

The voice of the BC Museums Association

Roundup

Issue 269 // 2017

Celebrate with Us!
60th Anniversary Issue

A Look Back into our Past

An Early History of the BCMA

Past Presidents Reflect

Retrospectives from the Top

The Future is So Bright

What's Next for the GLAM Sector



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BOWLING
GREEN

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Cover Photo: Nanaimo Museum under construction in early 1967. The Museum opened in November 1967 as the City of Nanaimo Centennial Project.

Celebrate with Us!

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Left: BCMA Conference 2013 in Parksville. No, it's not a revival...it's BC Reports! Guests at the BC Reports reception enjoyed the hospitality of the Parksville Museum and Archives, which provided use of the 1911 Knox Heritage Church at Craig Heritage Park for the presentations. Emcee Kate Kerr warmed up the audience with a sing-along, featuring a "wave" during the chorus.

Photo credit: Jordan Johns.

Previous page: Fire at the Royal BC Museum, 1980.

NOTES FROM THE EDITOR



Jane Lemke

60 years and we don't look a day over 25! I'm honored to present the 60th anniversary issue of Roundup Magazine. In this issue, you'll find words written by BCMA members throughout the years, all with one thing in common: a shared sense of purpose for the cultural sector.

Numerous times while compiling this issue, I've been struck by the strong passion and creativity that has graced the BCMA council and

membership over the past 60 years. I am humbled to be the latest Editor of Roundup in a long line of amazing individuals who strove for open communication and camaraderie. Museum and gallery folks are a weird bunch; and we love each other for it! Congratulations to all who have been involved with the Association for years, and to those who are new: let's hold their torch high!

Jane Lemke,
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CELEBRATING 60 YEARS!

ROUNDUP AVAILABLE IN PRINT

Our quarterly magazine is now available to everyone interested in our museums and galleries sector, without restriction! Visit www.museumsassn.bc.ca/round-up 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

This is my last message as President; at the AGM in October you, as BCMA members (you are a BCMA member, right?), will have an opportunity to vote on a new council as I shuffle off into the Past President role. It has been an honour and privilege to work on behalf of the sector and such a passionate and innovative group of members. Thank you.

Conference is coming up fast, October 3-6 in beautiful, always-sunny Victoria. The theme this year is a Climate for Change and there will be something for everyone: students, board members, volunteers, mid-career professionals, all the way up to the CEO or ED. This year we are happy to announce we are working with our library and archives partners to hold a symposium in the New Year; an event that will have value to the entire BC GLAM community and allow for some really good cross-sector discussion and interaction.

220 projects were funded by the Canada / BC 150 grant program with

\$7.6 million going to 150 (appropriately enough) communities across the province. With the change in government, BCMA will be presenting the successes from this project to all politicians and bureaucrats that will listen to us and touting the crucial importance of BC's museums and galleries.

In March this year, BCMA Council unanimously endorsed the Rod Naknakim Declaration. Rod Naknakim of the We Wai Kai Nation presented at the 2016 BCMA annual conference during the plenary session entitled: "Museums and Canada's First Nations: A Moral and Legal Obligation – The Colonial Legacy." During his moving presentation Rod discussed the opportunity for museums, archives and Indigenous peoples to work together to realize the goals set out by the Truth and Reconciliation Commission and the United Nations Declaration on the Rights of Indigenous Peoples. He suggested four specific steps museums, archives and cultural institutions can take to work in partnership with Indigenous peoples:

1. Museums acknowledge the fact that the ownership of First Nations artifacts and remains are with Indigenous peoples;
2. Acknowledge there is an opportunity for museums to

decolonize the museums by partnering with the Indigenous owners;

3. The new relationship must result in a space in which there is greater respect and effect for Indigenous peoples and a more authentic experience for museum goers;
4. Costs for repatriation of artifacts and remains should not be born by the Indigenous peoples.

Throughout his presentation Rod acknowledged the challenges and complexities of collaboration, but urged the audience to build relationships and seek out advice as they work toward a shared vision and commitment to Indigenous language, heritage and cultural partnership with First Nations communities. Sadly, Rod passed away on March 9, 2017.

BCMA Council will be initiating an Indigenous Advisory Committee comprised of leaders in the First Nations community to help guide the organization and support members. It's a bold, but very necessary and obvious step for BCMA. This is the very beginning of an indigenous engagement strategy for the organization and we look forward to talking with members more about it.

David Alexander, President, BCMA
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SOME >>NOTABLE THINGS

An Early History of the BCMA

Lesley Moore

Today, from Atlin to Zeballos, and from Archives to Zoos, the British Columbia Museums Association represents a membership of over 450. In recognition of its first 60 years, here are some notable things from the early years. There are undoubtedly some errors and omissions for which the author asks forgiveness.

Between 1886 and 1955, the first twenty museums of their kind came into being:

1886 First Provincial Museum: The Provincial Museum, located in a room in the "Birdcages" of the Provincial Legislature

1894 First City Museum: Art, Historical and Scientific Association, Vancouver

1909 First Zoo: Vancouver Parks Board in Stanley Park

1923 First National Historic Sites: Fort Langley and Yuquot (Friendly Cove) followed by Barkerville in 1924

1925 First Natural History Society Collection: Kelowna Okanagan Historical and Natural History Society

1927 First Archives: Vancouver City Archives

1928 First Community Museum: Langley (Native Sons & Daughters)

1931 First Art Gallery: Vancouver Art Gallery

1932 First Pioneer Museum: Old Hastings Mill Store (Native Daughters of British Columbia) also called "Museum of B.C. Historical Relics in Memory of the Pioneers"

1935 First Interior BC Museum: Ashcroft Museum

1937 First Museum and Archives: Kamloops Museum and Archives

1940 First Official Park of Totem Poles: Thunderbird Park, Victoria

1944 First and only Boy Scouts Museum : Boy Scouts Museum did not receive a formal name. The Museum was a "shack" located at the Waterfront Park, Kelowna

1947 First University Museum: UBC Museum of Anthropology

1948 First Indigenous Museum: Skeena Treasure House, Hazelton (later K'san)

1951 First Gallery on Vancouver Island: Art Gallery of Greater Victoria

1951 First Museum in the Okanagan: Kelowna Museum

1952 First Station Museum: Walter Wright Pioneer Village, Dawson Creek

1955 First Maritime Museum: Maritime Museum of BC, Victoria

1955 First Kootenay Museum: Nelson Museum

1957 First Multi-Use Facility: Museum/Archives/Art Gallery, Kamloops; Totem Park at UBC; Haney House and Maple Ridge Museum

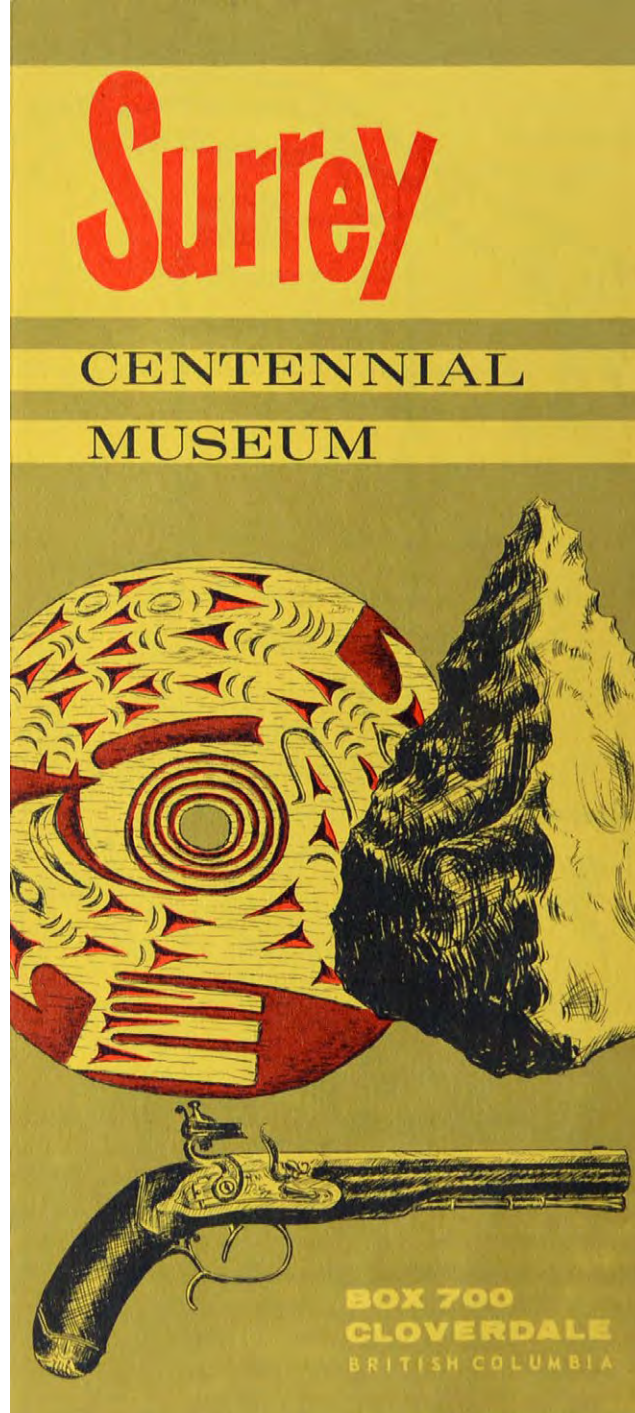
In 1955, Deputy Provincial Secretary L. Wallace and Provincial Librarian and Archivist Willard Ireland spearheaded the initiative to prepare for the 1958 Centennial, the first of a series in British Columbia (1958, 1966, 1967, and 1971). A system of matching grants - a dollar from the government for each dollar raised by the community - was a successful incentive and the *first* heritage-specific provincial funding.

Museums sprang up all over the province with great enthusiasm and little operational knowledge, sparking awareness of the province's diverse identities and pride of place.

The first generation of museum workers expressed the need to collaborate, exchange experiences, discuss problems and find creative solutions. In 1957, the first seminar for museums, called "Short Course on Museum Management" at the University of BC was offered to provide guidance. Eleven of the 20 museums in BC were represented. A second seminar was held in Chilliwack in 1958 and a steering committee formed to develop the BC Museums Association.

At BCMA's first Annual General Meeting as part of the third annu-

Photo: Pamphlet for the Surrey Centennial Museum, 1964.
Published in Roundup January, 1964.



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al seminar in Penticton in 1959, a constitution was approved and officers elected to form the BC Museums Association as a non-profit society. The first purpose was "to ensure the preservation and interpretation of, access to, and appreciation of, human history, artistic endeavour and natural heritage within British Columbia" by providing a range of services to its membership.

