

The voice of the BC Museums Association

Roundup

Issue 272 // 2018

Getting Out There!
Community Collaborations

Getting it Right

Culture at the Centre exhibition

Colonial Discourse

Reframing the Status Quo

Fitting Together

Collaborating in a Small Museum



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Right: Fran Brown with Heiltsuk Youth Dancers at Culture at the Centre opening March 18, 2018 at MOA.
Photo credit: Photo by Derek Stevens. Courtesy MOA.



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Getting Out There! Community Collaborations

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Cover: Squamish Lil'wat Cultural Centre
Welcome Dance.
Photo credit: Courtesy of the Squamish
Lil'wat Cultural Centre.

Left: Entrance Hall Nisga'a Museum.
Photo credit: Skooker Broome. Courtesy
Nisga'a Museum.

NOTES FROM THE EDITOR



Jane Lemke

Collaborating with your community shouldn't be a one-way street. It should have mutual benefits that create a relationship which last far beyond the project. But how can this be achieved? This issue of Roundup is filled with stories of museum collaborators – those with shared values that have rallied together and realized that they can accomplish more together than individually.

After three years with the magazine, this will be the last issue by designer Shannon Bettles and me. Over the years, we have enjoyed

the wealth of ideas that have passed across our desks. This truly is a field of creativity, imagination and a strong work ethic. Above all else, we will greatly miss the people: the people who have enriched this magazine through contributing their articles, participating on the Editorial Committee and governing with the BCMA Council.

Jane Lemke,
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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

For decades, individual museums in British Columbia have joined together to share ideas, develop exhibitions, solve common problems and serve their constituencies more effectively. As natural connectors, museums then expanded their networks by initiating meaningful work with service agencies, not-for-profit organizations, government agencies and other community organizations engaging in ways that were mutually beneficial to all parties.

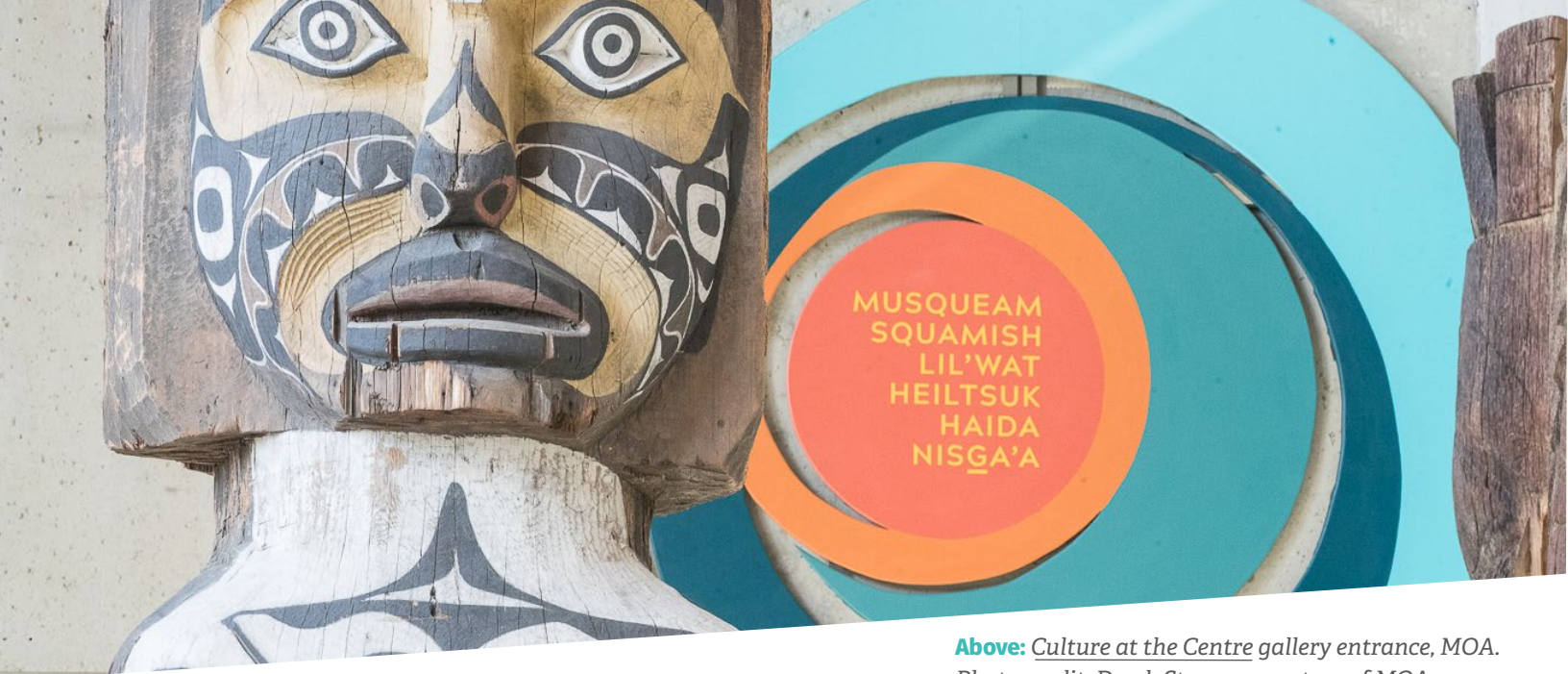
Perhaps most significantly, museums have redefined their audiences as allies or collaborators actively engaged in the development and sharing of content and meaning. I invite you to read about these collaborations and to reflect upon your own connections, both present and future.

This spring, the BCMA Council met in Kelowna, BC and planning is well underway for our conference in the Okanagan fall, 2018. Focused on the theme *Innovation and Technology: Keeping Pace with Acceleration*, this conference will be a valuable opportunity to explore a range of topics addressing innovations and new technologies within museum, art gallery and cultural centre practices. Please also do consider nominating one of your colleagues for recognition as part of the conference awards ceremony. The BCMA awards recognize a number of individuals and organizations each year for their service and excellence within the sector. There are six awards available for nomination, so visit the [BCMA website](#) for more information.

Conference is a fantastic opportunity to celebrate the work of your colleagues, and to recognize the superb work being done in the field. Consider coming to conference a day early to participate in our pre-conference workshop on Indigenous Cultural Competencies featuring Indigenous cultural leaders, as well as Indigenous leaders in the area of tourism, museums, galleries, libraries and archives to share and discuss meaningful opportunities for collaboration.

The BCMA is also pleased to announce new resources that will come available to members in the coming year. This includes the development of online tools and resources for small museums made possible through the Canadian Heritage's Museums Assistance Program. Many of you may also have participated in the spring symposium developed in collaboration with our GLAM partners (galleries, libraries, archives and museums). As part of this partnership, we look forward to launching a GLAM toolbox containing practical strategies for creating and evaluating GLAM partnerships. I encourage you to take a peek at these resources, and explore new collaborations that would benefit your organization!

Tania Muir, President, BCMA



Above: *Culture at the Centre* gallery entrance, MOA.
Photo credit: Derek Stevens, courtesy of MOA

COLLABORATION

What Does Doing it Right Look Like?

Jill Baird and Pam Brown

MOA opened a new exhibition on March 18, 2018 in collaboration with the Musqueam Cultural Education and Resource Centre, Squamish-Lil'wat Cultural Centre, Heiltsuk Cultural Education Centre, Nisga'a Museum and Haida Gwaii Museum and Haida Heritage Centre at Kay Llnagaay. The exhibition is called *Culture at the Centre*. It is the first of its kind where five Indigenous cultural centres come together to share their knowledge in a mainstream museum. The exhibit is co-hosted by Musqueam, and therefore protocol dictates that Musqueam should not only welcome museum visitors, but also welcome collaborators from other

First Nations to work and share their culture on Musqueam unceded territory.

The exhibition offers insights into the important work Indigenous cultural centres and museums in British Columbia are doing to support language, culture and history. By bringing the diverse centres together in a single space for the first time, the exhibit shows the kind of research they undertake, the types of cultural activities they support, the way they communicate their histories, teach and mentor their youth, as well as help non-Indigenous visitors understand that for these communities, land, language and culture are all interconnected and inseparable.

The Idea

The project started with a question raised at the BCMA conference in Whistler in 2016. How can BC museums actively support the work of BC Indigenous communities through their cultural centres and museums?

For us at MOA, the question became how can MOA support our colleagues in Indigenous cultural centres and museums. What is needed and what can we do? The short answer was two key things. First, offer a venue for the community to speak, raise issues and have a forum, and second, bring people and financial resources to the table to support and advance the work already

taking place in Indigenous cultural centres and museums. Simple, right?

