

The voice of the BC Museums Association

Roundup

Issue 279 // Fall 2020

Diversity, Equity, Inclusion, and
Accessibility in B.C.'s Cultural Sector



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 voice of the BC Museums Association

Roundup

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The BC Museums Association Secretariat is located on the traditional lands of the Esquimalt and Songhees Nations of the Ləkʷəŋən People. 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: Photo credit:
Bonding Beaver Media / SLCC.

Diversity, Equity, Inclusion, and Accessibility in B.C.'s Cultural Sector

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Notes from the Editor



**Lindsay
Foreman**

This issue of *Roundup* focuses on diversity, equity, inclusion, and accessibility in the arts, culture, heritage, and museum sector. Its goal is to share, hear, and exhibit diverse voices, perspectives, stories, and experiences from across the province. We've asked our contributors for their straightforward and honest recommendations on how museums, galleries, and other culture and heritage organizations can work to become spaces of activism, inclusion, and better represent their communities.

In reading this issue, you are opening your mind, heart, and ears to the change that is required within our sector.

How do these terms make you feel? Look for them throughout these pages.

Racism - Anti-Racism	Marginalized
Multicultural	Visible Minority
Social Justice	Complacency
Discrimination	Empathy
Injustice	Collective Memory
Resilience	Genocide
Oppression	Xenophobia
Exclusion	BIPoC/IBPoC
Privilege	Antisemitism
Colonial - Decolonize	Knowledge Gap
Prejudice	Human Rights
Legacy	Civility

Together, we have a long journey ahead.



Whoo's News



Photo credit:
Royal BC Museum.
Glen with Jack
Lohman receiving
his 30 year certificate
earlier this year.

Through a collaboration with Community Living Victoria, **Glen Kelly** has been a cheery part of the Royal BC Museum community for 30 years. With the pandemic putting an abrupt end to his daily rounds picking up paper recycling from all the RBCM's offices (including the BCMA secretariat), Glen retired this summer to spend time on his favorite hobby, Star Wars. Happy Retirement, Glen!



Photo credit:
BCMA.

Carolyn Holmes joins the Nanaimo Art Gallery as their new Executive Director. After two decades as the Executive Director of Two Rivers Gallery in Prince George, Holmes brings her prolific skill and experience in leading a vibrant and successful institution, and a passion for engaging the public with contemporary art, artists and encouraging creativity, to Nanaimo.



Photo credit:
Amanda Cribdon
Photography.

Congratulations to **Alyssa Gerwing**, who will be stepping into the new role of Executive Director at the Sidney Museum! Prior to her three years as Assistant Director at the Sidney Museum, Alyssa was the Assistant Archivist at The Exploration Place Museum and Science Centre in Prince George. Her expertise includes a Master of Arts in the History of Medicine and a Masters in Library and Information Studies, in addition to over 10 years of experience in a variety of archives and museum settings.



Photo credit:
Peter Garnham.

After 25 years with the Sidney Museum, and over two decades as its Executive Director, **Peter Garnham** is taking his first step towards retirement. For many years, Peter was the sole employee of the museum and ran it with the help of a dedicated team of volunteers. He has seen the museum grow in exceptional ways during his time as Executive Director.

BEYOND THE BLACK SQUARES

Dismantling Your Innate White Museum, Arts, and Heritage Spaces



**Sharanjit
Kaur Sandhra**

On March 13, 2020, Breonna Taylor, a Black woman, was shot and killed by white police officers in her home in Louisville, Kentucky. On May 25, 2020, George Floyd, a Black man, was murdered by a white police officer in Minneapolis, Minnesota. These two watershed moments, as part of a consistent, persistent and ongoing pattern of murder, violence, hate, and anti-Blackness, triggered a worldwide response and resurgence of #BlackLivesMatter.

In an immediate response, no individual, no institution, no system, no one is left untouched in the ripple effects of a mass call to dismantle racism and its perpetuation around us. In the Canadian context, because - let me tell you, racism is just as relevant, prevalent and persistent here - a wide

range of spaces have had their hidden and silenced seams opened publicly to the racism within their structures: sports organizations, media channels, universities, municipalities, provincial and territorial governments, the federal government, corporations, the RCMP, the local police, and yes, museums, art galleries and spaces of culture. Many may be asking 'why now?' Why in *THIS* given moment and with the incredible force at which the conversations have been made public?

From my own experiences as a person of colour (PoC) over the past few months, I can tell you that this movement has triggered BIPoC/IBPoC racism, aggression, dismissal, and condescension in the spaces we live in, work in, play in, eat in, and breathe in. We have been suffocated day in and

day out from the lived experiences of racism, and we are no longer accepting the status quo. We are no longer accepting equity and diversity statements as a solution. We are no longer accepting your black squares on social media as an acceptable answer. Not anymore. We are stronger than ever because of #BlackLivesMatter, we are supported more than ever because of #BlackLivesMatter, we are questioning ourselves and our communities more than ever because of #BlackLivesMatter, and we are showing the most solidarity to our Indigenous and Black sisters and brothers who have been doing this work for centuries. We are powerful, we are intelligent, we are equipped, and we are angry.

So what does that mean for the world of museums, and more specifically museums, arts, culture, and heritage institutions and places in B.C.? On Wednesday, June 24, I delivered a one-hour webinar talk for the BCMA titled [#MuseumsAreNotNeutral: White Supremacy in Museums and Calls to Immediate Action](#). The hashtag I used, #MuseumsAreNotNeutral, is one that emerged as a part of the #BlackLivesMatter movement, one that questioned the historical underpinnings and foundation of the

museum, one that questioned the colonial structures that resulted in the theft of histories and bodies and remains and art and aesthetics that did not belong to the white colonists who stole them.

In my talk, I reminded listeners from across B.C., that these are the foundations upon which their work and their systems stand, and that they and their institutions continue to perpetuate the white supremacy that permeates their buildings. In my talk, I provided 10 steps and calls to action to dismantle white supremacy in the arts/culture/heritage sector.

We have been suffocated day in and day out from the lived experiences of racism, and we are no longer accepting the status quo. We are no longer accepting equity and diversity statements as a solution. We are no longer accepting your black squares on social media as an acceptable answer.

Unless you have experienced racism, been a part of systems of oppression based on the colour of your skin, you simply cannot create the content or be a part of cultural systems that enacts those stories for us.

The question now remains, who will heed these calls and who will fall back to excuses about why action cannot be taken?

Movement and change can indeed be made, and I've had to have difficult conversations with museum professionals in my own community and within my own network to instigate their minds over these past few months in particular. Once again – this is not my, or other BIPOC/IBPOC people's burden to bear. You have to decide whether you want this shift or not, whether you want to be part of the movement of change, or whether you want to stay in your comfort zone. If you choose comfort, I assure you, that those who change and shift, will make you very uncomfortable.

As you read this issue of *Roundup* - one that explores diversity, equity, inclusion, and accessibility in the museum/arts/culture/heritage sector, I implore you to be critical of who is speaking and in what context, and whether there are much needed BIPOC/IBPOC voices, hires and professionals working permanently and being supported holistically in those places. Start questioning everything, and start demanding change.

Because unless you have experienced racism, been a part of systems of oppression based on the colour of your skin, you simply cannot create the content or be a part of cultural systems that enacts those stories for us. My article in this issue reflects on the work of the Sikh Heritage Museum as a decolonized counter-narrative to white colonial museum spaces. I hope that in some way, shape or form, you too, can take an aspect of our decolonized approach into your spaces.

My gratitude and thanks to Ryan Hunt, Executive Director of the BCMA, for suggesting that I write the introduction to this issue.

I close with the words of Desmond Tutu:

**“my humanity is bound up
in yours, for we can only be
human together.”**

If you cannot put in the effort to include our humanity in your spaces, then you are only forsaking your own humanity.

Sharanjit Kaur Sandhra

Ph.D. Candidate, Department of History,
University of British Columbia
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MUSEUMS AS SITES OF LEARNING AND AGENTS OF CHANGE

Nina Krieger

Executive Director, [Vancouver Holocaust Education Centre](#), Vancouver, B.C.

Founded by Holocaust survivors who settled in Vancouver after the Second World War, the Vancouver Holocaust Education Centre (VHEC) was envisioned as a legacy for the citizens of B.C. in the form of an anti-racism education centre. The VHEC is now Western Canada's leading Holocaust teaching museum, dedicated to the promotion of social justice, human rights, and genocide awareness. The Centre's exhibitions, programs, and resources engage students and the general public in learning about the consequences of antisemitism and racism left unchecked.

Holocaust scholars and educators are wary of drawing direct comparisons between the Holocaust and current events, which risk trivializing the enormity of the Holocaust and diminishing the complexity of our present-day challenges. Yet there are important lessons to draw from engaging with the history of the twentieth century's paradigmatic genocide – lessons about the dangers of dehumanizing any group of people, about the role of media in propagating fear and hate, about what is at stake when remaining a bystander. Fundamentally, Holocaust education promotes self-reflection and critical thinking about the world and one's own roles and responsibilities within it.



The VHEC's educational program aims to inspire a world free of discrimination and genocide.
Photo credit: Vancouver Holocaust Education Centre.



Fundamentally, Holocaust education promotes self-reflection and critical thinking about the world and one's own roles and responsibilities within it.



Eveline Berger was able to bring a small selection of items from Berlin to Shanghai during her family's escape from Nazi persecution. She found this burned prayer book fragment in front of Fasanenstrasse Synagogue in Berlin, Germany on November 10, 1938, following the destruction of the building during the Kristallnacht pogrom. Eveline went on to study dressmaking in Shanghai.
Photo credit: Vancouver Holocaust Education Centre.

Now, as the number of Holocaust survivors and other eyewitnesses central to many of our programs declines, the need to advance anti-racism education is more urgent than ever. This urgency is underscored by evidence of persistent and mounting antisemitism, racism, and xenophobia globally, including in our own communities in B.C. The VHEC is being called on with increasing frequency to offer programming in direct response to specific incidents of antisemitism in educational settings, from elementary schools to postsecondary institutions.

In reflecting on the role of education in countering discrimination, it is important to acknowledge that education in itself is not enough. During the Holocaust, highly educated lawyers, judges and physicians were instrumental in perverting justice and medicine to enable Nazi crimes based on racist ideology. A number of the leaders in the Einsatzgruppen (mobile killing units) responsible for murdering approximately one-and-a-half million of the Holocaust's six million victims, held doctorate degrees. To support a civil and pluralistic society, our learning must promote historical knowledge, historical thinking, critical thinking, empathy, and social justice. Education must be actively anti-racist, confronting structural racism and fostering multiculturalism.

As sites of learning and public engagement, museums play a vital role in reinforcing and enhancing education that takes place in classroom settings. Through exhibitions, collections, and programs that speak to the histories and present-day realities of diverse communities in our province, cultural institutions provide opportunities for students and public visitors to learn about historic injustices and the contributions of cultural and other minority groups. Several of the VHEC's past exhibitions in our rotating program – including *Too Close to Home: Antisemitism and Nazism in Canada, 1930s-1940s* and [*“Enemy Aliens”: The Internment of Jewish Refugees in Canada, 1940-43*](#) – have explored relatively unknown and exclusionary aspects of Canadian history. Other exhibitions such as *Shanghai as a Refuge During the Holocaust* (bilingual in English and Mandarin) and *Nazi Persecution of Homosexuals* have broadened understanding of the scope of the Holocaust and engaged new audiences.