The first council members were:

- Dr. Clifford Carl, Director of the Provincial Museum
- Wilson Duff, Anthropology Curator of the Provincial Museum
- James Garner, Vancouver City Museum

Presentations included "Modern" or with Meaning?, Displays for Small Museums, Cleaning and Repair of Basketry, an Okanagan Wildlife slideshow, Archaeological and Historic Protection Act, Barkerville Sidelights, Care of Wooden Objects, and the first *Museum Round-up*. These topics are still relevant today! The Round-up was a "round-the-room" series of verbal updates by members about their activities.

Membership requirements that bolstered membership were for "museums which are open at regular hours

or administered by a professional curator or director or accepted by the Executive Council." The annual fee was \$5. Associate members were "those persons actively engaged in promoting the objectives of the Association." Their annual fee was \$2.

In 1961, the Koerner Foundation funded Carl Guthe's visits to produce the report titled "The Role of Museums in BC". His overall assessment was that BC museums showed "a level of activity from morgue to beehive with here and there some experimental cross- fertilization"! There were two key recommendations: to appoint a Museum Advisor and to establish a grants-in-aid program. For their exemplary service to the BCMA, Dr. and Mrs. Guthe were recognized as the first Honorary members.

The Provincial Museum, The BC Archives & Records, the University of BC, and the Leon and Thea Koerner Foundation helpfully provided financial assistance. It would take until the 1970's for an annual operating assistance grant program to be put in place. The first Museums Advisor, George Moore, was appointed in 1968. John Kyte held the position from 1969 until 1979 and was responsible for tremendous improvement in all aspects of museum work throughout the Province. Many of us remember his inexpensive solution for displays – the use of burlap that remained in place for years and years.

The scope of museums continued to expand: 1961 Campbell River "first wholly inclusive Museum in BC"; 1962 BC Parks Service established the first nature centres at Miracle Beach, Manning Park and Shuswap Lake; and 1965 first religious site was Father Pandosy Mission, Kelowna.

By 1964, of the 47 BC museums, 42 were members, including the first Forest Museum and Arboretum, Cowichan Valley Museum Society Duncan; the controversial library/museum/gallery complex "Unique in Canada" in Vernon; and 1965 Dawson Creek Gallery, later to occupy a grain elevator.

As a result of the cash grants for the 1966 Centennial of the Crown Colony of Vancouver Island joining with the Crown Colony of British Columbia, twenty-four new facilities were created. By the 1967 Canadian Centennial, there were 98 total organizations in the Association, 17 of these were on Vancouver Island - a

doubling in four years! There were fifteen new "Centennial" facilities: Richmond Arts Centre; Campbell River library, tourist bureau and museum; Kelowna Museum and Kelowna Art Gallery shared facility; Link and Pin Museum in Sayward; Nanaimo Centennial Museum and Nanaimo Bastion; Castlegar and District Museum; Greenwood Museum; Naramata Regional Library and Museum; Vancouver Centennial Museum & Planetarium; Delta Museum and Archives; Kitimat, Terrace, Smithers, and Tatla Lake museums; and the Francis Park Nature House in Victoria, established by the Independent Order of Foresters.

Other major developments were the Vancouver Aquarium in 1967 and the Provincial Museum's move to Heritage Square in Victoria in 1968.

The fourth centennial to be celebrated was BC's entry into Confederation in 1971. The BC Government contributed 60 cents per capita plus the Federal Government contributed \$10 million, resulting in a period of extensive growth. Included were the designations of four Associate Museums and five National Exhibition Centres; the improved quality of interpretive exhibits, the first museum school programs, sustained training in collections documentation, and the beginning of public programmes. The first artist-run centre was the Open Space Gallery in Victoria.



Photo: The Museum at Nelson opened in 1962 and was regarded as "one of the best exhibit floors to be found in museums of BC". Published in Roundup April 1965.

The first BCMA employee was Carol Grubb, who worked part-time to take Council minutes, type and mimeograph *Museum Round Up*, handle conference registrations and look after the office. The first BCMA office was, in fact, a corner of the Museum Advisor's quarters in the Provincial Museum and most of the time, callers did not know whether they had reached the Association or a government office!

The second generation of museum workers entered the field and shenanigans began at the annual conference. Who remembers Speedy Conservator, the First Ladies, Songstresses Three, the Coat of Arms, the epic Bun fight, the Heritage Goddess, the Conga line that closed the conference hotel bar?

There is now a fourth generation of BC museum workers actively engaged. Throughout the years, the BCMA has reinvigorated, reimagined and reinvented itself in the defence and advancement of the membership's common interests and to keep it relevant to the changing needs of museums as well as individuals.

Lesley Moore is currently the Museum Manager, Ladysmith & District Historical Society. She also provides consulting services for the development and revitalization of heritage organizations.

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Below: *The Vancouver Centennial Museum & H.R. MacMillan Planetarium when it officially opened in 1964. Published in Roundup January 1969.*



Above: *Model of UBC's Museum of Man (opened as the Museum of Anthropology). The Museum was designed by noted architect Arthur Erickson and opened in 1975. Published in Roundup 1973.*

IN THEIR OWN WORDS

John Adams **BCMA President 1978-1979**

My first BCMA conference was in 1971 in Victoria when I was a history student at UBC and my first full-time museum job was at Burnaby Village Museum (1974-1979). During that time, I became active in the BCMA, being elected to the council at the AGM in Prince George in 1976, then to the position of president at the AGM in Nanaimo in 1978.

The BCMA was different in those early days than it is now. In reality, it was a closely held extension of the provincial government because many of its first council members—including several presidents—were employees of the Provincial (now Royal BC) Museum, the Provincial Archives or the Parks Branch (which at the time managed Barkerville and Fort Steele). At the time, the provincial staff could provide the expertise to assist the fledgling museums that grew with the centennials in 1958, 1966, 1967 and 1971.

When the Provincial Museum created the office of Museums Advisor in 1966 the staff of the new department provided secretariat services to the BCMA, including rent-free office space. Members of the BCMA

(myself included) sometimes had difficulty differentiating between the role of the association and that of the Museums Advisor. As a BCMA council member, I believed it would be better for the association to exert more autonomy.

This viewpoint was heightened in 1979 when I was appointed to the Museums Advisor position and became a government employee. The first thing I did was resign as President of the BCMA, but continued to sit as an ex-officio BCMA council member. However, I soon opted not to attend meetings unless invited by council to discuss specific issues because it was important for the BCMA to have the ability to rock the province's boat when necessary. Civil servants aren't supposed to do

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that, but if I maintained an independent role I could be more effective in supporting the BCMA's position.

A major change came in 1981 when the provincial government established a \$1 million funding program for museums. The BCMA had pressed for this for years, but staff of the Cultural Services Branch saw it through the bureaucratic process. The Museums Advisor office was transferred to Cultural Services to administer the new grants, but lost



its mandate to provide practical advice to museums. This was a bitter-sweet time for me personally.

I soon discovered that my advocacy for museums and the BCMA was not appreciated at Cultural Services. Nevertheless, I fought hard to get funding for the Association. It was a rewarding experience for me at the Kamloops AGM in 1981 to announce that the BCMA would receive its first substantial operating grant. That funding ushered in a new era for the BCMA.

Administering a granting program was not my long-term goal, so I moved on to the BC Heritage Branch where my support of the BCMA continued, but my direct involvement gradually diminished. Writing this short piece has re-kindled happy memories of past BCMA activities. Best wishes on the association's sixtieth anniversary.

Nick Tuele BCMA President 1987-1989

My first Council meeting, in 1984, was charged with wondering what I had gotten myself into. The new Council had a mix of old hands including Sue Morhun, Terry Malone, and rookies like Ken Mather and me. Those of us just coming on stream were unsure of where we were going, and little did I know then that the next few years would slip by with alacrity as I moved through the ranks to become president in 1987.

At the end of that year the BCMA had been deeply immersed in the process of consultation with both provincial and federal government agencies with regard to what was called the Heritage Community Pride Program. We had also undertaken a leadership role in

networking with other organizations that shared our concerns at the provincial level and this led to the formation of the BC Heritage Council. At the national level, again, we were instrumental in the development of the Federal Policy Forum. The Forum was comprised of all the provincial museum and gallery Associations and the Canadian Museums Association.

We had also collaborated with the Ministry of Tourism, Recreation and Culture to produce the British Columbia Museum Policy. The policy paper, although short, covered a broad range of issues for which the Museum community wanted a guarantee of the assumptions and understandings that would shape the province's involvements with museums and galleries. Ironically, the last policy statement in the paper provided for continuing review every two years. It never happened.



Left: Pamphlet circulated in celebration of Canada's Centennial in 1967. Published in *Roundup* 1967.

Above: Nick Tuele with artist Jack Shadbolt and the painting the BCMA purchased for a raffle prize fund raiser.



By the end of my second year I could reflect on some of the rapid changes that faced all sectors of society. The continuing explosion of the use of technology was considerable. These were still early days and it was a challenge for some to get computers in the workplace. The emergence of the Internet saw significant developments and in 1987 the number of hosts on the Internet exceeded 20,000 as Cisco shipped its first router. In 1989 World.std.com became the first commercial provider of dial-up access to the Internet. How the world has changed as we now live fully immersed in technology.

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When I think back about my two years as president, I recall that it wasn't all just hard work. There was an awful lot of merriment, especially at the annual conference. One memory, which is particularly vivid, has to do with the ancient and venerable mascot of the BCMA. I'm referring to Owl. Owl had disappeared at the end of the 1987 conference in Kimberly. During the course of the following months various Owl sightings occurred and they were duly reported in the ensuing issues of Roundup. Everyone suspected that I had kidnapped the wise old Owl and that the sightings were a trumped up measure for generating interest in the 1988 conference to be

held in Harrison Hot Springs. Imagine my delighted surprise when my little subterfuge went off the rails as a "gang of musicological maniacs" held my kidnapped wife, Susan, hostage for the return of the slightly ruffled Owl.

Below: Conference 2014: Owl keeps watch over the BCMA awards envelopes at the awards ceremony and banquet.



Kirstin Clausen **BCMA President 1997-1999**

The BC Museums Association is turning 60. Woot! Woot! I reflected on my 30 years of involvement with the BCMA and felt nostalgia as well as wonder about what the past 30 years has meant to me.

I remember why I became a BCMA member. I was attending my first Canadian Museums Association conference in Ottawa/Hull. I was the young, newly hired Director/Curator for the community museum in Peace River, Alberta; my first full time permanent job. At the conference, the museum folks from British Columbia, were boisterous and welcoming. Wearing t-shirts with "Museum of Love" it was obvious this was the gang to get to know. I remember Nick Tuele, Rick Duckles, Sue Morhun, and I think Carol Mayer and Joe Nagel sporting these shirts. Once home, I took out a membership in the BCMA. That was 1988.