Yes and no. The commitment needed to do collaborative work is a major one. Time is really what is needed most. Time to build and enrich relationships. Time to determine what needs to be said, how and by whom. Time to get to know new people. Time was one thing we were short on. The five Indigenous cultural centres and museums in our project had never worked with each other before.

The Process

This project started with a few colleagues in February 2017. By May 2017, we had a working group of six Indigenous cultural centres and museums and met in person for the first of only two face-to-face meetings. Due to institutional changes, one museum had to step away. In June of 2017, the group was set and communication strategies were put in place. They included regular conference calls, emails (thousands), Trello (an internet communication board) and a drop site called workspace UBC for file sharing.

The project was managed centrally by us, the MOA co-curators, though everything from budgets, to timelines and all content was in the hands of the larger working group. We did many things collectively and some just between individual centres and MOA. Working at a distance was a challenge. We had one-hour

phone calls every three weeks until January of this year – then we moved to weekly phone calls. Most of the group participated in most of the conference calls despite the fact that every organization at the table was busy on many fronts. It needs to be said that most of our partner organizations are small – two to five staff persons. Work in their organizations did not stop.

The themes of *Land and Language*, *Community and Continuity* and *Repatriation and Reconciliation* formed the backbone of the exhibition and were generated at our first in-person meeting at MOA in late May 2017. The themes then drove the discussion and the selection of belongings, artworks, video, photographic and written contributions. Nothing really fit into just one theme, as our discussions kept

returning to the fact that from an Indigenous perspective, everything is interconnected.

Land, language and culture are inextricably linked.

To demonstrate this interconnectedness, the Indigenous cultural centres and museums in the exhibition draw on their teachings, ancient stories and material and cultural riches.

Connecting a sturgeon harpoon, a moon mask, a model canoe and an oolichan scoop to *Land and Language* proved easier than you might think. A 35-foot sturgeon harpoon speaks volumes to Musqueam ancestral knowledge that is still in the community, and still teaching valuable lessons. The model canoe



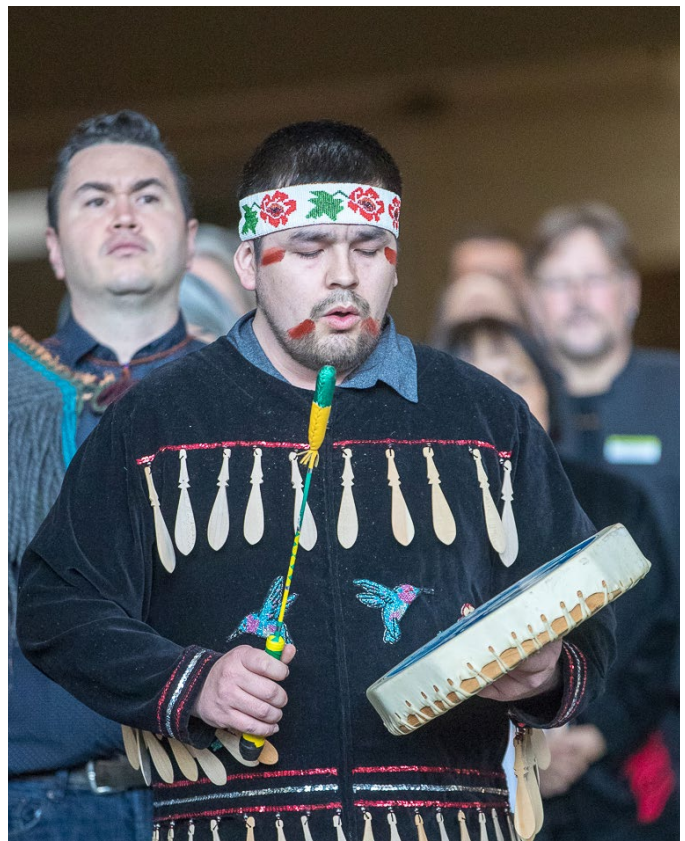
Above: Inside view of the Heiltsuk Cultural Education Centre, Bella Bella. Photo credit: Courtesy Heiltsuk Cultural Education Centre.

**“Everything connects to everything else”
—Jisgang Nika Collison, Haida.**

Right: Gallery view of *Kalga Jaad*, by Haida artist skil kaat'las, Reg Davidson, 2010.
Photo credit: Ken Mayer, courtesy of MOA.

Below Right: Carl Point, Musqueam singing and drumming in exhibition team at the opening of *Culture at the Centre* at MOA, March 18, 2018.
Photo credit: Derek Stevens. Courtesy MOA..

Below Left: Jisgang Nika Collison, E.D. Haida Gwaii Museum and co-curator *Culture at the Centre* at MOA at the opening March 18, 2018.
Photo credit: Photo by Derek Stevens. Courtesy MOA.



teaches how to build and navigate the rivers of Squamish territories and the Heiltsuk moon mask signals the arrival of the herring, while the oolichan scoop illustrates the idea of the Nisga'a common bowl philosophy.

Language is heard and seen throughout the exhibition. Due to the colonial assault on Indigenous languages through residential schools and other assimilative pressures, the number of fluent speakers in each community has dropped drastically. The role of cultural centres is critical in supporting language revitalization.

For the theme of *Community and Continuity*, we created eleven short films drawn from video resources provided by the communities. In

their own words and moving images, the centres show their teachings, histories, and territories. The media installation reveals the diversity of Musqueam, Squamish, Lil'wat, Heiltsuk, Haida and Nisga'a cultures and languages, and the challenges and responsibilities the centres carry on behalf of their communities.

"We dance in both worlds." Jolene Sampare, Nisga'a

The theme of *Community and Continuity* is further explored by juxtaposing generations of artists within and across cultures. When cultural practices were discouraged and driven underground by missionaries and colonial legislation, artists

worked at keeping the arts alive. These historic artists continue to influence new generations.

In the *Repatriation and Reconciliation* section of the exhibit, we speak to modern treaty-making by showing a Nisga'a button blanket gifted to the Lieutenant Governor of BC. We also illustrate reconciliation between Indigenous communities by showing the Musqueam-Squamish Agreement, and acknowledge the ongoing need for repatriating cultural wealth back to the communities by giving an example of a Haida repatriation in progress at MOA.

Repatriation and reconciliation are calls to action: steps toward changing the relationships between Indigenous people and museums, and the communities museums serve. Without exception, the five cultural centres have taken up the challenges of repatriation and reconciliation within and outside their communities. Repatriation concerns the return to Indigenous communities of control and authority over material currently held in museums. This includes the return of ancestors as well as cultural riches: personal belongings, ceremonial objects, oral history and song recordings and other research and materials that over generations have been sold, stolen, traded and otherwise removed from Indigenous communities.



Above: Visitor exploring the HíłZAQV (Heiltsuk) online dictionary.
Photo credit: Ken Mayer, courtesy of MOA.

FEATURE ARTICLE

“The process that we have engaged in has created a web of connection lines that criss-cross this province, a communication network that will endure long past the run of this exhibition.” Yukiko Stranger-Galey, Beaty Biodiversity Museum.



Photo: Community and Continuity media installation *Culture at the Centre*.
Photo credit: Derek Stevens. Courtesy of MOA

The Legacy and the Lessons

By whatever measure, we believe *Culture at the Centre* was a success. Relationships were deepened, new ones established, friends made.

We used technology to help us overcome some of the challenges. Sharing drafts of design and text electronically was helpful in some ways, and created problems in others. Discomfort and lack of experience with different electronic platforms and their requirements was a hurdle. Access to reliable internet connections was an issue for some, as was version control of text and edits in the Google documents we created.

For MOA, balancing the expectations was often difficult. It was not until we had a draft exhibition design, and some draft text for the overall themes that we were all able to see more clearly how each contribution could connect.

Our job was to link the different perspectives and themes into a whole.

Exhibition and graphic design were critical components that really helped bridge the differences between the centres, bring a cohesive look for the show and create a welcoming space that allowed for the media installation to communicate the diversity and vibrancy of the communities.

The opening was important too, not just to mark the beginning, but to acknowledge the work and the communities' participation. Over 1200 visitors came to MOA to witness.

Reconciliation is about finding a way forward to deal with the history of colonization and to take meaningful steps toward decolonizing our hearts, minds and institutions. *Culture at the Centre* is one way of working towards reconciliation between non-Indigenous and Indigenous cultural centres and museums, and the communities they represent.



Dr. Jill Baird is Curator of Education at the UBC Museum of Anthropology. She has worked in cross-cultural education through collaborative program development for two decades. Working with cultural practitioners, knowledge keepers and artists, she has co-developed a range of museum ed-

ucational resources for schools and for the general public. Her doctoral research focused on Indigenous and non-Indigenous museum collaborations, and she currently teaches in the Masters of Museum Education at UBC.