The VHEC has frequently convened intercultural, and often intergenerational, dialogues to provide opportunities for exchanges among and between community groups affected by persecution, including survivors of Indian Residential Schools and survivors of the genocide against the Tutsi in Rwanda.

It is important to acknowledge that education in itself is not enough.

These exchanges have illuminated the unique experiences of these groups and also the parallels between them, including remarkable resilience in the face of injustice. Partnerships with other cultural and community groups have been an important means of advancing the VHEC's mission. While such partnerships have typically been mobilized for specific programs, we are eager to forge more sustained relationships with individuals and institutions that can deepen our conversations and broaden our impact.

To be agents of change and to advance values of diversity and inclusion, museums must recognize, interrogate and dismantle their own structures and practices that contribute to exclusion and oppression. Museums in B.C. and beyond are engaged in the essential work of diversifying staff and boards and creating actively anti-racist products and processes. This includes ensuring transparency about collecting practices rooted in colonialism, increasing awareness of diverse audiences served, and acknowledging that the sourcing and allocation of funds has often supported white privilege. Moving forward – and strategically working towards a culture of equity and inclusion – will take commitment and resources, including time and funding dedicated to core operations and for gradual, ongoing change. To be actively anti-racist, museums must shine a light on society's and our own injustices, achievements, and the in-between – all essential for collective memory and imagination.



Nina Krieger

Nina Krieger is the Executive Director, and formerly the Education Director and Curator, of the Vancouver Holocaust Education Centre. She holds an Honours degree in history from the University of British Columbia and a Master of Research degree in Humanities & Cultural Studies from the London Consortium, a multi-disciplinary graduate program of the University of London, the Architectural Association, the Institute of Contemporary Arts and Tate.

Nina is a member of the Canadian delegation to the International Holocaust Remembrance Alliance and a Past Chair of the Memorials and Museums Working Group. She is a member of the Expert Committee on Countering Radicalization to Violence, advising the Canada Centre for Community Engagement and Prevention of Violence.

Above: Nina Krieger (right) with VHEC Founding President Dr. Robert Krell and a first edition of Anne Frank's *Diary of a Young Girl*, gifted to the VHEC by Dr. Krell.
Photo credit: Shula Klinger.

Below: Éloge Butera, a survivor of the genocide against the Tutsi in Rwanda, frequently shares his experience with B.C. students.
Photo credit: Vancouver Holocaust Education Centre.



Recommended Resource

vhcsymposium.thinkific.com

BROKEN PROMISES

PROMESSES BRISÉES

The Dispossession of Japanese Canadians

Can you imagine someone taking your home, all your possessions, and your freedom? In 1942, the Canadian government forcibly removed 21,460 Japanese Canadians from British Columbia's coast. They boarded trains bringing only what they could carry. Officials promised to protect the rest.

Instead, Japanese Canadians were dispossessed: everything was stolen or sold.

Top: Broken Promises exhibition, 2020.

Photo credit: Jack Lindsay. City of Vancouver Archives, 1184-1537.

Right: Nikkei National Museum Gallery, 2019.

Photo credit: Kayla Isomura.



REFLECTIONS ON HONOURING, PRESERVING, AND SHARING JAPANESE CANADIAN HISTORY AND HERITAGE

Celebrating the Nikkei National Museum & Cultural Centre's 20th Anniversary at Nikkei Place

Sherri Kajiwar
Director/
Curator,
[Nikkei National
Museum](#),
Burnaby, B.C.

The Nikkei National Museum & Cultural Centre (NNMCC) is celebrating 20 years at its Burnaby, B.C. location. Nikkei means of Japanese ancestry and our museum exists to honour, preserve, and share Japanese Canadian history and heritage for a better Canada. Anniversary celebrations and all planned special events, including the centenary of the Japanese Canadian cenotaph in Stanley Park (April 9, 2020), cultural festivals, and in-person programs, have been circumvented and overshadowed by the global pandemic. Sadly, along with the spread of COVID-19, there has been a rise in anti-racist sentiment which has become particularly virulent on the North American West Coast.

The Nikkei National Museum (NNM) was built by a small and dispersed community descended from immigrants who began settling this country in the late 1800s. The majority of these immigrants lived and raised their families in B.C. where they worked as fishers, farmers and operated businesses. Between 1871 and 1895, Japanese men aged 21 or older, and who owned property, had the right to vote. However, in 1895, the B.C. government passed a law banning Japanese Canadians from voting in provincial elections. As federal voting rights are tied to provincial voting rights, Japanese Canadians simultaneously lost the right to vote in federal elections.



Nikkei National Museum, 2019.
Photo credit:
Kayla Isomura.

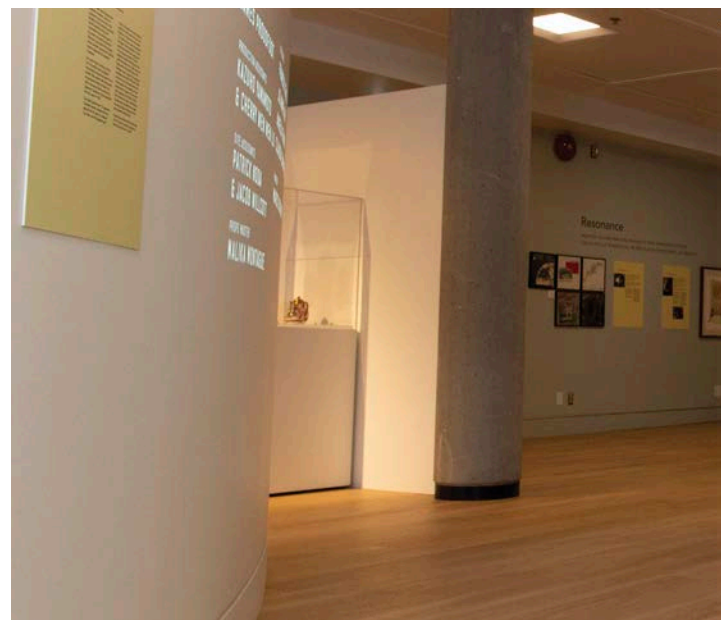
The struggle to win back the right to vote took half a century. Japanese Canadian voting rights were reestablished in 1949 following the end of WWII, by which time our entire ethnic group had been all but eliminated from B.C. Our forced dispersal and dispossession during the 1940s has only been surpassed by injustices against the Indigenous peoples of this land.

Redress funds received in 1988 following the success of the Japanese Canadian Redress Campaign, provided seed money for the NNMCC. Another decade of fundraising, primarily from within the Japanese Canadian community, resulted in the establishment of the Burnaby Nikkei Place campus, which is situated on the unceded traditional territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh Úxwumixw (Squamish), səliłwətaʔɬ (Tsleil-Waututh), and kʷikʷəłəm (Kwkwetlem) Nations.

At the time of the 1988 Redress, the strongest sentiment from within the Nikkei community was a conviction that the witnessed federal neglect of human rights and the observed injustices inflicted upon Japanese Canadians in the 1940s should never again be repeated with any group in Canada. Nikkei Place

was born out of dreams to provide a gathering place for our varied and diverse community. Today, the NNMCC continues its mission through the development of programs, exhibits, and community partnerships, striving for a broader reach nationwide through education, research assistance, and communication.

The 'national' in our museum's name denotes the scope and scale of our responsibility; we are not part of the federal museum system. The NNM has a strong collections management/resource component. Preserved in our storage vault are over 41,000 photographs and digital images, 38 metres of textual records, 650+ oral history records, 156 film reels, and over 2,600 works of art and objects that were once the personal belongings of the individuals and organizations of our community. We have a robust education program that was experiencing exponential growth in field trip visits and Spring/Summer camp attendance until pandemic closures required a radical pivot to online and virtual offerings. Last but not least, we share the stories of Japanese Canadians and Japanese culture through both on-site and virtual exhibitions.



In the Fall and Winter seasons of 2020, we will launch a new online exhibit, titled *Writing Wrongs: Japanese Canadian Letters of Protest from the 1940s* through the Virtual Museum of Canada, and a major traveling exhibit titled *Broken Promises*, co-curated with partners from the Royal British Columbia Museum and the [Landscapes of Injustice](#) research collective. *Broken Promises* shares the story of the mass dispossession of Japanese Canadians that began during the Second World War and continued for a full decade. In addition to a 1,500 sq ft traveling exhibit, we are producing a mini-traveler that will accommodate less than 500 sq ft spaces, allowing this important narrative to reach as broad an audience as is possible. Both versions of this exhibit will be accompanied by a digital exhibition catalogue and an e-education kit. We hope that there will be interest from institutions and organizations across the province and country to book this exhibit, educating their communities about these injustices and the resilience of Japanese Canadians.

The present day crises are a call for the entire world to wake up and for each of us to acknowledge our own complacency in the messiness of shared humanness. Knowing, telling, and sharing our own stories, authentically, gives us hope for the future.



Sherri Kajiwarra.
Photo credit:
Yvonne Kong.

Sherri Kajiwarra

Sherri Kajiwarra has worked in the arts/culture/heritage sector since 1992. The various positions she has held include: gallerist, gallery director, gallery owner, writer, editor, publisher, and curator. She is a graduate of the Sauder School of Business at the University of British Columbia and of the Board of Trade's Leadership Vancouver program. In addition to her professional commitments, Sherri is a passionate volunteer. She is a BCMA Councillor, public art committee member for Heritage Vancouver, on call curator for Volunteer Vancouver, Past President of the Contemporary Art Society of Vancouver, and is a teacher and Past President of Three Jewels Vancouver (a yoga/meditation/dharma centre).

Recommended Resources

centre.nikkeiplace.org/museum-exhibits/online-exhibits/

centre.nikkeiplace.org/research/charles-h-kadota-resource-centre/

centre.nikkeiplace.org/research/moving-image-collection/

centre.nikkeiplace.org/research/oral-history-collection/

centre.nikkeiplace.org/research/por/

centre.nikkeiplace.org/education/

electionsanddemocracy.ca/voting-rights-through-time-0/case-study-1-japanese-canadians

Nikkei National Museum, 2019.
Photo credit:
Kayla Isomura.





UNLEARNING THE MUSEUM IN THE TIME OF COVID-19

Reflections from Curating B.C.'s
Chinese Canadian Heritage



A Seat at the Table: Chinese Immigration and British Columbia exhibit, Chinese Canadian Museum, Vancouver Chinatown.
Photo credit: Denise Fong.

Denise Fong
(方靜怡)

UBC Interdisciplinary Studies Graduate Program, Vancouver, B.C.

In light of the #BlackLivesMatter movement and the recent rise in anti-Asian racism during the COVID-19 pandemic, our current social environment is both challenging and exciting for museum professionals to consider diversity and inclusion in heritage spaces and places.

