

K: When I went to school, volunteering was just an expected part of what you did as an educator. You helped organize associations and bring people together from around the world. Art education has always been about looking at the bigger picture and making connections globally. I have been on the executive of local (i.e., BC Art Teachers’ Association - BCATA), national (i.e., Canadian Society for Education through Art - CSEA) and international (i.e., International Society for Education through Art - InSEA) organizations. Last year, I co-chaired a conference for [InSEA](#) that brought over 700 hundred art educators from around the world to UBC.

Printmaking at
the Galiano Relief
Retreat, July 2019.
Photo credit:
Dr. Kit Grauer



Becoming a member of the BCMA board in retirement has been an incredible delight. The six years I spent on the board gave me a chance to be involved with the museum sector in a special way. The boards I worked with were peopled with wonderful, dedicated museum professionals. So many of my former students are also members of the BCMA.

It has also been a pleasure working on a board at a small museum. I have worked with the [Gulf of Georgia Cannery Society](#) for eight years now in the capacity of Director, Vice Chair, and now Chair of the board. I was originally invited on to the board because they needed someone with a museum education background. I felt that I could make a real difference because of that. I have always stressed that we need to connect to the community, the larger public, and to tell the stories that need to be told. Currently, we have prioritized reconciling and sharing the stories of all of the marginalized groups who worked in the west coast fishing industry.

The biggest change I’ve observed, is a shift in perspective and attitude from: “these are my things and you can look at them and I have the right way of looking at them” to “oh how do you respond to these things and what is the meaning in it for you?”



L: How do you express your own creativity? Do you have a preferred medium?

K: I did a photography course when I was at Stanford, which was really wonderful. I tend to work with and manipulate digital images. I’ve started painting again, which has been quite fun. Painting over photographs. Using textile techniques to put photographs together. Playing with all the media.

Peter and I curate. We collect random bizarre stuff and curate it into something that amuses us for a time. Then we take it apart and do it all over again. We make our own galleries at home and at Galiano.

L: Today people are using the term “curate” more colloquially. How do you feel about this?

K: I think it is a great word. It really does say “I’ve got this stuff and I want to put it together in a thoughtful way that juxtaposes these things together.” I don’t mind it being used. I think any way that allows people to understand what is going on in art museums is better for us.

Dr. Kit Grauer, Executive Director of the Gulf of Georgia Cannery Stephanie Halapija and BCMA Executive Director Ryan Hunt in front of John Lennon’s Rolls Royce at the Royal BC Museum and Archives.
Photo credit: Dr. Kit Grauer



Working as part of a collective can be liberating because academia emphasizes “self” above all. It should actually be the opposite, as working as part of a collective improves your chances of survival.

L: What have been some of the most influential changes you’ve witnessed in museums and galleries over the course of your career?

K: The biggest change I’ve observed, is a shift in perspective and attitude from: “these are my things and you can look at them and I have the right way of looking at them” to “oh how do you respond to these things and what is the meaning in it for you?” The shift has been from “don’t touch the stuff” to “let’s have a dialogue about these items, how do they connect to you?” “What do these objects say about people’s lives?”

More recently, there has been a major shift in the sector in response to the Truth and Reconciliation Commission of Canada’s Calls to Action. We’ve never before seen the collaborations and changes in perspectives that we are observing today.

L: Do you have any advice for emerging professionals in the museum/gallery sector? What has helped you maintain your balance, passion, and focus throughout your career?

K: I have always placed an emphasis on relationships and community in both the professional and personal aspects of my life. I try to find like-minded people that have a deep commitment to the arts and education. It is why I loved having graduate students or working in a collective at the university. Working as part of a collective can be liberating because academia emphasizes “self” above all. It should actually be the opposite, as working as part of a collective improves your chances of survival. Keep in touch with other professionals and get involved outside your work place.

Printmakers from Montreal, Toronto, West Virginia, Montana, Merritt, Tsawwassen and Ladner, holding up the international print following the InSEA World Congress at UBC, July 2019.
Photo credit: Dr. Kit Grauer

Being Small is not a Problem at All...

REPORT BACK FROM THE EXHIBITION DEVELOPMENT WORKSHOP

Planning Successfully & Designing with Purpose with Tim Willis, Agassiz, B.C.

Lindsay Foreman
Managing Editor, Roundup Magazine

On February 12 and 13, 2020, a group of passionate museum, gallery, and heritage enthusiasts from across southern B.C., gathered at the Agassiz-Harrison Museum in the eastern Fraser River Valley.

Their Purpose: To absorb as much as they could about planning, designing, interpreting, and writing exhibits from expert Tim Willis.

Their Shared Goal: Honing their skills to produce the best exhibits and interpretive programs for their communities.

