

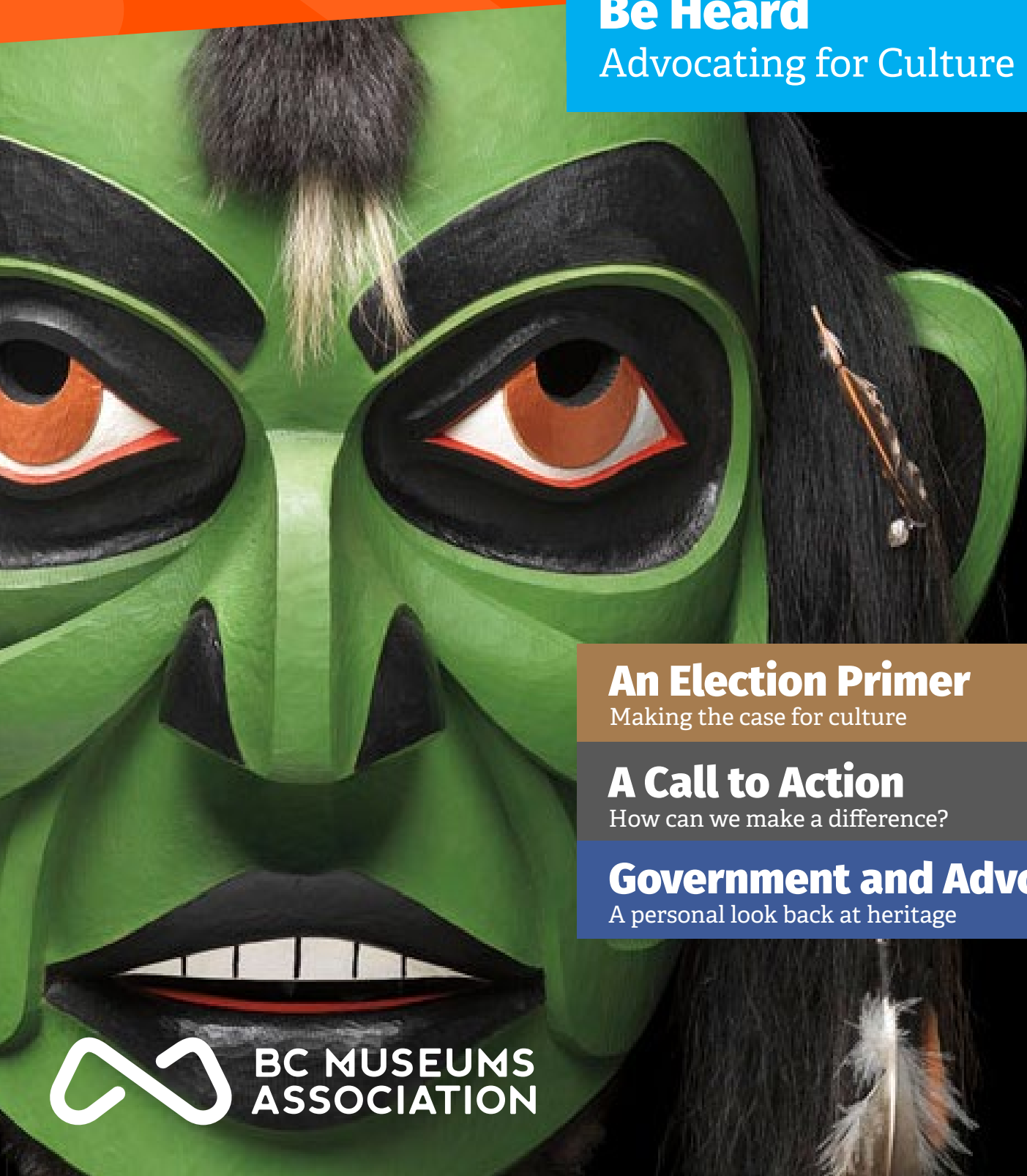
The voice of the BC Museums Association

Roundup

Issue 268 // 2017

Be Heard

Advocating for Culture



An Election Primer

Making the case for culture

A Call to Action

How can we make a difference?

Government and Advocacy

A personal look back at heritage



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Cover Photo: Dean Hunt (b. 1977)

PK'VS (Wild Man of the Woods), 2009. Gift of Michael Audain and Yoshiko Karasawa; Audain Art Museum Collection, 2016.018

Photo Courtesy of Trevor Mills

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Left: Victoria's Parliament Building.
Photo credit: Tourism Victoria

NOTES FROM THE EDITOR



Jane Lemke

When you work in the cultural field, you are familiar with some form of advocacy. Whether it's applying for grants, fundraising or speaking in front of your city council, we are all used to proving our worth. This issue of Roundup is intended to provide you with a toolkit for how best to approach the various levels

of government in order to advocate on behalf of your organization.

With the provincial election taking place on May 9, 2017, here is your chance to make culture an important election issue in your community! Don't miss your chance to raise the profile of the important work being done in our field.

A handwritten signature in black ink, appearing to read 'J Lemke'.

Jane Lemke,
Managing Editor, Roundup
jlemke@museumsassn.bc.ca

CELEBRATING 60 YEARS!

WE HOPE YOU'RE ENJOYING THIS ISSUE OF ROUNDUP

Our quarterly magazine is now available to everyone interested in our museums and galleries sector, without restriction! Visit <https://issuu.com/bcmuseumsassn> to read current and archived issues.

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

PRESIDENT'S REPORT



David Alexander

416 applications from museums, galleries, archives, heritage sites, First Nations bands, Friendship Centres and cultural centres and \$7.6 million in funding distributed to all corners of the province! What a fantastic way to celebrate B.C. communities and their contribution to Canada - and BCMA has been honoured to be part of it.

The BC/Canada 150 Program was a success and thanks to everyone who helped with, who shared information about, and who applied for this legacy fund. It was a whirlwind few months for BCMA, and the re-

sponse from the cultural sector was terrific. BCMA Executive Director Erica Mattson and I were fortunate to meet with the Honourable Peter Fassbender, Minister of Community, Sport and Cultural Development to discuss the program and he expressed his interest in making this fund an investment that will leave a lasting legacy for all British Columbians and support museums and heritage sites in every region of BC.

As some of you know, Erica Mattson is growing her family and will be taking a parental leave as of April. We are fortunate to have Alyssa Polinsky as interim ED during this time. Alyssa has a wealth of leadership, communication and development experience in the library world and is excited to bring this to BCMA. She begins in earnest in April and many of you will have an opportunity to meet her at the BCMA Conference in October.

The conference this year takes place in beautiful Victoria and the theme is *Climate for Change*, with sessions and keynotes centred around some-

thing we all know well - change. Early bird registration and speaker proposal submissions are now open; get your ideas in and register.

Finally, the theme of this issue is advocacy. With a provincial election looming, it is a perfect time to raise the profile of the cultural sector and use our collective voice to ensure decision-makers - as well as the general public - are aware of the tremendous economic, social and cultural impacts museums, galleries, cultural centres, historic sites and others bring to our communities. You will find tools and examples in this issue to help you. Let's make sure our voices are heard this year!

David Alexander
President, BCMA

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250-387-2101

New Funding Finalized!

On January 16, 2017, the Province of British Columbia announced British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada, a new funding program designed to invest \$7.6 million in legacy, culture and heritage projects in communities throughout the province as part of the 150th anniversary of Canada's confederation. The one-time grants of up to \$100,000 were open to organizations with a culture or heritage mandate responsible for a museum, archive or historic place including not-for-profits, First Nations Band Councils, Aboriginal Friendship Centres, local governments and post-secondary institutions. Applicants could apply under the following funding themes:

- ✓ Developing Infrastructure
- ✓ Conserving historic places and heritage sites
- ✓ Building lasting legacies
- ✓ Sharing our history (collaborative projects with the Royal BC Museum)

The BC Museums Association is honoured to administer this grant program on behalf of the Province of British Columbia, with the support of Heritage BC. The application deadline was February 10, 2017. It was exciting, and perhaps not surprising, to witness such a tremendous response to this grant opportunity for our provincial museum and heritage sector:

- ✓ 416 applications were received from all around the province
- ✓ total value of applications: \$24,335,310

A list of successful projects is available at museum-sassn.bc.ca. We thank everyone for their submissions and look forward to seeing the successful projects develop throughout the rest of this year.