In her [recent keynote presentation](#) for the *Death to Museums* dialogue series on August 1, 2020, Dr. Porchia Moore made the following call to action: “*It is time for us to, in this moment, be willing to let go of the things that are no longer nourishing.*” She argues for a deliberate rejection of returning to a “new normal” and to interrogate those structures and processes that were once normalized, but actually impaired the discipline. What does this look like for museums, and other arts, culture, and heritage institutions, as they attempt meaningful ways to address the legacies of exclusion and lack of representation in their collections, exhibitions, and spaces?

During my time in graduate school at the University of British Columbia (UBC), I have participated in the curation of two Chinese Canadian themed museum exhibitions – [Across the Pacific](#) at the Burnaby Village Museum (BVM), and [A Seat at the Table: Chinese Immigration and British Columbia](#), co-curated by the Museum of Vancouver (MOV) and UBC. As a person of colour (PoC) working in the museum/heritage sector, I reflect on these projects and identify opportunities for institutions to consider diversity, inclusion, and accessibility in their exhibition, programming, and collections development.

FEATURE ARTICLE

“It is time for us to, in this moment, be willing to let go of the things that are no longer nourishing.”

— Dr. Porchia Moore

In 2019, the BVM launched the *Across the Pacific* temporary exhibition, which shares the experiences of five early Chinese Canadian families in Burnaby. The stories of these families are told by highlighting the racism, exclusion, separation, and trauma they experienced during their arrival and settlement, finding work, and raising their families. The exhibit includes photographs, belongings, and interactive displays, hands-on activities, as well as outdoor programming. *Across the Pacific* is located at the Stride Studios building and can be viewed for six final weeks starting November 21, as part of BVM's Heritage Christmas.

A Seat at the Table: Chinese Immigration and British Columbia, explores the historical and contemporary stories of Chinese Canadians in B.C. It emphasizes food and restaurant culture as an entry point, aiming to reflect the diversity of immigrant experiences, and the communities that they developed. Located at MOV and in Vancouver's Chinatown, the sister exhibitions feature stories, belongings, videos, interactive digital media displays, and art installations that reflect the experiences and voices of different generations of Chinese Canadians. [A Seat at the Table Chinatown](#) opened on August 15, 2020 at 27 East Pender Street, Vancouver, and will be followed by the launch of *A Seat at the Table* MOV in the Fall of 2020.



Across the Pacific
exhibition
interpretive panels,
Burnaby Village
Museum, 2019.
Photo credits:
Denise Fonq.



Building diversity and inclusivity into museum/ arts/cultural experiences requires a commitment to interrogate and resist the impact of colonial legacies.

Acknowledge the Knowledge Gap and Commit to Long-term Change

Building diversity and inclusivity into museum/arts/cultural experiences requires a commitment to interrogate and resist the impact of colonial legacies. For many years, research on Burnaby's Chinese Canadian history has been limited to a handful of sources found in colonial records and anecdotal accounts. Very few records existed in the BVM's collection that could speak to the lived experiences of early Chinese Canadians in the municipality. In 2017, the BVM's curatorial department initiated a multi-year Chinese Canadian research project to address this knowledge gap in Burnaby's history. This project, guided by a community advisory committee, was supported by a small team of researchers and community volunteers. The project was put on pause during the peak of the pandemic, but has since restarted and will continue on as part of the City of Burnaby's broader heritage program.

The expansive scope of *A Seat at the Table* presented a different set of challenges. While it builds upon a vast corpus of existing research materials based on decades of academic and community research, targeted research and oral history interviews were much needed in order to address known gaps. A persistent, long-term commitment to better understand the past is necessary for building an inclusive future.

Expand Capacity through Collaborative Research

Expanding capacity can begin by looking within your organization, and fostering opportunities to engage and empower BIPoC/IBPoC frontline staff and volunteers to contribute ideas towards curatorial planning and program design. As part of the BVM's efforts to enhance staff capacity to interpret Chinese Canadian history in the museum space, regular workshops and resource/training guides have been developed through the collective efforts of the curatorial research team and frontline staff.

Strong university-museum partnerships can also shape and deliver innovative curatorial research and public programming. Strategic university partnerships can create possibilities for accessing new research funding sources, while providing meaningful internship opportunities to students from non-heritage disciplines. At both the BVM and the MOV, student interns have contributed valuable skills to exhibit curation and programming, including multilingual digital media and film production, knowledge in cultural food assets and gardening, and Chinese language communications planning and social media outreach. [UBC's Asian Canadian and Asian Migration Studies program](#) recently partnered with both the BVM and the MOV to create Chinese vegetable gardens and related cultural food assets programming in conjunction with the aforementioned exhibitions. Interdisciplinary research teams can help diversify creative practices in museums.



Top: Museum Of Vancouver's Backyard Garden Student Coordinators Jennifer Lu, Wei Yan Yeong, Gillian Chan, and Winnie Kwan, 2019.

Photo credit: UBC ACAM 390.

Bottom: UBC students Wei Yan Yeong, Winnie Kwan, Liam Liu, and Debbie Liang planting seeds at the Museum Of Vancouver's Backyard Garden, 2019.

Photo credit: UBC ACAM 390.



UBC student team
conducting oral
history interview
with former B.C.
Supreme Court
Justice Randall
Wong, 2019.
Photo credits:
Henry Yu.



Opposite Page:
Burnaby Village
Museum Story
Harvest Station
student coordinators
Jennifer Lu and
Ashley Chien, 2018.
Photo credit:
Denise Fong.

Recognize and Value the Input of BIPoC/IBPoC Contributors

BIPoC/IBPoC staff and volunteers can have extraordinary capacity to contribute - value their knowledge and empower them to play a role in shaping museum/arts/cultural research and building community connections. According to the 2016 Census, visible minority groups account for over 30% of B.C.'s population; in cities such as Vancouver and Burnaby, visible minority groups make up over half of the population. Create the infrastructure required to enhance language accessibility through multilingual outdoor signage and interpretive panels. Invest in high quality translation work for exhibit development by working with multilingual speakers who have expertise on the subject.

Across the Pacific and *A Seat at the Table* are presented in English, Traditional Chinese, and Simplified Chinese. Both exhibitions also include interactive audio displays featuring a selection of regional Chinese dialects. This was made possible through the collaborative work of curatorial staff, contracted translators, student interns, and community volunteers over the course of many weeks. The English word count was intentionally shortened in both exhibitions to ensure enough space was available to feature full Chinese content on exhibition walls, rather than printed on a separate brochure that can easily be missed. Translation cannot be an afterthought - plan for it and make it a priority.

Recommended Resources

www.burnabyvillagemuseum.ca/

museumofvancouver.ca/a-seat-at-the-table

instrcc.ubc.ca/

acam.arts.ubc.ca/

VIDEOS

A Seat at the Table: Cakes and More Cakes:
youtu.be/Fbidd9K52XM

A Seat at the Table: Which dish tells your family story?: youtu.be/fwwZ2exhmPo

A Seat at the Table: Sunrise Tofu:
youtu.be/0XMjzST5O6U

A Seat at the Table: My First Indigenous Friend: youtu.be/_QZoxMtKU0

Museum Of Vancouver's Backyard Gardening: youtube.com/watch?v=_83J97E1r1I

Burnaby Village Museum's Backyard Gardening: youtube.com/watch?v=beYgkXDgy00

Burnaby's Chinese Canadian Market Gardens: search.heritageburnaby.ca/permalink/museumvideo4484



Denise Fong (方靜怡)

Denise Fong is a 1.5 generation Chinese Canadian with roots in Hong Kong, Toisan China, New Zealand, and San Francisco. She is a Ph.D. candidate at the University of British Columbia, with a special interest in critical heritage and Chinese Canadian history. Since 2009, Denise has coordinated a number of research and public education projects, including Simon Fraser University's [*From C to C: Chinese Canadian Stories of Migration*](#) and UBC's [*Chinese Canadian Stories: Uncommon Histories from a Common Past*](#).



DECOLONIZED THEN, NOW, AND FOREVER

The Sikh Heritage Museum, National Historic Site Gur Sikh Temple

**Sharanjit Kaur
Sandhra**

Co-Curator,
Sikh Heritage
Museum,
Abbotsford,
B.C.

My favourite quote about museums, and one that I repeatedly use, is by Aime Cesaire from *Discourse on Colonialism*. He states (1950, p. 71):

"... it would have been better not to have needed them; that Europe would have done better to tolerate the non-European civilizations at its side, leaving them alive, dynamic and prosperous, whole and not mutilated; that it would have been better to let them develop and fulfill themselves than to present for our admiration, duly labelled, their dead and scattered parts; that anyway, the museum by itself is nothing; that it means nothing, that it can say nothing, when smug self-satisfaction rots the eyes, when a secret contempt for others withers the heart, when racism, admitted or not, dries up sympathy ..."

We Are Hockey
exhibit opening, 2019.

Photo credits:
South Asian Studies
Institute, University
of the Fraser Valley.

Though written in 1950, everything Cesaire says about museums is 100% correct and accurate. To this very day, the white colonial museum by itself IS nothing, because the white colonial museum is nothing to those of us who are BIPoC/IBPoC.

And yet, there exist gems within the museum world, gems that are decolonized, museum gems that are run, managed, and executed by and through BIPoC/IBPoC.

I am writing today about one such museum that I have been honoured to be a part of – the [Sikh Heritage Museum](#), a [National Historic Site](#) and Gur Sikh Temple. Many in B.C. may already know about this space, but unless you have actually been inside, unless you have attended one of our openings, you are not truly aware of the decolonized spirit and energy we work in.

We Are Hockey
exhibit opening, 2019.
Photo credit: South
Asian Studies
Institute, University
of the Fraser Valley.

The gurdwara (and as I mentioned in my [BCMA webinar talk](#), if you don't know what a gurdwara is, Google it, learn it, and use it) is a 109-year-old building, a National Historic Site of Canada, built by early Sikh settlers amidst adversity, resiliency, and solidarity. The lived experiences of those early settlers fighting for their right to vote, fighting to support the passengers on the Komagata Maru, fighting to protest racist government laws preventing their wives and children from coming to Canada, fill the gurdwara walls. The wood used to build the walls of the gurdwara was carried, piece-by-piece, from the mills where the Sikh men worked in Abbotsford, after putting in 8-10 hour shifts, after being paid a quarter the wage of their white counterparts.

These are the contexts in which the Gur Sikh Temple (its official name) was built from 1908-1911.

Fast forward 100 years to 2011, when the gurdwara's ground floor, traditionally the site where the langar would have been served, was converted into a Sikh Heritage Museum. Since 2011, the museum has presented 12 exhibits, ranging in theme from Sikh settler history in B.C., Sikh feminist practice, hockey and racism, the Ghadar Movement, the Komagata Maru,

The Sikh Heritage Museum has no permanent collection, no permanent staff, no consistent funding, lacks fancy technology, and yet we thrive because the core of our work is decolonized.



Meaningful relationships cannot be made unless you understand the stake of the work through your lived experiences. Otherwise you are only performing for the sake of outputs.

and much more. The Sikh Heritage Museum has no permanent collection, no permanent staff, no consistent funding, lacks fancy technology, and yet we thrive because the core of our work is decolonized.

Our exhibits have been recognized by the BCMA and Heritage BC; have been short-listed for the Governor General's Award; have been visited by three Canadian Prime Ministers; and have been featured in a number of print and televised media, including the BCMA's *Roundup* magazine and the CMA's *Muse* magazine. We've had visitors from around the world and we have received over \$500,000 through a variety of grants to support our exhibits. This goodwill and energy results from our community building capacity, our connections within and outside of our community, and the power derived from forging meaningful relationships.