Pam Brown is of Heiltsuk and Kitasoo ancestry. She is an anthropologist and curator, Pacific Northwest at the UBC Museum of Anthropology. Her expertise includes material culture, collaborative research, community exhibitions and Aboriginal internships. Pam's priority is to make museum resources more accessible to Aboriginal artists, Elders, youth, communities and organizations.



She has been privileged to direct the Native Youth Program since 1994, and is currently a part of the Hítzaqv Language Mobilization Partnership team at UBC working with the Heiltsuk Cultural and Education Centre.



Above: 3D Model of Howe Sound accessed using augmented reality
Photo credit: Garry Morrison

COLLABORATION DREAMING

Achieving in a Small Community Museum

Matthew Lovegrove

In small community museums across British Columbia, an age-old story is playing out. Museum workers are dreaming about all of the amazing projects they could accomplish with bigger budgets and a larger staff. However, when the harsh reality of limited resources sets in, dream projects often get left behind.

Fear not, small museum dreamers! Right now in your community, there is a wealth of potential collaborators who would love to partner with your organization. By working with community members as collaborators, we can create meaningful ex-

periences for our project partners while achieving our own ambitious goals. At the heart of these collaborations, it's all about developing partnerships that are open, honest and mutually beneficial. When we dream big and work hand-in-hand with our community members, there is no telling what we might accomplish.

Fixed

In late 2016, staff at the Sunshine Coast Museum & Archives were developing *Fixed* – an exhibit that explores the idea of creating a permanent, driveable connection (fixed link) to the Sunshine Coast. Since the 1950s, many coastal resi-

dents have yearned for a bridge or highway to improve access to Vancouver. The provincial government had recently launched the *Fixed Link Feasibility Study*, so the timing was perfect for an exhibit. However, despite a wealth of archival material and a highly relevant topic, when it came time to create interpretive content to bring the exhibit to life, we fell flat. All of our resources were dedicated to research and text panel development, and we didn't have a budget to hire outside contractors. At this point, we started collaboration dreaming: who could we work with to help us achieve our exhibit goals, and what could we offer them in return?

Meet our Co-Curators

Enter Mary Thomson and Sarah Macey, Grade 10 students of Elphinstone Secondary School in Gibsons, BC. Mary and Sarah began volunteering at the Museum for their leadership class, which required them to volunteer for 20 hours in the community. From very early on, we realized that they were bright, capable and ambitious volunteers, so we asked if they would like to work with us on *Fixed*. They were excited about the idea, so we began brainstorming.

We wanted to tap into the interest and passion in our community on the topic, and if possible - engage local high-school students.

Together, we decided that a great project would be to interview students about their opinions on the fixed link. We reasoned that it would be their generation that was affected if a bridge or road connection was ever built. Based on the quality of their contributions during the project planning phase, we began to refer to Mary and Sarah as our co-curators.

We started the *Fixed Link Interview Project* by drafting a list of questions such as: "Would a bridge or highway connection improve the Sunshine Coast?", and "How would a fixed link affect your life?"

After the questions were finalized, we trained Mary and Sarah on the use of the digital audio recorder, and developed a workflow for the interview process. Museum staff then created participation consent forms, and after a few trial runs at the Museum, we were ready to start the interviews.

The sessions took place over a one-month period at Elphinstone High School. During this time, Mary and Sarah interviewed eight students ranging in age from 13-16 years old. The resulting interviews showcase a rich

FEATURE ARTICLE



Above:Volunteers Mary Thomson and Sarah Macey. Photo credit: Matthew Lovegrove



Above: Community Dialogue Board in action. Photo credit: Matthew Lovegrove



Above: Elphinstone TV Club student Shelley Paulus. Photo credit: Matthew Lovegrove

collection of student voices, and represent a diversity of opinions on the fixed link issue.

Without all of their hard work and dedication, the student interview project would have never happened. Through the experience, Mary and Sarah were able to meet their volunteer requirements while making a substantial contribution to the *Fixed* exhibit. They also gained valuable work experience that could be added to their resumes. By the end of the project, we all felt as if we had accomplished something meaningful – and done so in a collaboration that was filled with laughter and positive results.

Coast TV & Elphinstone TV Club

At this point, we still had to finalize how the audio interviews would be played in the exhibit. In previous feature exhibits, we had looped oral history recordings using an MP3 player. For *Fixed* we dreamed of something different. If we could create a video that showcased the landscape of the Sunshine Coast, it would provide the perfect visual backdrop for the interviews. Again, we looked to our community for project partners who could help bring this idea to life.

We contacted Steve Sleep and Brittany Broderson of Coast TV, our local cable television network. We had worked with Steve and Britta-

ny many times over the years, and thought they would be a natural fit for collaboration. Along with creating great local programming, they were involved with the Elphinstone TV Club, a group of high-school students who were learning television production skills. We pitched the idea of collaborating on a video that could be looped in the *Fixed* exhibit, and both Steve and Brittany were receptive. They mentioned that it would be a great project for the TV Club as it would give them an opportunity to work with a client in a real-world setting. We agreed that Coast TV would be mentioned in all exhibit promotion, and their logo would be mounted on a text panel to honour their project contribution.

Brittany took the idea to the TV Club, and they were enthusiastic about working on an official exhibit video. Soon, Brittany and the students were out in the community, capturing footage of BC Ferries, tourists walking along the seawall and seagulls gliding on the wind. Within a few sessions, they had enough footage to begin editing. The student interviews were overlaid as audio, with the end product being a beautifully rendered video of the Sunshine Coast.

Through the collaboration, Steve and Brittany were able to offer the students an engaging project to work on, allowing them to hone their skills on a video that would be enjoyed by museum visitors. At the same time, Coast TV would benefit

from community recognition for their contribution, and the Museum would receive a high-quality exhibit video. Mutually beneficial for everyone involved, the collaboration was a great success.

To view the *Fixed Link* exhibit video, visit: <https://www.youtube.com/watch?v=JFUctGHaags>

Are you Ready to get Augmented?

The final piece of our exhibit interpretation puzzle fell into place with an email sent to Matthew Talbot Kelly. Matthew is a Gibsons, BC based artist, well-known for his experimental forays into virtual reality and digital design for film. Familiar with his innovative work, we reached out to ask about the feasibility of using virtual reality technology in the exhibit. Our hope was to develop an exhibit interactive where visitors could experience a simulation of the proposed fixed link routes. This would help visitors understand the geography of Howe Sound, and the specific terrain challenges of building the proposed routes.

Our collaboration with Matthew evolved naturally as we shared a common interest in using new technologies in an exhibit setting. He suggested that augmented reality (AR) technology would be a better fit for our exhibit goals. Through a productive dialogue, it was decided that Matthew would create a digi-

tally-rendered 3D model of Howe Sound that visitors could view with AR enabled iPads. Matthew was keen on the project as it would give him practical experience using the Unity design program and the *Vuforia* AR app. Through much problem solving, perseverance and beta-testing over a three-month period, Matthew accomplished his goal of under-promising and over-delivering.

Picture this: As you walk into the Fixed exhibit, you come to a floor mounted map of Howe Sound. Resting on the map are iPads with the directions "Point an iPad here". When you hold it towards the map, a digital 3D model of Howe Sound appears on the screen. Visitors can use the iPad to explore the depth of the terrain, the geographic features of Howe Sound and the proposed fixed link routes.



Above: 3D Model of Howe Sound accessed using augmented reality
Photo credit: Matthew Lovegrove

Working with Matthew allowed us to achieve an exhibit interactive that most small museums can only dream of. For Matthew, the *Fixed* interactive became his medium for experimentation, offering him an opportunity to apply AR technology in an exhibit setting. Again, collaboration dreaming had paid off – thanks to the wealth of talent found in the Sunshine Coast community.

All Together Now

When I walk through the *Fixed* exhibit, it is amazing to think about what we accomplished with our community collaborators.

Each of these partnerships evolved naturally, born from an ambition to deliver high-quality exhibit content while offering meaningful experiences for our project partners.

But what really stands out in my mind is the strength of the relationships that we have developed through the process. As a final gesture of community collaboration, we mounted a whiteboard in the exhibit and asked visitors to have their say about the fixed link. Visitors recorded their thoughts and opinions, often responding to other visitor comments in what became a dynamic community dialogue.

Think of your museum as a canvas, and your community members as artists who can contribute their own unique splash of creativity to your projects. Instead of being defined by our limitations, we have learned that our community holds the key to help us realize our dream projects.



