

The voice of the BC Museums Association

Roundup

Issue 271 // 2018

Change Makers
Making a Difference



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Photo: Visitors of all ages enjoy engaging with the murals at the Life in Colour exhibit.
Photo credit: Derek Tan



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Issue 271 // 2018

Change Makers

02 Notes from the Editor

03 President's Report

06 BC Field Trips

08 Blue Cabin Project

10 Vernon Museum Field School

12 Life in Colour

14 Historical Charcoal Pit Kilns

16 One Wave's Longhouse Project

18 Lucy Bell

20 UBC's Master of Museum Education

24 Pitt Meadows Community Mapping Project

26 Punjabi Legacy Project

28 Whoo's News?

29 Volunteer Spotlight

30 News

32 Success by Association



Left: William White weaving in the Royal BC Museum's First Peoples Gallery.
Photo credit: Royal BC Museum

NOTES FROM THE EDITOR



Jane Lemke

Congratulations to all of the winners of our annual Change Makers issue! We had dozens of nominations from all across BC, from all fields of cultural work. The nominees were carefully evaluated by the Roundup Editorial Committee and judged for their innovation, imagination, advocacy and advancement in the field. While we selected the top 10 projects of 2017 to feature in this issue, those not selected for publication were all making a substantial contribution to the cultural sector in their own way.

Thank you to everyone who nominated a project and to those whose work was highlighted in the nominations.

Jane Lemke,
Managing Editor, Roundup
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We hope you're enjoying this issue of Roundup!

ROUNDUP AVAILABLE IN PRINT

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

Our quarterly magazine is available to everyone interested in the museums and galleries sector. Visit www.museumsassn.bc.ca/members/round-up to read current and archived issues.



PRESIDENT'S REPORT

Tania Muir

Recognizing the transformative impact that museums can make within our communities, the cultural sector in British Columbia has been at the forefront of social change. By promoting diversity and inclusion, ensuring accessibility, sharing alternative histories, and taking up environmental and social justice initiatives within our practice, museums are at the forefront of change within their local communities and beyond.

This issue of Roundup is dedicated to those change makers who have not only envisioned the change they would like to see, but have successfully gathered the knowledge and resources to make that change a reality.

Their commitment and dedication has not only made a positive change within the museum sector, but also radiates out beyond museum walls to provide strong cultural leadership within our broader communities. I invite you to read about the work they have done and to celebrate their accomplishments.

I would also like to take a moment to celebrate the tremendous leadership in the BC Museums Association office. This spring we welcome back Executive Director Erica Mattson who will be returning to her position after welcoming a new addition to her family. Responding to the needs of the BC museum community and the many initiatives underway, Interim Executive Director Alyssa Polinsky has been instrumental in ensuring the success of the *BC / Canada 150* program administration, the 2017 Climate for Change Conference in Victoria, and the introduction of our Indigenous Advisory Committee. In

addition, the relationships that have been built during her tenure with the new BC government and the GLAM community will provide a strong foundation in the years to come. We are grateful, Alyssa, for your invaluable contribution to the organization.

This spring we look forward to seeing BCMA members at a number of upcoming conferences and events. BCMA is participating in both the Canadian Museums Association and the Museums and the Web conferences taking place in April. We also look forward to presenting our first GLAM symposium with our partners in libraries and archives. More details to come but please save the date for May 8th and plan to join us in Richmond, BC for this engaging event.

Your institution should have recently received an email asking you to participate in a BCMA sector survey. The information that we receive through the survey will be instrumental in developing our strategic plans in alignment with the needs of our members and to provide critical information for our work advocating for the sector. We look forward to hearing from you!

Tania Muir, President, BCMA



CHANGE MAKERS

Each year, Roundup Magazine solicits nominations for "Change Makers" who are making a substantial contribution to the cultural field. After dozens of nominees from across the province, the Roundup Editorial Committee selected the top 10 to win the award for 2018. In this issue are some of the most innovative and imaginative projects currently going on across BC.

The projects were selected because they tackled an idea with a new solution, whether the project was large or small.

Congratulations to all the 2018 Change Makers!

Top: Lekwungen Traditional Dancers dance in front of a screen designed by James Goldsmith-Brown (Esquimalt Nation).
Photo credit: Don Craig

Photo: Temporary longhouse fronts installed at the Legislative Assembly of BC, Victoria.
Photo credit: Jeff Nicholls



Photo: Colouring becomes a social activity as visitors make their own contributions to the Life in Colour exhibition.
Photo credit: Derek Tan



Photo: Dancers at the Royal BC Museum's Indigenous Perspectives on Repatriation symposium.
Photo credit: Royal BC Museum

BC FIELD TRIPS

Connecting Museum Educators with Teachers

Inspired to support stronger connections between museums and schools, **BC Field Trips** has been bringing together museum educators and classroom teachers since 2003. In 2017 they hosted the 15th annual *Field Trip Fair for Teachers* with over 500 teachers joining 65 museums and community-based organizations to talk about learning in the community.

Project organizers saw a need in the community – to make it easier for museum educators to connect with classroom teachers – and made it happen. They do this in three main ways: hosting an annual fair, managing a website and giving away money to support field trips. The annual fair is usually attended by 400 to 500 practicing and pre-service teachers and up to 65 community organizations such as museums, science centres and parks. Held in different locations around the Lower Mainland each year, the fair also profiles

new or underappreciated field trip destinations.

The website, bcfieldtrips.ca, provides a portal for teachers to discover new opportunities for learning in museums. The site's search features enable teachers to find new experiences based on criteria such as curriculum, grade level and location. Their website lists over 100 organizations and is particularly valuable to smaller organizations with limited marketing support.

BC Field Trips strongly believes that field trips provide unique and significant learning and they invest substantial resources to support this. They give away cash field trip bursaries to teachers, both at the fair and throughout the school year, with approximately \$35,000 being distributed since 2006. In addition to the cash bursaries the annual fair provides free field trips for approximately 1,300 students and their

teachers, with approximately 20,000 students benefiting from this over the past 15 years.