Meaningful relationships cannot be made unless you understand the stake of the work through your lived experiences. Otherwise you are only performing for the sake of outputs.



We engage in storytelling about ourselves as a decolonizing practice. In the words of Linda Tuhiwai Smith (1999, p. 35), "*the need to tell our stories remains the powerful imperative of a powerful form of resistance.*" Because our approach is decolonized, our resistance to racism permeates our work at the Sikh Heritage Museum. We work through the Sikh concept of *seva* (selfless service) for our community. It is truly beautiful that the former space in which a vegetarian communal meal was served for everyone as a form of *seva*, was converted into a museum which engages in a cultural, historical, storytelling of *seva*. This is a decolonized approach. When we have larger museum opening receptions, the entire community and all attendees are invited into the main *darbar* hall, the sacred space (upstairs from the museum), as a part of the acknowledgement of the fully functioning *gurdwara* that still exists. This is a decolonized approach.

We Are Hockey
exhibit opening, 2019.
Photo credit: South
Asian Studies
Institute, University
of the Fraser Valley.

Our work for our community, through the countless number of community, school, and professional development tours we have delivered to organizations, continues to forge strong bonds. People who have experienced a Sikh Heritage Museum tour are deeply affected. This response occurs when people realize that the content, the storytelling, the choice of multilingual wording, the hiring of designers, the promotion, is completed solely through the eyes of two BIPoC/IBPoC women (namely, myself and co-curator Dr. Satwinder Kaur Bains). The incredible power in that experience alone is a decolonized approach.

We are so proud of our work at the Sikh Heritage Museum. I'd like to end with one of our panel pieces, a letter – the original in Punjabi – which was highlighted in one of our exhibits on the South Asian vote; the English translation is provided here. This letter, dated July 14, 1937, is from Kartar Kaur Gill in India to her husband Indar Singh Gill in B.C. The two were separated for 12 years:

We Are Hockey
exhibit opening, 2019.
Photo credit: South
Asian Studies
Institute, University
of the Fraser Valley.



**The One Creator created
this creation, with the True Guru's
Grace.**

**I Kartar Kaur am writing you this
letter my beloved Sardarji. I am
well and wish for your happiness
always . . . Sardarji I put your letter
close to my heart and was ecstatic
after reading it . . . You are the only
one who understands me and I say
that my Sardarji is very intelligent
and able. You have made a name
for yourself on your intellect and
hard work. My Sardarji, since I got
your letter I have gotten more
courage. Now my days pass well.
You can understand how my soul
has become lonesome without
you. I hope, my Sardarji that you
would not worry. By God's grace
we shall meet again. We must have
committed a grave sin that we
are still apart; my Sardarji if I had
known, I would have never let you
go. May God keep you well.**

Love transcends boundaries, love
transcends language, love transcends
history. Love, when used correctly,
can also be a decolonizing approach
within museums.

Recommended Resources

Sara Ahmed, *Affective Economies*, *Social Text* 22(2) (June 2004), p. 117-139.

_____, *On Being Included: Racism and Diversity in Institutional Life* (Durham: Duke University Press, 2012).

_____, *The Cultural Politics of Emotion* (Edinburgh: Edinburgh University Press, 2014).

Aime Cesaire, *Discourse on Colonialism*, Translated by Joan Pinkham (New York: Monthly Review Press, 2000).

W.E.B Du Bois, *The Souls of Black Folk*. Various publications since 1903.

Trinh T. Minh-ha, *Women, Native, Other: Writing Postcoloniality and Feminism* (Bloomington: Indiana University Press, 2009).

Susan Buck-Morss, *Hegel, Haiti and Universal History* (Pittsburgh: University of Pittsburgh, 2009).

Edward W. Said, *Orientalism* (New York: Random House, 1979).

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books Ltd., 2012).

Seema Sohi, Sites of 'Sedition', Sites of Liberation: Gurdwaras, The Ghadar Party, and Anticolonial Mobilization, *Sikh Formations* 10(1) (April 2014), p. 5-22.

Timothy J. Stanley, Why I killed Canadian History: Towards an Anti-racist history in Canada, *Social History* 33 (65, May 2000), p. 78-102.

Ngugi wa Thiong'o, Decolonizing the Mind, *Diogenes* 184 (46/4, Winter 1998), p. 101-104.

Divya P. Tolia-Kelly, Emma Watterton and Steve Watson (editors), *Heritage, Affect and Emotion: Politics, Practices and Infrastructures* (New York: Routledge, 2018).

Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 2015).

www.canadiansikhheritage.ca

www.southasiancanadianheritage.ca

Sharanjit Kaur Sandhra

Sharanjit Kaur Sandhra is a Co-Curator at the Sikh Heritage Museum, a Coordinator in the South Asian Studies Institute, and a Sessional Instructor in the History Department at the University of the Fraser Valley. She received her M.A. from the Department of Asian Studies at the University of British Columbia (UBC). Sharn is a Ph.D. Candidate in the Department of History at UBC where her research examines the affective experiences of museum visitors through a critical race theory lens. Sharn is a passionate advocate of diverse, equitable, and inclusive approaches to exhibition development and overall museum experience.

TOWARDS A MORE WELCOMING, INCLUSIVE NEW WESTMINSTER MUSEUM



Barbershop exhibit opening night, 2015. Hairdressers and barbers from across New Westminster set up chairs outside the museum for on-the-spot haircuts and shaves.

Photo credit: New Westminster Museum and Archives.

Oana Capota
Museum
Curator, New
Westminster
Museum and
Archives, New
Westminster,
B.C.

"Museums tend to think about inclusivity and representation as an afterthought, not a priority."

Kai Frazier, Curated x Kai

When I started working at the New Westminster Museum (NWM) in 2011, a member of the City's Multicultural Advisory Committee told me that most people did not see themselves reflected in the museum. Another community member told me that there was nothing in our historic Irving House that would make her visit a second time. Despite the NWM staff's work during the 2000s to better understand the Indigenous baskets in the collection and to develop the *Yi Fao* exhibition and book about New Westminster's Chinatowns, many gaps existed in our efforts to engage with and represent the City's different cultural communities (e.g., Sudanese, Filipino).

On the surface, New Westminster looks very quaint with its well-preserved heritage buildings. Yet, this perception overlooks its very diverse history. One of the first barbers in town was Black. The earliest land deed in the archives is from a purchase by Black residents in 1860. There were two Chinatowns. The first Japanese person in Canada originally settled in New Westminster. The Indigenous narratives and memories of the area are virtually non-existent in the public realm.

NWM staff have been working diligently over the past two decades to change how the City's history is documented and shared. We are moving away from the white, male, colonial narrative that permeates our galleries, seeking information to tell the stories of underrepresented communities. Here I share our approach towards developing a more welcoming and inclusive NWM.



Engaging the Community

The NWM's first step was to update its mandate and mission. The importance of exploring the diverse and longstanding Indigenous and multicultural connections within the City is now emphasized. We eliminated the 1985 cutoff date for collecting, which permits the inclusion of newcomer groups and a contemporary reflective lens on the past.

Next we formed a community advisory group, which is involved in different aspects of the NWM, from policy-making to exhibitions and programs.

We recruit from local businesses and non-profits, past museum partners, and City committees. In addition, we have started working with short-term advisory groups comprised of experts and those with lived experience to develop exhibit content.

Nishiguchi family on a beach, 1930s. The museum's exhibit advisory committee requested that images like this, long hidden in the archives, become more visible in exhibitions.

Photo credit: New Westminster Museum and Archives, IHP8034-050.



An important part of the NWM's collections, exhibit, and program development approach is to ensure space for people from the City's diverse communities to lead the process.

NWM staff attend City committee meetings: we sit on the Multicultural Advisory Committee and Heritage Commission. This provides us with opportunities to engage with other committees, ranging from the youth committee to the environmental committee, for input. NWM staff are also involved with the Welcoming and Inclusive New Westminster (WINS) Local Immigration Partnership Council. We are actively collecting stories and lived experiences from community members such as the Latin American mothers' groups, men's card-playing clubs, knitting groups, and Powwow workshops. Sometimes we reach beyond New West's borders; NWM staff are meeting with Indigenous groups from across southwestern B.C. as part of the City's reconciliation process.

An important part of the NWM's collections, exhibit, and program development approach is to ensure space for people from the City's diverse communities to lead the process. Exhibition advisory committees have identified our blind spots and pushed us to balance the stories we tell. We also try to maintain and continue to develop relationships with these communities instead of letting them stagnate. NWM staff stay in touch with the community members we've worked with, keeping them informed about our projects, seeking their input, and/or asking them to get involved with the NWM again.



Ornamenting the Ordinary South Asian exhibition, 2016.

Photo credit: New Westminster Museum and Archives.

Hiring

In her June 24, 2020 webinar, [#MuseumsAreNotNeutral: White Supremacy in Museums and Calls to Immediate Action](#), and in this issue, Sharanjit Kaur Sandhra points out that arts/culture/heritage organizations should include permanent budget line items for hiring BIPOC/IBPOC individuals. Over the past decade, the NWM has been working with guest curators, such as Naveen Girn, who curated a small exhibition on Mewa Singh in 2014. More and more, the NWM pays people from the immigrant, refugee, and Indigenous communities to compensate them for their generosity in sharing their knowledge and their time.

Our work on the Mewa Singh exhibit helped develop relationships, eventually leading to a larger exhibit on New West's South Asian population, *An Ocean of Peace: 100 Years of Sikhs in New Westminster*, guest-curated by Naveen

Girn and Paneet Singh. Community members loaned belongings, recorded and shared family stories that are components of this gurdwara exhibit. Throughout the collaborative process, NWM staff listened to what the community needed, ensuring that the exhibition text was multilingual and following important protocols to open and close religious texts in the gallery each day.

The NWM also hires summer students and interns who have a passion for uncovering and sharing the stories of the City's diverse communities. We welcome newcomer volunteers looking to add experiences to their resumes. NWM staff provide one-on-one training tailored to help them succeed in their chosen career.