Matthew Lovegrove lives in the traditional territory of the Skwxwú7mesh (Squamish) Nation, and works as the Manager/Curator of the Sunshine Coast Museum & Archives. If he is not collaboration-dreaming, you will find him backpacking in the Coast Mountains or swimming at Secret Beach in Gibsons, BC.



Above: David Campion and Sandra Shields discuss the Character Portraits during the artists' public tour of *Grand Theft Terra Firma*. Photo credit: The Reach Gallery Museum.

Reframing the Colonial Status Quo

Grand Theft Terra Firma at The Reach Gallery Museum

Laura Schneider

The Reach Gallery Museum Abbotsford has a dual mandate as a contemporary art gallery and a community history museum and archives. The intersection of these mandates presents a fruitful opportunity to reconsider the kinds of colonial storytelling that museums have been involved in for centuries. In developing the exhibition schedule for 2017, The Reach used the words of Justice Murray Sinclair as our guidepost: "Reconciliation is not an aboriginal problem, it is a Canadian problem. It involves all of us."

One exhibition in particular provides a useful example of inter-

disciplinary collaboration at the intersection of contemporary art and history museums. *Grand Theft Terra Firma* offers an opportunity to reconsider how exhibition rhetoric is crafted, which narratives are foregrounded in cultural institutions and how artists can employ historical research to challenge established narratives in profound and discomfiting ways.

Created by artist duo David Campion and Sandra Shields (Deroche, BC), *Grand Theft Terra Firma* is a photography, text and installation-based exhibition that was presented at The Reach from January 26-May 7, 2017. In their research, the artists used resources more com-

monly associated with the work of museum curators, including historical objects, photographs and archival documents. They combined these with a robust, collaborative approach to exhibition-making that involved Indigenous advisory bodies, Stó:lō friends, neighbours and community members and professional actors. In their exhibition, Campion and Shields underline the representational power of museums as storytelling technologies, and the tendency for Canadian museums to valorize the historical events and figures involved in the "settlement" of the land. In so doing, they unsettle the familiar narrative of progress in the name of civilization, and instead bluntly frame the colonial project as

a morally bankrupt act of greed and violence.

The exhibition takes its title and conceptual framework from the immensely popular and controversial video game series *Grand Theft Auto*. The highest selling game of all time, the controversy surrounding it comes not just from its violent content, but also because in order to win, players must adopt the persona of a gangster and complete missions that include heinous, criminal acts. In other words, success is achieved when the “bad guy” wins. The art exhibition’s titular riff suggests a not-so-subtle similarity between the game and settler colonial histories. *Grand Theft Terra Firma* unfolds not as a game itself; indeed, as the artists have stated, this “game” has already been played, the results of which shape our current conditions.

Grand Theft Terra Firma unfolds not as a game itself; indeed, as the artists have stated, this “game” has already been played, the results of which shape our current conditions.

Grand Theft instead unfolds as a gaming guide, adopting the genre’s formula of introducing the game’s avatars or characters and their missions, detailing the “power objects” necessary for gaming success, and

sharing “screenshots” of key moments in game play.

Early in the exhibition, visitors encounter two super-sized strategy texts mimicking the opening pages to a gaming guide. Visitors are instructed to:

Pick your thief and play your part in the crime. Collect items of colonial memorabilia and use your unique talents to complete your missions. As you steal the land out from under the Stó:lō make sure your moral compass never finds true north...

The “characters” in the exhibition typify players in the colonial narrative and include: the Governor, the Royal Engineer, the Settler, the Pioneer, the Miner, the Whiskey Trader, the Priest and the Land Speculator. Though one of the strengths of the exhibition is the detailed historical research that was undertaken to reconsider the narrative with regard to particularities of place, specifically S’ólh Téméxw (now known as the Fraser Valley), this series of character photographs also resonates because of its generalities. Campion and Shields take the opportunity to include factual details in the fictional biographies that connect their characters to the global conquests of the British Empire. For example, the Royal Engineer’s biography reads:

... He is fresh from a tour in India where he stood with

her Majesty’s finest as they took Delhi....Keen for duty anywhere but the subcontinent, he jumped at the chance to survey new lands in the wilderness of British North America... He was there in London when the Colonial Secretary, the great man Lytton, delivered his famous send off speech... “Children yet unborn will bless the hour when Queen Victoria sent forth her Royal Engineers to found a second England on the shores of the Pacific!”

Grand Theft Terra Firma highlights that museums have the tendency to valorize the historical events and figures involved in “settlement” of the land.

In creating these eight large-scale photographic portraits, the artists employed regional actors who posed in period costume before a common backdrop depicting an English Tudor-style house. The photographic backdrop selected by the artists is a reproduction of a backdrop used by early Chilliwack photographer James Orville Booen in the 1890s. Many of Booen’s photographs are featured in exhibitions at the Chilliwack Museum and Archives. This version of the backdrop was painted by Brenda Patterson and Shannon Bettles, both of whom worked at the



The Royal Engineer

As the younger son, he was destined for the military life and took to it like a duck to water. He always follows orders and never married, turning his affections instead to Queen and country. He is fresh from a tour in India where he stood with her Majesty's finest as they took Delhi. Unfortunate that so many innocents were bayoneted, but how else to restore order? Keen for duty anywhere but the subcontinent, he jumped at the chance to survey new lands in the wilderness of British North America. He loves the challenge of laying the chain, end to end, in neat lines across the ground. He was there in London when the Colonial Secretary, the great man Lytton, delivered his famous sendoff speech. He can still hear the ringing words: "Children yet unborn will bless the hour when Queen Victoria sent forth her Royal Engineers to found a second England on the shores of the Pacific!"

Mission: Playing the Royal Engineer, you are the specialist who cracks the safe and opens up the land for profit. The invisible lines that you mark on the land are key to the imperial sleight of hand.

Photo: David Campion & Sandra Shields, *The Royal Engineer*, 2014, inkjet print on vinyl, metal electrical conduit, aluminum, 65.25 x 43 in.
Photo credit: David Campion

Chilliwack Museum and Archives at the time when the exhibition was being developed. The backdrop is one of a handful of installation elements intended to collapse the distance between the photo-based work on the walls and the physical space of the gallery.

Like the backdrop, additional installation elements highlight the artists' use of historical collections. A replica outhouse in the exhibition is papered with reproductions of *The British Colonist*, accessed using an online repository developed by the University of Victoria. Another installation depicts the Colonial Secretary's desk covered with letters that, as Campion and Shields have stated, "borrow liberally from writings from key figures of the time including Secretary of State Sir Edward Bulwer Lytton and Governor James Douglas with a strong dose of Land Commissioner Joseph Trutch."

Fifteen still-life photographs in the exhibition depict the "power objects" that gamers are encouraged to acquire to succeed in their quest. The artists worked with a number of regional museums, and used online repositories, to source images of the objects that include a bible, a cannon, a Hudson's Bay Blanket, a gold pan and a plow.

Perhaps the most impactful photographic series in the exhibition is a group of ten "screenshots," digital compositions developed in cooperation with the aforementioned actors and local members of the



Above: David Campion & Sandra Shields, Hudson's Bay Blanket, 2016, inkjet print on vinyl, metal electrical conduit, aluminum 26 x 26 in.

Stó:lō community. The screen shots depict significant moments in the region's colonial history including a story told by Leq'ámél elder Susan Lewis about her pregnant grandmother who was forced to leave her farm at Tlat-whaas (Norrish Creek) in the 1870s. The poignancy of these images lies not only in their relationship to the historical record, but in the fact that the settler actors employed for these scenes appear in period costume while the Stó:lō cast appear in contemporary dress, underscoring the ongoing implications of these past events on lived experiences in the present moment.

In the common settlement narrative found in many Canadian museums, the colonial project is characterized as a benign act of civilization. *Grand Theft* challenges audiences to imagine how Canadian history might look like if told from another perspective.