I value how I have personally grown through my involvement with the BCMA. I served on Council and was President (1997 – 1999), and continue to sit on committees. I am rather pleased that I have rarely missed a conference (except in recent years), as I have watched BCMA's professionalism grow and have travelled throughout BC forming lasting friendships in an alliance of colleagues.

The membership should be proud that the BCMA has reached 60 years. Its longevity was sometimes far from certain. I know this first hand as when I was President, a mix of circumstances including financial constraints, impacted on organizational capacity. My Council and I made several unpopular decisions, but I believe that despite the turmoil, the BCMA was set onto a course that allowed it to become sustainable.

Through involvement with the BCMA I have learned a great deal about a membership's energy and how vitally important it is to an organization's overall strength. Our symbol of membership wisdom is Owl, and over the lifetime of the BCMA there have been many who have shared their wisdom including, I remember fondly, Bob Broadland. He always had words of impact when we needed them.



Over the years the BMCA has benefited greatly from Councils made up of people who are problem solvers, planners and visionaries, and each Council has been intent on implementing initiatives for the good of the whole. They deserve the membership's gratitude.

In my time with the BCMA I believe I have been a teacher, a student, a leader, a demanding member, a forgiving member, and always I have been a supporter of the mission of the organization. BCMA members have things in common, which I think is that we are people who are passionate about how museums provide a place for connectedness and how we embrace audiences who we value as active participants in our work.

**When I was President,
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A t-shirt with a simple message about love was enough to lead me to the BCMA. I hope that for others they can remember their own hook and see it as the start of their own journey of collegial support and the opportunity to contribute to the building of a worthwhile organization. Let's celebrate 60 years everyone!

Leah Best **BCMA President 2012-2013**

When the BC Museums Association asked me to contribute an article to *Roundup's* 60th anniversary issue – I hesitated. I understood implicitly the nature of the request. My time on Council, as a member (2007-2011) and as President (2012 acting to 2013) is remembered for some very tough decisions that were made about the future of the Association. In hindsight, there were a number of signs that pointed to the need for deep

renewal and a new working model. Context played an important role. So too did the openness of Council to embrace change – however difficult. In the end, it was a formal and explicit process of renewal that allowed Council to reset the organization for future growth.

The BCMA story was a common one in BC during the volatile period between 2009 and 2011. BCMA's Community Gaming grant was a casualty of the abrupt defunding of traditional clients in 2009-10. BCMA was also on notice that two traditional government operating grants were

being eliminated. Looking back, we were slow to respond to the cuts as we struggled to understand the desperate implications to our organization and to the sector. Reluctantly, we looked at a timeline to reduce staff and move to less expensive office space as well as seek funding for strategic planning through an Arts Pod grant that was ultimately unsuccessful.

By 2011, only the Executive Director remained on permanent staff working from a less expensive office on Yarrow Street. Council began working with a strategic planning



Photo: BCMA Council and Executive Director Jim Harding at the Association's 2011 AGM. Left to right: Peter Ord, Leah Best, Mark Sakai, Kris Andersen, Chris Mathieson, Kate Kerr, Dennis Ooman (Awards Committee Chair), Julie Fowler, and Jim Harding.

consultant, Norm Smookler, whose services were provided through Volunteer Victoria. Under Norm's guidance, Council undertook a core review process – every policy, procedure and program was scrutinized. Norm's final report, delivered at the time that I became acting President, listed eleven actions for renewal. The first four were focused on governance – a new board policy manual, committee structure, and new Council positions of treasurer and secretary. Council refocused on serving the membership and letting go of projects that drew attention and energy away from core activities. It was also at this time that we made the tough decision to part ways with the BCMA's long serving and dedicated Executive Director - a difficult process at best and one handled professionally by both parties. We vacated the office at Yarrow Street and moved into a rent free office generously provided by the Royal BC Museum.

Getting the plane on to the runway was important but it's the flying that gets the best view.

In 2013, John Grimes joined BCMA for a one year contract as part time Executive Director. Council tapped into John's extensive strategic planning experience to continue the momentum for change. For the first

time a new brand for BCMA crept into discussions. Optimism began to flourish as the organization's financial picture improved and stakeholders, members in particular, began making positive noises about the changes we were making.

In June of 2013, Peter Ord, the next Council President, and I travelled to Terrace for the AGM. Travelling with us was author and National Geographic Explorer-in-Residence, Wade Davis. Wade led a workshop with local staff at the Kitselas Canyon National Historic Site. To this day, attending that workshop, in

such an incredible setting, after such a difficult period of organizational change, was the highlight of my time at BCMA. Unforgettable.

I moved into the past president role on that trip. I remain close with many on Council during my time. We have bonds forged by fire. Personally, I prefer to rejoice in BCMA's current successes rather than focus on the past.



A Brief History in Time

Editor's Note: The following is an adaptation of a talk given to the members of the BCMA at the 1974 Conference by Willard Ireland (1914-1979), Former Provincial Archivist and Librarian.

Many will not know much about the back history, and yet that's been one of the strengths of the whole movement of the BCMA. There has been a progressive influx of new people, and to me the amazing thing is that they've always been absorbed. You may come in thinking you're new and different, and you find out that you've got just as kooky a group to work with in the Association as you have at home!

Well, we'll say in 1953 there wasn't a single provincial historic park in BC. There wasn't one national historic park in BC. There really wasn't a provincial museum as we think of it today, because by law, it was

simply the Provincial Museum of Natural History and Anthropology and consequently, it couldn't do anything about what you might call 'human history'.

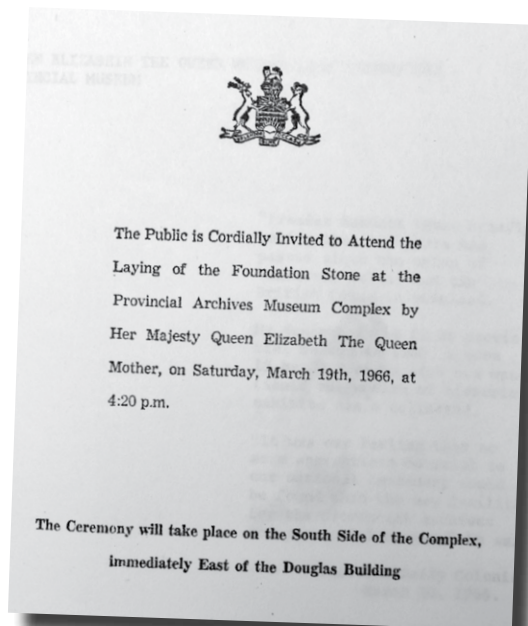
What we could do was put up a sign which said that this was a Historic Site, and there was a penalty if you defaced the sign, but there was no penalty if you defaced the site!

There was no legislation in BC covering historic or archaeological sites or their preservation. Now some of you are going to say, "he's crazy, he doesn't know, there was!" There was quite the most ridiculous act known to man. It was called the "Historic Sites Marking Act", or something like that. What we could do was put up a sign which said that this was a Historic Site, and there was a penalty if you defaced the sign, but there was no penalty if you defaced the site!

There was no formal structure, and that was the museum world of BC roughly twenty years ago.

But there was a change in the air, there really was. What I want to do is give you some of the roots of why things happened, because in a matter of about really, four years, from '57 until '61, the pattern was changed appreciably in more ways than one, and there were a number of factors that were at play. Looking back on it now I can realize the real significance of the 1958 Centennial, the first one. British Columbia has never been the same. It happened just at the right time, and we were able to do things that I guess only British Columbians could do. We went to both Alberta and Saskatchewan to find out what they had done for their Golden Jubilees. It was curious, because everything that we thought we wanted to do they said, "at pain of death, don't try it!" But some of us remembered that we were British Columbians and they

But some of us remembered that we were British Columbians and they were Albertans and Saskatchewanans and what they could do maybe we couldn't, but what they couldn't do, we could!



Left: An invitation posted in Roundup 1966 for the opening of the Provincial Archives Museum Complex, now known as the Royal BC Museum. Published in Roundup 1966.

were Albertans and Saskatchewaners and what they could do maybe we couldn't, but what they couldn't do, we could! It transformed things, because for the first time we began to move around the Province, they became interested in their history, and for the first time we began to get money for buildings.

Part of our concern was that the Seminars should not come under the control of the big museums, either Vancouver or the Provincial ones, and that we should meet out in the field where the problems were and where the people were. We've really moved around!

I hope that the BCMA will always hang loose. I hope from the way I've described it, you realize how loose we hung in those early days. That was really the secret of success. I say I hope it will continue to be that way, because I would hope that, if I should be here in ten years from now, this Association will be similar in some respects, but will probably be performing quite different functions. I suspect that for generations to come it's going to be there. The one thing that will really make us unique is to avoid the "gee-ing" and "haw-ing" between the big museums and the intermediate museums and the small museums. I just hope that we never forget that our main concern is we're MUSEUMS. The location is not that significant, the size is not that significant. It's the spirit of the people who are trying to do something for the rest of the people of this Province that is the important thing. And I'm proud of it.



Above: Original pamphlet for the "Stop of Interest" markers along BC highways, 1967. These markers are currently under debate due to their cultural insensitivity to Indigenous communities. Photograph first published in Roundup 1967.

LOOKING BACK at Roundup

Lisa Codd

This is the first time I have been asked to write a “history” of something I was actually a part of. Okay, I can admit it feels a little weird...

Museums Roundup (also simply called *Roundup*) was founded in 1961, not long after the formation of the BC Museums Association in 1957.

When *Museums Roundup* was first published in 1961, the BC Museums Association was only in its fourth year and was run by volunteers. Most of the content consisted of the proceedings of the 1960 BCMA conference. By the time the second issue was released, content included updates from several museums, and professional advice.

In January 1970 the journal received a new look with a cover design featuring a Thunderbird illustrated by Tlingit/Kwakwaka'wakw artist Tony Hunt. Bob Broadland took over the job of editor, asserting in his editorial that “museums need to be about ideas, not just stuff.”

Another redesign in 1982 resulted in a simplified cover design and a glossy interior that improved the quality of printed images and photographs featured in the journal.

In the fall 1984 issue, *Museums Roundup* became more of a newsletter than a journal, and was redesigned to be less expensive to print. The 8 to 10 page publication was issued monthly, full of letters, photos of BCMA functions, and news of goings-on around the province. *Who's News* premiered in the fall 1984 issue.

Another redesign happened in 1992. *Museums Roundup* was published six times per year, and included both longer academic articles and shorter news items and updates. In 1999 the journal returned to a quarterly publication schedule, with another redesign in 2000 when four issues were published featuring guest editors.

Roundup has undergone many changes since 1961, including its transformation to an electronic publication during my tenure.



Re-design and re-deployment of *Roundup* as an electronic publication was taken on by my consulting firm, Shared Solutions, in 2009. In partnership with graphic designer Nelz Agustin, I took on the task of rethinking the publication to meet the needs of BC's museum community in 2009, which was a challenging time for the association. Funding to the BCMA was reduced and a generational shift was taking place among professionals, creating the need for more communication between colleagues.