Archives and Collections

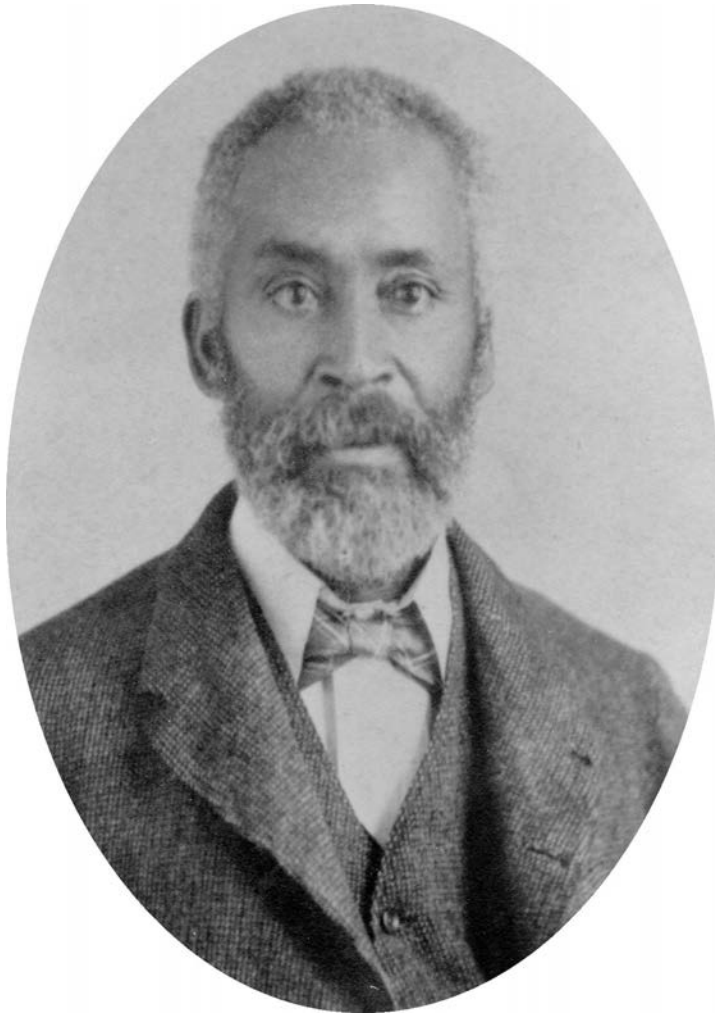
"When do people of colour enter the archive?

'When we're buying property or breaking the law.'"

Manjot Bains,
The Nameless Collective Podcast

New Westminster's archives and museum collection still tell a lopsided history focused on the Euro-Canadian Settler experience. Staff are working with families representing the City's diverse cultural communities to record their histories, including those of their ancestors. Our approach includes writing family profiles for incoming donations, conducting oral history interviews, taking notes during informal meetings, and filming activities, such as the community kitchen. Loans from the Sikh, Chinese, and Black communities have greatly enhanced past exhibitions. The NWM is transparent about the items chosen for display and how people can access them while they are on display.

In collaboration with Simon Fraser University, the NWM has undertaken a *Decolonizing Municipal Monuments and Landmarks* project. As part of the project, team members have created an inventory of street and place names, monuments, parks, landmarks, and other commemorative sites using a combination of oral history, ground truthing, and archival research. The project team is analyzing the data to determine which multicultural narratives and places may have been overlooked or omitted in the City's previous colonial approach to recording and presenting its heritage.



The NWM's next goal is to work with diverse community members and groups to redevelop the permanent gallery and to re-interpret Irving House. We want to continue collecting community stories, listening to citizens, identifying and fixing our blind spots, while ensuring more space for BIPOC/IBPoC coworkers and diverse community leaders. This ongoing work will take time, patience, and perseverance; we are deeply committed to decolonizing the City's history.

Tom Forrester, 1860s. Forrester and his partner's 1860 land deed is one of the earliest documents in the NWM archives.

Photo credit:
New Westminster
Museum and
Archives, IHP2426.

Recommended Resources

The New Westminster Museum and Archives Mission and Mandate, www.newwestcity.ca/services/arts-and-heritage/museums-and-archives#mission-mandate.

Owen, Patricia and Jim Wolf. *Yi Fao: Speaking Through Memory, A History of New Westminster's Chinese Community 1858-1980* (Victoria: Heritage House Publishing, 2008).

New Westminster's Sukh Sagar Gurdwara, [www.newwestcity.ca/database/files/library/Gurdwara_\(Fall_2019\).pdf](http://www.newwestcity.ca/database/files/library/Gurdwara_(Fall_2019).pdf).

You Are What You Eat: Community Food Security, www.newwestcity.ca/services/arts-and-heritage/museums-and-archives#you-are-what-you-eat-exhibit-2019.

The Witness Blanket, witnessblanket.ca/.



The Witness Blanket at the NWM, 2016-2017.

Photo credit: New Westminster Museum and Archives.



Oana Capota

Oana Capota is the curator of the New Westminster Museum and has been working in the museum sector for 16 years. She received her undergraduate degree in Asian Studies, with a focus on Chinese language and history, from the University of British Columbia. Oana also has a diploma in Cultural Resource Management from the University of Victoria. She came to Canada as a refugee.

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.

The Importance of Including Black History in B.C. Curriculum and Heritage Programming

SPOTLIGHT ON MUSEUM ED

SILVIA MANGUE ALENE

President and Co-founder of Kulea Culture Society and President of BC Black History Awareness Society, Victoria, B.C.

As a human being, I truly believe in the equality of all people on planet earth. I also believe in the strength of human diversity to create better countries, better institutions, and better work places. It is important for our children and youth to understand why our country is so racially diverse. It is important for our youth to learn about each social group and their contributions to the growth of our country.

Understanding history and the people that lived that history is paramount to the fight against racism, because when we understand history and its subjects, we are better equipped to write laws and policies that are more equitable and just for all of us. The historic and contemporary accomplishments of Black people in B.C. are important parts towards building this understanding. By learning about the past and placing it in its true context, we can more clearly know what society must do to create equity within our human family.

When we don't teach the past, the present is not easily understandable and we run the risk of falling onto conjectures that lead to racist ideas and therefore racist behaviours. When we teach children and youth about the past, the present becomes clear and the future hopeful.

As part of B.C.'s Black History, here I share the biographies of two of B.C.'s Black teachers: John Craven Jones and Emily Arabella "Emma" Stark Clark. Both of these extraordinary individuals greatly contributed to the nineteenth century fight for equal educational opportunities for people of colour (PoC). As a student of John's, Emma became an advocate against injustice at a young age.

Both John and Emma encountered racism in every aspect of their lives, but they never gave up. Presented here are their stories of resilience and perseverance, pieced together from the limited documentation preserved amongst the white Euro-Canadian Settler narrative that dominates B.C.'s archival institutions. As other authors have noted throughout this issue, it is time to spotlight these diverse stories of our past.

John Craven and Almira
(Scott) Jones, 1885.
*Photo credit: Salt
Spring Island Archives.*



John Craven Jones (1834 - 1911)

John Craven Jones was born on September 10, 1834 in Raleigh, North Carolina. He was the second of four brothers, born free. Their father, Allan (born a slave but later became a free man) felt so strongly about the education of Black children, that he started a school. The school was burned down three times before Allan relocated his family to Ohio. It was here where Allan was able to safely oversee the education of his sons, all of whom attended and graduated from Oberlin College, the first U.S. College to accept Black pupils.

Following his graduation in 1856, John taught in a one-room school for Black students in Xenia, Ohio before moving to Salt Spring Island, B.C. in 1859. Here he pre-empted 100 acres, building a home and farm, and resumed teaching. By 1861, a log schoolhouse had been built at Central (then known as Vesuvius). John travelled by foot between the Central school and a smaller one at Fernwood, to teach his pupils. These journeys were often dangerous, as the terrain was wild, and cougars prowled the woods.

In 1867, there were only nine public schools in B.C. John taught up to twenty-five children of various backgrounds at two of these schools on Salt Spring Island. He did not receive pay for his work until 1869 when public funding for education was finally mandated. John retired to his farm in 1875, but that was not the end of his career as a teacher.

In 1882, at the age of 48, John returned to Oberlin, Ohio, where he met and married Almira Scott, a fellow graduate of Oberlin College. The newlyweds sold the Salt Spring Island property and moved to Tarboro, North Carolina, where they raised three children. John resumed his role as a teacher for nearly 20 years before again retiring to his farm. He died on December 17, 1911 at the age of 77 in Greensboro, South Carolina. John's hard work and dedication as a teacher touched the lives of many individuals and families on both sides of the continent.

Emily Arabella “Emma”
Stark Clark, 1875.
*Photo credit: Salt
Spring Island Archives.*

Emily Arabella “Emma” Stark Clark (1856 - 1890)

Emily Arabella Stark or “Emma” as she was known, was born in California on February 17, 1856. Her family moved to Salt Spring Island in 1860 when she was only four years old. There, Emma attended school where she learned Latin, Greek, geometry and geography, in addition to the traditional subjects, from her teacher John Jones.

Emma completed high school in Nanaimo. In 1874, at the age of 18, she became the first teacher at the North Cedar School and the first Black teacher on Vancouver Island (up until about 1901, a high school certificate was all that was required to teach). At that time, there were only 32 public school teachers in the entire province of B.C.

On December 27, 1878, Emma married James Clark in Victoria. Unfortunately, she died of an unknown cause on July 30, 1890 at the young age of 34. Her grave is located next to that of her grandfather, Howard Estes, at the Ganges Community Cemetery on Salt Spring Island. Emma taught many pupils during her 16 year career, advocating for an inclusive approach towards and access to education for all.



I hope that these stories have inspired you to delve into the history of your own community and to communicate your findings with the public. It is important to include and share the history of all cultural groups in Canada. Today's youth need to learn about, and experience the diversity of Canada, and its history, firsthand.



Photo credit:
Derek Ford.

Silvia Mangué Alene

Silvia Mangué Alene is an entrepreneur, the founder and manager of Kulea Love and Kulea Culture Society. She holds a Bachelor Degree in Business Administration from Camosun College and a post-graduate diploma in Intercultural Education from the University of Victoria.

Born in Equatorial Guinea and raised in Spain, Silvia lived in six different countries in Europe before settling in Canada. *“I took from each country the cultural aspects I liked the best and applied them to my personal life. My life experiences in these countries have helped shape who I am today.”* Silvia is passionate about women’s issues, fitness, and wellness.

Recommended Resource

bcblackhistory.ca/

A background image for a banner showing a group of people in a workshop or studio setting, with various materials and equipment visible.

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

CULTUREONLINE.CA

News

BCMA's Annual General Meeting

BCMA's 2020 Annual General Meeting (AGM) will be held online on Wednesday, October 7, 2020 at 11 am (PDT). All voting members in good standing are encouraged to attend our first virtual AGM. Tune in to hear what the BCMA has accomplished this year and for your chance to win a complimentary registration to our 2021 Conference in Surrey!

Registration details are available on our [Conference webpage](#).

If you have any questions about your membership or eligibility to vote, please send us an email at members@museumsassn.bc.ca.

Grants to Support Indigenous Communities in Bringing their Ancestors and Belongings Home

For decades, Indigenous leaders have worked tirelessly to support the return of their communities' ancestors and cultural patrimony. The BC Government is allocating \$500,000 to the BCMA to support repatriation research and initiatives within Indigenous communities across the province.

The BCMA's 2020 Repatriation Grants opened on September 8. Grant guidelines and the online application form can be found on our new Indigenous Culture & Heritage portal: indigenous.museumsassn.bc.ca/. Applications will be reviewed as they are received until January 15, 2021.

We Want to Hear and Share Your Stories of Resilience!

2020 has been a challenging year for all of us. As individuals, community members, and professionals working in arts, culture, heritage, and museum organizations, COVID-19 has touched every aspect of our lives. To celebrate the creativity and resilience of our sector, *Roundup* issue 280 and our virtual conference in October will share the unique and collaborative approaches BCMA members have used to support their communities during the COVID-19 pandemic. We want to hear about your financial wins, technological pivots, innovative programs, physical changes to your spaces, and the policies and procedures that you've developed to keep your staff, volunteers, and visitors safe!