Participants hailed from Hope to the Sunshine Coast. Discussions on the first day of the workshop identified that everyone faced the same exhibit and interpretive program development challenges: small budgets, limited staff time, limited experience and expertise, and competing community/organizational interests. The facilities and communities we represented had ample stories, object, and archival collection items to share. Our main concerns surrounded which stories to prioritize, how to plan and execute exhibits, and determining the most effective methods of designing and writing to engage our visitors.

REPORT BACK FROM THE EXHIBITION DEVELOPMENT WORKSHOP

Lesson #1: Good Exhibits are Achieved by the Quality of Your Thinking

The biggest take-home message for me was that more time and planning should be devoted to exhibit development and design than I had previously thought. Working as an exhibit team, you need to think critically, develop a flexible work schedule, test out your ideas, and be willing to change your approach. It takes a lot of patience and practice to work well together and to learn to tell a story in an engaging and effective manner.

Strategy is key to reaching your primary audience(s). Constantly ask yourselves: *Who are we doing this for and why?* Keep evaluating your approach, even after the exhibit has opened, and be prepared to tweak it to suit your visitors' needs. Keep notes about what worked, what didn't, and why and use this information when planning, designing, and installing your next exhibit.

Lesson #2: Visitor Fatigue Starts around the One Hour Mark

We've all been there . . . You planned a visit to a museum, gallery, or heritage site. You are fully engaged in an exhibit, series of interpretive panels, or a conversation with a costumed interpreter. You are really enjoying yourself; however, after a while, your mind starts to wander and you've lost your focus. Why?

Perhaps you didn't connect personally with the story or items on display. Perhaps your legs were tired from standing and there was no place for you to sit down or take a rest. Or perhaps there was too much to see in the time you had allotted for your visit.



**Constantly ask yourselves:
Who are we doing this for
and why? Keep evaluating
your approach, even after
the exhibit has opened, and
be prepared to tweak it to
suit your visitors' needs.
Keep notes about what
worked, what didn't, and why**

Exhibits need to be emotionally, intellectually, and physically accessible to everyone. The stories we share should be told from multiple perspectives and should include an opportunity for visitors to connect with in their own ways. Exhibits should be engaging and eye catching. People respond to each other's creativity.

The Workshop
Organizing Team:
Tim Willis, Lindsay
Foreman, Vanessa
Gelhaar.
Photo credit:
Jennifer Martens

Lesson #3: KISS Principle - We are Trying to Do Too Much

Less really is more. When developing, designing, and installing an exhibit, be aware of the available physical space and how best to use it. Ensure that visitors can choose their own path through the exhibit and arrange panels and objects in a way that makes their relationships obvious.

Simplify everything: the number of text panels, the number of display cases, the number of objects on display, the number of words on a panel or object label. Be wary of trying to incorporate too many ideas into your overall exhibit theme. Stick with one *Big Idea* and hit it out of the park. It takes more effort to do less in an exhibit, but your visitors will thank you for it.



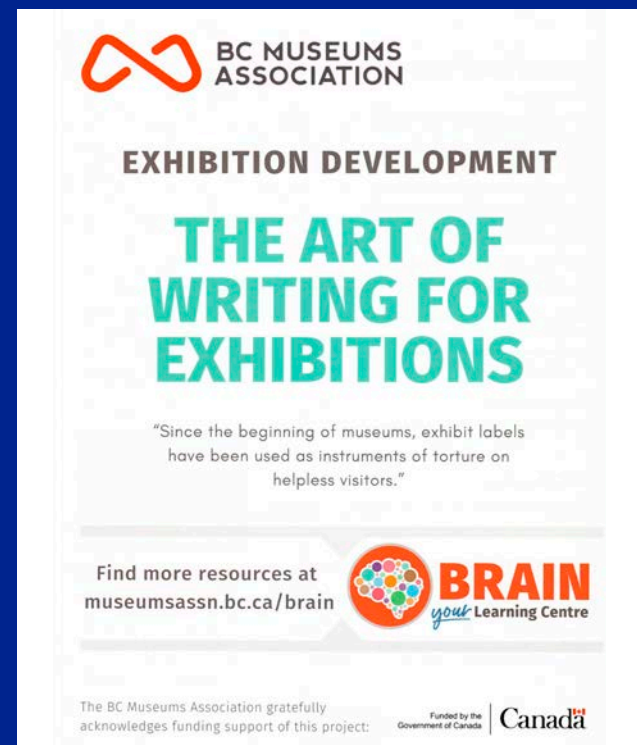
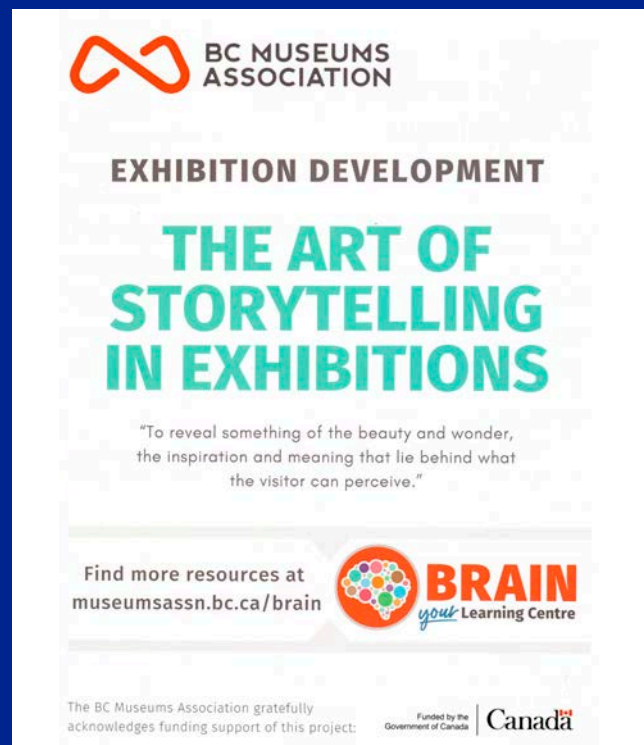
LINDSAY FOREMAN