BC Field Trips builds bridges between communities of educators and inspires educators to take learning on the road.

As a group of volunteers, they feel privileged to build bridges between these communities of educators and to inspire educators to take learning on the road. Although much of their work is focused in the Lower Mainland, their reach is provincial, with organizations from across the province listed on the website and teachers from the Lower Mainland, Vancouver Island and the North participating in field trip bursaries.





Project Organizers:

Lisa McIntosh has more than 25 years experience working in museums. When not working with the BC Field Trips gang she is Director of Learning at the HR MacMillan Space Centre and teaches in UBC's Master of Museum Education program.

Jamie Purves is a science outreach educator at the HR MacMillan Space Centre. He enjoys seeing the excitement and enthusiasm for the high tech toys he brings into schools and communities across BC. He has worked in the museum education field for almost 20 years.

Emily Ooi is the Educational Programs Coordinator of the Richmond Museum, with the City of Richmond. She has worked in museum education for nearly 10 years and is also Chair of the Lower Mainland Museum Educators.

Krista Tulloch and her elementary students with complex learning profiles were the impetus for 'taking learning on the road'; the community was their classroom and BC Field Trips their legacy. After over 20 years in the elementary classroom, Krista is now sharing her love of learning with Education Assistants in training.

Photo: BC Field Trips organisers Jamie Purves and Emily Ooi at the 8th Annual Field Trip Fair hosted by the Nikkei National Museum & Cultural Centre in 2010. Photo credit: BC Field Trips

Photo page 6: The 6th Annual Field Trip Fair hosted by Grouse Mountain in 2008. Photo credit: BC Field Trips

BLUE CABIN PROJECT

Reactivating Historical Artist's Studio

The **Blue Cabin Project** is an important restoration project currently underway to restore a floating artist residency. The Blue Cabin was the last remaining squatter's cabin on the Burrard Inlet foreshore. It sat in a cove along the western boundary of Cates Park from 1932 until 2015. It is so named because of its dominant blue exterior, a product of its last occupants, Al Neil and Carole Itter, both renowned artists. Al moved to the cabin in 1966, and Carole began her residency there in 1979.

Around that time, Al and Carole painted a blue to green gradient in 22 shades on two sides of the cabin's exterior. One side, impossible to reach with a paintbrush, remained as it had been when it was first decorated in 1927, the year it was constructed in Coal Harbour before being moved to the North Shore in 1932. This side has been preserved.

When development of the adjacent land threatened the existence of the cabin in 2015, several arts organizations raced to save it. Grunt gallery, Other Sites for Artists and C3 Society worked with the developer, Polygon, who generously paid for the cabin's careful removal from the Dollarton site. It was decided that the cabin would become the studio element of an artist's residency that

would float, on a barge, in the waters around Vancouver and North Vancouver. This decision notably ensures the continuance of the intangible heritage of fifty years of continuous use as a studio.

After careful heritage and engineering studies, Sus and Jeremy Borsos began working on the restoration. Every found artifact was photographed by the Borsoses, as was the entire restoration process, which has resulted in a photo archive of some four thousand images.

The Blue Cabin Project brings forward a desire and need for alternate modes of living and working, and expands our understanding of what constitutes public space.

All surfaces were carefully removed and numbered. The unusual northern European framework (it is said to have been built by a Norwegian) was carefully documented in new drawings. While removing the sub-flooring, over three dozen original entertainment posters from 1927 were discovered, detailing all man-

ner of cultural events in Vancouver—a synchronicity that powerfully underlines the cabin's future use.

All exterior siding was removed by cutting the nails from behind the boards, leaving the heads in place. Re-placing them using taper-headed screws presented a structure that appeared to have simply been repainted. Beneath the siding is a plywood rainscreen that allows air to circulate around the siding, making for an extremely secure structure. As well, insulation was introduced using Rockwool batts (invented in 1918), which now makes the interior energy efficient.

The exterior is embellished with seventy arched 'lunettes' on every wall perimeter. Inside, the decorative elements continue, including moulding between each ceiling board. The exterior paint represents possibly the first iteration of heritage restoration applied to a 1970's colour scheme. The Blue Cabin will undoubtedly continue to represent many firsts, for many years to come.



Project Organizers:

Jeremy Borsos lives and works on Mayne Island, British Columbia and in Athens, Greece. Jeremy's multidisciplinary practice includes writing, photography, installation, painting, and video. Together with his wife, Sus, they have developed a meta-historical use of salvaged architecture, constructing multiple dwellings and ancillary structures in both Canada and Europe.

Sus Borsos was born in Denmark and studied statistics and computer sciences at Copenhagen University before managing Scandinavian Stage Design, where she oversaw the creation of stages for major events in Europe in the 1980s and early '90s. Current projects include working with Jeremy on the restoration and repurposing of the Blue Cabin as a studio component of a floating artist's residency, after which she will redesign and rebuild a studio and living space in Athens, Greece.



Above: The rescued cabin is secured in an interim location, August 2016. Two assemblages made by the artists are wrapped on either side of the entry.

Photo credit: Marco Simic

Left: The Blue Cabin arrives from interim storage to the restoration site at Maplewood Farm in North Vancouver, June 2017.

Photo credit: Jeremy Borsos

VERNON MUSEUM FIELD SCHOOL

Enhancing Knowledge through Intangible Heritage

The **Vernon Museum Field School** is an education driven project that is designed to celebrate the rich tangible and intangible cultural knowledge that exists in the North Okanagan. Field School does this by offering a series of workshops that partners with businesses or individuals that practice skills, or have knowledge of traditional skills, that are rarely used.

Heritage is all around us, not just in designated historic sites or museums.

The goal of Field School is to highlight the importance of our collective heritage and acknowledge that it exists everywhere in our region, be it in a business, on a farm, in workshops, or on beaches. Heritage is all around us, not just in designated historic sites or museums.

Field School is organized by Gabriel Newman, the Educator at the Greater Vernon Museum, but the workshops are led by members of local businesses, farms, individuals and organizations. By doing this, the project has positioned the Vernon Museum, not as knowledge holder, but as knowledge facilitator. Their intention, beyond hosting the work-

shops, is to begin the conversation about the region's historic places and knowledge and to let others continue it.