Below: Detail of Museums Roundup cover featuring illustration by Tony Hunt.



We felt there was a more vital need than ever for *Roundup* to serve as a place for conversation, connection, and reflection. However, we also recognized the list-serv and other forms of electronic communication were taking over some of *Roundup*'s previous functions as a publisher of current news relevant to BC Museum professionals.

Our approach was shaped by our belief that the people who belong to BC's community of museum professionals are the voice, audience, and subject of *Roundup*. We wanted to present the BCMA as a community of colleagues and a collection of voices. We wanted to include voices from small places and big places,

We felt there was a more vital need than ever for *Roundup* to serve as a place for conversation, connection, and reflection.

from new colleagues and experienced ones, and from both paid staff and volunteers. We wanted to encourage content from all corners of the province. And we hoped that some of the stories we collected would be weird. And, thankfully, some of them were.

My favorite feature we introduced was "Lunch with Owl" which was loosely inspired by "Lunch with Jan Wong", where journalist Jan Wong took high profile politicians to lunch and then interrogated them, publishing the results in the *Globe & Mail*. Lunch with Owl was a bit friendlier. Owl was actually me (sorry, spoiler alert) and there were no actual lunches. I interviewed high profile members of our community over the phone. During the interview, we would come up with 5 or 6 questions for "owl" to ask. The questions were then emailed to the interviewee, who had a few days to consider them and respond via email.

The January 1962 issue was comprised of articles reprinted from other museum publications, including an article on "Showmanship" that, among other things, argued for the value of women volunteers. The article explained: "Women, with their freshness, vigour and dedication when helping a worthy cause should be an integral part of every museum. Why not some special museum tours, taking exhibits to the shut-ins in hospitals and old people's homes, etc., arranging for an imaginative program for school children and so forth?"



Above: The first issue of Museums Roundup was published in January 1961.

Right: Lunch with Rick Goodacre, from the Winter 2012 issue.

Below right: Fall 2002 saw the return of a regular editor and yet another redesign, this time into a glossy magazine format with a full colour cover.

Below left: Roundup after its 1984 redesign.

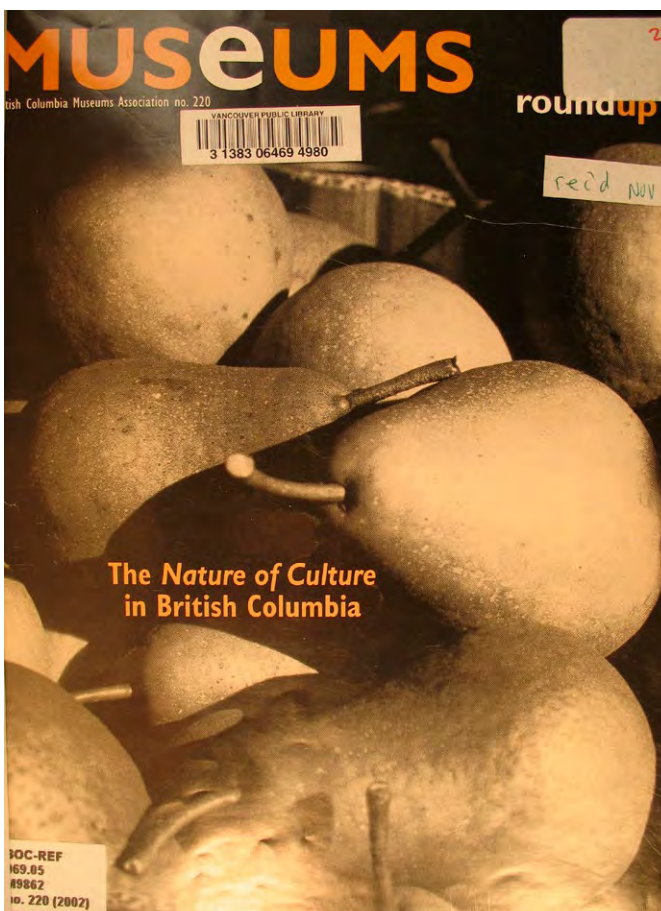


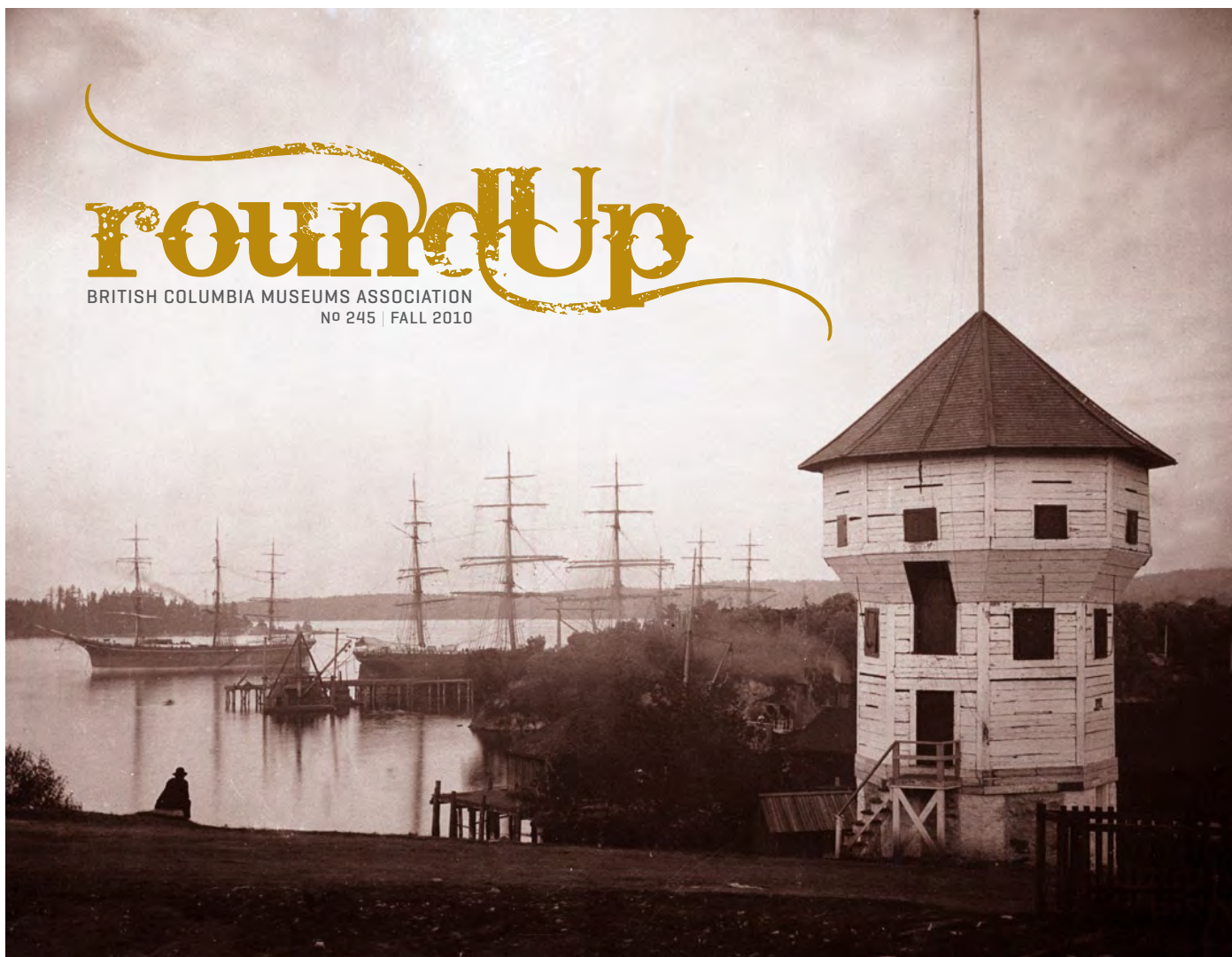
40
ROUNDUP | WINTER 2012

Owl recently sat down for lunch at Willie's Bakery and Café with **Rick Goodacre**, Executive Director of the Heritage Society of BC.

Rick, am I correct that you have now been the Executive Director at Heritage BC for over 20 years? Tell us how your career path led you to this work.

That's right, Owl. I started with Heritage BC in September, 1990. I didn't set out to work in heritage conservation. I thought I was going to be an anthropologist, but along the way I had brief encounters with museums while I was a student – the Royal BC Museum in 1972 and the Burke Museum at the University of Washington in 1976. So when a job came up in 1987 at what was then known as the BC Forest Museum, it wasn't too much of a stretch for me. I have been working in the heritage field ever since.





Owl was actually me (sorry, spoiler alert) and there were no actual lunches.

Those phone interviews were the best part of my time as editor. I had some very meaningful and engaging conversations with professionals I had long admired. Many of my lunch dates have since retired. Jenifer Iredale and Rick Goodacre stand out as some of my favorite lunchers, both

of them deeply reflective and optimistic about leaving their work in the hands of a new generation of professionals.

Jane Lemke and Shannon Bettles started as managing editor and graphic designer respectively in 2015. They have again re-worked *Roundup*. The magazine has returned to its roots as a key part of communicating the BCMA's programs and activities to the museum community, while remaining a place to learn and share.

Above: *Roundup* was re-launched as an e-publication in Fall 2010. It included a new logo, and several new features.

Lisa Codd is the owner and principal of Shared Solutions, a museum consulting company specializing in collections management. She is also the Curator of the Burnaby Village Museum, and a former BCMA Council member. She completed an M.A. (History) at Simon Fraser University, and a Diploma in Cultural Resource Management at the University of Victoria.



OWL Musings

In 1973-1974, Dr. Mary Balf from Kamloops Museum became the first female President of the BCMA. According to legend, the reason the conference was always scheduled for the Fall as opposed to the Spring was to avoid conflicting with Balf's fly fishing season!



Above: Award recipients at the BCMA conference in 2012 took a moment to be photographed with members of the Golden Anniversary Service (GSA) Awards committee following the award ceremony. Left to right (standing): BCMA President Leah Best, recipient Roger Boulet, recipient Bryan Klassen, GSA Committee member David Jensen, recipient Eric Espig (on behalf of the Royal BC Museum). Left to right (seated): Elizabeth Duckworth (representing the family of Mary Balf), and GSA Committee members Jacqueline Gijssen, Sue Morhun, and Carol Mayor. Photo credit: Chris Mathieson.



Roundup Magazine's first editorial policy was "expressed most succinctly on an ancient tombstone in Kentucky: 'He done the Best he Knowed'."

Above: Delegates taking part in a 2012 BCMA Council Plenary at the Kamloops Conference. Photo credit: Chris Mathieson.