If you are interested in writing an article or doing an interview for *Roundup* magazine, please email us at roundup@museumsassn.bc.ca.



Lunch With

WL

MIXALHÍTSA7 ALISON PASCAL

**Curator, Squamish Lil'wat Cultural Centre,
Whistler, B.C.**

**Interviewed
by Lindsay
Foreman**
Managing
Editor:
*Roundup
Magazine*

L: Would you like to share about your background and the experiences that led to your career in the arts/culture/heritage/museum sector?

A: I grew up in Mount Currie, B.C., 45 minutes north of Whistler. We lived right beside Pemberton, the non-Native part of town, and that's where I went to school. We experienced a bit of racism, being treated differently for being Indigenous people and for sticking up for our tie to the land. When the logging industry declined in the 1990s, it created a lot of fear, seeing how that one main resource supported the whole town. The old style of logging was so damaging to the environment and influenced my career choice.

The Łilwat7úl (Lil'wat) Nation partnered with the other four host First Nations to develop education opportunities during the 2010 Olympics, one area of which was the tourism sector. That is when I was introduced to Aboriginal Tourism as a more focused program, following the background in tourism management that I had received at Capilano College. Our community was preparing our own people to work in the Squamish Lil'wat Cultural Centre (SLCC) and to develop and share our own story. I took advantage of all of these opportunities, not knowing what I could do with it.

I moved into my role as a curator really slowly with a lot of hands-on learning opportunities. SLCC gets really quiet in the winter, which gives us a lot of time to try new things and help out in different ways. I assisted in maintaining our art pieces and I began to help install new exhibitions and to contact and collaborate with artists.

I was really fortunate to complete an internship with the conservation department at the Museum of Anthropology (MOA) at the University of British Columbia (UBC). Their team taught me protocols to care for the items at SLCC. As I started to develop and curate my own exhibits, I went back to the MOA for an internship with Pam Brown and Jill Baird. We worked with several other First Nations in B.C. in 2017 and 2018 to develop the [Culture at the Centre: Honouring Indigenous Culture, History and Language](#) exhibit, which is one of my favourite projects.

As we developed the exhibit, we talked about key themes, including the continuity of our Indigenous culture and how important it is for each community to be connected to their own territory. It was really nice to see what everyone was doing, how much we have in common, and how much we can learn from one another. Because we were dispersed across the province, we primarily worked together over conference calls. In the end, the exhibit was just so nice. I was really happy with what we came up with in such a short time. Now most people are used to working together virtually, but when we did it, we were wishing we could just sit and talk in the same room!

L: Would you like to share about your curatorial process? How do you collaborate and work with Elders within the Skwxwú7mesh Úxwumixw (Squamish) and Lílwat7úl communities? Has your approach changed as a result of the COVID-19 pandemic?

A: A lot of the curatorial process is guided by the protocols of the Skwxwú7mesh Úxwumixw and Lílwat7úl Nations. When we want to speak with the Elders, we request to join their groups that meet a couple of times a month. We go sit with the Elders, talk to them, show them what we're doing, and ask questions. We also consult with the education, language, and culture teams at our two band administration offices. The Chiefs and members of council are really great at introducing us to the people they know or to the people that they think would really help us.

Smudging talk.
Photo credit:
Eric Poulin / SLCC.



Photo credit:
Jannicke Kitchen
Photography / SLCC.

COVID-19 has made it very difficult to work within our communities because we like to sit and talk in person. Most of the time emails and phone calls are not the best way to do business.

COVID-19 has made it very difficult to work within our communities because we like to sit and talk in person. Most of the time emails and phone calls are not the best way to do business. When you are working with community members in-person, facial movements or certain hand gestures are good cues to ask another question and dig further into the topic. Other body language may indicate that the person would like to move on to a different topic. We are really lucky that our new 2020 exhibit was already planned and ready to go.

L: How do you keep yourself grounded, staying true to yourself and your connection to your culture, as the arts/culture/heritage/museum sector and technology increasingly demand more time and energy?

A: I participate in community activities so I can share it with my nieces and nephews. I see who is free and who wants to come and join me. I find that ensuring that parts of our culture are passed on to the next generation helps me to stay grounded. And so does my cat Zulcal!

Gardening also really helps me, as it gets me outside and keeps me physical and active. When I was working from home, I had the opportunity to get out more and started learning how to harvest some of our traditional medicinal plants. I remember my grandparents doing this. They always had a fruit orchard and a little garden in the back. They lived a really well balanced lifestyle that kept them healthy.



L: Would you like to speak about SLCC's Indigenous Youth Ambassador Program?

A: The program predates the SLCC and is open to all Indigenous people, not just the Skwxwú7mesh Úxwumixw and Lilwat7úl Nations. Our two Nations knew that we needed experienced and trained workers who were confident in welcoming visitors into our cultural centre. We started training people a few years before we opened the SLCC.

The basis of the program is job readiness and industry training. Here we focus on hospitality and tourism: public speaking, Superhost, Firsthost, WHMIS, programs and certificates useful for working in food/beverage, in the gift shop, and/or at our front desk. We want to inspire youth to continue to participate in their culture. We encourage them to engage with cultural activities like drum making, rattle making, carving, and Salish wool weaving. We bring in Elders from both

Nations to talk about protocols and our cultural formalities. The goal is to show them a variety of things and hopefully inspire them to pick up at least one part of it. We aim to provide them with the tools that they need to take their next step in life. I started out in the Youth Ambassador program. It was a lot of fun and I gained a new family!

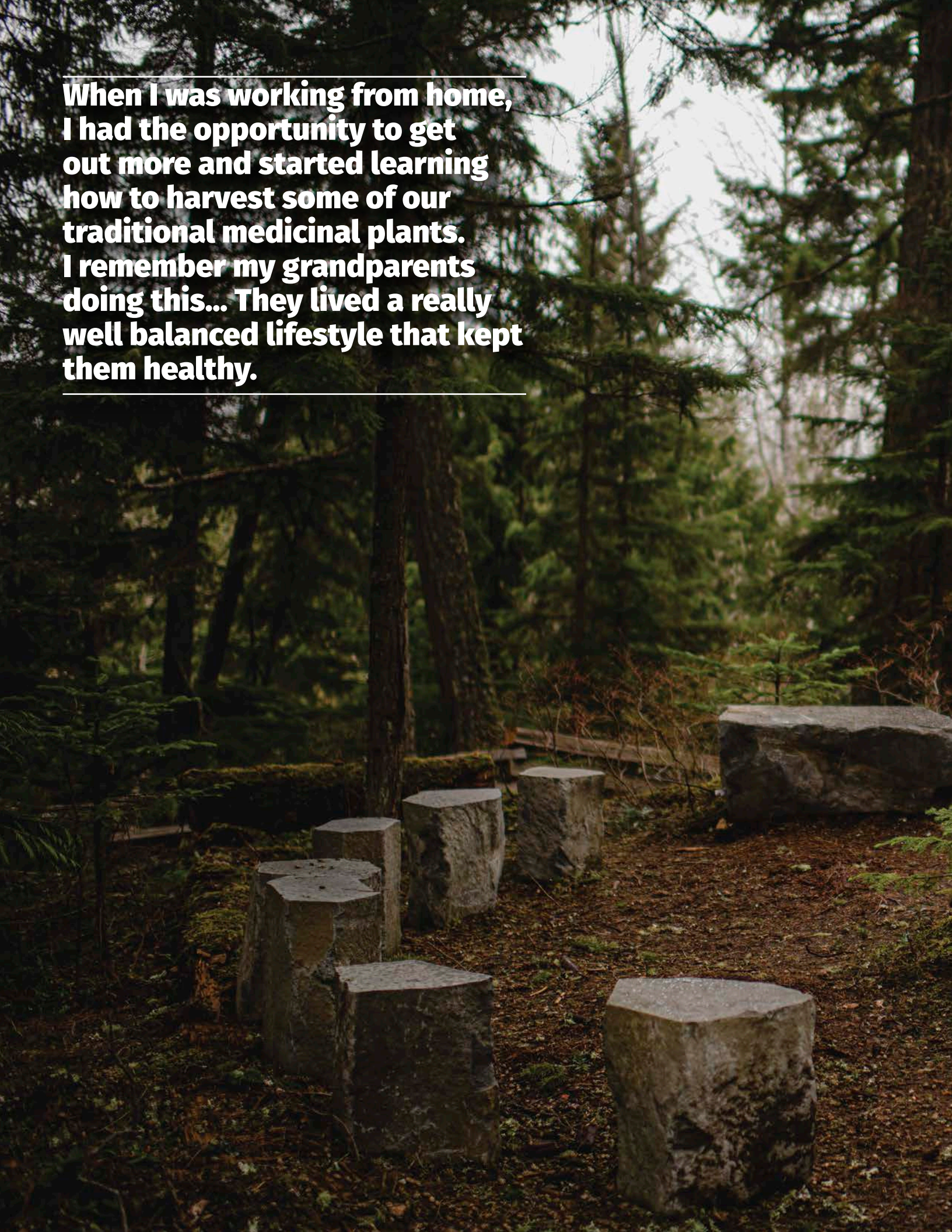
L: Using your/your organization's experience/approach as a baseline, how and what can/should we do to engage and include more individuals, groups and communities within B.C. and Canada? How can we broaden our "reach" in an unbiased and respectful way?

A: I would say it's all about being really open and honest. Listening with the intent to hear and not with the intent to make a comment back. Hearing what people are talking about. Meet people in person and see how much or what you can understand from body language.

Indigenous Youth
Ambassador
program winter
2020 intake.
Photo credit:
Bonding Beaver
Media / SLCC.



When I was working from home, I had the opportunity to get out more and started learning how to harvest some of our traditional medicinal plants. I remember my grandparents doing this... They lived a really well balanced lifestyle that kept them healthy.





If organizations are creating an exhibit on a certain topic that includes Indigenous art pieces, talk to Indigenous community members to find out what their history is with that piece. Just try to talk to the people and find out what they know and be open to thinking in a new way or in a different way. Further, if you have a piece that might be spiritual, or if someone has said that is a part of their community and that they don't usually show it or talk about it to respect and honour their people, remove it from the public's view. That would be a really good place to start.

Previous Page:

Mixalhitsa7
Alison Pascal.
Photo credit:
Logan Swayze /
SLCC.

Below:

Photo credit:
Logan Swayze /
SLCC.



They know there have been injustices done to Indigenous people and they don't know how to move forward because that injustice is not theirs, but from generations before them. Look at your own actions and see if you yourself are oppressing others or judging them by stereotypes.

L: What are your/your organization's recommended calls to actions for arts/culture/heritage/museum sector workers and organizations to move from complacency to accountability for past inequities and inequalities? What changes need to be made now to move forward together in a responsible and visible manner?

A: From a personal level, look at a person or what that person's qualities are. Stereotypes often overshadow the people themselves. Try to look at people with a clear mind and at their actions.

With accountability, I know a lot of people feel that they don't know how to move forward. Speaking from truth and reconciliation, they know there have been injustices done to Indigenous people and they don't know how to move forward because that injustice is not theirs, but from generations before them. Look at your own actions and see if you yourself are oppressing others or judging them by stereotypes. Look at the person for who they are and what their actions are and not what society has dictated in the mass media. If you see something in the media, do a little bit more research because often media is skewed to show only one viewpoint.