Field School has partnered with the Okanagan Indian Band, hosting a workshop at a traditional Syilx fishing camp. Another Field School took place in the midst of a grain field owned and operated by Fieldstone Granary in Armstrong. Other workshops included a straight shave demonstration at the Gentleman's Barber Shop in downtown Vernon and retiree and inventor Garry Garbutt, hosted individuals at his scientific workshop on the outskirts of town. All of these workshops worked to highlight that place-based historical knowledge and thinking is all around us.

Field School takes an innovative, holistic approach to community and community connections. It does not focus on single units of built heritage, but rather looks at the entire community as a place filled with both built and living heritage. By celebrating the entire greater community as a place of stories and knowledge, it creates a much stronger foundation of awareness, respect and reverence for what we have as community members and for where we live.

Field School is also a multigenerational community tool, as it focuses on topics of individual interest rather than being age specific. This engaged a much wider demographic audience than other typical museum projects. Seventy three people have participated in these workshops so far and their ages rang from children to seniors.

Field School has generated a lot of publicity and interest in the collective community. It has shown participants the value and variety of our cultural knowledge and has sparked a number of critical conversations that center not only on the history of the community but also on tangible and intangible heritage conservation.

Field School aims to engage citizens in the value of local knowledge as heritage. It has succeeded in that and has created interest from participants of all ages. By engaging and informing citizens, Field School has incubated sustainability which, we hope, will aid in meeting social and environmental goals.



Project Organizer:

Gabriel Newman is an actor, storyteller, writer and educator. He has an MFA in Interdisciplinary Performance from UBCO which has helped him bring his performance skills, love of stories and his interest in community to his work as the Education Coordinator at the Greater Vernon Museum and Archives.

Photo: Participants practicing their scythe skills at Fieldstone Grainery for the Scythe Demonstration at Field School. Photo credit: Gabriel Newman

LIFE IN COLOUR

Exploring the Natural World through Exhibition

Life in Colour is an interactive exhibition exploring the natural world and interconnectedness of life. Black-and-white vinyl murals eight feet high and 40 feet long immerse visitors in different ecosystems through the act of colouring. The illustrations were developed by artist Angela Gooliaff in coordination with the exhibits and curatorial teams at the Beaty Biodiversity Museum. This collaboration even extended to Hemlock Printers, a local and sustainability-minded company who printed the murals.

With minimal wording, this exhibition's message is conveyed almost entirely through illustration and active engagement. This decision was consciously made to ensure the exhibition is as inclusive and accessible as possible. Through the deliberate removal of text, the audience is wider than a traditional exhibition, including non-English speakers, those with reading impairments, and visitors who are not yet of reading age. The bottoms of the wall murals are positioned only six inches off the floor to facilitate colouring regardless of visitor height, and the murals are accessible to wheelchair and other mobility device users.

For many visitors and indeed exhibition curators, there is a separation between the display object and the

text panel that accompanies it. Here, the project took the innovative approach of removing these traditional panels and provided a space where visitors can interact directly with scientific content to drive the journey of exploration. The exhibition took a creative lens to the introduction, biography and acknowledgements panels by making them fully colourable and interactive. Where another exhibition might have “do not touch” signs, *Life in Colour* created “please colour” signs and are pleased to report that even these signs have been well-coloured by visitors.

Where another exhibition might have “do not touch” signs, *Life in Colour* created 'please colour' signs

Observation of visitor interactions invites exciting thoughts about how future exhibitions might progress. The project's topic is complex and scientific, but by offering minimal text information and simply inspiring and enabling visitors to interact with artwork and create their own story, the project is facilitating discussion, learning and engagement in a way that was not anticipated.

The meditative quality of colouring has led to some exciting situations: friends, families, groups, couples, and even strangers coloured side-by-side and discuss the species they are colouring, their process of colouring, or simply talk about their day. By not directing peoples' experiences and instead providing a place for people to relax socially, the project found the modern-day equivalent of the quilting circle or sewing bee. One of the Beaty Biodiversity Museum's interpreters said of her experience closing the exhibition at the end of the day, “this is the first time I've had to kick people out of the Museum”, and isn't that a vision for all museums for the future?

(*Onchorhynchus* spp.) comes from the krill and shrimp they eat.

Project Organizers:

Yukiko Stranger-Galey is the Exhibits & Design Manager for the Beaty Biodiversity Museum.

Angela Gooliaff first worked in a Toxicology laboratory and she returned to study art and design at Emily Carr University.

Derek Tan is the Digital Media Specialist for the Beaty Biodiversity Museum and has worked in collections and on public engagement in museums for over a decade.

Lesha Koop is a metal fabricator and sculptor, working as the mount maker at the Beaty Biodiversity Museum since 2010.

Haseenah Molomo is a UBC student in Computer Science and Business. Her expertise and work in design and marketing.

Photo: Mural representing terrestrial ecosystems.
Photo credit: Derek Tan

Grizzly bears (*Ursus*)

HISTORICAL CHARCOAL PIT KILNS

Sharing the History of Japanese-Canadians in BC

The **Historic Charcoal Pit Kilns** project is part of a larger effort to recognize the injustice and racism of the Japanese removal and internment and to re-discover the stories and contributions of the Japanese-Canadian settlers to the Gulf Islands. It is a unique cross-community collaboration that has found grassroot champions in organizations that do not self-identify as museums but are taking on this cultural/historical work for the benefit of their communities.

The project researches, presents and publishes on the forgotten and lost history of Japanese-Canadian charcoal kilns, an integral part of life for BC's early Japanese community. For early Japanese-Canadian coastal communities, charcoal was used for heating and cooking in the home, and also by blacksmiths and in salmon canneries and other industries. As charcoal was an integral part of life for the settlers, they built kilns to produce it.

When Japanese-Canadians were forcibly removed from the BC coast during Second World War, their presence was suddenly erased from our landscape. The charcoal kilns were forgotten and began slowly returning to the earth.