Above: BCMA Conference 2012. An impromptu reunion of former staff of the Langley Centennial Museum. From left to right: Lisa Codd, Roger Boulet, Kirstin Clausen, Sue Morhun, and Bryan Klassen with wife Elinor. Brian and Roger were recipients of Golden Anniversary Service Awards. Photo credit: Chris Mathieson.

There was once a Fraser Valley Museums Association, which began in 1976 to encourage communication among museums personnel.



Above: BCMA Conference 2013 in Parksville. Kate Kerr of the Royal BC Museum (left) presents the "bling-ring of brevity" to Allison Mailer of the BC Sports Hall of Fame at the BC Reports presentations. Photo credit: Jordan Johns.

Writing good labels is an art. As in all creative efforts, the result will probably be best if you work alone. And the surest way to produce mediocre labels is to get a lot of people into the act. Committees are notorious for producing average, mediocre results. A new trend in showing collections is to show objects in meaningful groups. The label, then, becomes part of a story instead of being a little story in itself.

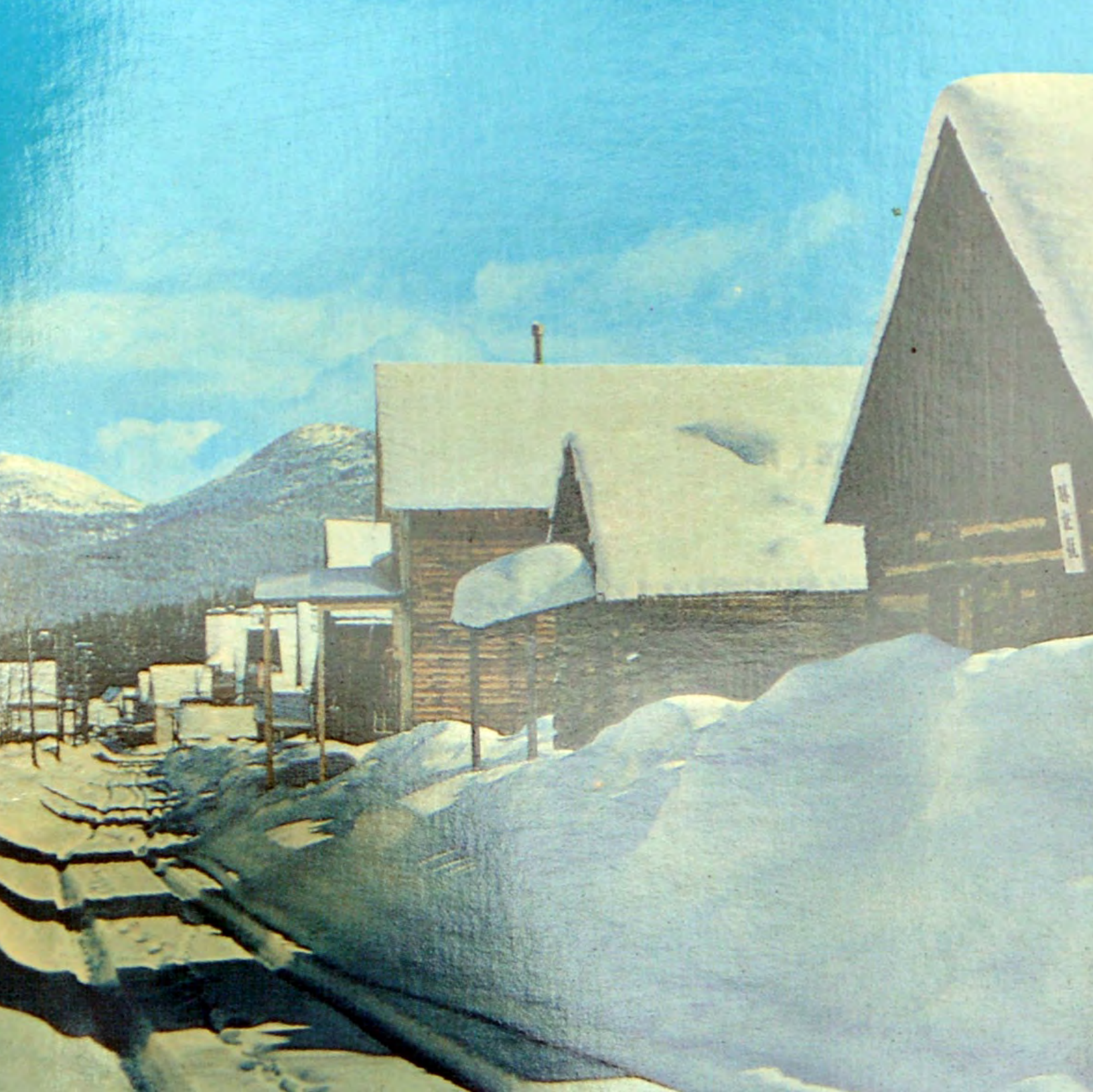
Roundup 1974



Above: Tracey Calogheros of The Exploration Place Museum and Science Centre and BCMA Vice President Tania Muir in Ottawa at Hill Day 2016.

Using a database, one pulls out a disk rather than a drawer, and tells the computer to find a record number, a name, etc., instead of thumbing through file cards or folders.

- Heather Marsman, 1989



Above: Postcard for Barkerville, published in Roundup 1964. The publication listed a special tip: "Postcards can publicize your museum and can make money as well".



Above: The original building of the Vancouver City Museum before the current complex in Vanier Park was built. The Roundup caption for the photo when it originally appeared in January 1967 stated that "new buildings elsewhere in the city will replace this attractively ugly old structure".

The Future's So Bright I Gotta Wear Shades



David Alexander

60 years is a great milestone and BCMA has weathered some significant ups and significant downs during that time. You'll find the voices of past presidents in this issue as well as a nice snapshot of the history of the organization; I have the enviable task of looking into a crystal ball to gleam the future.

With a solid GLAM (galleries, libraries, archives and museums) partnership, a new program aimed at digital cultural studies, a closer relationship with the provincial government as evidenced by the choice of BCMA to administer the British Columbia/Canada 150 Fund, a new mentorship program, a webinar series attracting audiences from everywhere and adoption of the Rod Naknakim Declaration, the organization is on the rise. And a stronger BCMA means a stronger advocate for members and the sector and more programs, learning and networking opportunities.

So what is the next 60 years going to look like for the organization? The

BCMA and its future is all wrapped up in the needs of members and these aims will be influenced by the evolution of the sector itself. Indulge me, close your eyes, bring up your best Blade Runner-esque tunes and let's free flow on the future of the sector.

The BCMA and its future is all wrapped up in the needs of members and these aims will be influenced by the evolution of the sector itself.

Collaboration

The GLAM sector has come together; similar audiences and similar aims, it makes sense. But why stop there? Collaboration is organizations coming together because two are stronger than one. What about science centres or zoos? Natural cousins. Let's think bigger, what

about media? Museums are one of the few bastions of authenticity and offer some credibility in a time when media isn't seen as credible. What about hospitals? What's better for wellness than the experience of a museum? What about a giant like Disneyland?

Collaboration offers new audiences, new shared projects, new revenue and can refresh the industry. There are sectors that are doing phenomenally well, perhaps museums can add a new dimension to their success and learn some new things along the way.

Authenticity

In this era of fake news, museums have an opportunity to provide an authentic and authoritative voice. It is harder and harder to separate

fact from fiction online; museums can provide a nonpartisan voice and a deeper, more meaningful dive into historical and contemporary events and issues. We are a trusted source of information, we'll need to fight to keep it that way but as such we offer a significant value to our audiences.

As well, our media cycles are quicker and quicker and anyone who has watched the events in Washington, DC lately understands that it can be exhausting. Museums and galleries offer a space, both digital and physical to slow down in and just experience.

Community Connections

Museums and galleries are no longer the collections of dead white guys. There is an opportunity to collect a wider and richer story. The BC experience includes every colour under the rainbow as well as the rainbow itself; it includes the natural world, industry, the new comers and the first peoples – and a huge opportunity for collections to represent the diversity of the province.

As well museums are working with their communities and this is evi-

dent in the breadth of exhibitions and programming. Museums are opening up the authority they hold to others and this will increase as this community voice becomes stronger.

Museums are no longer the collections of dead white guys.

Technology

Technology is one of the harder areas to predict but we can't look at the future of museums without talking about it. There is little doubt that as virtual reality and augmented reality becomes cheaper, both for the user and the producer, it will impact the museum experience. But in the long run it will likely be AI and automation that are the true disruptors. Already we see drones in libraries cataloguing books each evening, check out the very cool Biblo Tøyen in Oslo, robots providing front desk duties in hotels, and AI chatbots being developed to converse with museum users. As these technologies become more commonplace, prices will drop and we'll see greater adoption.

BCMA has come through a world of change in the last 60 years and will continue to go through change. The one constant, we'll be here working on your behalf, it's our reason for being.

Enough from me, what do you think? Spill some ink on BCMA Facebook and Twitter and share what you think the sector or BCMA face in the coming years. #BCMA2017 and/or #BCMuseums

Thanks to all the smart people who provided me with ideas for the article – you know who you are.

David Alexander is the Head of Archives, Access and Digital at the Royal BC Museum. Pursuing passions for museums and the digital world, Alexander oversees an integrated department at the Royal BC Museum that includes the archives, physical and digital access to collections and preservation and digital services and initiatives.

Below: Science World's Eureka! Gallery hosts many hands-on exhibits that explore physics, like the Dyson air wall for visitors to explore something new.

Photo credit: Science World British Columbia.



Top 10 Trends for the GLAM Sector

Jessica Doig

1. Moving collections online

Museums are sharing their collections online, rather than saving them only for on-site visitors. This broadens the geographic reach of the collection, as well as the reach to even local visitors who may not enter the walls of the museum. Dialogue has evolved past seeing online collection as competition to onsite visit.

2. Accessing the full collection via digital

On site, museums are providing access to their full collection, rather than only a curated subset, via digital exhibits. This provides a more open-ended experience, for the visitor to discover the artifacts for themselves, rather than a prescribed path.

4. Bring Your Own Device

Some museums are embracing smartphone technology to deliver a new kind of museum experience. This approach also lessens the operational burden on the museum, since the hardware is owned by the visitor.

3. Moving visitor experience outside walls

Museums are also providing visitor experiences related to their mandate – through mobile apps and storytelling websites - that extend their reach beyond their walls.

5. Representation from marginalized communities

Museums are opening up space for stories, artists, and ideas from the periphery, marginalized, forgotten voices, and under-represented. Alternate worldviews are being presented in museum discourse as an ethical space of engagement.

6. The role of the museum

There's a shift back to museum spaces as a place of connection and trust as a cultural authority within a public institution. Collections can now be co-curated by the community.

7. Libraries as community gathering places

Libraries are being redesigned as a social community hub for temporary exhibitions, speaking events, access to technology labs.