***Grand Theft* challenges audiences to imagine how Canadian history might look like if told from another perspective.**





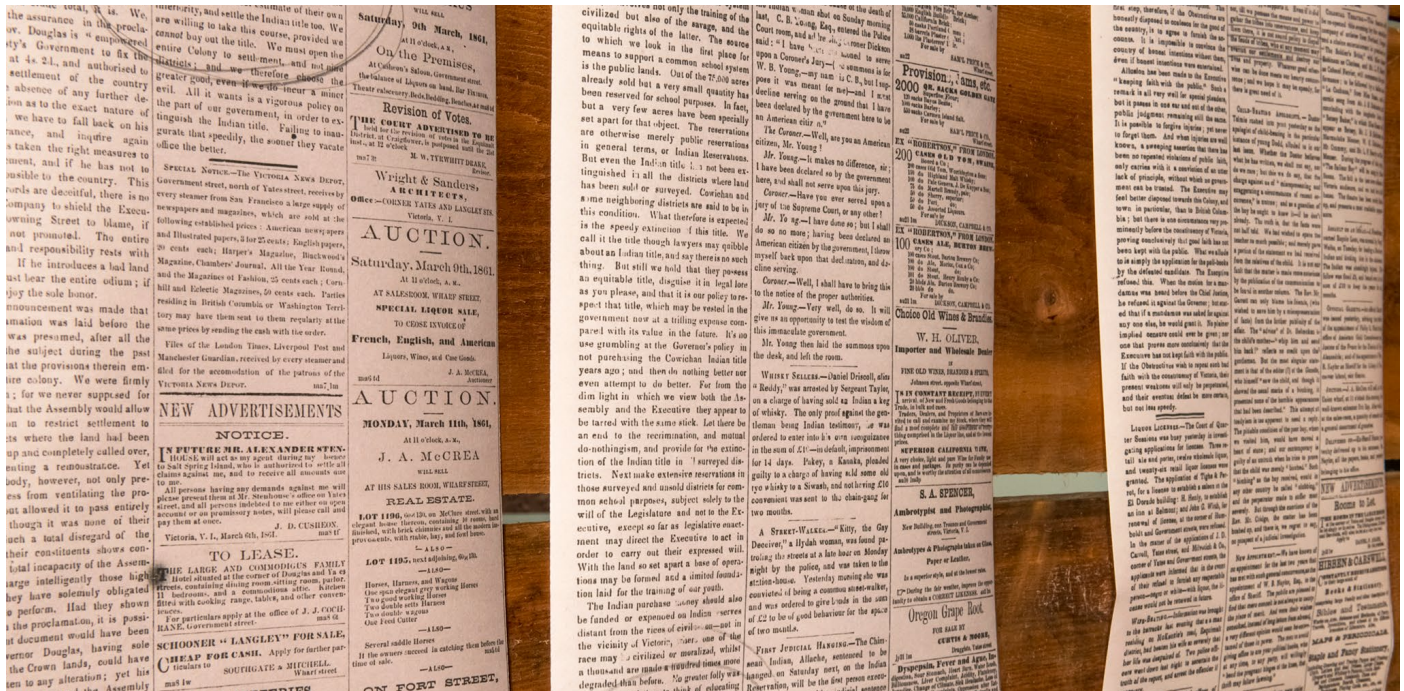
Photo: Installation view of the Colonial Secretary's desk as presented at The Reach Gallery Museum.
Photo credit: David Campion



Above: David Campion & Sandra Shields, *Moving Mary Jane*, 2016, inkjet print on vinyl, metal electrical conduit, aluminum, 65" x 35"



Below: David Campion & Sandra Shields, *Survey Party*, 2016, inkjet print on vinyl, metal electrical conduit, aluminum, 65"x 35"



Left: Close-up view of the reproduced copies of *The British Colonist* in the reproduction outhouse. The artists circled segments that illustrate the kind of racist language and sentiment common in the publication.

The potential for this exhibition to cause strong reactions—particularly as it was presented adjacent to The Reach’s community history gallery—was not lost on us. We also wondered whether visitors would be able to assimilate the history presented in *Grand Theft Terra Firma* with more benevolent versions of the narrative as told in “real” history exhibitions. Indeed, some of our visitors took exception to the tone of the exhibition, and they were given ample opportunity to respond either anonymously in writing to our response basket, or in the numerous public discussions we hosted during the course of the exhibition. Overall however, we were surprised by the overwhelmingly positive response to the artists’ reframing of a familiar story.

This unique and destabilizing exhibition reminds us that all museum work—collecting, making exhibitions, publishing, educating—is fundamentally grounded in the contingent activities of representation and interpretation. The project combines historical research with an undaunted artistic vision to retell the story of our nation in a way that begs questions about authorship and bias, truth and mythology, perspective and privilege.

Grand Theft Terra Firma is currently touring across Canada and will open in Halifax at St. Mary’s University Art Gallery on June 8, 2018.

Laura Schneider is the Executive Director at the Reach Gallery Museum in Abbotsford. Schneider’s gradu-

ate research examined the representation of Indigenous history and culture in Ontario’s community museums and proposed collaborative, community-based and pluralistic strategies toward the decolonization of these institutions. Schneider has served as the Director/Curator of the Cape Breton University Art Gallery, co-founder and chair of the Lumière arts festival in Sydney, NS, and a member of Nova Scotia’s provincial arts council, Arts Nova Scotia.



Top 10 Guiding Principles for Successful Collaborations

British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada

Anissa J. Paulsen,
BCMA Program Officer

In 2017, the Province of British Columbia announced the *British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada* grant program. The BCMA has been honoured to administer the program on behalf of the Province, with support from Heritage BC. The program invested \$7.6 million dollars in 221 museums,

historic places, galleries, indigenous communities and archives located all around our province. The program has had a great impact for our sector – not only for the injection of funds, but also for the lasting legacies – including solid collaborations – it has enabled.

In preparation for this issue of Roundup, a variety of BC | Canada 150 grant recipients were asked to

share their advice and guiding principles of collaboration.

Below is a list of the Top 10 Guiding Principles for creating powerful and lasting collaborations for your organization.

Top 10 Guiding Principles for Successful Collaborations

1. Be opportunistic and pitch an idea at someone even if it is no more than a nugget of an idea. The best collaborations have grown out of a “can I share an idea with you?” conversation.
2. Acknowledge that there are different ways of working. Be open to creating space within your work to accommodate different ways of being, working and knowing.
3. Do the groundwork to build relationships before you seek to collaborate. True collaboration comes at the end of a long dance.... that begins with an introduction.



Above: BC | Canada 150 grant recipient, Northern Trails Historical Society, brought together Indigenous and non-Indigenous artists and other community groups to produce this very creative, collaborative public art sculpture.
Photo credit: Anissa Paulsen



Above: Unveiling of “Emergence” public art sculpture in front of the Dawson Creek Art Gallery, August 2017. Photo credit: Anissa Paulsen

4. Communication: Make sure to communicate with everyone involved in the project openly and honestly throughout the process. Ideally this communication starts well before the grant is submitted, to make sure that your collaborators want to collaborate, and in what capacity. Keeping communication going throughout the process is time-consuming, but absolutely necessary to make sure that everyone is moving forward together, is informed, and has many opportunities for questions and feedback.

5. Have an open mind: The greatest internal challenge can be making decisions based on pre-supposed assumptions. Team members must be careful not to shut down or refuse to communicate openly with other

collaborators. Decisions should be made openly and collaboratively and should not be based on how one *thinks* other collaborators will respond or react. Approach collaboration with an open mind, and a willingness to just ask.

6. Make the process as inclusive as possible: “Check your egos at the door!”

7. Don’t be afraid to look at other organizations in other sectors for collaborative opportunities. Find out what other organizations are doing and offering in your community. Then you can come together with a common focus and interest upon which to build your own unique project.

8. Collaborators might not have the same reasons for participating in a project. It is good to understand why your collaborators want to be involved and what they want to get out of it. In these cases, for a project to be a success, it is not enough for it to be successful only to your organization - your collaborators must also have their goals and expectations met.

9. Good collaboration should leave a tangible legacy with the community that participates; diversity and inclusion are cornerstones of all interaction, participation and outreach.

10. Build in time – lots of time – for collaborative projects. When you think you have built in enough time, build in more. Building relationships for successful collaborations takes a lot of patience and time, but in the end, it is definitely worthwhile.

We realize this list is just a start, so please feel free to get in touch with us and share your advice on this important topic. Email grants@museums.bc.ca.

A special “Thank you” to the BC / Canada 150 grant recipients who contributed to this list (and congratulations on completing your important projects!)

Understanding Similarities

My Trip to the CAM Conference in Fiji

Mixalhítsa7, Alison Pascal

In February of 2018, the Commonwealth Association of Museums hosted the *Museum Education in the Pacific* workshop in Suva, Fiji. There were representatives from Australia, Belau, Canada, Kiribati, Papua New Guinea, Samoa, Tonga, Vanuatu, and, of course Fiji. With support from the Canadian High Commission in New Zealand, I attended as an Indigenous representative from Canada.

I found the Fijians to be incredible hosts during our visit. Throughout the workshop I noticed that, as In-

digenous people, we have similar histories after contact; learning English, converting to the Catholic/Christian Religions, Western influences to our educational system, food, and housing. It was interesting to see how meals were the same in my community and in Fiji. We began with a prayer, song and welcome and then we were seated at an honorable guest table and served first, very much like we treat guests at home.