Unable to Attend the Workshop? Review the BCMA Brain Exhibit Development Resources For Yourself!

museumsassn.bc.ca/brain/tools-and-resources/exhibit-development/

The BCMA Brain includes an entire set of Exhibit Development resources. Here you will find Tim Willis's *The Art of Storytelling in Exhibitions* and *The Art of Writing for Exhibitions*, which were used in this workshop. Other resources include:

- Exhibit Panel Design Basics, Anine Vonkeman
- Exhibit panel templates
- An Activate Your Exhibition! webinar with Yukiko Stranger-Galey and Derek Tan of the Beaty Biodiversity Museum from 2017



News

Digital Resources



In collaboration with Arts BC, the BCMA has launched CultureOnline.ca, a digital directory of online programs and resources from British Columbia's museums, art galleries, heritage sites, cultural organizations and individual creators. Because even when our doors are closed #CultureDoesntStop.

For (prospective) members that would like to start offering virtual programming, site tours, live streams or other online content, check out our webinars here: museumsassn.bc.ca/brain/learning-opportunities/webinars/.

COVID-19 Resources for Museums and Cultural Organizations

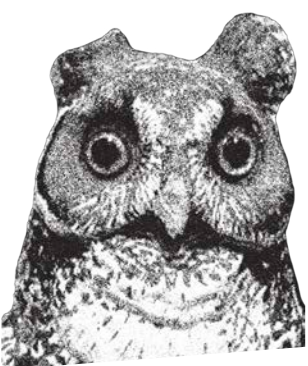


Keep up-to-date with financial, HR, mental health, and collections support here: museumsassn.bc.ca/covid-19-resources-for-museums-and-cultural-organizations/. And don't forget to join us from 5 - 6 pm each Wednesday for Watercooler Wednesdays. Stay connected and support your fellow museum, gallery, and heritage professionals from across B.C.

Postponement of BCMA's Annual Conference: Stronger Together – Resilience, Collaboration and Inclusion in a Changing World

It is with a heavy heart that we have decided that this year's BCMA conference in Surrey will be postponed until 2021. The COVID-19 crisis has affected the resilient and vibrant museum community in British Columbia in profound ways and it was not easy to make this decision. We are taking the advice of public health officials in B.C. to practice physical distancing and are of the opinion that planning a conference at this time would not be prudent. We expect to announce more detailed plans in the next few weeks. We are planning to have a virtual event in October where we can share our stories of resilience, learn from each other, take part in our AGM and celebrate BCMA award winners. Keep an eye out for updates!

BCMA Councillor Lynn Saffery
Museum Manager, Museum of Surrey
on behalf of the BCMA Conference Working Group



Whoo's News

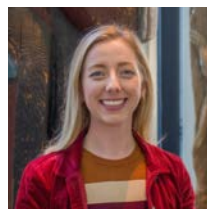
VOLUNTEER SPOTLIGHT



We are saddened by the loss of a passionate leader in Fort St. John's arts and culture community this April. A devoted community builder, mentor, volunteer and fundraiser, **Sue Popesku** was instrumental in the growth and development of the North Peace Museum, Fort St. John Artspost and North Peace Cultural Centre. Sue further supported local museums through the Northern Heritage Trails Society. Her passion for history, culture and the arts, and her quick smile, were contagious. Our thoughts go out to her family and friends.