The *British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada* grant and a grant from the National Association of Japanese-Canadians produced the opportunity to form an inter-island consortium of three non-profit organizations; the Galiano Club, the Mayne Island Lions Club, and the Japanese Garden Society of Salt Spring Island. The consortium conducts further research on the charcoal kilns and the history behind them on BC's Gulf islands. The participating organizations have been serving as guardians of the historical charcoal kilns, a legacy of the Japanese-Canadian communities on the islands.

Organizers spent many hours searching for the locations of kilns across BC's Gulf Islands. The results of the groups' historical walkabouts and research will be a 60-page booklet which, by looking into their production of charcoal, will provide readers with a glimpse into the lives of early Japanese-Canadian settlers on the Southern Gulf Islands.

The research conducted by the three organizations will also be presented on six interpretive panels that will be installed at designated locations near the historical kilns or where the Japanese-Canadian communities existed on Galiano, Mayne and Salt Spring Islands. The publication and the interpretive panels will help people reconnect with a part of their past, and acknowledge the legacy that was left by Japanese-Canadians in the Southern Gulf Islands.





Project Organizers:

Steve Nemtin // Project Creator
Brian Smallshaw // Historian
Sheryl Taylor-Munro // Project Manager

Munehiko Iwaya // Sumiyaki no Kai (Japan Charcoal Promotion Society)

Chuck Tasaka // Story Sharer
Suzanne Fournier // Journalist, Writer

Phil Vernon // Curator, Exhibit Designer

Photo: Reconstructed charcoal kiln in the Mayne Island Japanese Garden.
Photo credit: Brian Smallshaw

Photo page 14: Steve Nemtin and Rumiko Kanesaka measuring an overgrown charcoal kiln.
Photo credit: Brian Smallshaw

ONE WAVE'S LONGHOUSE PROJECT

Celebrating Cross-Cultural Peoples

One Wave has celebrated the arts and culture of the international Pacific community on Lekwungen Territory (Victoria, BC) since 2008. In 2017, motivated by ongoing steps towards reconciliation, Pacific Peoples' Partnership presented an enriched and expanded One Wave Gathering. A committee of community members, elders and knowledge-keepers from Indigenous nations of the North and South Pacific identified the theme 'healing through celebration' to guide all aspects of the event.

The result was an unprecedented gathering of peoples from the Pacific region. Guided by unique protocols and histories, dozens of nations from across the North and South Pacific gathered on the lawn of the BC Legislature to create a village. Thousands of members of the Victoria public, including political leaders from various levels of government, came together to build meaningful relationships with one another in community-led spaces.

The event was marked by a unique symbolic installation: the **Longhouse Project**. Under the direction of Nuu-chah-nulth artist Hjalmer Wenstob, and with the active support of the Esquimalt Nation, Songhees Nation and BC Legislature, four Indigenous and Maori youth were selected to design art for the façades

of the temporary longhouses. The houses were created in the styles of the Coast Salish, Kwakwaka'wakw, Nuu-chah-nulth, and South Pacific Islands respectively. Inside each longhouse, elders and community members from each area had full rein in creating welcoming and educational interactive spaces for the public throughout the day. Outside, the day was filled with cultural presentation, dance, speeches from local Chiefs, slahal ('bone game') and theater performances.

Longhouse designs were created by Sarah Jim (Coast Salish), A.J. Boersen (Nuu-chah-nulth), Juliana Speier (Kwak'waka'wakw), Jazzlyn Markowsky (Maori) and a phenomenal dance curtain, later gifted to Songhees and Esquimalt Nations, was created by James Goldsmith-Brown (Esquimalt Nation). The journey of youth, participating artists and community members who produced and programmed within the longhouses was captured in a documentary directed by Chesa Abma-Slade (Esquimalt Nation), with support from Desiree Goldsmith-Brown (Esquimalt Nation).

In the eight months preceding the event, Event Producer Siobhan Powlowski worked carefully with the local First Nations (as well as the other cultural communities present

at the event) to carefully shape the way the space was looked after. This led to a second unique element of the event: all text on site was produced in Lekwungen and English, including a detailed history of the site shared by Esquimalt Nation.

Motivated by ongoing steps towards reconciliation, the public came together to build meaningful relationships.

One Wave was made possible through the generous support of event partner MediaNet, the countless hours contributed by our volunteers, and the financial support of the Leon and Thea Koerner Foundation, the BC Arts Council, City of Victoria, the Province of British Columbia, Center for Asia Pacific Initiatives, UVic's Indigenous Governance Program and the Capital Regional District.



Project Organizers:

Siobhan Powlowski is the project's Event Producer and is of mixed Ukrainian-Irish heritage and raised in Northern Ambae, Vanuatu. She has a strong background in multiple artistic disciplines.

Hjalmer Wenstob is the project's Lead Artist and is from the Tla-o-qui-aht First Nation (Tofino BC), as well as of Norwegian and English ancestry. His work has been to shed light on preconceived notions of First Nation art and to create a balance between traditional art and art of now.

April Ingham is the Executive Director of Pacific Peoples' Partnership. April has previously contributed to and learned from many BC organizations such as BCMA, BCAC, First Peoples' Cultural Foundation, and Peace Gallery North in Fort St. John.

Chesa Kai Abma-Slade is the project's Documentary Director and a member of the Xwsepsum (Esquimalt Nation). She is of mixed Frisian and Lekwungen ancestry. Currently, Chesa works with children and youth as an Indigenous Education Assistant in the WSÁNEĆ territory.

Photo: Chief Andy Thomas of Esquimalt Nation telling the story of the Lekwungen village displaced from the BC Legislature Site.
Photo credit: Don Craig

LUCY BELL

Beginning the Conversation Towards Repatriation

A year ago, the Royal BC Museum welcomed **Lucy Bell** to the team as the Head of the First Nations and Repatriation Department. Lucy came from the Haida Nation with a wealth of experience in repatriation, language revitalization and community curatorship.

Lucy Bell's aim is to serve BC's First Nations communities through repatriation.