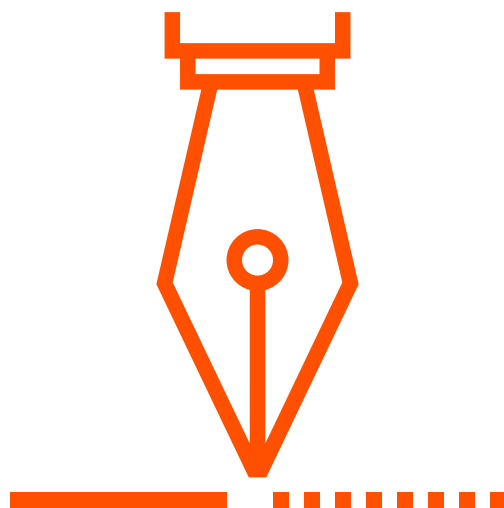


Right: *Way Late Play Date*, an adult series hosted at The Exploration Place Science Centre in Prince George
Photo credit: The Exploration Place

Top 10 Mistakes when Applying for Grants

This information is based on research with grant officers across Canada

1. You don't research the granting agency and/or specific grant, by reading the published guidelines and website, and then contacting the program officer, so you spend unnecessary time preparing and submitting an application that cannot be considered.
2. You don't follow the grant program guidelines. If the grant application requires 3 pages of written statement, do not submit 10 pages; any additional pages will not be read, nor will any other material you throw in the submission beyond the stated requirements.
3. You don't answer questions that are asked in the application. Answer the questions asked.
4. You ignore your program officer's advice. Grant program officers link you, the applicant, with the decision-makers, i.e. the jury of peers who decide who does or does not receive funding. Cultivate that relationship; keep program officers up to date with changes to what you submitted BEFORE the application goes for adjudication.
5. You don't read your proposal for clarity before submitting it. Assume you're writing to someone who knows nothing about your organization. Your program officer may know your organization very well; peer review juries may not. Basic pro tip: ask someone else, preferably from outside your organization, to review your application ahead of time and ask them what they don't understand about your proposal. Then fix it.
6. Your proposal budget does not include both revenues and expenses. Your grant application project budget should include both expenses as well as revenues and these should equal each other.
7. Your numbers are inconsistent. If you say in one part of the application you're asking for \$10,000, but your budget page shows you're asking for \$3,000, that sends a strong signal you are neither organized nor capable of managing funds.
8. Your application claims partnerships, collaborations and confirmed contributors that are not in place. Not only do program officers have networks and knowledge across the sector, so do the peer review jury members adjudicating your proposal. It is not uncommon to have a juror say "this applicant never contacted me" about a submission that states their participation is confirmed. Don't lie or exaggerate.
9. You think program officers make grant decisions. They do not. Grant decisions are made according to published guidelines; in the case of most public-sector grants, the program officer is not the decision-maker.
10. You don't ask for feedback on your application after the decision, whether successful or not. Basic pro tip: program officers will give you verbal feedback on jury comments if asked. These will assist your next application enormously.





Above: Old Town Victoria.
Photo credit: Tourism Victoria

2017 CONFERENCE

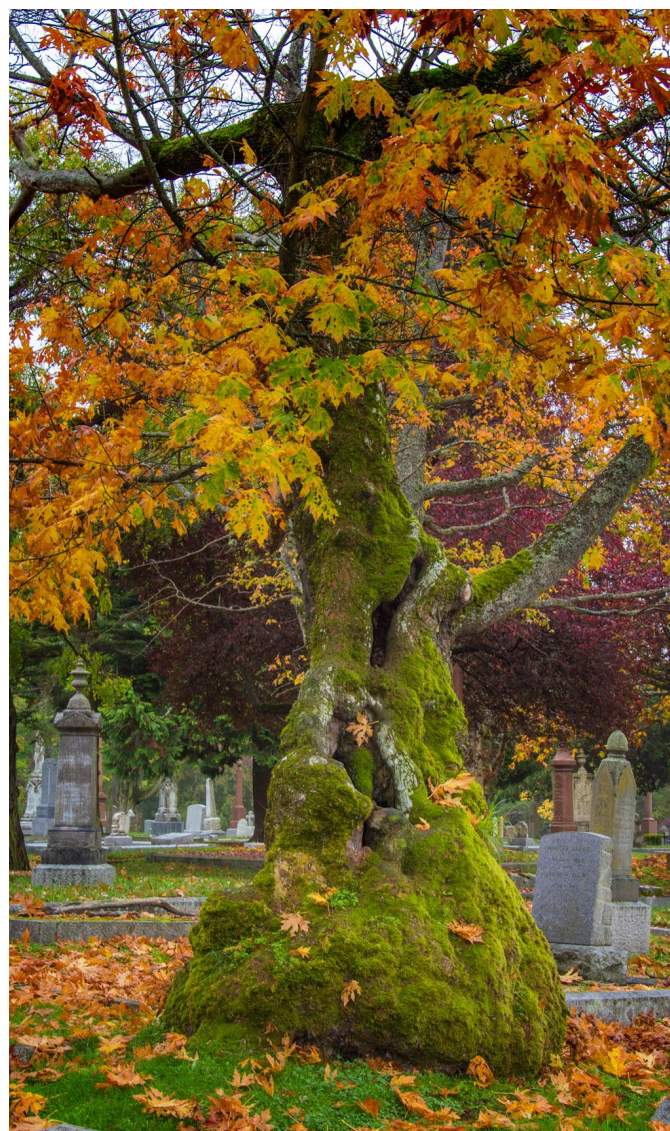
CLIMATE FOR CHANGE

BCMA Conference, October 3-6 2017 in Victoria

BC's only provincial conference for museum, gallery and history professionals, BCMA Conference 2017 takes place in our beautiful capital.

Join us for the opportunity to network with hundreds of colleagues from across the Province. Enjoy a full programme of workshops and presentations that focus on best practices and/or innovations and explore issues such as relationships with Indigenous communities, social justice, and climate change within museum, art gallery and cultural centre practices. Whether you are a student or a mid-career professional, you'll find much of value in the sessions and in your renewed/new connections with colleagues. Delegates can also look forward to a surprise or two in honour of BCMA's 60th Anniversary year!

Check www.museumsassn.bc.ca for registration details and take advantage of Early Owl discounts.



Above: Ross Bay Cemetery.
Photo credit: Tourism Victoria

AN ELECTION PRIMER



Making the Case for Museums, Galleries and Cultural Centres in your Community

BCMA Advocacy Committee

The Advocacy Committee is committed to advocating on behalf of the BCMA and its members and to increasing awareness of the BC cultural sector.

The 2017 Provincial Election is an excellent opportunity to generate awareness and support for our sector in communities across BC. This article is meant to provide our members with facts and tips to use to make arts, culture and heritage a central issue now, and in future municipal and federal elections. The BC Museums Association will be advocating for museums and related organizations during and after the election. We ask all BCMA members to become politically engaged and help us make sure that support for museums, art galleries and cultural centres is an election issue and an ongoing priority for elected officials in your communities. Increasing awareness about the value and impact of museums, culture and heritage among decision-makers like elected officials, as well as the general public, is critical to the growth and development of our sector. We need to be strong advocates for the economic, social and cultural impacts of our work – from generating economic returns and tourism revenue to building community participation and connections between generations, meeting the needs of First Nations and multicultural communities and giving children, youth and seniors access to arts and culture.

Our collective voice can ensure that everyone is aware of the broad-reaching benefits of our sector. We hope you find the information included here useful and motivating!

Advocacy Committee

Dr. Scott Marsden, Chair// Executive Director,
The Haida Gwaii Museum

Peter Ord // Managing Director,
The Robert Bateman Centre

Jodi Simkin // Executive Director,
Nuyumbalees Cultural Centre

Lillian Hunt // Director,
Aboriginal Tourism Association of BC

Daniel Smith // Member of the Laich Kwil Tach Nation
and Campbell River Indian Band

Upcoming elections

May 9, 2017: BC provincial election

**October 20, 2018: BC municipal
government elections**

October 21, 2019 Federal election

Political activities: Protecting your charitable status

Canada Revenue Agency (CRA) has rules and guidelines that charitable organizations must follow. Be sure to read up on the rules and regulations that govern charities, non-profits and individuals under the “Political Activities” section of the [CRA website](#).

BCMA Backgrounder

The BC Museums Association, founded in 1957, represents over 400 members across British Columbia, including museums, art galleries, archives, historic sites, Aboriginal cultural centres, science centres, botanical gardens and related organizations located throughout BC. We are a provincially incorporated non-profit society and a registered charitable organization that works to create a bright future for BC's museum, gallery and heritage sector through networking, advocacy, innovation and professional development. The BCMA represents a vibrant community of museum, heritage and cultural professionals and institutions who reach every corner of British Columbia and make an invaluable contribution to our province by providing welcoming, inclusive community spaces for people of all ages and backgrounds, serving as the keepers and presenters of our tangible and intangible cultural, natural and historic treasures.

Facts Supporting Museums, Art Galleries and Cultural Centres as a Vital Sector

Economic Impact:

- ✓ The culture sector is one of the fastest growing sectors in British Columbia's economy, generating a wealth of new revenue, contributing to workforce growth and attracting and training a highly skilled workforce.
- ✓ According to the most recent report by Statistics Canada (2015), culture GDP in BC is \$5.7 billion, making up 3% of the total provincial GDP, and 12% of culture GDP in Canada.
- ✓ There are 88,000 culture jobs in BC, which is equal to 3.8% of all jobs in the province.
- ✓ Culture GDP in British Columbia is 6.33 times that of sport and culture creates 4.31 times more jobs than sport (Statistics Canada 2015). The GDP contributed by culture is greater than agriculture, forestry, fishing and hunting, utilities, and accommodation and food services industries.

- ✓ Through creative innovation, the culture sector is able to diversify BC's predominantly resource-based economy.
- ✓ A strong culture sector gives British Columbian communities a brand, or "attraction factor," for new workers, residents and tourists, spurring and supporting a vibrant cultural tourism industry.
- ✓ Culture contributes to urban and rural development and revitalization, enhancing communities and providing further opportunities for economic and social growth.
- ✓ In 2010, taxes from Aboriginal cultural tourism spending were approximately \$11.3 million (to all levels of government).