9. Changing conversations regarding technology

Through Natural User Interfaces (such as gesture control) and wearables (Such as VR), the focus of the experience is on the story not the screen. The Internet of Things (IoT) is enabling personalized and smarter experiences through connections between everyday objects and our environments. Big Data is being harnessed to better understand visitor patterns across institutions. All of these changes together are indicating a shift in conversations towards embracing the potential of technology, while still being mindful of operational impacts.

8. Exhibits designed around emotion rather than information

Museums are utilizing immersive experiences, delivered through virtual reality and augmented reality, to create an emotional response in visitors. This approach relies on affective over cognitive learning outcomes.

10. Old is new again

Museums are rediscovering audio tours as a way to deliver a more meaningful personalized subset of a museum or exhibition, based on time, interests, and personality. The audio tours can be delivered via mobile devices – and be integrated with location aware sensors.

Learn More:

1. Rijksmuseum <https://www.rijksmuseum.nl/en/rijksstudio>
2. Cleveland Art Gallery Artlens Wall <http://www.clevelandart.org/artlens-gallery/artlens-wall>
3. Storytelling website related to exhibition <http://warsawrising.eu/>
4. Brooklyn Art Museum: https://www.nytimes.com/2016/04/30/arts/design/at-the-brooklyn-museum-with-a-chatty-curator-in-your-pocket.html?_r=1
5. The Royal BC Museum: <http://curious.royalbcmuseum.bc.ca/>
6. Editorial <http://www.colleendilen.com/2017/04/26/people-trust-museums-more-than-newspapers-here-is-why-that-matters-right-now-data/>
7. <http://www.torontosun.com/2014/05/29/no-more-silence-in-the-library>
8. <http://fieldtriptomars.com/> and <http://theinspirationroom.com/daily/2016/lockheed-martin-field-trip-to-mars/>
9. <https://www.cooperhewitt.org/new-experience/designing-pen/>
10. <https://www.wired.com/2016/05/sfmoma-audio-tour-app/>



Jessica Doig thrives on the convergence of business strategy, design aesthetic, technical knowledge, and interpretive storytelling in her role as Vice President of NGX. Armed with her PMP Certification and a UBC Science Degree, Doig balances her formal qualifications with her passion for creativity and innovation.

Bringing the GLAM Together

BC's Galleries, Library, Archives and Museum Sectors Unite

David Alexander, Cindy McLellan and Daphne Wood

As we remember the history of the BCMA, the future looks that much more exciting. New and innovative collaborations are happening in our sector right now.

A recent memorandum of understanding (MOU) signed by the BCMA with the British Columbia Library Association (BCLA) and the Archives Association of BC (AABC) moves the sector to a place of greater collaboration. GLAM (galleries, libraries, archives and museums) organizations share similar values, have overlapping audiences and often compete for the same funders. On March 24 this year, representatives of the three organizations, along with Minister Peter Fassbender met in the Surrey Library to announce a new formal partnership among the province's GLAM sector (galleries, libraries, archives, and museums). The MOU is the first in Canada among provincial GLAM sector organizations.

What does this mean in practical terms? Collectively, the three organizations will:

- ✓ Share professional expertise and knowledge to strengthen the capacity of all parties to advance their respective missions
- ✓ Explore collaborative research projects to expand learning opportunities among the three associations
- ✓ Explore public outreach opportunities to spark community engagement with knowledge and ideas
- ✓ Identify joint funding ventures for projects of mutual interest and benefit in the areas of knowledge curation and public education
- ✓ Consider new awards to acknowledge and celebrate exceptional professionals and projects in our fields of expertise.

This partnership represents our values in action. BCMA is proud to support the exchange of ideas and to provide the foundation for new discoveries by individuals and communities across the province.

Welcome to our two new partners:

Archives Association of BC

Archives exist to uphold legal and historical memory. The [Archives Association of BC](#) (AABC) supports archives throughout our province so they can do this in their own communities and organizations. We provide archival advisory services, education, and networking opportunities.

The AABC maintains a provincial catalogue of archival descriptions, called [MemoryBC](#). The MemoryBC portal provides a searchable database of the materials available at archival repositories throughout the province of BC. Starting later this year we will allow institutions to upload digital objects. This service will be available to all of our members. It is especially aimed at those institutions so small that they do not have their own database; however, they do have exciting resources that they wish to share with a wider audience.

"Signing the Memorandum of Understanding with the BC Museums Association and the BC Library Association supports our goal of promoting access to British Columbia's documentary heritage," said Cindy McLellan, past president of AABC. "The three associations share many common values and can all benefit from a closer working relationship."

"One of the common values mentioned in the MOU was respect and recognition of Indigenous peoples and



Above: BC Minister of Community, Sport and Cultural Development Peter Fassbender with Daphne Wood (BCLA), David Alexander (BCMA), Cindy McLellan (AABC) and Acting Surrey Mayor Dave Woods posing with the newly signed MOU. Photo credit: Alyssa Polinsky.

cultures. As the AABC moves forward working with the Steering Committee on Canada's Archives' Response to the Report of the Truth and Reconciliation Commission Taskforce (TRC-TF) we are thinking a great deal about collaboration. There will be renewed effort to support and reach out to Indigenous record-keepers in the coming months. Keeping in mind the objectives as stated in the MOU, I am optimistic that natural opportunities will arise for joint outreach opportunities."

"The AABC is looking forward to working closer with the BCMA and the BCLA as obvious professional allies. Working together we can all benefit creating new opportunities and new ways to share what we have to offer with the province."

BC Library Association

The BC Library Association leads and supports the library community in advocacy, professional development, and on issues concerning intellectual freedom. The Association works to ensure that all British Columbians have equitable access to information, ideas and works of the imagination. BCLA builds partnerships and relationships with Libraries, with all levels of government and with provincial and national organizations that share

similar goals and values. BCLA's goal is to advance the values of the Association and to promote a widespread understanding of the benefits of library and information services. BCLA is a cross-sectoral, member-based association representing over 900 individuals and institutions.

This MOU increases our capacity to engage our communities and enhances our ability to raise awareness about the contributions the GLAM sector makes to our communities and our society.

Upon signing the MOU Daphne Wood, then President of BCLA, said, "The GLAM MOU is historic in BC and in Canada. BCLA is proud to be part of this cross-sectoral, collaborative, and innovative initiative. Collectively we can better understand the needs of British Columbians and can work together to meet those needs. This MOU increases our capacity to engage our communities and enhances our ability to raise awareness about the contributions the GLAM sector makes to our communities and our society."



Above: An elementary-school student exploring the Royal BC Museum's Learning Portal.
Photo credit: Royal BC Museum.

"We are looking forward to working with our GLAM sector colleagues" said Annette DeFaveri, Executive Director of BCLA, "We anticipate new opportunities to collectively promote and advocate for the GLAM sector. While this MOU is the first of its kind in Canada it's hard to believe we didn't initiate this approach sooner. It makes so much sense to work together!"

Looking forward

Representatives of the three GLAM partners delivered joint conference presentations at: the BCMA conference in Whistler in 2016, the BCLA conference in Vancouver in 2017 and the AABC conference in Victoria, also in 2017. The conference sessions were designed to discuss the MOU with members, encourage collaboration and share specific partnerships that are already happening out in BC's communities. An advisory committee has been established with representatives of the three organizations and this year will hold a symposium in the New Year covering topics of interest to all sectors and the creation of an "action kit" to describe practical (and

inspirational!) opportunities to consider when working together. The kit will be available in late 2017.

A copy of the MOU is available for all BCLA members at <http://museumsassn.bc.ca/about-us/mandate-governance/glam-sector-mou/>

To our communities, we say this: "Thank you for working in partnership with us. There are more great things to come as we build capacity in our neighbourhoods, across the province, and from coast to coast to coast in Canada".

Cindy McLellan is Past President of the Archives Association of British Columbia and Archivist, Digital Archives at the British Columbia Institute of Technology.

Daphne Wood is Past President of BC Libraries Association and Director, Communications and Development at Greater Victoria Public Library.

David Alexander is President of the BC Museums Association and Head of Archives, Access and Digital at the Royal BC Museum.



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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.



Engaging with Complexity: Teaching Difficult Histories in Museums

Over the past 30 years, museums around the world have become more willing to take on difficult histories in their exhibitions and programming. The narratives of these histories are complex and often controversial, ranging from past mass atrocities to contemporary human rights issues. Uniquely placed to address difficult subject matter, museums have the ability to bring awareness to these challenging histories and generate a dialogue by

sharing the multiple perspectives reflected in the objects and stories that have been entrusted to us by the community.

As museum educators, creating and delivering programs on these topics can be a daunting task. Instead of telling one over-arching story throughout a program, multiple (often conflicting) perspectives must be shared. These differing accounts are often compelling because they

students to make personal connections and draw parallels with their own lives through shared emotions and experiences.

Within BC, most resources that support teaching difficult histories are either found online or take the form of outreach materials. A few examples include the [Vancouver Holocaust Education Centre's Guidelines for Teaching about the Holocaust](#), the Royal BC Museum's [The Writing on the Wall](#) outreach kit on Chinese Canadian historical wrongs and the Nikkei National Museum's JOURNEYS education kit on Japanese Canadian internment and redress. Programs for school groups that focus exclusively on one of these challenging topics are relatively rare and are often tied to temporary or travelling exhibits, such as the [Ruptures in Arrival: Art in the Wake of the Komagata Maru](#) exhibit at the Surrey Art Gallery and the [Witness Blanket](#) installation at the New Westminster Museum. Launched this past September at

provide the opportunity for individual investigation and empower students to think critically, challenging their existing views on a topic. Exploring multiple perspectives also provides the chance for



Above: Jim Kishi's suitcase.
Photo credit: Steveston Museum.

the Steveston Museum, The *Nikkei Return* is the first school program of its kind to focus exclusively on the internment experiences of a local Japanese Canadian community during and after the Second World War.

The Nikkei Return

Building upon stories told within the Steveston Museum's exhibits, The *Nikkei Return* highlights the resiliency of the Japanese Canadian community in Richmond during and after their World War II internment. Given the difficult nature of this content, the program endeavors to strike a balance between sharing stories of hardship and triumph. Developed over the course of several years, the process was guided by the core themes of human rights and resiliency and shaped by consultation with local community members.

The program is comprised of two main components. First, a brief historical walking tour of Steveston provides an overview of the vibrant Nikkei community that was forcibly removed from the coast in 1942. Intermediate students then become acquainted with two community members, exploring each of their lives through a suitcase filled with artefacts, documents and archival images. The personal stories shared through this new program capture the range of experiences that Steveston's Nikkei community had during and after World War II. The six individuals that were cho-



Above: Yuto Takahashi's suitcase.
Photo credit: Steveston Museum.

sen represent a snapshot of these experiences, from Roy Hamaguchi, the young boy whose family lived in three different internment camps between 1942 and 1945, to Kazue Oye, a single mother who struggled to decide whether to move east of the Rockies or be repatriated to Japan when she couldn't return home to Steveston after the war ended. Objects within the suitcase help to

provide tangible, tactile connections to their lives, while diary-style labels convey emotions that each individual felt about their treatment during and after internment by the government and Canadian society, ranging from fear and shame to anger and resentment.