L: What is your/your organization/s vision for diversity, equity, inclusion and accessibility within the arts/culture/ heritage/museum sector?

A: I think that as a group that has been a minority on their own territory, we're really about helping our people grow and expand and have more opportunities than they would normally have in a non-Indigenous environment. We look to hire Skwxwú7mesh Úxwumixw and Lílwat7úl people first, but that has never stopped us from hiring people outside of our Nations. We are grateful for all of the help that we receive. One of the goals of the SLCC is to have our people learn more skills so that they can stay and help us, or if they find a different opportunity, so that they can move on and thrive there too. We find that Indigenous people that are thriving help other people thrive. We benefit from having all Indigenous people thrive.

Our building is accessible to and inclusive of everyone. We often work with other minority groups. Before COVID hit, we hosted a kosher Jewish group for their Easter celebrations. We have never turned anybody away for any sort of reason. Religion, sexuality, colour of their skin.

L: Is there anything else you wanted to speak/share about?

A: We are preparing for our new exhibit, *Sqātsza7 Tmicw – Father Land: A Feature Solo Exhibit of Ed Archie NoiseCat*. Ed's mother is from the Canim Lake Band (Tsq'escenemc) and his father is from Lílwat7úl Nation. He grew up away from Lílwat7úl territory and didn't have the opportunity to study in the traditional method (i.e., master - apprentice). He went to Emily Carr, participated in other internships in the U.S, and found different mentors to work his own way in the art world. Ed is going to be carving a 20 foot pole for SLCC using both red and yellow cedar. People can come and watch him; it's going to be a very busy summer and fall.



Top: Cultural leaders with Ed Archie NoiseCat.

Bottom: Ed Archie NoiseCat.

Photo credits:
Bonding Beaver
Media / SLCC.





Lunch With

WL

KAIT BLAKE

**Administrative
Director, Kickstart
Disability Arts and
Culture, Vancouver, B.C.**

**Interviewed
by Lindsay
Foreman**
Managing
Editor:
*Roundup
Magazine*

L: Kickstart Disability Arts and Culture was founded as the Society for Disability Arts and Culture (S4DAC) in 1998 and was the first disability arts organization in Canada. Would you like to share some of the past and current initiatives of the Society?

K: Kickstart is a professional arts organization that works with disability-identifying artists. We want our artists to be seen as artists and let their art speak to their experiences as people who live with a disability.

Kickstart was originally a festival organization that coordinated events every one to three years. We shifted our approach to offer programming more frequently throughout the course of the year, providing disability-identifying artists opportunities, which were lacking in the mainstream arts and culture sector. With the COVID-19 pandemic, it became clear very early on that members of the disability community are not necessarily willing to go back to “normal” life as quickly as others. Kickstart has been revising its strategic and operational plans so that we can offer meaningful programming for the artists we work with, while carefully considering the challenges and restrictions of in-person events.

During the COVID-19 lockdown, we were successful in pivoting and launching a digital version of our festival from May 31 to June 6, 2020. We are currently planning our next event as part of the BC Culture Days celebration on October 25. Ideally, we would like to offer a mixture of in-person and digital events, the highlight of which will be our *10 x 5 Artist Talk*.

American singer/songwriter Gaelynn Lea accompanied by guitarist Mike Rufo at Kickstart's 21st Anniversary Celebration at The Cultch, 2019 (with interpreter from ASL Interpreting Inc).

Photo credit: Wendy D Photography.



Singer/songwriter Carole Côté from Kickstart's 2018 Anniversary show at CBC Studio 700 (with interpreter from ASL Interpreting Inc).

Photo credit: Wendy D Photography.

Opposite Page:

Kait Blake.

Photo credit: Caren Tereschack ©2018
Requiem For A Lost Girl/Vancouver Opera.

L: Are you able to share some of the collaborative projects that Kickstart has worked on with community partners?

K: We do our best to collaborate with other disability-specific and arts organizations. Collaboration and creating community is very important in the arts sector as many of us are vying for the same funding. We have worked with [Vocal Eye](#), a live descriptive service for blind and partially-sighted Canadians. Local audio described visual arts tours are available at the Vancouver Art Gallery and the Polygon Art Gallery in North Vancouver.

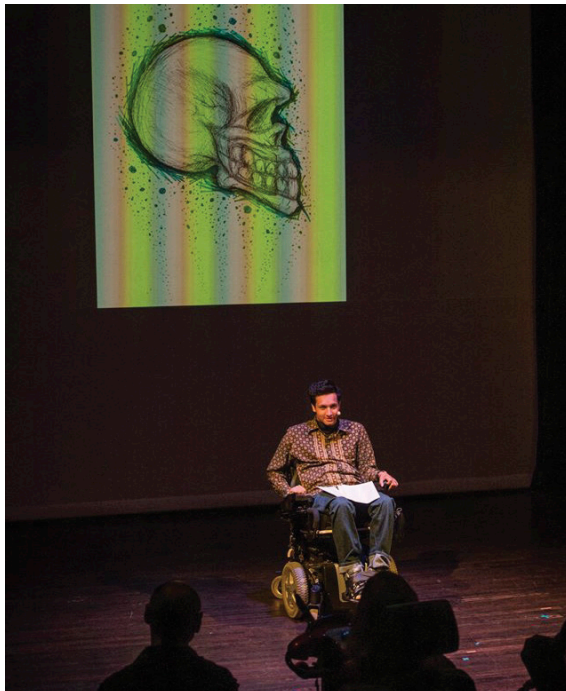
We have also worked with The Gathering Place Community Centre to deliver the annual arts-based Gathering Festival and with the [Wingspan Dis/Ability Arts, Culture & Public Pedagogy Collaborative](#)

(within the Faculty of Education at the University of British Columbia) on the development of visual arts exhibits for BC Access Awareness Day.

Kickstart will be opening two collaborative exhibits this fall/winter, *Time Lapse: Posthumous Conversations* at SUM Gallery in Vancouver from October 29 to December 1, 2020 and *Nothing Without Us* at the Ranger Station Art Gallery in Harrison Hot Springs from November 7 to December 6, 2020. *Time Lapse* is a retrospective exhibition presenting works from trailblazer in the disability arts and culture community, Geoff McMurchy, Kickstart's founding Artistic Director. *Nothing Without Us* will feature visual art from 12 artists who identify as living with a disability. The exhibit opening coincides with the completion of accessibility upgrades at the Ranger Station facility.

It would be wonderful to live in a world where organizations like ours don't need to exist, where artists with disabilities are seen as artists.

Mujtabaa Saloojee at Kickstart's 21st Anniversary Celebration at The Cultch, 2019.
Photo credit: Wendy D Photography.



Kickstart's booth at the 2018 Vancouver Mural Festival Street Party.
Photo credit: Wendy D Photography.



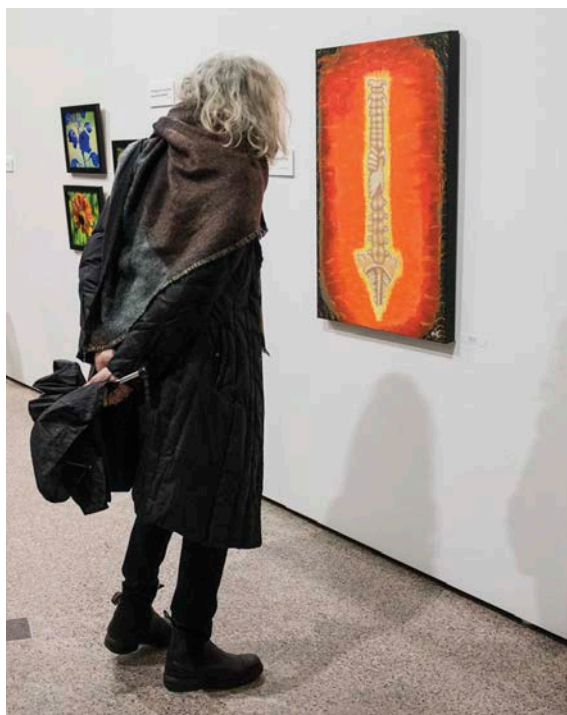
L: How does Kickstart advocate “to make the arts more accessible to all members of the Canadian public”? Do you have any examples of recent projects?

K: Advocacy is not necessarily something we want to do, but in the world we live in, it is what we have to do. It would be wonderful to live in a world where organizations like ours don't need to exist, where artists with disabilities are seen as artists.

We recently initiated a three year accessibility audit project, *Access to the Arts for All*, funded by the Vancouver Foundation and targeting visual arts spaces within the Lower Mainland. Kickstart assembled an audit team of artists living with varying disabilities and hired Heather McCain of [Creating Accessible Neighbourhoods](#), an accessibility coordinator and artist, as the lead consultant/expert. The project was put on hold when COVID hit; as institutions reopen, we are looking to resume in-person audits.

We also realized as arts and culture organizations switched to digital platforms during the pandemic, that many digital communication software options (e.g., Zoom) lack accessibility features. If this is how we are going to continue in the sector, it is important to include this perspective.

The end game for this project is to create a free, step-by-step guide for visual arts institutions/spaces on how to present an event or an exhibition in the most accessible way possible. We want to show people how to adapt events and exhibitions to be more inclusive and more accessible to a greater art audience at minimal to no cost.



L: What can organizations do to make their spaces, programming, etc. more accessible?

K: The first step is recognizing the need for it, and that even within a tight budget, there is always some money to do something. Include an ASL interpreter and/or live closed captioning for a digital event. Include braille placards for your exhibitions. Carefully consider your exhibition lighting and how it may affect partially-sighted and neurodiverse individuals. Ensure that your exhibition pieces are placed at a height that can be viewed by someone who may be sitting in a wheelchair or mobility device. Consider the physical space within your facility, get out the measuring tape, and make sure that the largest mobility device, such as an automatic wheelchair, can easily move around.

It can be overwhelming to think “where do I start?” The best resource is always the disability community. Listen to the needs of the community and do your best to deliver that.



L: What types of support and opportunities are available to disabled artists through Kickstart?

K: We create events and programming that provide not only opportunities to showcase their work, but also to develop professionally. In the past, we have delivered workshop series ranging from grant writing, to social media and marketing, to how to photograph your artwork, and copyright law.

Kickstart also programs art-specific events such as group or solo exhibitions, artist talks, and our annual *Hootenanny: Songs of Peace & Social Justice*. Our ultimate goal is to find out what our community wants and to create the opportunities that don't exist for them. We also try to make our program applications as low-barrier as possible while keeping them at a professional level. Municipal, provincial, and federal granting/funding agencies and organizations are finally starting to recognize that their application process is not equitable. There are important changes to improve accessibility to the funds being distributed that still need to be made.

Can You See Us
exhibit, 2017.
Photo credits:
Wendy D
Photography.

Next Page:

Audience at
Kickstart's 21st
Anniversary
Celebration
featuring David
Roche, Mujtabaa
Saloojee and
Gaelynn Lea at The
Cultch Historic
Theatre, 2019.
Photo credit: Wendy
D Photography.



Don't make decisions on behalf of a population that you aren't a part of. Work collaboratively. Do research. Ask people what they want and need.