Social and Cultural Impacts

- ✓ British Columbians are "avid cultural participants," engaging in arts and culture activities more than other Canadians.
- ✓ Canadians volunteered 107 million hours for arts and culture organizations in 2013. This is the equivalent to about 56,000 full-time, full-year jobs.
- ✓ Cultural spaces create a symbolic sense of place. More than eight in ten Canadians feel that these spaces foster a sense of community pride and contribute to quality of life in their community.
- ✓ Culture is a spark for reconciliation between Indigenous and non-Indigenous communities. As a powerful avenue for sharing the truth of our history, it creates a process for fostering understanding, respect and meaningful relationships moving forward.
- ✓ Arts and Heritage have been shown to empower youth, especially at-risk youth, to succeed in school, in work and in later life.
- ✓ 85% of Canadians believe that arts education assists in the emotional and intellectual development of children and consider it is a good reason to support the arts.
- ✓ People who attend arts activities have been shown to be significantly healthier, have lower anxiety and be less subject to depression.

Museums in BC Quick Facts

NUMBER OF BCMA MEMBERS



400+ ACROSS BC

\$213
MILLION
ANNUAL
REVENUE

8.6
MILLION
ANNUAL
VISITORS

21,000
VOLUNTEERS
EACH YEAR

4,000
PEOPLE
EMPLOYED

20,348
SCHOOL
GROUPS



BC COLLECTIONS



663,896
LINEAR METERS OF
TEXTUAL RECORDS



36,307
HOURS
FILM + VIDEO
RECORDINGS



4 MILLION
ARTIFACTS

What Museums Need: Points for BCMA Members & Politicians in their Communities

- ✓ Increased investment in museums, art galleries and cultural centres will increase the economic and social impact of arts and culture in communities. Here are a few ways politicians and cultural champions can support our sector:
- ✓ Advocate for more funding for core operations and programming.
- ✓ Advocate for more funding for capital projects and/or facility improvements.
- ✓ Advocate for increases in investment in the cultural sector by providing accessible and plentiful grants and funding opportunities.
- ✓ Increase public appreciation for, and connection with, museums, art galleries, cultural centres and historic sites in BC.
- ✓ Provide stronger and stable support and investment to museums, art galleries, cultural centres from all levels of government.
- ✓ Support the leading role of museums, art galleries, cultural centres and historic sites in strengthening BC's national and international profile.
- ✓ Adopt a "percent for art" program that increases the presence of art in public spaces for all capital development projects.
- ✓ Double the BC Arts Council budget over the next three years, and provide an immediate investment of \$8.1 million to bring the provincial funding level on par with the other Canadian provinces.
- ✓ Increased funding for artistic research and development in the arts and culture sector.

BC hasn't kept pace with arts funding in other provinces. Compared to other provinces, BC has more artists but some of the lowest funding for the arts per capita in Canada.



What Can You Do?

Knowing who your candidates are, what they stand for and their intentions for arts and culture is instrumental when deciding who to vote for. As your direct link to government, the winning candidate in your riding has the ability to table issues and increase the importance of arts and culture in government decision-making.

- ✓ Find out who is running for elected office in your community.
- ✓ Contact your local candidates and ask them if they support museums, art galleries and cultural centres. If elected what would they do to support museums, art galleries, cultural centres and historic sites?
- ✓ Attend all-candidates meetings and ask questions that relate directly to our sector and the parties' vision of the arts.
- ✓ Follow candidates in the news and on social media to keep in touch with what they are up to. Connect with candidates and make the case for arts and culture at any opportunity that arises. Let them know why they should care about our sector.
- ✓ Make sure support for museums, art galleries and cultural centres is an election topic in your community.

How will Your Candidates Support Culture?

Once you know who is running in your riding, you are ready to start learning about candidates and their views on arts, culture and heritage.

Get the conversation started:

- ✓ What is your vision for arts, culture and heritage in our riding?
- ✓ What role do you see arts and culture playing in our riding under your party? In BC?
- ✓ Learn about their plan for supporting the sector:
- ✓ What specific things will your government do to maintain and improve the contribution that the arts, culture and heritage make in our riding?

After the Election

- ✓ Build relationships with municipal, provincial and federal elected officials and policymakers.
- ✓ Lobby governments to increase funding to museums, galleries and heritage institutions.
- ✓ Work with governments on policy and legislative changes to help strengthen the museums, heritage and cultural sector.
- ✓ Increase awareness about value and impact of the museums, gallery, heritage and culture sector among decision-makers like elected officials
- ✓ Work with governments and stakeholders to increase training and professional development opportunities for the sector.
- ✓ Build coalitions with other organizations (e.g. BCMA members, arts, culture and heritage stakeholders) to advocate on shared issues.
- ✓ Good luck and thanks for helping promote museums, art galleries, cultural centres and historic sites in BC!

Statistics for this article were sourced in the following reports:

Susan Brinton, [*From the Margins to the Mainstream: Moving BC's Creative Industries Forward*](#), 2012.

[*Creative City Network of Canada*](#), 2005c and f.

Statistics Canada, 2013 and 2015.

[*Hill Strategies*](#) 2012, 2014, 2016.

Rowland Lorimer, [*Dreamcatcher: Towards a Creativity/Innovation Strategic Plan for British Columbia*](#), 2013.

[*National Aboriginal Tourism Project-Economic Impact of Aboriginal Tourism in Canada*](#), 2015.

[*EKOS Research Associates*](#), 2012.

[*Truth and Reconciliation Commission of Canada*](#), 2015.

[*National Endowment for the Arts*](#), 2012.

[*Canadian Arts Coalition*](#), 2016.

Note From BC Alliance for Arts and Culture

The arts are often viewed as a luxury, rather than essential to the well-being of our communities. Arts and culture are vital to BC's economy with a cultural GDP in 2014 of \$6.7 billion. This represents 3% of BC's overall economy, and 12.2% of the cultural GDP of the entire country. The arts also have significant social benefits: studies have demonstrated that people who interact with the arts exhibit better mental health, increased empathy, and more active community engagement.

With that in mind, the BC Alliance for Arts + Culture is recommending that the budget of the BC Arts Council be doubled over the next three years, with an immediate increase of \$8.1 million. This would give BC artists access to the same opportunities as other Canadian artists, bringing BC's level of arts council funding on par with that of other provinces. It would mean stable funding for arts, culture and heritage organizations, and would provide BC arts organizations in the regions with the resources they need to participate more fully in the creative economy. It would also provide much needed support for the underserved equity seeking communities in BC.

We need to do more to make our voices heard. Let's all join together to make some noise and make sure that arts and culture are on the provincial election agenda.

Right: Opening night of
Invisible Portraits Exhibit.

Photo credit: Beatty
Biodiversity Museum



On Government, Advocacy and Heritage

A Personal Look Back at Heritage



John Aldag

Over my 35 years in the field of heritage conservation with the federal government, I have taken on many roles. I have played internal advocate for preservation of heritage properties, to external advocate seeking support for heritage initiatives at the municipal, provincial and federal levels. I served as gatekeeper of federal funds to support non-federal heritage stewards, and now participate as policy maker and legislator. In this article, I explore my role as heritage advocate in these various capacities. I conclude with some best practices that I believe can benefit heritage advocates.

As Internal Advocate

When I joined Parks Canada in 1983, I was excited to be part of a national organization responsible for heritage conservation and presentation. I assumed the federal government would be a leader in conserving

our nation's treasures – both natural and cultural. I learned over my first decade that I was partly correct. The federal government of various political stripes has been a proud landlord of national parks in particular, and to a lesser extent, of national historic sites. The federal government is also constantly battling competing interests for finite resources. Parks Canada is fortunate for having sufficient financial support to stay alive, but also starved of financial resources to ever fully get ahead. I know this is also an issue faced within the heritage community at large, from non-profits to municipal and provincial organizations.

In the early part of my career, I saw how power directed investments. Sometimes power was wielded at the political level, sometimes at the senior manager level, and often at the local management level. Investments were often directed by strong personalities. Sometimes built heritage benefited, but oftentimes it did not. During this period of my career,

where I was working on the front-line in the field, and in the absence of clear criteria for guiding investments in the organization, I learned that relationships were key. Finding and building support for investments in built heritage required the ear of the right person wielding the most power – or the one who was most tenacious and passionate, or both.

Budget time could be bloody events, leaving egos and relationships bruised. Sometimes built heritage saw a win, but more often than not, other investment priorities such as contemporary assets, science and research, visitor programs and human resources were supported. During the 1980s, I saw how the federal government often led to the demise of our heritage through neglect. Sometimes investments were made late in the life of a heritage asset, but during this period, many assets were lost due to deterioration and sometimes outright destruction by mechanical means or fire. Over



Top: The Gulf of Georgia Cannery National Historic Site, after Phase 1 of exterior upgrades.
Photo credit: Parks Canada



Left: Fisgard Lighthouse National Historic Site.
Photo credit: Parks Canada

this time, I worked in Fort Walsh National Historic Site, Wood Buffalo National Park and Riding Mountain National Park. Some successes stand out, arising from the visionary leadership of the management team specifically at Riding Mountain National Park. Examples include the renovation of the heritage Visitor Centre, the expansion and renovation of the Administration Building (vs. demolition and replacement for both of these buildings), and the conservation of the East Gate Entrance Complex (vs. demolition of this facility).

The 1990s saw the development of improved heritage policies and guidelines for investing in Parks Canada's assets.