The program concludes with a group discussion where students



Above: Students exploring objects in Hideo Hyodo's suitcase.
Photo credit: Steveston Museum.

are encouraged to share their opinions and feelings, ask questions or simply reflect upon the stories of the community members they have discovered during the program. By fostering these emotional connections and encouraging them to view the past from a different perspective, we hope to help students feel empowered to be more empathetic and to think critically about discrimination and injustices within their own community.

If your institution is thinking about creating an education program that tackles a difficult history, here are a few tips to get you started:

- Use multiple perspectives to reflect the variety of experiences
- Provide opportunities for sensory engagement (ie. object-handling, storytelling)
- Allow time for reflection and questions
- Reach out to local community members who may want to share their stories

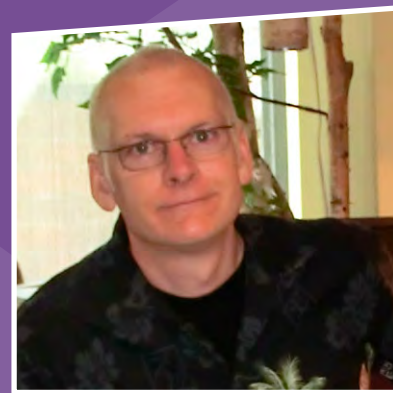
References:

Five Ways Museums Can Increase Empathy in the World,

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 worked previously at the Museum of Anthropology and the Delta Museum and Archives.

D.I.Y. 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.



Tried and True and Something New

During this 60th anniversary of the BCMA, it may be worthwhile looking back at some things that have not changed. We tend to think that any new technology is what we need to use. Sometimes we end up exhibiting the technology rather than the technology exhibiting the content. Don't give up on the "tried and true".

Glass

We tend to want to use the latest in new materials. Certainly Plexiglas (acrylic) or Lexan (polycarbonate) are not new, but newer than glass. All three have pros and cons. There are a lot of other plastics, but all seem to share properties of acrylic or polycarbonate.

Acrylic

- Pro: 10X stronger than glass
- Pro: Reasonably abrasion resistant
- Con: Thick acrylic often exhibits visual swirls in the body of the material

Polycarbonate

- Pro: Basically unbreakable
- Con: Polycarbonate scratches most easily
- Con: Not very good outdoors as it hazes easily from UV exposure

Editor's Note: Have an exhibit question you'd like Greg to answer? Send it to: jlemke@museumsassn.bc.ca

Glass

- Pro: Most durable against wear, abrasion and cleaning agents
- Pro: For shelves, really only glass is the choice as it resists warping and bending under load and especially with heat.
- Con: Clear, but may have a green tint. You can order "white" glass, but it is at a premium.

Glass can come in various types. The normal plate glass (aka annealed or floated) isn't very strong and it will break into sharp shards. To avoid personal injury your glass supplier can glue two thin sheets together with a plastic film in-between, making what is referred to as "safety glass". This is preferred for anywhere the public may accidentally break the glass. For something safer and stronger, chose "tempered" glass. Toughened or tempered glass is manufactured pre-stressed. This makes it very hard and strong but when it does fail it explodes into thousands of tiny bits. It is surprisingly easy to shatter tempered glass by tapping the edge with steel, or simply placing it gently down onto a concrete floor while working with it. Make sure you protect the edges with wooden blocks when moving or storing tempered glass.

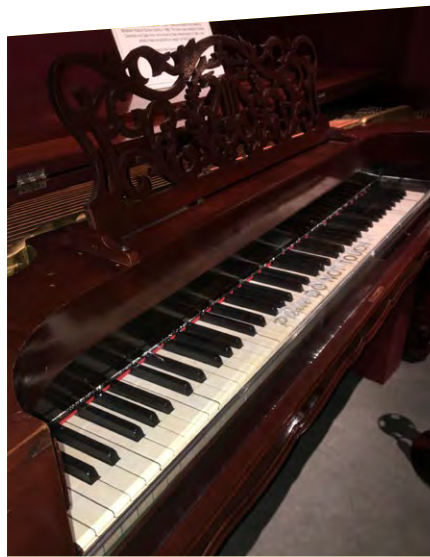
Lighting

One technology we all really need to get on board with is LED lighting. Still in its development, this technology is not without its challenges. LED lamps are expensive, but there is substantial savings in lamp changing labour, air conditioning and electricity, making it economical. Various organizations are still looking into long term effects on artefacts, but the results are promising if the same care is taken as with regular lighting.

There are basically two types of LEDs out there. The traditional LED (Light Emitting Diodes) and miniature fluorescents (known as high power LEDs). A standard Light Emitting Diode is basically a gap that electrons jump over. When electrons jump across the gap they generate an arc, emitting light. A long gap gives off red light, shorter gaps produce yellow, green and as the gap shortens, blue light. Other factors such as chemical composition and materials in the manufacturing are also key design features.

As the technology of manufacturing improved over the years we saw red LEDs, then green, then blue. Now manufacturers are able to make near ultraviolet light with LEDs. With this high energy radiation they can coat a small chip in phosphorescent chemicals that emit yellowish white light when bombarded with blue light. These are the “high power” LEDs we see now. You’ll recognize

them by that tiny yellowish flat face they have. This is the same principle as a fluorescent tube. FLUORESCENT!!! Yes it is basically a small fluorescent light engine. Apparently there is no need to worry about our artifacts though. When I discussed this with developers at Osram, they claimed that there is no “damaging” UV radiation emitted from the high power LEDs.



Top right: Acrylic is easily formed or glued together for light duty items like a keyboard guard.

Photo credit: Museum of Surrey

Top left: Tempered glass used for case door, shelves and reusable display cubes all in one case.

Photo credit: Museum of Surrey



Above: One key thing to remember when working with all glass is that you cannot have steel fasteners or tracks around the edges. Use wood, plastics or a soft metal like brass or aluminium. Photo credit: Museum of Surrey

LED lighting is a great tool. The sources and fixtures can be quite small. This is especially well suited to small display cases. An LED will produce substantially less heat and can be very small and unobtrusive. Much of what is out on the market now comes as a 12 volt DC adhesive strip. This means you can create your own “fixture” anywhere. Simple and customizable.

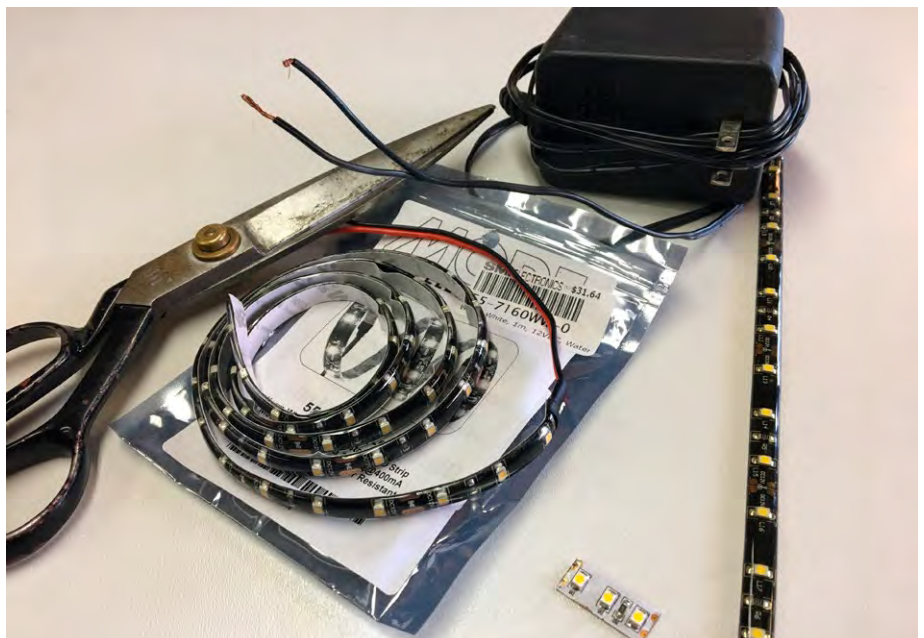
Still there are many other things to be concerned with. LEDs do not have the overall colour rendering that we get with incandescent lamps. Some colours seem muted or altered under LED. You should also try to find “Warm White” LEDs for a more pleasant look that matches the other lights in the space. Standard LED white is very blueish and generally not aesthetically pleasing. LED strips can look “out of focus” because of the multiple shadows cast from each source. It is much harder to focus LED into a spot. The manufacturers are working on fixing all of these issues and things are getting better all the time. The best part of LED lighting is that it doesn’t have to just replace your lamp, it is a new way of looking at lighting. You can be creative and experiment and get good results.

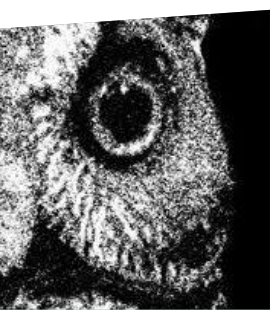
Right: These LED strip tapes can be cut into almost any length. There are colours to choose from, even colour changing. You can also get weather proof and submersible versions.
Photo credit: Museum of Surrey

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 Museum of Surrey and is currently the coordinator of the Stagecraft and Event Technology department at Douglas College.

Below right: One key thing to remember when working with all glass is that you cannot have steel fasteners or tracks around the edges. Use wood, plastics or a soft metal like brass or aluminium.

Photo credit: Museum of Surrey





Whoo's News

Kate Melkert has taken on a leadership role, moving from Exhibition Preparator to Fabrication Coordinator at the Museum of Anthropology at UBC.



Shannon Jorgenson has left her position as Manager at the Lake Country Museum after 7 years.

Richmond Museum & Heritage Services is delighted to announce the appointment of **Sarah Shovlain** to the temporary position of Museum & Heritage Programmer in Steveston.



The Museum of Anthropology also welcomes **Sharon Haswell** as its new Shop Manager. Haswell previously worked at the Bill Reid Gallery of Northwest Coast Art and is committed to making the MOA Shop a showcase for artists and craftspeople from around the world.



After 30+ years, **Connie Baxter** has retired from where she spent the majority of her career including the last 15 years, the City of Richmond. She was also the first Executive Director at the Gulf of Georgia Cannery NHS where she co-managed site exhibit development.

The Museum of Anthropology welcomes **Dr. April Liu** as its new Curator of Public Programs and Engagement. Dr. Liu is an art historian and educator with a passion for community outreach and collaboration.