L: How can people support Kickstart?

The biggest thing that people can do is to reach out to us on social media, follow our [website](#), our [blog](#). Share our posts on Facebook, Twitter, and Instagram. Get the word out there. Start talking to people. Contribute. Become a member.

L: What are your/Kickstart's recommended calls to action for arts, culture, heritage, and museum sector workers and organizations to move from complacency to accountability for past inequities and inequalities? What changes need to be made now to move forward together in a responsible and visible manner?

K: Get the disability community involved. Don't make decisions on behalf of a population that you aren't a part of. Work collaboratively. Do research. Ask people what they want and need. While you may not be able to deliver everything, recognize that even the smallest step is a step in the right direction.

Make the commitment to change for valid reasons, not just to look good to the general public. Do it for the people you are serving and recognize that you're not necessarily doing your job unless you are including as much of the population as possible. Diversify your staff and volunteers.



Being Small is not a Problem at All...



DIVERSITY AND INCLUSION IN B.C.'S SMALL MUSEUMS

**Tammy
Bradford**
Manager,
Creston
Museum,
Creston, B.C.

"We're such a small community – there aren't very many people that self-identify as visible minorities, and they pretty much keep to themselves."

Sound familiar? It certainly does to me at the Creston Museum – we have, in the past, trotted out this statement, or something like it, to explain why our board, staff, and volunteer corps are not very diverse. I doubt that we are the only small museum that has, at one time or another, considered itself exempt from embracing diversity and inclusion using this reasoning. But it's not a reason – it's an excuse. And it's high time we stopped thinking this way.

Colleen Palumbo, Curator and Archivist at the Golden Museum and Archives says, *"If there is an advantage that small museums have, it may be that we focus on our local people, places, and stories. We have always looked at the diversity in our midst."* Diversity is there – we just need to reach out to it! Direct your existing staff and supporters to find new recruits *who aren't like them*, in terms of ethnicity, age, gender, economic status, etc.

Potential recruits are everywhere: at your new favourite Asian-fusion restaurant, on the youth sports team that you coach, at the community meetings and festivals that you attend, and at the employment office where you post your summer jobs. These connections are already part of our networks – it's one of the perks of working in a small town where everyone knows one another!

If there is an advantage that small museums have, it may be that we focus on our local people, places, and stories. We have always looked at the diversity in our midst.

— Colleen Palumbo

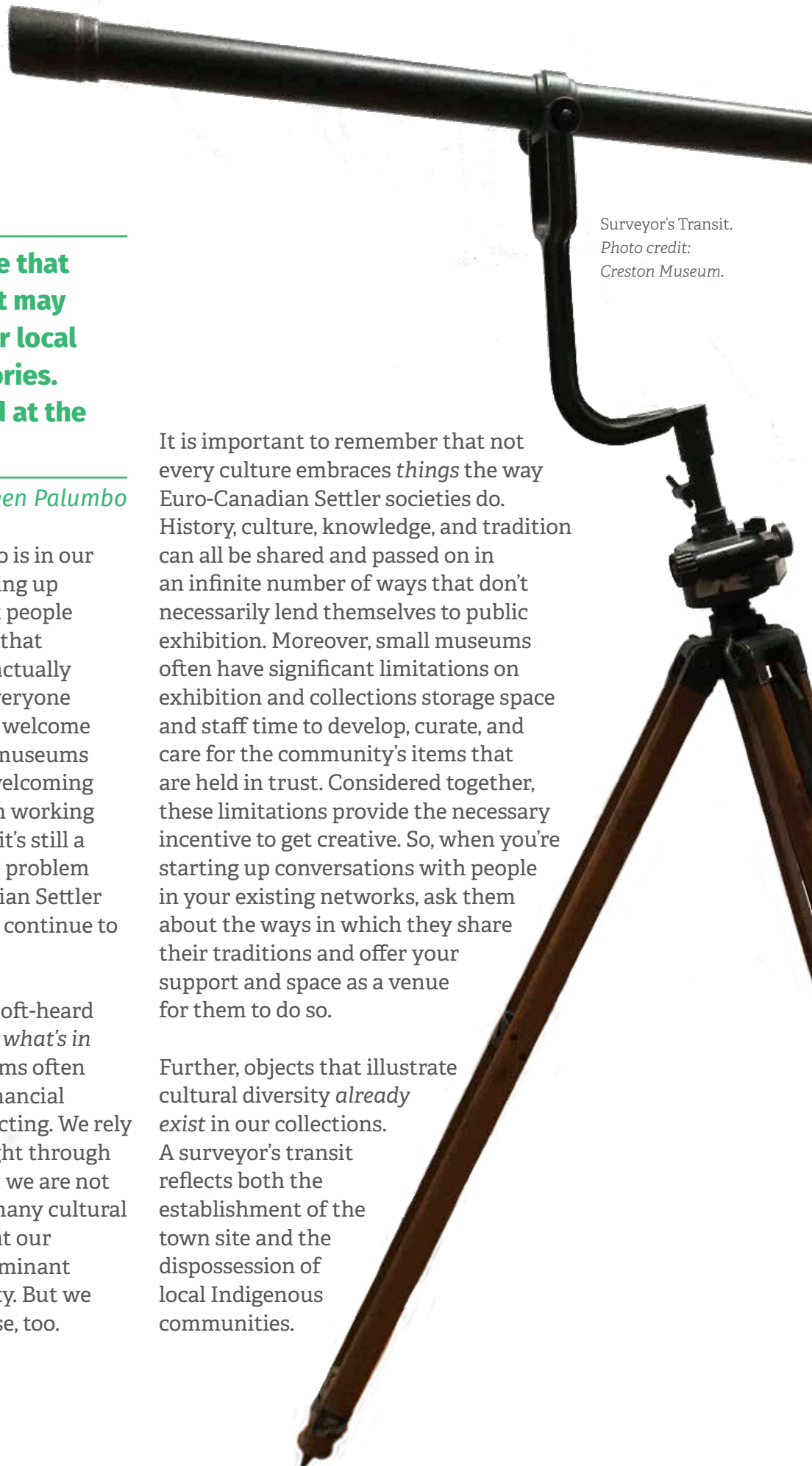
Once we start looking at who is in our existing networks, and striking up conversations with different people everywhere we go, we'll find that cultural communities don't actually "keep to themselves." Like everyone else, they go where they feel welcome - and, unfortunately, not all museums have created inclusive and welcoming spaces. Some of us have been working to change this for years, but it's still a work in progress. Part of the problem is the dominant Euro-Canadian Settler narrative that so many of us continue to present.

Which brings me to another oft-heard refrain: "*We can only display what's in our collection.*" Small museums often don't have the staff or the financial resources for proactive collecting. We rely on what is voluntarily brought through our doors - and the fact that we are not seen as inclusive spaces by many cultural communities guarantees that our donations will reflect the dominant Euro-Canadian Settler society. But we need to stop using this excuse, too.

It is important to remember that not every culture embraces *things* the way Euro-Canadian Settler societies do. History, culture, knowledge, and tradition can all be shared and passed on in an infinite number of ways that don't necessarily lend themselves to public exhibition. Moreover, small museums often have significant limitations on exhibition and collections storage space and staff time to develop, curate, and care for the community's items that are held in trust. Considered together, these limitations provide the necessary incentive to get creative. So, when you're starting up conversations with people in your existing networks, ask them about the ways in which they share their traditions and offer your support and space as a venue for them to do so.

Further, objects that illustrate cultural diversity *already* exist in our collections. A surveyor's transit reflects both the establishment of the town site and the dispossession of local Indigenous communities.

Surveyor's Transit.
Photo credit:
Creston Museum.



[illegible]

Page from the 1911 Census listing different nationalities within the Golden community.
Photo credit: Golden Museum and Archives.

The railway spike-driving hammer speaks to the access and connection to distant markets the railways brought, and to the Chinese labourers who built the railways. The Golden Museum and Archives' efforts towards "*representing everyone as fairly, appropriately, and honestly as possible*" grew out of an examination of the 1911 census, one page of which revealed 17 different nationalities in the community's early years. Here at the Creston Museum, we have a photo of a group of men operating a combine that we have looked at dozens, possibly hundreds, of times; we only recently noticed that one of the men is wearing a turban.

So take a close look at your collections. The objects and records you already care for have the potential to share diverse points of view. Take these alternative perspectives to your community networks and expand your connections to groups and individuals you perhaps haven't always

reached out to. Being small is not an excuse for lacking diversity in your organization's supporters, exhibitions, and programming initiatives or for creating a non-inclusive environment for people to gather. If anything, living in a small community should make it easier to connect, in new and unique ways, with the people we want to welcome.

In the meantime – please feel free to drop me a line. I would love to hear and share your stories about how “Being Small is not a Problem at All!”

The Holben crew combining on Reclamation Farm, south of Creston, 1929.
Photo credit: Creston Museum.





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Shoji Nishihata, 2018. Shoji flipping through his family photo albums at home, the Robert Nimi Nikkei Home attached to the Nikkei National Museum & Cultural Centre.

*Photo credits:
Jon Chiang.*



REMEMBERING SHOJI NISHIHATA (1933-2020)

Nikkei National Museum, Burnaby, B.C.

For over 24 years, Shoji was one of the Nikkei National Museum's most dedicated and beloved volunteers. His easy-going nature brought a lot of comfort and joy to those of us who worked with him, and rain or shine he came to help us every week.

Shoji's contributions to the museum were many, including drawing the Powell Street map and providing his family photographs for our *Powell Street Monogatari* exhibit and [publication](#) (2011). *"I've got time on my hands and I thought I would give it to the community here."*

Join us in paying tribute to [Shoji](#) by watching the documentary "Shoji" by Jon Chiang. This documentary was screened at the 2018 Vancouver Asian Film Festival in celebration of the 90th anniversary of diplomatic relations between Japan and Canada. It was completed with the support of [The Japan Foundation, Toronto](#), the [Consulate-General of Japan](#) in Vancouver, and Japan-Canada 90 Years.

Our sincere condolences to Shoji's children James, Paul, and David, to his grandchildren, and to the Nishihata family and friends.



Success by ASSOCIATION

Webinars

The BCMA is pleased to offer regular webinars. Join museum, heritage, arts, and culture colleagues from around the province and gather your team for a lunchtime learning opportunity. Our engaging webinars cover a variety of professional development topics, 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 on the BCMA website.

For more information, head to museumsassn.bc.ca/brain/learning-opportunities/webinars/.

2020 Webinar Sponsor



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/.

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 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/.

WATERCOOLER WEDNESDAYS

First Wednesday of every month
from 3:30-4:30pm

Connect with museum, gallery, and heritage
professionals from across British Columbia

Who 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

- Duncan Calveley
- Amara Davies
- Shannon Macelli
- Deáni Mostert
- Rhiannon Myers
- Jaklyn Pantin
- Maggie Poirier
- Shelby Richardson
- Laura VanZant

Volunteers/Students

- Chelsea Brown
- Alexander Code
- Thania Meneses-Flores
- Paul Seguna

Affiliates

- Arts Consulting Canada
- Bryan Smith, Accession Consulting
- On This Spot

Back cover:

Photo credit: Jannicke Kitchen
Photography / SLCC.