Clear investment frameworks and accountabilities for Parks Canada created the right climate to begin setting investment priorities, including asset-investment priorities.

Heritage assets were finally recognized as having value within the organization. During this period, I worked in the Yukon, the mountain parks based in Yoho, Kootenay and Lake Louise, and then southwestern Ontario. Adequate policies, accountabilities and investment frameworks made budget time less bloody and easier on relationships and egos.

The 2000s saw the continued development of heritage policies such as Commemorative Integrity Statements, which helped articulate the values embodied in heritage assets and connections to their national significance. Asset rating systems were developed, and policy decisions were made to invest in highest-risk assets. Investment decisions became more structured and evidence-based. Blood-loss was stemmed, egos were saved and relationships were generally still intact following budget time. I spent most of this period as Historic Sites Manager in BC, and was able to use updated policies and frameworks



Above: John Aldag in Period Costume with daughter (Kalani).
Photo credit: John Aldag

to secure significant funds to plan for the protection of heritage assets, and then to actually invest in these assets at Fort Langley National His-

toric Site, Fort Rodd Hill and Fisgard Lighthouse National Historic Site and the Gulf of Georgia Cannery National Historic Site.

Key lessons learned concerning advocating within an organization include:

- Invest in relationships with decision-makers, particularly financial decision-makers and those in positions of power
- Seek out the support of visionary leaders, or become a visionary leader who can create appropriate policies and frameworks to support investments in heritage
- Support the implementation of heritage frameworks and policies and ensure these are respected in decision-making

I was able to advocate for specific projects in support of heritage conservation using these various strategies from different positions that I held within the organization, and saw significant investments in heritage assets arise from these efforts.

As External Advocate

I sometimes needed to reach out to external parties to carry the torch for causes that were important within my organization. Upon my arrival at Fort Langley, an initiative was underway at the municipal level to take over the property

from the federal government. Lack of community engagement, unrealized community potential including tourism opportunities, and deteriorating assets including what is arguably the oldest building in BC were irritants within the community. I needed to set a new direction for the management of the site that included investments in the historic structures. The community supported a renewed vision for the fort, and lobbied Parks Canada to make the necessary investments to realize this vision.

I also was approached by external parties who needed the support of the federal government to seek assistance for heritage initiatives within the community. I was able to use the strengths of my organization, and the credibility of my position, to lend weight to initiatives that were underway within the community to advance heritage conservation. In some cases, local non-profit organizations needed letters of support for funding applications to protect heritage assets. In other cases, municipal heritage champions needed support for their efforts in heritage planning and conservation. A network of heritage experts within the community allowed for strong and credible lobbying. Existing heritage plans were respected by municipal politicians when approving developments, and heritage elements of the community were preserved.

Key to these efforts were relationships with a variety of outside in-

dividuals ranging from municipal and provincial colleagues as well as politicians. Staff and volunteers from nonprofit organizations were also key allies, as were the local business community and tourism organizations.

Cast your net wide within your community to find supporters for heritage conservation initiatives.

Groups tend to rally when a specific building is under threat, and then disband once the crisis is over. A sustained show of support for heritage conservation is needed at the grassroots level to ensure politicians and bureaucrats remember the importance of heritage to the citizenry. This also helps retain financial commitments to heritage during budget exercises.

As Legislator and Policy-Maker

In my new capacity as Member of Parliament, I am able to apply all the above lessons as I work to advocate for investments in heritage by the federal government. Relationships, knowledge of existing legislation and policies, understanding of existing programs and deficiencies of existing programs are all skills that are helping match outside projects to existing government programs. I'm also able to work on affecting

change within the existing legislative framework.

One such example is Bill C-323, a Private Member's Bill by Peter Van Loan, to create a tax credit for the conservation of heritage properties. I am working across party lines, using relationships, to gather support for this bill. I am working with a variety of outside organizations to advocate for the bill, as well as to gather additional information to supplement the reasons to support this bill by government. I'm using my knowledge of current legislative and policy deficiencies to gain support for this bill and possibly other initiatives to support heritage conservation in Canada. In this spirit, I encourage BCMA members to send letters of support for Bill C-323 to your local Member of Parliament as well as members of Cabinet including the Finance Minister, the Environment Minister, the Heritage Minister and the Prime Minister.

Best Practices

I believe some of the best approaches for effective heritage advocacy include:

- Strong and diverse relationships
- Sustained momentum for heritage conservation within a community or organization
- Development, implementation, monitoring and accountability for effective policies, principles and practices for heritage conservation
- Knowledge of existing legislation
- Understanding of funding opportunities and specific criteria related to any given funding program
- Continued communication with politicians and bureaucrats on heritage priorities
- Use of personal and professional networks to support advocacy efforts increases the show of support for heritage conservation

John Aldag is Member of Parliament for Cloverdale – Langley City. Elected in 2015, Aldag sits on the Environment and Climate Change Standing Committee. Previously Aldag spent 32 years with Parks Canada, ending his career as Historic Sites Manager for Coastal BC, and was responsible for Fort Langley, Fort Rodd Hill, Fisgard Lighthouse and Gulf of Georgia Cannery National Historic Sites. Aldag also coordinated the Historic Sites and Monuments Board of Canada program for the lower mainland and Vancouver Island, and participated in selection of applications for the National Cost-Share Program.



Above: Fort Langley National Historic Site.
Photo credit: Parks Canada

A CALL TO ACTION

How Can We Make a Difference?

Jill Baird

In the Museum community, we are always in action, representing and serving diverse publics, creating new initiatives, working with communities. What can a call to action mean to those of us in heritage, arts and culture, particularly in an election year?

Let's direct our attentions towards the provincial government. Minister of Community, Sport and Cultural Development, Peter Fassbender asserts that "Growing B.C.'s creative economy and workforce are key priorities for the ministry. Government is committed to fostering cultural opportunities that foster the social well-being of its communities, citizens, and contribute to our cities and towns remaining vibrant places to visit, live, and work."¹

We matter economically, but we are much more. Our creative community here in BC has real impacts on people's lives. A report by Hill Strategies commissioned by BC Alliance for Arts and Culture documents how the arts, heritage and cultural communities foster social cohesion, build healthier community, and support creativity and innovation. We are answering Fassbender's call for social well-being of communities.⁴

How can we reinforce this message? How can we advocate for ourselves, our communities, and the values of investing in arts, culture and heritage?

Let's tell people our stories, let's tell people the kind of social and economic impact we really have on our communities.

Let's make some noise. Let's find bold and creative ways to share our stories with MLAs. As a start, I want the BC museum community to join The BC Alliance for Arts and Culture and ask for a doubling of funding to the BC Arts Council. Let's use terms like investing in our communities rather than granting funds.

The BC Alliance for Arts and Culture is inviting all arts organizations in BC to join together to create Arts Day at the Legislature. This would build on the national strategy devel-



Above: Jill Baird, Curator of Education, Museum of Anthropology, UBC

oped by the Canadian Arts Coalition and others who made 2016 Arts Day on the Hill the best one yet. This year 160 art advocates went to Ottawa to thank the Federal Government for increased arts funding in the 2016 budget while also advocating for increased presence nationally and internationally for Canadian arts.

This year is an election year. Arts, culture and heritage are central to

CULTURE

GDP

Culture contributed \$54.6B to Canada's economy (3.0% of its GDP in 2014).

\$54.6B
2014

\$47.4B
2010

CANADA

JOBS

In 2014, culture jobs (630,483) accounted for 3.5% of all jobs in Canada.

630,483

healthy, vibrant and diverse communities. Let's lobby with that at the forefront.

Could we ever know each other in the slightest without the arts? - Gabrielle Roy

¹ 2015-16 – 2017-18 Service Plan, Ministry of Community, Sport and Cultural Development, February 2015.

² By way of comparison, the accommodation and food services industries contributed just over 2% to Canadian GDP in 2014

³ 2014 Figures from Ministry of Community, Sport and Cultural Development factsheet also reported www.socialsciences.uottawa.ca

⁴ BC's Alliance for Arts and Culture commissioned studies are available at www.allianceforarts.com

Dr. Jill Baird is the Curator of Education at the UBC Museum of Anthropology in Vancouver, Canada, situated on the unceded territory of Musqueam people. She has written and co-written articles on collaboration and community and as a museum programmer worked directly with Indigenous communities and other cultural communities to co-create educational initiatives both inside and outside the Museum. She also currently teaches in the Masters of Museum Education



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CHASING SANCTUARY

Collaborations that Reach Deep into the Community

Cassie Holcomb

The Robert Bateman Centre is truly the gallery of art and nature. With inspiration from Robert Bateman, the Centre uses art to explore issues around nature, environmentalism, and conservation through its exhibits and programs. "Art provides the opportunity to tell the story about conservation and awareness. It drives a conversation" says Ian Hinkle, one of the artists featured in the Centre's winter exhibit entitled *Boxed Sanctuary*.

Boxed Sanctuary was a collaborative of local artists work as they explored personal expressions of sanctuary. Selected artists submitted mixed-media boxes that were filled with reclaimed materials, hand-crafted objects, photographs, or drawings that explore the question, "what is sanctuary?" The exhibit highlighted the importance of sacred spaces. Whether it is an old growth forest, or a childhood home, building a sense of place is a crucial backbone when engaging with our natural world.