The department's first big task was hosting the Repatriation Symposium, bringing together 200 First Nations members, museum and government staff to discuss the complexities of repatriation. The three main repatriation recommendations from the symposium were: to repatriate all ancestral remains and burial goods; to assist communities to locate cultural heritage in global museums; to repatriate intangible heritage, including traditional songs and stories. The Royal BC Museum dedicated funds to hiring a repatriation specialist and two people to work on digitizing archival photographs and audio recordings as well as creating a repatriation handbook.

The department also focused their energies on preparing ancestral remains currently in the collection of the Royal BC Museum for return. Being ready to repatriate 700 ancestral remains in a respectful and timely manner has been a daunting task but one well-done by the archaeology team, Grant Keddie and Genevieve Hill. Besides organizing old paperwork and sorting the ancestral remains by nation and storing them in a more respectful manner until their return, the team has also been working with the Archaeology branch to think about preventative ways to ensure ancestral remains do not end up in museum collections in the future. The department is also actively preparing for the repatriation granting program.

The First Nations Advisory and Advocacy Committee for the museum was also formed bringing together eight indigenous leaders from BC who will advise the Museum and advocate for the Museum and the indigenous communities in BC.

Besides repatriation, Lucy is also a part of the team working on the First Peoples gallery refresh. Much of the First Peoples gallery has not been updated in decades and is in need of more Indigenous voices and con-

temporaneity. The first intervention is to update the Chilkat weaving section. In winter 2017, Master Weaver William White of the Tsimshian nation came to the Museum to weave a raven's tail and Chilkat apron for a new display and to co-curate the new installation. The next installation is updating the Skedans village model. Lucy had the opportunity to visit the ancient Skedans village with Guujaaw and his nephew Tian Wilson where they sang Haida songs and where Guujaaw taught Tian about his ancestral village. The new installation will include a video of this incredible trip.



Project Organizer:

Lucy Bell, Sdaahl K'awaas comes from the Tsiits G'itanee Eagle clan of the Haida Nation. Lucy has a BA in Anthropology, a Masters in Indigenous Language Revitalization, a Cultural Resource Management Diploma and is a graduate of the Aboriginal Cultural Stewardship Program. Lucy is a recipient of the BC Achievement Foundation award for leading the repatriation of over 500 Haida ancestral remains and is the recent recipient of the UVic Distinguished Alumni award.

Photo: Lucy Bell at the Royal BC Museum.
Photo credit: Royal BC Museum

UBC'S MASTER OF MUSEUM EDUCATION PROGRAM

Educating Museum Educators

Dr. David Anderson and his team (Drs. Lisa McIntosh, Alex de Cosson and Jill Baird) lead the University of British Columbia's (UBC) **Master of Museum Education (MMEd)** degree program (<http://pdce.educ.ubc.ca/med5>). The program is unique in BC and Canada, and has made significant contributions to innovation, imagination and advancement of the museum field. The graduate program brings together museum educators, community-based educators and classroom teachers from across BC, Canada and the world to explore informal education and teaching and learning in museum settings.

The MMEd, inaugurated in 2010, is now recruiting for its sixth cohort. The program has over the past eight years contributed directly to the professional development of more than 75 career professionals, and indirectly to many partnering museums and organizations who help support, contribute to and benefit from the program's graduates.

As museum staffs contemplate new roles within society it is incumbent upon museum educators to become catalysts for different ways of thinking about a) the potential of museums, b) teaching and learning in museum settings, as well as

c) the relationships between museums and the broader community. It is these frontiers that the MMEd program has advanced over the past eight years and has established a track record of excellence through *leadership* and *education* of both current practicing and future museum educators.

The program has provided new opportunities for its graduates to obtain and extend the necessary skills and knowledge for careers as museum educators, locally and globally, and to support a diversity of educators in the community expanding their use of the museum as sites of learning.

The MMEd program is developing the next generation of museum educators and teachers.

The program is led and facilitated by museum professionals and academics with a depth of experiences in informal education and research. Since its inauguration, it has helped foster a critique of dominant and alternative theories and discourses of learning and teaching in informal settings as well as successfully

integrated both First Nations and international perspectives in understanding and developing learning experiences in/within museums and communities. The program has developed and extended ideas about learning opportunities in museums and other informal learning sites as well as produced research that enrich, extend, and innovate educational programs and exhibitions. All of these outcomes have had a strong influence on museum education practice from trans-institutional, interdisciplinary and multicultural perspectives.

These outcomes of the MMEd program speak loudly to educational impact that has benefited graduates as museum professionals and community educators and the museums and their staffs where they work and engage in BC and across the world. Numerous concrete examples of these impacts can be found in the recent edited book publication: [Research informing the practice of museum educators](#).



Project Organizers:

David Anderson is a professor at the University of British Columbia, Department of Curriculum and Pedagogy, Canada. He is the Director of the Master of Museum Education (MMEd) degree program at UBC, and his academic work is situated in the fields of Museum Education and Science Education.

Lisa McIntosh is Director of Learning at the HR MacMillan Space Centre. She has been teaching in the Master of Museum Education program at UBC since its inception.

Alex de Cosson is an adjunct professor in art education with the Teacher Education Program at UBC and is a faculty member of the MMEd and MET Programs. His research is arts-based autobiographical ways of knowing and being.

Jill Baird is Curator of Education at UBC Museum of Anthropology. She works in cross-cultural education through collaborative programme development.

Photo: Museum Educator at Vancouver Aquarium.
Photo credit: Vancouver Aquarium



Store Protect Preserve

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6 Inspiring Keynotes



Jean-Marc Blais



Jennifer Carter



Colleen Dilenschneider



Rick Hansen



Alexandre Trudeau



Michael Nicoll
Yahgulanaas

Inspiring Keynotes, Workshops and Sessions

CMA 2018 is the annual event to connect with your museum and heritage colleagues from across the country. Learn, network, and enjoy beautiful BC.

8 Wonderful Workshops

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For more information and to register:

museums.ca/site/conferences_national



Conference Hotel — Sheraton Wall Centre

To take advantage of the special Conference rate of **\$189.00 (+taxes)**, please reserve no later than **March 15, 2018**. Rooms may be booked under the name Canadian Museums Association.