In Suva, if you can climb a coconut tree, the coconuts are free for the taking. Just about every house I saw had a banana tree in their yard

and other traditional food. I was very inspired by their ability to live off of the land in a city centre. I'm planning to add Indigenous medicinal and food plants into my yard as I plant my conventional garden this year.

Our Ancestors have shown incredible strength and resilience in adapting, while maintaining the core of our cultures. We also use museums as a resource to engage with visitors and community members alike. The Australian Museum hosts an annual Pacific Youth Reconnection Project to address the over-representation



Above: Commonwealth Museum Association conference go-ers, Fiji 2018.
Photo credit: Richard Wood, Commonwealth Museum Association

of Pacific youth in the juvenile justice system. The goal of the Project is to reconnect marginalized youth with their cultural heritage to help create a positive self-identity. The Museum of Samoa hosts a program to bring in Master Artists to work with students to inspire them to learn a craft.

At the Squamish Lil'wat Cultural Centre, we run similar programming to encourage and share our culture. The Aboriginal Youth Ambassador Program is an immersive cultural and business program. It teaches the foundations of business through the lens of a First Nations Museum, while introducing and encouraging our youth to celebrate our culture. We also have an Artist in Residence

Program that brings artists on-site to foster relationships and inspire both staff and guests to learn more about their artistic process.

Our lives and worlds are different, but we have many things in common. Although our educational programs are intended to engage with visitors, we also use them to ensure our children learn valuable parts of our culture. The conference was a great way to connect our museums and cultural centres and together build relationships with one another.



Alison Pascal - Mixelítsa7 is of the Lil'wat Nation. She is the Curator at the Squamish Lil'wat Cultural Centre in Whistler, BC. She has curated the 'Spo7ez Workhouse' and 'Honouring the Gifts of our Forest' at the SLCC, and has co-curated exhibits at the Museum of Anthropology (Culture at the Centre) and the Sunshine Coast Museum & Archives (Woven through Time).

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University
of Victoria

Creating Global Access to Collections

Introducing the Holocaust Centre's new CMS

Pat Johnson

The Vancouver Holocaust Education Centre (VHEC) has developed a Collections Management System (CMS) that integrates all the components of the Centre's diverse holdings into an online platform featuring educational resources aligned with the BC secondary curriculum to support teaching with primary source materials.

As part of a larger physical redevelopment of the Centre, the CMS allows visitors at the VHEC, and online users, to explore the holdings in a way that eliminates divisions between the museum, archives, library and audio-visual testimony collections.

"When you search for a keyword term, it will return records from each collection," said Caitlin Donald-

son, the VHEC's registrar, who was on the project team that coordinated the development of the system. "We worked collaboratively to design the metadata so that catalogue records are fulsome and so that users will get really rich relationships between items." Their user-centered design approach prioritized the needs of the Centre's educational mandate and community.

"It's very unique," she said. "A lot of other, larger institutions have specific systems for each of those departments, and then another software layer that makes them all talk together, and also produces a front-end website for the public. This system does all of that. It also has some administrative modules and features so that we can track conservation, storage location, loans, accessions and donations, so it's a really powerful tool for us as a non-profit

organization with a small staff."

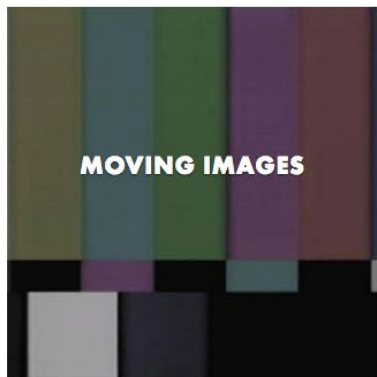
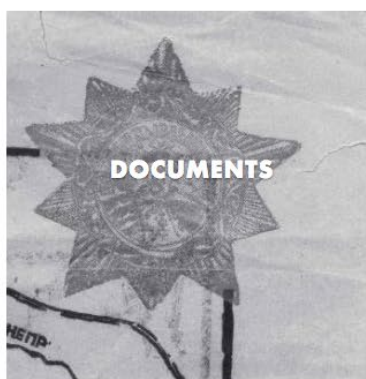
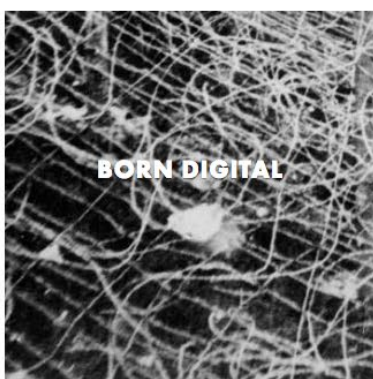
A researcher, student or visitor to the Centre can view the video testimony of a survivor, then easily see all the Centre's holdings that relate to the individual, such as books written by or about them, documents or artifacts donated by them and broader information about their place of birth, their Holocaust experiences and the camps, ghettos or other places they survived.

The VHEC is committed to assisting teachers to use primary sources effectively in the classroom to teach about the Holocaust, and social justice more broadly. The VHEC has created worksheets to guide students through searching the CMS and analyzing artifacts. Lightbox is a tool within the CMS through which users can create, manage and share collections of items from

Below: The VHEC Collections comprises four departments: Archives, Library, Museum and Holocaust Testimony.

Photo credit: Vancouver Holocaust Education Centre, Katie Powell





the catalogue. Students can use this digital workspace to collaborate on projects and further independent research.

The CMS was developed using CollectiveAccess, an open-source collections management and presentation software created by Whirl-i-Gig, which provided development services for the VHEC. CollectiveAccess is used locally by the Vancouver Maritime Museum and the just-opened Indian Residential School History and Dialogue Centre at the University of British Columbia.

"The open source software allowed us to benefit from the collected knowledge of other institutions and to also contribute back to that base of knowledge through the de-

velopment of some modules that were created just for our needs," said Nina Krieger, Executive Director of the VHEC. "This collections management system allows us, our visitors, researchers, students and anyone in the world unprecedented access to our collections, with the opportunity to contextualize artifacts and information in ways that were not remotely possible when the Centre was created two decades ago."

The development of the online catalogue and CMS was made possible through a generous donation by Dr. Irene Bettinger on behalf of the estate of her parents, Paul and Edwina Heller.

Explore the VHEC Collections online at collections.vhec.org



Pat Johnson consults for the Vancouver Holocaust Education Centre. He has an extensive background in media, communications and non-profit leadership. His writing appears in many publications and his consulting work advances organizations and causes that are important to him.

SPOTLIGHT ON MUSEUM ED

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



Groundbreakers: Creating Pro-D Opportunities for Informal Educators

Within informal learning institutions, having educators with a wide range of training, skills and experiences is a tremendous resource as we seek to create welcoming and responsive learning environments. While this diversity is important in making our sites more inclusive and relevant to the communities we serve, the need for informal educators to have such expansive knowledge and skills poses challenges in how institutions can support their professional practice. Although there are opportunities for informal educators to continue to develop their skills and knowledge through Massive Open Online courses (MOOCs) and graduate degrees, like [UBC's Masters of Museum Education program](#), there are few options for formal professional development that focus specifically on teaching and learning in informal settings. This makes organizations like the [Lower Mainland Museum Educators \(LMME\)](#) not only important, but necessary in strengthening

professional practice within the field of informal education.

As a collective of museum educators with a passion for professional development through frequent peer-to-peer exchanges, LMME provides leadership in professional development for the diverse group of informal educators across the Lower Mainland. As an organization, LMME fosters professionalism and commitment to excellence in museum-based learning through its programming and active communication network. Regular meetings provide opportunities for guest speakers to highlight contemporary issues within the field of informal education, and for educators to discuss challenges and celebrate innovations at their sites. Topics at these meetings range from trends in interpretation and perfecting presentations for conferences, to integrating technology into programs and developing community partnerships.

Another area where LMME has been able to identify gaps and address needs for professional development within the community is through the creation of a museum education conference. The idea for an inexpensive, local one-day conference about teaching in informal learning institutions was sparked by conversations about the value of attending and presenting at conferences, and how it is often out of reach for educators, especially those at the beginning of their career. A group of emerging museum professionals, mentored by the LMME Executive, gained valuable first-hand experience organizing a conference and volunteered countless hours to pull the event together in less than six months.