The project is not just a chance for the Centre to alone promote its vision to the public, it is also an opportunity to collaborate with various local community groups and environmental organizations



Above: Bufflehead in the Urban Sanctuary.
Photo credit: Stuart Clarke

to jointly spread the word about these valuable ecosystems and possibly advocate for UNESCO heritage designation for the sanctuary sites. These collaborators will help bring the message of the project directly into the community and also reach many people who may not be familiar with the work of the Centre and gallery.

For artist Ian Hinkle, an actual nature sanctuary, Midway Atoll in the North Pacific Ocean, inspired his art piece for *Boxed Sanctuary*. Hinkle's work featured not only beautiful pictures of the albatross that inhabit the island, but also pieces of plastic from all over the world that wash up on shore found in their

nests. The birds "literally survive in a sea of plastic" according to Hinkle.

The *Boxed Sanctuary* exhibit was a collaboration with a local Vancouver Island environmental organization called The Surfrider Foundation. "We were keen to partner with the Robert Bateman Centre to expose a whole new demographic of people to issues surround our coast in a different and refreshing way. Using art as a starting point for a dialogue about our values was a powerful way to get our message across", said Annie Gibson, Event Coordinator.

"Collaborating with local NGOs fulfills two parts of our mandate. Not only are we a place where emerging

and professional artists can display their work to the public, we can also start conversations about important issues in nature and encourage people to reconnect with it” says Peter Ord, Managing Director of the Robert Bateman Centre.

The exhibit was a key part of the collaboration, but it was also important to hold some community events away from the Centre. “We wanted to ensure we were getting the greatest reach and engaging with those people who may not have seen the exhibit,” says Ord “and inspire action in those that had.” Through Surfrider, a successful beach cleanup was organized as a complementary community event.

Boxed Sanctuary was the second part of two year-long initiatives to celebrate the 100th anniversary of the Migratory Bird Convention Act, one of the first pieces of legislation that protected the non-human inhabitants of Canada. The Act took action to limit destructive human impact of precious coastal eco-systems before they had been destroyed. *The Urban Sanctuary Project* is a community initiative that aims to inspire others to become involved in the practices of a healthy ecosystem, with a special focus on 3 migratory bird sanctuaries on southern Vancouver Island. With increasing environmental concerns and decreasing bird populations worldwide, there is a need for appreciation and stewardship of our

local ecosystems and the organisms within them.

After the arrival of the first European settlers to Victoria in 1841, the coastal habitats within the harbours of Victoria underwent significant changes due to industrial and urbanization activities. A decrease in the abundance of birds began as many were being slaughtered for the use of their feathers for fashion. As a result, the Migratory Bird Convention Act of 1917 was established resulting in the protection of over 400 species of migrating birds. Soon after the creation of this act, the federal government designated migratory bird sanctuaries in Victoria and Shoal Harbour, and the Esquimalt Lagoon.

As Canada moved further into the 20th century, environmental awareness steadily increased, along with a commitment to preserving wildlife and ecological habitats. Over the past six decades there has been a regenerative naturalisation and ecological restoration of these marine ecosystems. Species that had disappeared from the area - like the Pacific herring - have returned along with species of birds, salmon, otters, seals, whales and other wildlife. All rely on a healthy marine habitat to survive.

Over a year and a half, *The Urban Sanctuary Project* will look to shine a spotlight on the migratory bird sanctuaries right in our backyard

through community displays, publications, symposiums, and informative and entertaining exhibits over the course of the year. According to Ord, “*The Urban Sanctuary Project* is an excellent reflection of the philosophy of Robert Bateman, that nature sanctuaries are not just sanctuaries for animals, but for humans as well, as they find refuge in a hectic, changing world.”

The project has a dual role of not only increasing awareness of the sanctuaries, but also increase awareness of the Centre as an important cultural institution in the community.

The Bateman Foundation (including the Robert Bateman Centre) is proud to collaborate with the following community partners on the *Urban Sanctuary Project*: Canadian Wildlife Service, Capital Regional District, Creatively United for the Planet, Eagle Wing Tours, Esquimalt Lagoon Stewardship Initiative, Friends of Shoal Harbour, Friends of Victoria, Harbour Migratory Bird Sanctuary, Gorge Waterway Initiative, Sierra Club BC, Songhees First Nation, Surfrider Foundation – Vancouver Island Chapter, Victoria Natural History Society, and World Fisheries Trust.



“With so many NGOs competing for funding and space in the market, it makes sense to combine ideas, knowledge, and resources to get your message across to the public. As a museum and gallery, we can use our exhibits and programming to promote or partner's message in a creative way all while fulfilling our mandate. Our combined efforts will only make our message stronger”, says Ord.

Before *Boxed Sanctuary*, The Centre featured an exhibit in partnership with the Songhees First Nation called *Resilience of the People: A Visual History of the Traditional Territory of the Lekwungen/Songhees People*. The exhibit covered a visual history of what is now Greater Victoria, the Songhees First Nation's traditional territory. Visitors discov-

ered the complexities of the lands around them, and witnessed how the Songhees' resilient relationship to the conditions of their ancestral lands has changed, including how their relationship has developed up to the present day. Based on the success of this partnership, the Songhees will continue to partner with the Centre on a mobile exhibit that will tour public events this summer.

The 3rd initiative of the *Urban Sanctuary Project*, a travelling exhibit, is being produced to further the reach of the collaboration. It will not be housed at the gallery like *Boxed Sanctuary* and *Resilience of the People*. Instead, it will act as a pop-up exhibit at different community events across Southern Vancouver Island. Staffed with volunteers and a summer student, the exhibit will

highlight the unique aspects of the 3 migratory bird sanctuaries in the area, explore some of the unique species and habitats of the sanctuaries, especially bird, highlight the valuable role played by conservation workers and volunteers in preserving these unique spaces and engage individuals and communities in protecting natural areas through the programming. Visitors will be encouraged to sketch what they see at these ecosystems.

“British Columbia has enjoyed a strong tradition of recognizing and protecting its wildlife and areas of critical habitat. These achievements have helped to preserve spaces for important species, most notably, birds, one of the most visible, iconic and engaging animals. By sketching to notice nature, you will only

Top: Guests enjoying the *Resilience of the People* exhibit at the Centre.
Photo credit: Peter Ord



increase your love and understanding of the natural world”, says Ord.

The exhibit will also highlight the traditional use of the lands by the First Nations along with a component to have visitors look forward to what the next 100 years may bring for the sanctuaries.

But why produce a travelling exhibit when the Centre has space for this kind of display?

“We see about 30,000 people visit the gallery each year. But there are still some members of our community who haven’t visited the gallery. At some community events, like the Downtown Victoria Business Association’s Car Free Day, you may see that many people in a day. It is not the same experience as joining us

directly at the gallery, but maybe by giving a taste of what we have to offer, we can encourage people to engage or visit us”, says Ord.

There are also additional benefits to the direct community exposure including membership sign-ups, donations, and awareness building. But more importantly, exposure at these community events makes galleries and museums more accessible. Ord says, “I think people can be intimidated by cultural institutions. By showing them who we are in a fun environment, and their terms, support for the arts and culture can be increased. People will realize the importance of the sector and advocate for its support.

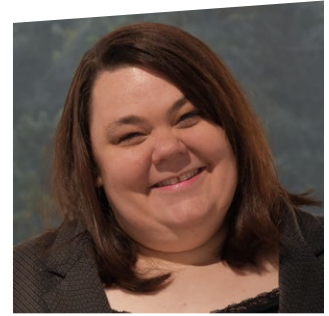
“Museums and galleries are so much more than the artifacts and art they hold. They are about telling stories, and creating new ones. We can do that by going directly to people who may not be aware of us and get them engaged with our sector.” – Peter Ord

The *Urban Sanctuary Project* will be touring community events in the Capital Regional District between May and September 2017 including Car Free Day and Canada Day celebrations in downtown Victoria. For more information on the *Urban Sanctuary Project*, please visit sanctuaryproject.ca.

Top: An exterior view of the Robert Bateman Centre.
Photo credit: Robert Bateman Centre



Cassie Holcomb is the Development and Communications Manager for the Bateman Foundation. Holcomb studied biology at UVic. She took her love of science to the Centre of the Universe where she delivered science programs to kids of all ages. Since then, she has been working in the non-profit sector in the areas of communications and fundraising.



Top left: Ian Hinkle's piece from the exhibit shows Albatross from Midway Atoll and the plastic that washes ashore there. Photo credit: Erin Henshaw.