Theresa Schober joins the Nisga'a Museum team as director and curator. She welcomes the opportunity to contribute to ongoing exhibition, program, and repatriation efforts. Theresa has previously held leadership positions in the archaeological community and in heritage site planning and development in Florida.



Lorenda Calvert recently joined the BCMA Secretariat as our Program Coordinator. She has jumped into her new role with both feet: April's multitude of webinars, the updated resource section on the BCMA homepage, the weekly virtual chats, and Watercooler Wednesdays are the fruits of her labour.

Lorenda previously worked as the Education and Public Program Coordinator for the Burnaby Village Museum, with the Richmond Museum and the Museum of Surrey. Outside of work, she sits on the Lower Mainland Museum Educators (LMME) Executive Board and is the Chair of the LMME Conference planning committee.



Chepximiya Siyam' - Chief Janice George has joined the BCMA Secretariat as our Indigenous Engagement, Partnership, and Collaboration Facilitator. This new role represents a partnership between the BCMA, the Royal BC Museum, and First Peoples' Cultural Council, and aims to continue building and strengthening connections to B.C.'s Indigenous communities. In addition to supporting the BCMA, Chief George will also work with the Royal BC Museum's traveling exhibition *Our Living Languages*, providing community outreach services and connecting with Indigenous communities, museums, cultural and interpretive centres in B.C. Chief George is a curator, designer, teacher, artist and a hereditary chief of the Squamish Nation (Skwxwú7mesh Úxwumixw).

NOVA FERNANDES

Royal BC Museum and Archives, Victoria, B.C.

At the age of four, Nova Fernandes is the youngest volunteer at the Royal BC Museum and Archives (RBCM). Her parents, Sarah Petrescu and Ashley Fernandes, first introduced her to the RBCM two years ago; she immediately became a member of the Kids' Club. Located close to the family's apartment in downtown Victoria, and with unlimited access to the galleries and feature exhibitions provided by their Family Membership, they visited often, allowing Nova to accumulate stamps on her Kids' Club Card and earn prizes.

Digging through the prize box one day, Nova selected an RBCM replica staff lanyard, complete with badge. "Can I work here too?" she asked her dad. Ashley approached the volunteer coordinator on duty to find out if there were any tasks that Nova could help with. Since that time, the family has been volunteering together at the RBCM once or twice a month. They have tested out different family activity sheets before they are shared with the public. Together they have engaged other visiting families at activity tables. During Letter Writing Week in January, they encouraged RBCM visitors to write letters to local politicians, friends, and family members about their experiences at the museum. Nova's job was to tape the letters closed.



Other children visiting the RBCM are inspired by Nova and envious of her uniform and badge. The family also enjoys meeting visitors from all over the world and representing B.C. and the local community during their volunteer shifts. This experience has allowed them to connect with so many people, which has been really rewarding, and best of all, Sarah noted, it is "something we can do together."

Off-shift, you can find Nova visiting her favourite exhibit, the Woolly Mammoth, testing out the acoustics of the museum building, or munching on hummus and carrots and M&M cookies in the museum cafe.

Nova with her favourite exhibit at the RBCM, the Woolly Mammoth. Photo credit: Sarah Petrescu

Success by ASSOCIATION

Webinars

The B.C. Museums Association is pleased to present a monthly webinar series! On the third Wednesday 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 \$15 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/

2020 Webinar Sponsor



BCMA Podcast

The BCMA has a podcast! You can listen to new episodes and find out how to download the series on the BCMA website. Visit bit.ly/BCMApodcast

BCMA Job Board

The BCMA is excited to provide a job board for the B.C. museum community! Check it out at museumsassn.bc.ca/members/job-board/

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 issuu.com/bcmuseumsassn 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: bcma@museumsassn.bc.ca.

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

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:

Individuals

- James Barrett
- Patricia Barrett
- Caitlin Donaldson
- Nadine Fieber
- Mallorie Francis
- Charlene Garvey
- Nicola Howard
- Abby Lizee
- Rachel Meloche
- Ashli Meyner
- Grace Muller
- Kate Ray Chin
- Fred Roland
- Theresa Smith
- Benjamin Wilson

Volunteers

- Beth Compton
- Craig Horsland
- Kaylyn Olynyk
- Emily Scott
- Joelle Sevigny

Institutions

- ArtSea Community Arts Council
- Grist Mill and Gardens Historic Site
- Quesnel Art Gallery
- The ACT Arts Centre, Maple Ridge Pitt Meadows Arts Council
- Vancouver Police Museum & Archives
- Yale Historic Site