The first of its kind in BC, the inaugural LMME conference was held on January 9, 2017 at Science World. Speakers presented on a variety of topics connected to the theme of building community relationships

ranging from working with Indigenous communities and creating opportunities for accessibility, to engaging all ages. In addition to providing opportunities for educators to share best practices and present for the first time, over 150 attendees and speakers benefited from networking with peers and learning the stories from leaders and mentors within the field.

Building upon the success of the inaugural conference, the second annual LMME conference was hosted in partnership by the H.R. MacMillan Space Centre, Museum of Vancouver and Vancouver Maritime Museum on January 29, 2018. Bringing together over 175 staff and volunteers from museums, art galleries, science centres and other informal education organizations, presentations unpacked and broke down the big ideas of today: inclusivity, creative thinking, social responsibility and innovation. Through workshops, break-out sessions and engaging seminars, educators explored how to use nature as a teaching resource and strengthen volunteer engagement in small museums, as well as ways to connect teachers and museums through local history kits and community field experience.

With planning for the 2019 Conference well underway, and meetings continuing on a regular basis, LMME continues to provide meaningful and accessible professional development opportunities for volunteers, students and staff across

the Lower Mainland. The value of the programs and service the LMME provides continues to benefit institutions by inspiring educators to implement innovative new ideas, continue to build relationships and collaborate within the community and most importantly, to prioritize the development of skills and knowledge that will further their professional practice.

Sarah Carlson is the acting Educational Program Coordinator for the Richmond Museum. She has a Masters of Museum Studies from the University College of London and has previously worked at the Museum of Anthropology and the Delta Museum and Archives.



Above: Committee members Pilar Wong Navabi and Sandra Borger sign in speakers at the 2017 Conference. Photo credit: LMME/Melanie Devoy



Above: Naomi Higo from Ocean Wise presents at the 2018 Conference. Photo credit: LMME/Michelle Huang

D.I.Y. MUSEUMS

Ever wonder how exhibit designers make complicated AV look so streamlined? Well now you can find out! This column looks at various DIY projects for museum exhibit design. Columnist and expert exhibit designer of over 30 years, Greg Yellenik asks readers for their questions, and answers them with helpful tips and photos.



Q: How can I best prepare my exhibit for travelling?

A: Getting your exhibit out into the community can be done the easy way, or the hard way. Packing artifacts in boxes with acid free tissue and ethafoam sheet may be tedious, but it will save a lot of grief and worry. Building the box to put that in is another issue. There is no point in carefully wrapping and securing your artifacts if you then put them in a plastic bin or cardboard box to transport them. Transporting should be done in secure crates or well made 'roadboxes'.

I cannot count the number of touring exhibits I have installed where the crate designs and mismatched pieces make up a confusing Tetris game of truck loading, wasting valuable truck space and inevitably causing crate damage inside the truck. We can learn a lot from the "Rock n' Roll" touring industry when it comes to transporting our exhibits. These people have been moving

very expensive and fragile equipment by truck and air for years. They have developed the roadbox to great detail. Even if you decide to build a traditional crate, there are some key features we can borrow from the roadbox.

Simple things are worth spending money on. For delicate museum

work, use only a 4" neoprene donut wheel swivel castors. Round tires are easier to get the box moving because they all turn to the correct direction with much less inertia than a traditional castor tire. Having all castors swivel (smart castors) is better than two swivel and two fixed (dumb castors) because of the need to move boxes around tight corners,



Above: Always put hand-holds to carry your wheel boards (dolly).
Photo credit: Greg Yellenik

Right: The modern roadbox is usually made with thin walls (1/4" plywood with a melamine laminate) and a specific aluminium extrusion along the corners. It takes a bit to get geared up to build these boxes, but it is quicker and easier in the end. If you don't have the people to build your own, there are plenty of companies selling them online for very reasonable prices.

Photo credit: Greg Yellnick



into hallways, through doors and in and out of elevators, not to mention moving them around inside the confined space of the exhibit hall or the back of the truck.

If you are concerned about things rolling around in the truck, do not worry: the driver will have load straps, or you can use locking wheel castors. If you are still concerned, or if you are moving them yourself in a van or pickup truck, just bring some 4x4 wooden blocks (referred to as 'dunnage'), lift the end of the road box and slip it under, taking the weight off the castors. When installing castors, always assure they are inset enough to keep the tire's swivel radius from sticking out past the box edges. This assures the tire is not jammed against a wall keeping you from rolling it away. Always bolt castors through the base of the box. Never screw them on. No matter how big of a screw, it will pull out at the worst possible time.

Crate size should be in two foot increments: 2', 4' or 8' in any dimension,

width, depth or height. The main reason is that it will fit properly in a truck. Trucks are eight-feet wide. If you have two three-foot boxes you end up with a space you cannot fill. That means the boxes will roll around and move more, assuring they bash into each other, causing damage to the boxes and ultimately scrambling those delicate items you so carefully packed away. Most companies now use the 32" wide box to go three wide in a truck, which has become very popular because many of the new entertainment lighting fixtures are too big to fit into the old 24" wide boxes. Having all your roadboxes a standard height makes packing a truck much easier.

Large scenic pieces like walls, vitrines and kiosks likely do not need to go into an expensive roadbox, but would be better strapped to a wheel board. Make the wheel boards out of 3/4" plywood with reinforced double layer edges, a couple of inches wider on all sides and use the same castors. Keep the dimensions the same as a roadbox, 2', 32", 4' or 8'. Wheel boards

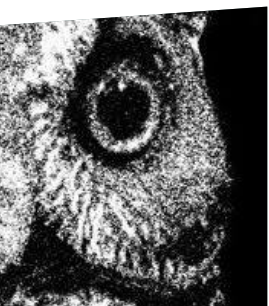
do well if they are carpeted and use ratchet straps to secure the load onto the board. Covering these pieces with packing blankets is a good idea.

Label your boxes. Numbers are good. Make sure that the number 1 box has the instructions, spare parts, manuals and tools in it. That is what everyone expects.

If you are going to be transport by air, call ahead to find out what size limits your carrier has. Most air freight handlers cannot take anything longer than ten feet. If you have long items you will need to look around for a carrier.

It all seems like common sense, but it took many years and many tours to develop a good roadbox and all of the methods used to efficiently load and unload trucks. Industries like computer systems, film production and trade shows have all adopted the roadbox because it works so well. We might as well do so too.

Greg Yellenik has been building, designing and fixing museum exhibits since the early 1980s. Yellenik has extensive experience fabricating for museums, theatre, special events, attractions and archtainment. He is the former Curator of Exhibits at the Surrey Museum and is currently the coordinator of the Stagecraft and Event Technology department at Douglas College.

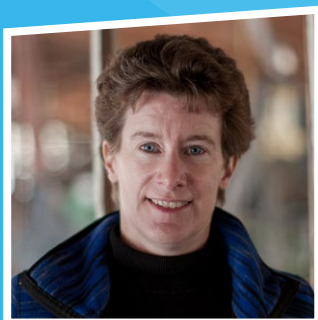


Whoo's News

Paula Fairweather is the new Publisher of PREVIEW: Guide to Galleries + Museums, distributed in BC, Alberta, Washington and Oregon. Fairweather was formerly with the Bill Reid Gallery of Northwest Coast Art as Director of Marketing and Sales.

The Nanaimo Museum has recently undergone a staff restructuring and we are pleased to welcome two new staff members. Our new Gift Shop & Visitor Services position was created in October, marking the first time the museum has had a full-time person for the gift shop and front desk. **Tammy Reid** joins the Museum in this position and is looking at opportunities to increase sales. This change means that the Program Coordinator position no longer includes Visitor Services. This will allow our new Program Coordinator, **Steph Kveton**, more time to focus on school programs and developing public programming.

2018 marks the 20th anniversary of **Tammy Bradford's** debut as the Manager of the Creston Museum.

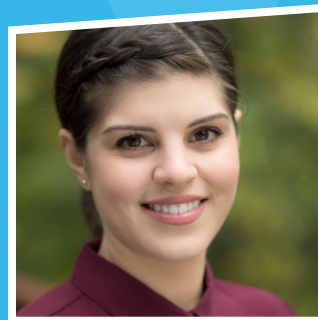


The Point Ellice House Preservation Society is pleased to welcome our new Manager of Operations, **Kelly Black**. Black has several years of experience working with non-profits and member-driven organizations and has taught Canadian and BC History at Vancouver Island University. He has served on the City of Victoria's Heritage Advisory Panel and is currently Vice President of the Friends of the British Columbia Archives. Black was born and raised on Vancouver Island and he holds a PhD in Canadian Studies from Carleton University in Ottawa.

Margaret Chrumka, Executive Director of the Kamloops Art Gallery has joined the Canadian Museum Association Board of Directors. Chrumka has been with the Kamloops Art Gallery since 2012 and was appointed Executive Director in 2016. She has worked in the arts and culture sector for the past 25 years.