Bottom left: A visitor interacts with one of the pieces in the Boxed Sanctuary Exhibit. Photo credit: Cassie Holcomb

Below: In conjunction with the exhibit, a beach clean-up was held by the Surfrider Foundation. Photo credit: Peter Ord



A DREAM INTERNSHIP

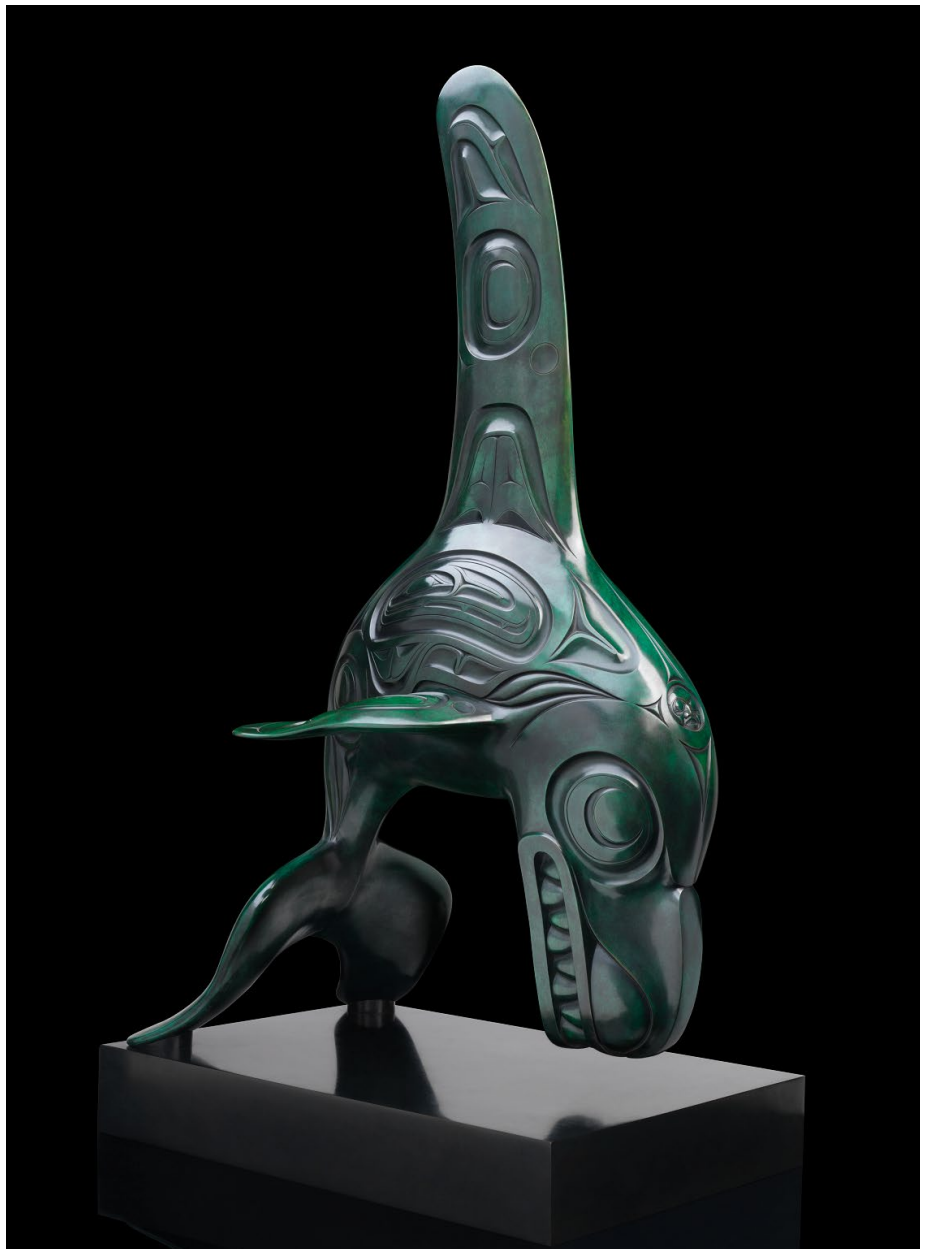
From a Small Indigenous Community to the Audain Art Museum

Teresa Vander Meer-Chassé

Respectfully written within Squamish and Lil'wat Territories.

My Upper Tanana name is Ddhälh kit Nelnah. It was given to me by late Elder Mary Tyone and translated by late Elder Ada Gallen who translated it to be “strong woman on a hill,” she added “watching over her people.” It is my aspiration to fulfill this name through the work I do and the legacy I leave. The name I commonly go by is Teresa Vander Meer-Chassé and I am a member of the White River First Nation of Beaver Creek, Yukon and Alaska. I am also the First Nations Assistant Curator here at the Audain Art Museum in the beautiful resort municipality of Whistler, British Columbia.

It was a great honour to be given the good news from Darrin Martens, Gail and Steven A. Jarislowsky Chief Curator, that I would be the Audain Art Museum's initial First Nations Assistant Curator. Prior to



Above: Bill Reid, *Killer Whale*, 1984. Gift of Michael Audain and Yoshi Karasawa; Audain Art Museum Collection, 2015.012
Photo Courtesy of Vancouver Art Gallery (Trevor Mills)

my internship, I was in New York speaking at the well-known international conference, MuseumNext. My speech was directed towards the importance of diversity in the museum workplace as well as encouraging museums to actively engage culturally diverse communities. I received recognition after the short speech and have kept in touch with numerous delegates across North America and beyond.

"The future of museums is the acknowledgement, inclusion, and openness to those always subjects but never storytellers." - Teresa Vander Meer-Chasse, MuseumNext NYC, 2016

I found it suiting that I had received the position of First Nations Assistant Curator of the Audain Art Museum in conjunction with writing my MuseumNext speech. I believe it is extremely important that museums take the time to engage diverse communities, especially First Nations communities and other People of Colour (POC), with their museums. As you may know, the Audain Art Museum resides on the Traditional Territories of the Squamish and Lil'wat First Nations. Although I am not a member of either of these Nations, it is still important that I, as an Indigenous woman, enhance the First Nations presence at the Museum and provide an Indigenous voice to the collection.

The Audain Art Museum was in its infancy when the decision was

made to hire an Assistant Curator with First Nations heritage. This is an honourable step that the Museum took and a good starting point which can ignite an internal dialogue about the importance of diversity in the workplace. These types of conversations often lead to the discussion of future collaborations with Indigenous communities and other POC. I believe the ideal mandate for all British Columbian museums, is to create a healthy and respectful relationship with Indigenous communities and artists. The hesitation to begin such relationships stems from the unknowingness of how and where to start and this is an aspect I enjoy the most.

I am proud to be the first of many Indigenous interns and feel I have begun to make a small but significant impact on museum proceedings, exhibitions, collaborations, and education. For example, throughout my internship, I was able to develop several training lessons for our docents (volunteer tour guides), specifically on the First Nations art represented in the collection. The training has proven to be effective and the docents have become knowledgeable of the First Nations art in the collection, and are able to respectfully and adequately answer specific questions. As docents are engaging with the public on an ongoing basis, it is essential for museums to ensure that all of their docents are educated when speaking of and engaging with First Nations art. With contemporary artworks, we have the ben-

efit of artists willing to share their stories with the staff, docents, and the public.

Shy of its first birthday, the Audain Art Museum has the ability to adapt and remain open-minded as it establishes itself to be one of the most prestigious institutions in western Canada. I encourage more museums to actively engage the First Nations, Inuit, and Métis communities as it proves to be beneficial for both the communities as well as the museums. Engagement can come in the form of reaching out to community members, First Nations governments, cultural centres; collecting and selling artworks by First Nations artists; or even hiring First Nations employees into influential positions at the museum.

"The future of museums is the ability of letting all peoples in, not only through the doors but through the editing of narrative." - Teresa Vander Meer-Chasse, MuseumNext NYC, 2016

My intention, during this Young Canada Works internship, is to create a foundation for the position to grow legs and continue for many more years. I believe this curatorial position is extremely important to ensuring diversity in the workplace and that Indigenous voices are consistently present. As mentioned previously, I come from a small border community in the north wedged between Yukon and Alaska. I had never imagined I would have the



Above: Haida Artist, Female Portrait Mask, c.1800. Promised Gift, Audain Collection
Photo Courtesy of Haida Gwaii Museum (Trevor Mills)

opportunity to work as an Assistant Curator of a large respectable institution such as the Audain Art Museum. The support of a community can truly make an impact on a grand scale and I am happy to represent them where ever I may be. It has been a privilege working at the Audain Art Museum and I look forward to what I will learn and accomplish in the final month of my internship.

Teresa Vander Meer-Chassé is a proud member of the White River First Nation of Beaver Creek, Yukon and Alaska. Meer-Chassé is an artist, curator, and columnist currently residing in Squamish, BC and is the First Nations Assistant Curator of the Audain Art Museum in Whistler, British Columbia.



Below: Tlingit Artist, Chilkat Blanket (Robe) [Diving Whale Design], c. 1870s. Photo Courtesy of Haida Gwaii Museum (Trevor Mills)



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, it seeks to highlight programming that makes our institutions more inclusive and that encourage more meaningful engagement with our visitors.



Lifelong Learning - Seniors Programming in Museums

Sarah Carlson

We are living longer than ever before and as a result, our population is aging at an unprecedented rate - Canada's senior population (60 and older) is expected to rise to 31% by 2050.¹ As their numbers continue to grow, we have the ability as museum professionals to dedicate resources to provide meaningful experiences for seniors in our community. This can be achieved by offering programming that encourages social connectedness, which has been proven to have a positive impact on physical and mental health of seniors, including those suffering from the degenerative effects of aging.

Nearly 564,000 Canadians are currently living with dementia, a disorder that causes memory loss, problems with language and changes in mood or behaviour. With that number set to double in the next fifteen years, museums have the opportu-

nity to respond to this fast-growing trend. Shifting the focus from imparting knowledge to visitor engagement is crucial in providing specialized programming that takes into account the needs of those living with dementia. In recent years, there has been tremendous growth in museum programming throughout the United Kingdom and United States that caters to this audience. Several institutions have taken on a leadership role, pioneering programs and resources to support those affected by memory loss.