A special thank you to our Conference supporters:

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PITT MEADOWS MUSEUM COMMUNITY MAPPING PROJECT

Bringing Technology to the Community

The **Pitt Meadows Museum** has created a custom-built [Community Mapping Project](#) using innovative technology and historical context.

The project has created an **interactive map**, available to people living in or formerly from Pitt Meadows, and encourages the public to add their stories and memories of the past. The software, built on the existing Google map structure, allows the contributor to upload their story, up to 5 images, a video and even a SoundCloud file. Each addition to the map is viewed by the system as a unique article, and therefore can be moderated through the back-end content management system. The unique map includes special features like custom markers for designated heritage buildings and design stylings to match the rest of the website. The addition of more

custom markers will add to the playfulness of the site and inspire curiosity to explore.

The interactive map encourages the public to add their stories and memories of the past.

SilverServers is an innovative, community oriented tech company who partnered with the Pitt Meadows Museum. SilverServers' tech-first approach allows the project to follow the highest contemporary SEO standards – meaning that each new contribution to the map will be properly indexed and forever found by people searching for somewhat obscure information such as “flood-gate installation in the 1920s”. This makes the project an extremely

valuable source of information, not only for interested locals but also for researchers and other people who are searching for specific topics.

In the future, the project will branch out to support the web hosting fees by offering sponsorship locations on the map to supportive businesses and organizations in the community, creating win-win opportunities and a sustainable platform. Kid-friendly ideas such as Easter Eggs or a scavenger hunt hidden within the map will add to the map's versatility.

This project was supported by the *Province of British Columbia through the British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada* grant program.





Project Organizers:

Keagan Nagy, Rebekah Abebe and Petra Maior are Museum Assistants at the Pitt Meadows Museum.

Jennifer Chernecki is an Emily Carr University Graduate who studied painting and relational aesthetics. She has been working at the Pitt Meadows Museum since 2004.

Leslie Norman has been the Curator at the Pitt Meadows Museum and Archives since late 1995. During that time the Museum has grown from a few rooms in an old ranch style house to two heritage buildings on Harris Road.

SilverServers Inc. is a software development team based in Kamloops, serving clients throughout Canada and worldwide. The team builds custom content management systems with a focus on organic search engine optimization.

Photo: *The Pitt Meadows General Store, ca. 1921.*

Photo credit: Pitt Meadows Museum and Archives

Photo page 24: *Buildings Through Time exhibit at the General Store, Pitt Meadows Museum.*

Photo credit: Pitt Meadows Museum and Archives

PUNJABI LEGACY PROJECT

Linking BC's Punjabi Canadians

The Royal BC Museum, in partnership with the [South Asian Studies Institute \(SASI\) at the University of the Fraser Valley \(UFV\)](#), and in consultation with the [Punjabi Canadian Legacy Project Advisory Committee](#), is engaging with British Columbia's Punjabi communities, organizations and individuals to create a **Punjabi Canadian Legacy Project**.

This project promotes an understanding of the living landscapes and cultures of British Columbia and engages people in a dialogue about their future.

This work aims to preserve, explore and share the contributions Canadians of Punjabi descent have made to BC and Canada. This project is based on community engagement and intercultural dialogues. The opportunity to do this work through partnerships has occurred at the time when the Royal BC Museum is re-considering its core galleries and the retelling of BC stories, as well as the gap in the multicultural collections.

The partnership team has endeavored to be open to criticisms of the

past and justifiable skepticism of the future. The project provides a forum for debate where differing perspectives can be explored and critical thinking developed.

In Phase 1 of this project, 2014-2016, we completed [The Punjabi Pioneer Food History Project](#) (2014-2015), which is a new digital collection of 92 oral history interviews, made possible with the support of the W. Garfield Weston Foundation. Phase 1 also saw the development of [educational material](#) for the Royal BC Museum Learning Portal in 2015.

During Phase 1, the first Punjabi Canadian Legacy Project Advisory Committee was launched as well as a [province-wide Community Consultation project](#). The Consultation project included a gallery intervention event at the Royal BC Museum and seven consultations (Abbotsford, Prince George, Golden, Duncan, Vancouver, Surrey and Kamloops), reaching more than 700 community leaders and members, made possible by a philanthropy grant from the H.Y. Louie Co. Ltd. All consultation reports are available online. Another part of the project was the successful launching of the South Asian Historic Places Project in partnership with the Province of British Columbia.

In Phase 2 of this project, 2017-2018, the Royal BC Museum completed a successful run of the Canada 150 exhibition *Family: Bonds and Belonging* in June-October 2017. The core component of the exhibit was featuring South Asian families, including key family collections of textiles, videos, images and letters.

Phase 2 also launched “community hub building” in the seven provincial regions, through community workshops and oral history collecting, with the support of a \$68,000 *British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada* grant received by SASI in partnership with Royal BC Museum.



Project Organizers:

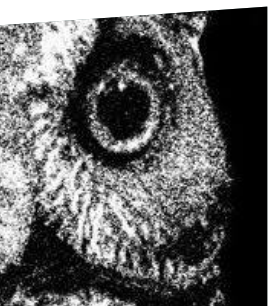
Janet MacDonald is Head of Learning at the Royal BC Museum, overseeing all public and school programming activities. In developing programs, she seeks to explore and ensure a balance between existing popular programs and innovative initiatives.

Tzu-I Chung is Curator of History at the Royal BC Museum. She was named the Exemplary Diversity Scholar by the National Centre for Institutional Diversity at the University of Michigan.

Satwinder Bains is the Director of the South Asian Studies Institute at the University of the Fraser Valley and Associate Professor in Social Cultural Media Studies, College of Arts. Her current research interests include: South Asian Diaspora studies; Sikhism and the politics of identity; cultural historiographies; migration, settlement and integration; race, racism and ethnicity; and minority rights and cultural politics.

Sharanjit Kaur Sandhra is the Coordinator at the South Asian Studies Institute and Curator at the Sikh Heritage Museum in Abbotsford. Sharn is currently a PhD student in the Department of History at UBC.