The Richmond Museum is thrilled to welcome **Rebecca Salas** as the new Public Programs Facilitator. Rebecca brings a wide range of experience from her work with the Burnaby Village Museum and Landscapes of Injustice.



VOLUNTEER SPOTLIGHT

Min Yuan

Earlier this winter, the BC Alliance For Arts + Culture was fortunate to have a graphic design intern work with us. Every day, **Min Yuan** would come in to the office, we'd exchange "good mornings" and then, as with others here, we communicated mostly via email. Min was assigned a number of projects off the top, but we asked her to do several last-minute designs too.

Min was exceptionally talented at translating our words about any project into exciting graphics. But at staff meetings, Min, herself, required a translator. That's because Min is deaf. Her program at Vancouver Community College provided an ASL interpreter when needed. But I was surprised to note how rarely this occurred and, really, how few times I needed to consider Min's deafness. Once I memorized a number of ASL phrases—"good morning," "cool," "thank you," among them—we exchanged these messages all the time. Min had also told us right away that her preferred mode of communication is email.

My colleague, who really got to know Min, is member services manager Beverly Edgecombe. They "talked" via email and texts, on paper, a little ASL and lots of non-sign language. "If hearing people altered their communication techniques just a little bit to be more inclusive, a workplace can easily adapt to a deaf person on staff," says Bev.

A while ago, Min wrote about what she would like to tell hearing people about her experience of being deaf:

"I am living in a world of silence, but my life is uniquely colourful. My eyes are my ears. I use my eyes to listen. My hands are my mouth. I draw to express my emotion and thought."

Should you ever wish to say "thank you" to a deaf person, here's how: Put your fingers to your chin and wave them once towards the person. We said this to Min so many times.



NEWS

CCI RE-ORG Program

Last month, the BCMA partnered with the Canadian Conservation Institute (CCI) to deliver “**RE-ORG West: Adventures in Storage Reorganization**” at the Parksville Museum. This workshop was designed to provide museum professionals from small- to mid-sized museums with the tools and knowledge to maximize their resources and collections storage space as part of a larger, year-long program run across Canada by the CCI.

Over a dozen representatives from museums and cultural institutions around BC and the Yukon participated, sharing their knowledge of preservation and storage best practice while working to re-organize the collections space at the Parksville Museum.

Canadian Museum Association’s Awards

At the recent Canadian Museum Association annual conference in Vancouver, BCMA members, including museums and museum professionals, were honoured with awards at the ceremony. The BC award recipients were:

Award of Distinguished Service:

- Debbie Trueman, Nanaimo Museum
- Shirley Sutherland, North Vancouver Museum and Archives
- Dr. John Nightingale, Vancouver Aquarium

CMA Awards of Outstanding Achievement:

- Museum of Anthropology at University of British Columbia for *Traces of Words: Art and Calligraphy from Asia* by Dr. Fuyubi Nakamura (category: Research – Art)
- Ingenium – Canada’s Museum of Science and Technology for the 6" Cooke & Sons Refracting Telescope (category: Conservation), the Petrovic Collection by Dr. George Petrovic (category: Research – Science), and the Exhibition Hall (category: Exhibitions – Science, budget over \$1 million)

UNESCO

The Canadian Commission for UNESCO has announced the first inscriptions to the **Canada Memory of the World Register**. They are: The Ida Halpern Fonds; The Vancouver Island Treaties; Canadian Pacific Railway Company Fonds; Witnesses of Founding Cultures: Early Books in Aboriginal Languages (1556-1900); Images of Quebec City and the surrounding area (1860 to 1965); Photo archives of the J.E. Livernois Ltee fonds; and The Scrapbooks Debates.

The Canada Memory of the World Register was created in May of last year as part of UNESCO’s Memory of the World Program, which began in 1992 to ensure the preservation of significant documentary heritage.

Museum Volunteer Award:

- Sharon J. Proctor, North Vancouver Museum and Archives

Dr. Shirley L. Thomson Young Curators Award:

- Ishpreet Singh Anand and the South Asian Studies Institute at the University of Fraser Valley for their proposed project *Desis in the Diaspora* at the Sikh Heritage Museum



Above: Shirley Sutherland of the North Vancouver Museum and Archives receiving the CMA Award of Distinguished Service.

Photo credit: Pardeep Singh Photography

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.

Want to nominate someone for the BCMA Award of Merit 2018? Visit the BCMA website and submit your nomination before the June 15th, 2018 deadline.

Distinguished Service Award Winner

A senior archives administrator for 23 years, **Gary Mitchell** is a leader in BC's heritage community, constantly advocating for stronger accessibility to heritage and a strengthened community-oriented approach from senior government towards community heritage groups. In BC, he was the key player in ensuring the survival of a provincial archives in BC, and is a strong supporter in Canada for a Pan-Canadian archival network.

Mitchell brought forth the Community Archives Assistance Program in the early 1990s to support local heritage community groups in accessing provincial funds. This program was the last funding program to be cut in the 2000s. He supported and cajoled for the digitization of archival photographs in the early 1990s, and his archives team were the first Canadian archives to have all their finding aids online.

He championed new ways of being more open and accessible as an early adopter of the internet and online research. The online database for BC Birth, Deaths and Marriage is another first for Canada, both for the accessibility of the information, and for the ongoing partnership between Vital Statistics and the Archives.

From the implementation of government records schedules which identifies archival records for preservation to

his meetings with local officials and community heritage groups, his homespun humour and stories could not hide this dedicated and articulate heritage spokesman.



Right and Below:
Gary Mitchell



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.

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

BCMA Podcast

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

Conference 2018 in Kelowna

Innovation & Technology: Keeping Pace with Acceleration

Join us from October 21-23, 2018 in wine country for our annual conference, featuring sessions, workshops, social events, networking, and local site visits. For information, visit the BCMA website: <http://bit.ly/BCMAconference>.

BCMA is also proud to include a full-day pre-conference offering on October 20 to help you develop, enhance and stimulate relationships with First Nations communities.



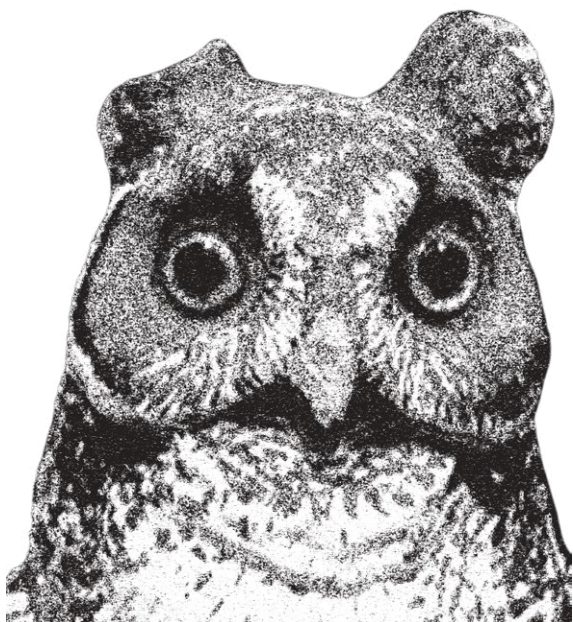
Above: Kelowna, site of the 2018 BCMA Conference.
Photo credit: Tourism Kelowna.

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.



We're growing! Welcome to new members:

Individual members

- Katie Oman
- Olivia Donaher
- Chelsea Forseth
- Caitlin Gordon-Walker
- Wilf Lim
- Heidi Rampfl
- Elizabeth Matheson
- Stephanie Puleo
- Amanda Peters
- Ashley Seymour
- Stephanie Huddleston
- Amy Willson
- Paul Gowdie
- Hilary Ruffini
- Natalie Shykoluk

Student/Volunteer members

- Leanne Jung
- Katie Bruyneel
- Chris Gillespie
- Kathryn Kelley
- Shannon Croft
- Alyssa Sy de Jesus
- Tina Lowery
- Fran Dawkins

Institutional members

- 100 Mile House & District Historical Society

Affiliate Individuals

- Rosemarie Gresham
- Anine Vonkeman
- Dale Campbell
- Golmehr Kazari
- Valerie Simard
- Mark Goudie
- Ann Carlsen
- Sheldon Nider



The BC Museums Association creates a bright future for British Columbia's museum, gallery and related communities through networking, advocacy, innovation, and education. 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

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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.

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Above: Squamish Lil'wat Cultural Centre, Whistler. Photo courtesy of the Squamish Lil'wat Cultural Centre.