Pioneering Programs

Recognizing the diversity of its visitors' abilities and needs, the Museum of Modern Art (MoMA) began developing programming for people with dementia in 2006. The success of Meet Me at MoMA, a monthly interactive gallery-discussion program, led to the creation of the [MoMA Alzheimer's Project](#). This initiative resulted in the creation of

training resources and a program development model to help arts and health professionals make art accessible to people with dementia. Around the same time in the UK, National Museums Liverpool was developing [House of Memories](#), a comprehensive training program that equips caregivers with practical skills and resources to support those living with dementia. One of these resources is an [app](#) that provides a virtual platform for people living with dementia to explore objects from the collection and share memories. Other museums have followed suit and created seniors' programs of their own, including two institutions in our own province - the Surrey Museum and the Royal BC Museum.

Reminiscence at the Surrey Museum

The Surrey Museum's Reminisce Kits were created to address a large

and ever-growing segment of the population that is unable to attend the museum programs and events in person. Focused on themes that range from celebrations to home life and vintage vacations, these outreach kits contain touchable artifacts, photographs and other ephemera that can be brought out into the community. Guided by a facilitator, artifacts are passed around one at a time and open-ended questions are asked to encourage conversations and get people to reflect and share their experiences and stories with the group. Research has shown the positive impact of utilizing different senses to help trigger memories with seniors suffering from memory loss so the kits include objects with different sounds, smells, tastes and textures that can evoke the senses.

New Learning at the Royal BC Museum

In addition to reminiscence, where objects are used to prompt the recollection of life stories, the Royal BC Museum has also been exploring an alternative approach in their seniors programming. On-site visits that focus on new learning encourage participants to use observation skills and discussion to figure out the purpose and function of mystery objects. Similar to the reminiscence approach, objects are passed around one at a time for participants to ob-

serve, describe and then work collaboratively to make connections and build on the ideas of others. Research conducted by [Kim Gough](#), Learning Program Developer at the Museum, has shown that constructing knowledge about something previously unknown increases their feelings of confidence and competence when actively interacting with objects.

Specialized programming developed at these two local institutions provides opportunities for seniors to socialize, which has been shown to improve their overall mood and well-being. If your institution is thinking about creating an on-site or outreach program that provides the opportunity for seniors to share, reflect, remember and connect, here are a few tips:

- Be aware your audience will have varying abilities
- Reach out to non-traditional partners (i.e. Alzheimer's societies) for support with resources and training
- Connect with seniors' facilities in your community to help with the development of programs
- Incorporate affective benchmarks (i.e. improved mood, socialization) when evaluating the success of your program

¹ Global Age Watch Index, 2015. <http://www.helpage.org/global-agewatch/reports/global-agewatch-index-2015-insight-report-summary-and-methodology/>

Sarah Carlson is the Educational Program Facilitator for the Richmond Museum, Steveston Museum and Steveston Interurban Tram. 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.

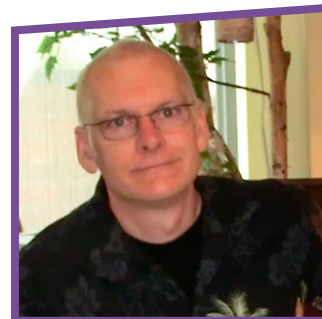
Below: Seniors from The Glenshiel engage with artifacts at the Royal BC Museum.

Photo credit: Royal BC Museum



DIY MUSEUMS

This column looks at various DIY projects for museum exhibit design. Columnist and expert exhibit designer of over 30 years, Greg Yellenik will be asking readers for their questions and then answering them with helpful tips and photos.



Looking for Visitor Input?

Greg Yellenik

Simple questions can be very helpful to engage visitors. There are cost competitive companies you can hire who do this for you. A great example is [Happy or Not](#). They have a system designed for quick, easy feedback, and it is robust.

We often see small touchscreens and think of using a tablet or iPad to offer some interaction with visitors. They do have their merits, but beware the cost and amount of work involved. Much of what we see are likely a “Shelf Talker”; a unit manufactured specifically for that application.

If you are going to use an iPad, how do you keep your iPad from being stolen? There are products out there which you can build the unit into a countertop, wall box or scenic element. A quick visit to your Apple Store or a Google search will give you the information you need about iCapture. Many of the media control

companies have integrated iPads into their product lines as remote control panels. Setting up an iPad in “kiosk” is pretty easy using iCapture. There is plenty of internet advice on how to do that. It basically will lock the unit onto one “app”, then the visitor is restricted to that application only. The hardware is easy, finding the app is the tough part. Same for desktop PC computers or android tablets, the process and hardware are easy to use and reliable. There are plenty of robust mounting methods available. Always choose metal hardware, not plastic.

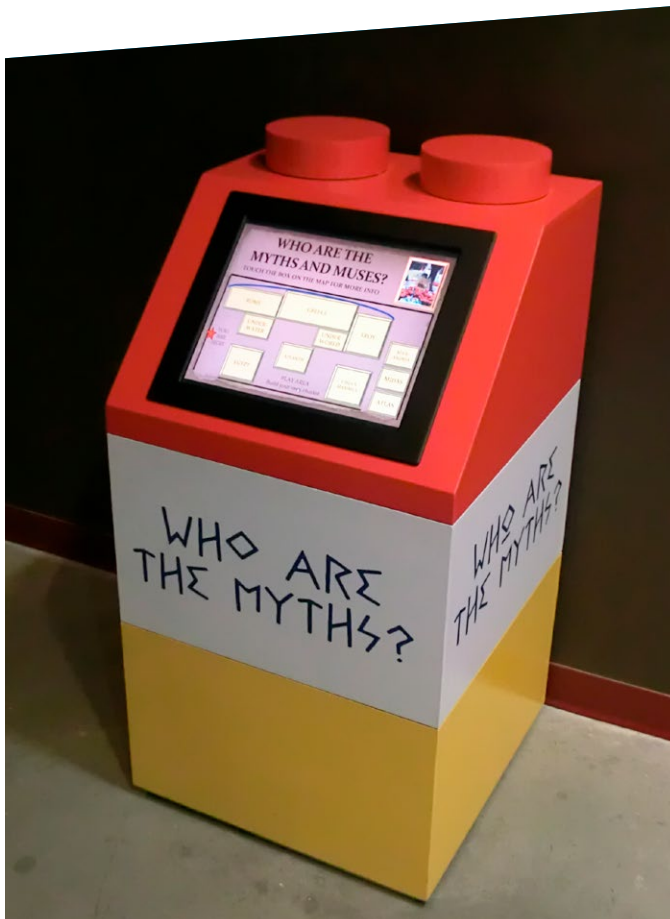
If you are interested in setting up a PC computer as a kiosk using a website forum for visitors to enter their own stories and experiences, it is pretty simple. Keep the message simple and clear though. Make sure the answer is easy for the visitor to create.

When building the kiosk and fitting a computer into it, think of these things:

- Design and build the unit to be inviting, friendly and colourful.
- Air circulation. Computers and monitors need lots of air movement. Don't block the fans. Have air holes at the bottom and the top.
- Repair access. Make sure you have a large door to access the equipment. You will need to get in there almost daily, so make it easy
- Screens. Kids love to put their hands into tight spaces and holes. Make sure that any openings are caged/screened.
- Locks. When you have an access door, make sure there is a key lock on it. You don't want the curious dismantling your exhibit.
- Human Interface. Choose track pads, buttons, touch panels or trackballs. Things that are “bolted” down. Anything on a cable or loose will end up missing or broken in very short order.

- Build the entire unit strong enough to stand on.
- Avoid flat surfaces where someone may leave a coffee to be later spilled into your computer.
- The human interface and monitor need to be low enough for a person in a wheelchair to access them, so you will likely need a chair or stool.
- Build your kiosk heavy with a low centre of gravity. Keep the weight in the bottom so it won't tip over or move around if someone bumps into it. It should have a large footprint or be bolted to the floor.

There are robust touch screens available from companies like [TTX](#), which come with a bezel to be installed into a cabinet. These work well in public spaces. This one ran a MS PowerPoint user directed map and glossary for a Lego exhibit. There was a "Find the Hercules" game aspect to it.



Above Left: A computer kiosk built for an exhibit at the Surrey Museum.
Photo credit: Greg Yellenik

One thing to think about with touch panels -- too many of them are touch to "click" only. Which is how most older websites are designed to operate. Many people now expect "swipe and squeeze" like our tablets and smartphones. An older style "click" monitor will not work well with apps for tablets. A newer touch panel may not work well with an older website. The sweep action might cause issues with the website.



Above right: Easy interactive using Powerpoint, which featured a user directed map and glossary for a Lego exhibit.
Photo credit: Greg Yellenik



TECH TIPS

A PC using MS PowerPoint is very inexpensive -- less than \$600. A great feature of MS PowerPoint that may surprise you is the "Action Button". You can easily make a fully interactive touch panel with technology that is cost effective and software you not only already have, but are likely comfortable with.

It is not just computers that can be built into a scenic element of an exhibit. In a BC wines exhibit, local grapes were displayed in a glass door wine fridge built into grape harvest crates.

It is best to use Industrial equipment, not retail (household) quality. Most retail equipment is built for a short duty cycle and even shorter life cycle. Broken things talk but tell

the wrong message to the visitor. It is best to use industrial, arcade gaming industry parts. A great source is [Suzo Happ](#), they have an arcade parts division online.