Photo: Community Workshop in Golden Sikh Temple in Summer 2017.
Photo credit: Royal BC Museum



Whoo's News

Lauren Buttle is the new Paper Conservator for the Royal BC Museum and Archives. Lauren recently completed a fellowship on the conservation of ancient Egyptian papyrus with the Library at Trinity College Dublin.



Alexandra Weaver, the new Visitor Experience Manager at the Royal BC Museum, will focus on the Museum & Archives visitors and work towards implementing the varied aspects of the Visitor Experience Strategy.



Emma Curtis joined the BC Archives as an Archivist in December. She is responsible for describing, digitizing and making accessible several photograph collections under a new funded program.



BCMA Executive Director **Erica Mattson** has returned from parental leave. She is excited to re-connect with members and help BCMA move forward with key priorities related to advocacy, financial sustainability and professional hub opportunities.



Mauro Vescera is the new CEO of the the Museum of Vancouver. Vescera brings a wealth of leadership, non-profit and cultural experience to the museum. Mauro joins the Museum from the Italian Cultural Centre where he held the position of Executive Director.



Evan Harley leapt from the Royal BC Museum's Security team into a new role as Information Systems Analyst. He is a martial artist and researcher, and is passionate about machine learning and AI.



Laura Young has taken over the role of Executive Director at the Revelstoke Railway Museum. Young worked in the tourism, service and hospitality industry until her last role of Operations Director for Whistler Cooks Catering, the Sea-to-Sky region's top catering and events company.

VOLUNTEER SPOTLIGHT



Gerry Van Caesele

The Exploration Place Museum + Science Centre is located in Prince George, BC. Community is very important to The Exploration Place and we are very proud of the people who help shape it into the thriving city it is today.

Gerry Van Caesele has been a volunteer in the Curatorial Department at The Exploration Place for four years and models what a great volunteer and community member can contribute to an organization.

Gerry is a man of action, and he willingly and enthusiastically takes on whatever tasks he is assigned to, from physically demanding periods of heavy lifting to fairly

routine and unexciting data entry, to organizing materials, to stacking firewood for our train – and all of this without a word of complaint.

Gerry is a retired history teacher and could just as easily be out golfing (which he loves) all the time, but week after week he commits much of his valuable time to our Museum – and that's in addition to his other volunteer efforts in the community such as serving food to the needy, supporting local sports teams, building theatre production sets, and so on. Gerry's good nature is always evident; he brings a warm smile, good humor, positive outlook and sense of fun to the workplace. We're lucky to have such a volunteer at the Exploration Place and such a kind-hearted individual within our community.

Photo: Dave Leman (left), Curatorial Assistant and Gerry Van Caesele (right) working in the Exploration Place curatorial department.

NEWS

Artist Wade Baker has been commissioned through the **North Vancouver Museum and Archives** to create a carving of the native Squamish story, Sch'ich'yúy ('The Sisters Mountain'). This piece will reflect the traditional story of the mountain peaks that are also known as 'The Lions'. Carved from cedar, the panel will be placed in the new Museum lobby where it will welcome visitors and acquaint them with stories about these prominent North Shore mountain peaks. In the fall of 2019, a new North Vancouver Museum will open in Lower Lonsdale. The 16,000 sq. ft. Museum will include state-of-the-art climate-controlled exhibit and collection management areas, plus welcoming spaces for school classes, programs and events. The commissioning of the artwork was administered in partnership with the City of North Vancouver's Public Art Program and the North Vancouver Recreation and Culture Commission.

The Royal BC Museum is also proud to announce that **Lucy Bell**, Head of the First Nations & Repatriation department, has been selected as the 2017 Distinguished Alumni recipient from the Division of Continuing Studies at the University of Victoria. Among her academic credentials, Lucy holds a Diploma in Cultural Resource Management and an MA in Indigenous Language Revitalization from the University of Victoria.

Ray Harris has joined the BCMA Indigenous Advisory Committee. Ray is a member of the Chemanius First Nation on Vancouver Island and First Nations Summit co-chair. He has a broad range of cultural, political and on the ground experience in First Nations issues. He previously served for 15 years as the elected chief of the Chemainus First Nation, which provided him a breadth of experience in finding solutions to issues effecting his community.



MINERS MEMORIAL 2018

100 years have passed since the death of labour activist **Albert 'Ginger' Goodwin**, an advocate for workers rights. Goodwin's name still evokes strong emotions and fiery conversations across the country, especially in Cumberland on Vancouver Island where he was shot and killed in the woods beyond Comox Lake.

Join the Cumberland Museum and Archives and friends **June 22 - 24, 2018** as we keep his memory alive through music, art, presentations, historical re-enactments and more!

Visit **cumberlandmuseum.ca** for event details.



BCMA Award of Merit 2017

The BC Museums Association honoured a number of institutions and individuals with Awards of Outstanding Achievement during the Association's 2017 Conference. By featuring one or two of their accomplishments throughout the year in Roundup, we hope to ensure this recognition goes beyond the gala attendees, to the whole BCMA community.

2017 BCMA Awards Committee:

- Hanna Cho (co-chair), NGX Interactive
- Tammy Bradford (co-chair), Creston & District Museum & Archives
- Kirstin Clausen, Britannia Mine Museum
- Jill Baird, UBC Museum of Anthropology
- David Jensen, David Jensen and Associates
- Haema Sivanesan, Art Gallery of Greater Victoria
- Alyssa Tobin, The Exploration Place



Community Engagement Award Winner

An Immigrant Story: The Rise and Fall of Emilio Picariello highlights the Roaring 20s and the intriguing life of "Emperor Pic", a successful Italian entrepreneur turned bootlegger whose path led to murder and infamy. The exhibit, held at the Fernie Museum with subsequent programming and book by the same name, provided visitors with an opportunity to experience the rich history and culture of Fernie through the life and times of one of Fernie's most notorious residents and businessmen.

The Fernie Museum undertook a number of community events, including a one-day Chautauqua-style event celebrating the life of Emilio Picariello, historic walking tours, a speakeasy fundraising event, a bus tour that followed Pic's last liquor run from Fernie to Blairmore, a dramatic re-examination of Picariello's trial under a modern lens, an Italian-themed Christmas event and the launch of the companion book by the same name written by the exhibit curator.

The Fernie Museum was able to source and obtain project grants and sponsorships, which have since turned into regular funding streams. The Museum, through these types of ongoing initiatives, has been able to expand its operating budget from \$97,000 in 2014 to \$247,000 in 2017. The exhibit attracted record attendance at the Museum and contributed to a 21% growth in museum visitation for 2015.

The exhibit development process was based on the highest of curatorial and scholarly standards for social history exhibits and programs, establishing a new benchmark for curatorial development and community and cultural sector engagement for the Fernie Museum.

Left: *An Immigrant Story: The Rise and Fall of Emilio Picariello* exhibit on display at the Fernie Museum.
Photo credit: Fernie Museum.

Success *by* Association

Webinars

The BC Museums Association is pleased to present a monthly webinar series.

On the third Tuesday of every month, join your museum colleagues from around the province for a [lunch-hour webinar](#). These engaging professional development opportunities will cover a different topic each month, from

education to conservation, marketing to exhibit fabrication, and everything else in between. Webinars are free for members and \$10 for non-members.

Regional Workshops

BCMA hits the road for its popular spring workshop series at different locations across the province. Go to [museumsassn.bc.ca](#) for more information or to register.

Caring for your Collections: The Long Road to Deaccessioning with Luc Desmarais

March 19 — Sikh Heritage Museum, Abbotsford

April 30 — Quesnel & District Museum and Archives, Quesnel

Setting the Stage for Learning: How to Create Visitor-Focused Programs with Kim Gough and Pamela Morris

May 25 — South Peace Historical Society, Dawson Creek

Conference 2018 in Kelowna

Join us from October 21-23, 2018 in wine country for our annual conference, featuring sessions, workshops, social events, networking, and local site visits.

Right: Kelowna, site of the 2018 BCMA Conference.
Photo credit: Tourism Kelowna.

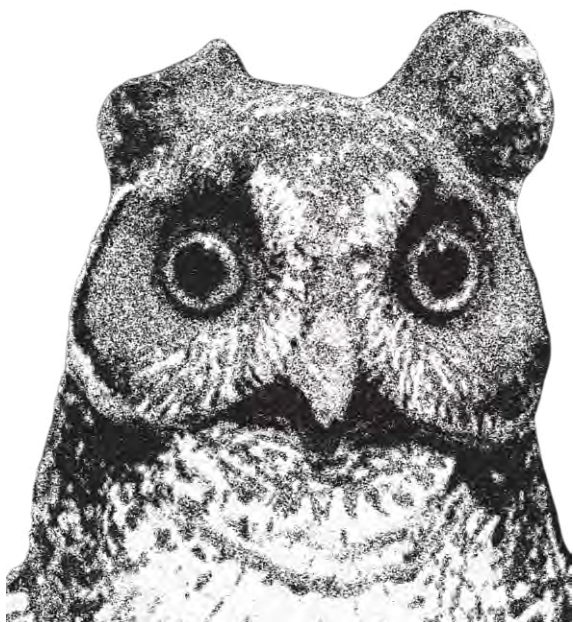


Whoo accepts the BCMA OWL Card?

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

Visit some of the outstanding museums, galleries and historic sites in BC! 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.



Welcome to new Members:

Individual members

- Jodi Simkin
- Lorenda Calvert
- Carolyn Butler Palmer
- Sebastian Irvine
- Amy Gibson
- Amina Chergui
- Suzanne M. Bourbonnais
- Catherine Clement
- Tina Kelly
- Lindsay Foreman

Student/Volunteer members

- Kathryn McAllister
- Jenn Upham
- Diana Panozzo
- Bradley Clements

Institutional members

- The Whale Interpretive Centre (Johnstone Strait Killer Whale Interpretive Centre Society)
- Klahoose First Nation
- Lardeau Valley Museum
- Highlands Community Museum (Highlands Heritage Park Society)
- Nakusp Rail Society
- Wild Bird Trust of British Columbia
- Mission District Historical Society
- Mayne Island Agricultural Society

Affiliate Individuals

- Karen Charlebois

Affiliate Institutions

- 3DS - Three Dimensional Services
- Ilo-Ilo Theatre Society
- Corporation of the Village of McBride
- District of Sechelt
- Vancouver Japanese Language School & Japanese Hall
- Kamloops Chinese Cultural Association
- Sto:lo Research and Resource Centre



BC MUSEUMS ASSOCIATION

The BC Museums Association creates a bright future for British Columbia's museum, gallery and related communities through networking, advocacy, innovation, and professional development. Membership is available to museums, galleries, heritage sites, and individuals in the province affiliated with or interested in BC's museums, galleries and heritage sites. For more info visit: museumsassn.bc.ca Roundup is published by the BC Museums Association, a provincially incorporated society and a registered charitable organization. The BCMA holds the copyright on all material unless otherwise stated. Opinions expressed are those of the authors and do not necessarily reflect the views of the Association. ISSN 0045-3005.

Roundup is distributed to all BCMA members and to subscribers. Ad rates available upon request. Visit <http://museumsassn.bc.ca/members/round-up/> to subscribe.

Editorial Policy: Roundup is the quarterly publication of the BC Museums Association, providing a forum to highlight BC museums and galleries, and best practices relevant to museum and gallery professionals in the province. Quarterly themes are established by an editorial committee, who direct the managing editor to solicit related content. It is recommended that people contact the managing editor before submitting unsolicited content. Unsolicited content is reviewed by the editorial committee for suitability for the issue. Though the content published in Roundup does not necessarily reflect the views and opinions of the BC Museums Association, the BCMA reserves the right to reject or require edits to content at any point in the publication process due to suitability or space restrictions.

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.



ROYAL BC MUSEUM



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Above: William White weaving in the Royal BC Museum's First Peoples Gallery.
Photo credit: Royal BC Museum