A monitor has to be industrial in order to be mounted in portrait orientation. Standard monitors would overheat as they are designed to be mounted landscape. Most televisions and monitors have a set of



holes in the back which allow the addition of steel brackets. Use these rather than the small base they sit on. To mount on the wall, a french cleat bolted to the back will hold the monitor well and look much better.

Greg Yellenik has been building, designing and fixing Museum exhibits since the early 80s. 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.

Note from the Editor

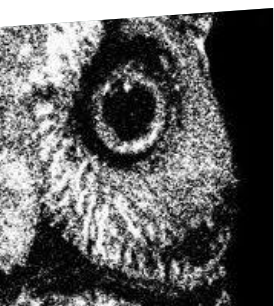
This column will be a regular addition to Roundup. We are looking for requests. Do you have any questions or are you curious about how to build exhibits?

Here are some possible topics. Let us know by contacting Roundup Editor, [Jane Lemke](#).

- Wood fabricating. Types of wood, fastening and building details.
- Finishing and painting plastics, metals and wood
- Plastics. Types, method of use and things to avoid
- Dioramas and scenery, design and fabrication
- Working with glass. Types, processes and ordering
- Casting to make copies or replicas for outdoor exhibits or kids to play with
- Making props and replicas of artifacts
- Hanging things in a public space (rigging heavy objects)
- Using fabrics for scenic effect
- LED lighting upgrades

Above: In this BC wines exhibit, local grapes were displayed in a glass door wine fridge built into grape harvest crates.

Photo credit: Greg Yellenik



Whoo's News

The Kamloops Art Gallery Board of Trustees is pleased to announce the appointment of **Adrienne Fast** as the new Interim Curator of the Kamloops Art Gallery. She steps into the role for the next year to take over for Curator **Charo Neville** who is off on maternity leave shortly. Fast brings a significant background to the role, having received her PhD in Art History and Theory from the University of British Columbia in 2015. She has worked as an adjunct professor at the University of Western Washington and a teaching assistant at UBC. Most recently, she worked as an assistant curator at the Vancouver Art Gallery.

Kristin Hardie is the new Curator of Collections at Surrey Heritage. Hardie brings an enthusiasm for collaboration, dialogue and accessibility to her new role.



Colleen Sharpe joins the Surrey Museum as Curator of Exhibits to lead exhibit creation and engage community participation as the Museum expands.



Reg Wilford is the new Cultural & Museum Services Manager at Corp. of Delta, a new role for the municipality that will see opening of a new heritage facility in 2018.



Updates from the Heritage Branch:

Tessa Lisé has joined the branch as Administration Clerk, providing liaison with ministry executive offices and administrative and financial support services to the branch.

Paulina Csicsai has recently joined in the position of Heritage Planner. Csicsai has a community and regional land use planning background. In her new role, she works on a range of policy and program development initiatives.



Connie Quaadvlieg has joined the branch as Heritage Development Planner. Working with the Stewardship and Historic Place Operations team, Quaadvlieg is responsible for developing a portfolio of Provincially-owned heritage properties to improve operational efficiency.



Dorothea Haeussler has retired after 40 years with the BC Public Service and will be dearly missed by all in the Heritage Branch.

Two Rivers Gallery is pleased to announce that **Twyla Exner** is the new Director of Public Programs. Exner has a BFA in Sculpture from the University of Regina and an MFA in Studio Arts from Concordia University. She is a practicing artist who has worked in galleries, museums, schools, community centres and post-secondary institutions across western Canada.



Jacquie Gijssen is the new Project Director for the Social Purpose Real Estate Collaborative (SPRE), having recently left the position of Senior Cultural Planner, City of Vancouver. SPRE works to help arts/culture, community/social service and other nonprofits with their real estate needs.



Lucy Bell joined the Royal BC Museum as the new Head of the First Nations Department and Repatriation Program. A member of the Haida Nation, Bell served most recently at the Haida Heritage and Repatriation Society, where she has been at the forefront of the Nation's repatriation program. Bell has a BA from UBC and a MA in Indigenous Language Revitalization from UVic, where she also received a Diploma in Cultural Resource Management. She began her career in 1995 at the Royal BC Museum as part of the Aboriginal Cultural Stewardship Program and has since developed, delivered and managed an array of pioneering initiatives aimed at increasing awareness of First Nations culture.

Richmond Museum welcomed two students who began their UBC Arts internship in January, **James Binks** and **Gershwyn Tan**. **Binks** is studying Anthropology at UBC. One of his internship projects is the research and design of an outreach exhibit about Richmond's history at Richmond City Hall. **Tan** is a History Major at UBC and will work closely with our Assistant Curator to analyze, catalogue and accession artifacts that are of significance to the community of Richmond.



Theresa Mackay, Assistant Professor at Royal Roads University and previously Executive Director with the BCMA, has been awarded the 2016 Women's History Scotland Leah Leneman prize for her research on Women at Work: Innkeeping in the Highlands and Islands of Scotland 1790-1840.



The Museum of Vancouver announced that they have named **Mark Richards** as the Museum's new CEO. Richards is an internationally respected museum professional with more than twenty years of experience working in national museums in the United Kingdom and is an expert in museum transformation and operations. He was most recently a director at the Museum of London where he was instrumental in transforming the museum into a world-leading cultural institution, doubling visitor numbers and achieving record levels of income.

Volunteer Spotlight

Long time Historic Stewart Farm volunteer **Virginia Saunders** was awarded the Sovereign's Medal for Volunteers by the Governor General of Canada on December 8 in Edmonton. Having volunteered at the South Surrey historic site since 1988, Saunders is one of the City's longest serving volunteers. The award she received recognizes the commitment and achievements of volunteers across Canada.

Saunders helps in countless ways at Historic Stewart farm, delivering education programs, contributing to special events, giving guided tours and making the visitor experience authentic and memorable. Capturing the pioneer days of Surrey, the farm is a living history site complete with costumed guides and demonstrations so visitors can experience life as the Stewart family did.

"A day that Virginia comes to the farm is a day we all know will be filled with laughter, stories and love," explain Sarah Dineen, Heritage Programmer at the site. "We truly appreciate all the hard work Virginia has put into the farm over the years and we are so very proud of her."

Saunders has lived in Surrey her entire life, part of it on Crescent Road just a few moments from the historic site she has devoted her spare time to for over 20 years. A fixture at the farm, if you have been there, chances are your visit was touched by her influence.

Right: Virginia Saunders helping decorate the Stewart farmhouse at Christmas.

Photo credit: Surrey Heritage



NEWS

The **Kelowna Art Gallery** is celebrating its 40th birthday by digitizing all 881 pieces in its permanent collection and has posted a [searchable database](#) of the images online. In doing so, the Kelowna gallery is following the lead of major galleries across Canada. The 881 pieces in Kelowna's permanent collection were created by 166 different artists using a wide variety of media ranging from acrylic paintings to hand-woven wicker sculpture and even a vintage hockey helmet with honeycomb attached.

City of North Vancouver Council voted to approve a new 16,000 sq. ft. museum within the City-owned community amenity facility at 131 West Esplanade. It will be situated in the retail/residential complex called 'Promenade at the Quay' being developed by Polygon Homes. The building project will be managed by the City of North Vancouver. Community donations will be sought from individuals, businesses, foundations, and the Friends of the North Vancouver Museum and Archives Society to enhance the museum's exhibits. The Museum is slated to open in 2019.

MOV SYMPOSIUM

Museum of Vancouver welcomed twenty-six community members and guests from other cultural institutions around the Lower Mainland to the Mindful Collecting Symposium, a collection planning prototype. The aim of the symposium was to ask how museums can meaningfully involve communities in shaping collections. The symposium was held over two days and was facilitated by Tim Willis. The keynote presentation was thought-

fully given by Dr. James Gardner, who has held senior management positions at the Smithsonian and the US National Archives. Gardner asked the audience to think about how to focus their collecting practices in a proactive way by considering how their collections should grow; identify the gaps; find what collecting areas are being overlooked; and reflect upon the whole of the collection.

"Instead of asking, 'does it fit within our collection,' which is a reactive or passive role, we should focus on what we should collect. Moving from ad-hoc, idiosyncratic collecting to strategic, integrated collecting. From reactive collecting to proactive. It's simply a smart thing to do." - James Gardner, keynote speaker

"Individual objects and collections as a whole need to be constantly reinterpreted, rejigged, reshaped, over time and through a multitude of perspectives to take on new meaning, and breathe new life. We need community input for this to happen." - Viviane Gosselin, Museum of Vancouver

"This is a city with a majority of minority communities. You have people whose stories have not been told by the dominant institutions. Or they have been absorbed by them or interpreted by them. I know some museums are becoming more self aware and are trying to change this." - Ron Dutton, BC Gay and Lesbian Archives



Right: Dr. James Gardner at MOV's Mindful Collecting Symposium.
Photo credit: Museum of Vancouver

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- New Student/Volunteer members who join BCMA between March 1 and December 31, 2017 receive a two-year membership for \$40.
- New Institutional members will be entered in a draw for one free 2018 Conference delegate registration!

**annual membership dues revert to regular rates upon renewal.*



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Whoo accepts the BCMA OWL Card?

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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.

Right: Doukhobor Discovery Centre in Castlegar.
Photo credit: Lisa Poznikoff

Photo: Guides at Stewart Farm.
Photo credit: Surrey Heritage.



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

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Right: Fort Rodd Hill National Historic Site Concrete Restoration Project. Photo Credit: Parks Canada

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