Ben Fast is the new Programs & Communications Coordinator for the BC Museums Association. Fast is responsible for many of your favourite member perks such as professional development webinars, mentorship program and the HOOT e-newsletter.



Ashley Cassidy is the new Curator of the Lakes District Museum. The 19-year-old worked at the Museum for two summers before being chosen for the position. She will be replacing **Lee Safonoff**, who is retiring this summer after 32 years of dedicated work.



The Kelowna Art Gallery is pleased to announce the appointment of **Toby Lawrence** as Curator. Lawrence will be responsible for Gallery exhibitions, accompanying publications, and all permanent collection activities.

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Volunteer Spotlight

As you head east along the Fraser Valley's scenic 7 Highway, be sure to stop in at the Agassiz-Harrison Museum where chances are, you will bump into long-time member and volunteer **Joan Vogstad**. Joan has been a member and volunteer of the Agassiz-Harrison Historical Society since 1985 when she served first as Secretary, and then as President from 1996 to 2016.

During Joan's tenure she chaired a committee of 12 to write the community's history book: *Memories: A History of Agassiz, Harrison Hot Springs and Harrison Mills*, and she was instrumental in having the CPR signal arm attached to the Museum's 1893 train station. With few grants available to apply for in the early days, the Society turned to teas, fashion shows, guided tours and craft fairs to raise much needed funds to operate the Museum. In the 1980's, true to the community spirit of the town, advertising meant entering a float in the Agassiz Fall Fair parade.

When reflecting upon her time at the Museum, Joan recalls, "We always had wonderful volunteers who did what was needed to keep the Agassiz-Harrison Museum operating smoothly - whether it be house cleaning, repairs of any kind or fundraising. They volunteered with enthusiasm and knowledge".

A long-time resident of Agassiz with deep family roots in the community herself, Joan's own knowledge and enthusiasm for history comes naturally - her grandfather having been a Reeve of Agassiz for 24 years. Joan continues to volunteer at the Museum and serve on the Society's Board of Directors, where her contributions to the local history of Agassiz, Harrison Mills and Harrison Hot Springs continue.



Above: Joan Vogstad outside of the Agassiz-Harrison Museum
Photo credit: Shannon Bettles.

NEWS

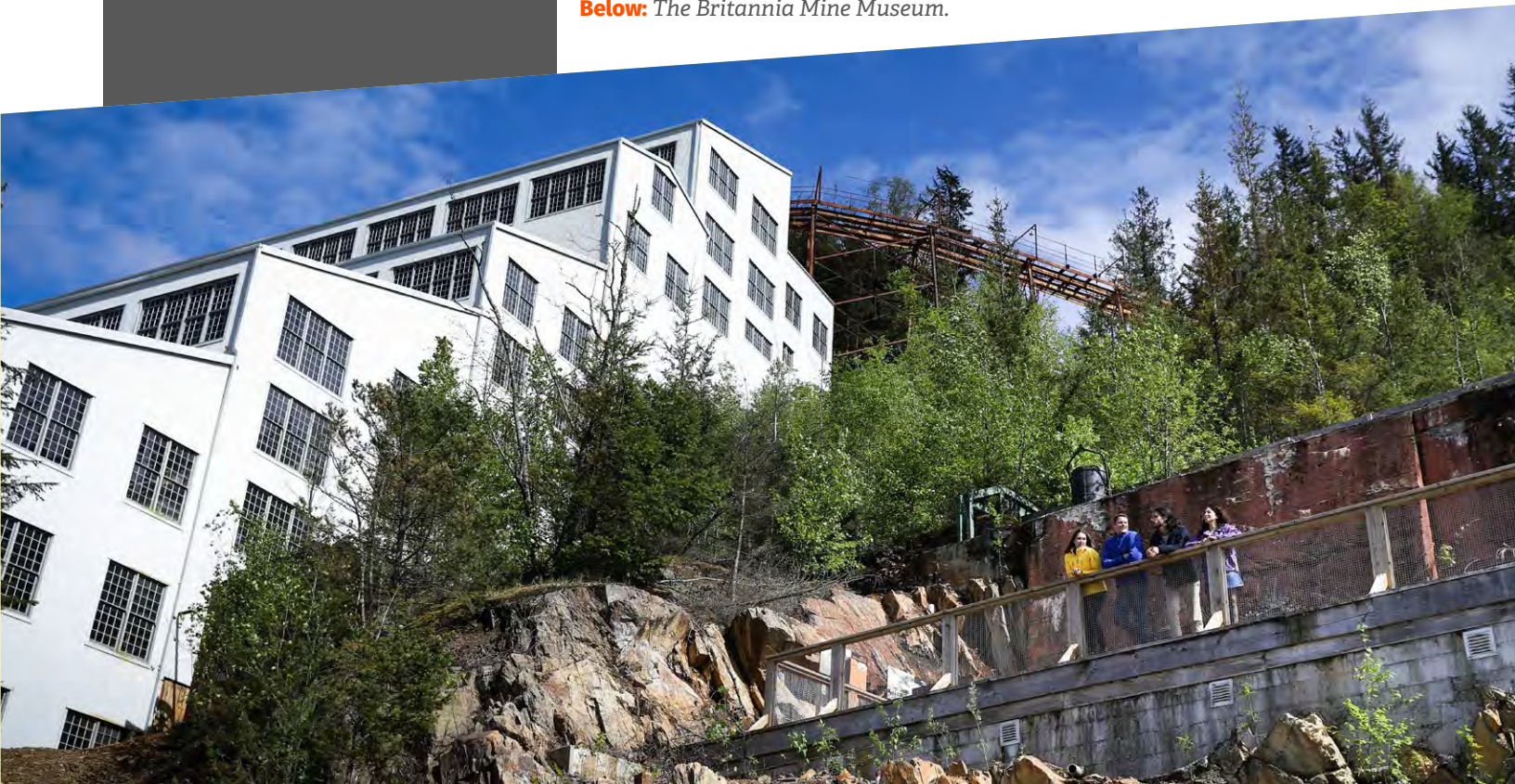
The BC Museums Association is saddened by news of the sudden passing of **Rod Naknakim**, President of the Nuyumbalees Cultural Centre. Rod was a member of the We Wai Kai First Nation, and a lawyer specializing in Aboriginal Law. Rod was also the Chief Negotiator for the Laich-Kwil-Tach Treaty Society. His presentation at the BCMA Conference in Whistler in October 2016 was highly regarded and resulted in the adoption of his suggested articles for conciliation.

The **Britannia Mine Museum** is the recipient of a \$1.4 million funding contribution under the Canadian Government's New Building Canada Fund. This fund is in celebration of Canada's 150th anniversary and will go towards the rehabilitation of the Mill Building, a National Historic Site on the Sea to Sky highway, as well as several other historic buildings that support the Museum's popular education and tourism programs. The Government of Canada funding, alongside another \$2.8 million the Museum has fundraised from a supportive BC mining industry, will enable the Museum to further its programs and add an immersive multi-media Mill Show

attraction that will tell the captivating story of the wide-ranging importance of the Mill when it was fully operational from the 1920's until its closing in 1974. The new Mill Show will be completed for launch during the summer of 2019.

The **Lytton Chinese History Museum** opened May 13th in recognition of the work and sacrifice of more than 17,000 Chinese labourers who helped build the Canadian Pacific Railway through the Fraser Canyon in BC. The new Museum traces the story of Chinese inhabitants in the Lytton area from 1858 to 1928. The facility has been built on the grounds of a former Chinese joss house, also

Below: *The Britannia Mine Museum.*



known as a temple or shrine. The museum includes nearly 200 period artifacts collected from throughout the BC Interior. In February 2016, the site of the former joss house was granted official heritage status under Heritage BC's Chinese Historic Places Recognition Project.

The **Haida Gwaii Museum** and the American Museum of Natural History collaborated on a project that involved the Haida Gwaii Museum borrowing and exhibiting a Mountain Goat Chest from the American Museum of Natural History. The Chest had been used in a traditional ceremony of the inauguration of a Haida Hereditary Chief. The Museum is also planning to make a replica of the Chest for future public programming and community events. This project will lead to the continued collaboration between a leading American Museum and will provide a foundation for future partnerships with museums and cultural institutions across

Canada and around the world. The Haida Gwaii Museum's approach to repatriation is based on supporting other organizations with information and knowledge about works in their collections. Rather than asking for these objects back, the Museum is interested in engaging in 'creative repatriation,' whereby the objects are borrowed for the short time to show the community and duplicate the object so that the Museum will have permanent access to cultural treasures and build understanding and cooperation with partners who will benefit from this unique collaboration.

The **Museum of Surrey** is expanding with construction underway now and a completion date set for Fall 2018. The expansion includes a Feature Gallery for community curated exhibitions and workshops and travelling exhibits, a Kids Explore Zone, an Indigenous Hall curated in collaboration with Surrey's Indigenous communities, and special

event spaces. In addition, two heritage buildings will be relocated to the site to create a Heritage Campus that includes the Cloverdale Library and Surrey Archives. As a people museum, the Museum of Surrey advocates for the residents of Surrey and visitors from around the world. The Museum's mission is to ignite imaginations and connect Surrey's diverse citizens and communities through stories and experiences. This means that programs, exhibits and events contribute to community life by celebrating Surrey's past, present and future with innovative, dynamic and delightful learning, storytelling, and shared experiences. The new museum will explore everything from immigration to social innovation to the creativity of Surrey's high tech sector. The Museum of Surrey is a people place – a space of dialogue, participation and action where people and communities connect and tell the stories of who they are and where they are going.

Below: Architectural rendering of the future Museum of Surrey expansion.
Photo credit: HCMA Architecture + Design.





Above: Old Town Victoria.
Photo credit: Tourism Victoria

2017 CONFERENCE

CLIMATE FOR CHANGE: How Museums are Meeting the Challenges of a Changing World

October 3-6, 2017

Come to our beautiful capital city in October for BCMA Conference 2017 -- BC's only provincial conference for museum, gallery and history professionals.

Join us for the opportunity to network with hundreds of colleagues from across the province. Enjoy a full program of workshops and presentations that focus on best practices and 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!

**ANNUAL GENERAL MEETING
OCTOBER 5, 2017**

12:30 P.M.
Terrace Ballroom, Inn at Laurel Point
Victoria, BC

Keynote presentations by **Senator Pat Bovey** and National Indigenous Heritage Circle President, **Karen Aird**.

*Senator Bovey's presentation is generously sponsored by the **Department of Art History & Visual Studies** and the **Faculty of Fine Arts** at the **University of Victoria**, as part of the **Fine Arts Orion Lecture Series**.)*



*Karen Aird's presentation is generously sponsored by the **Cultural Resource Management Program** at the **University of Victoria**.*



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9am-3:30pm

Royal Roads University, 2005 Sooke Rd., Victoria

All are welcome. Participation in this provincial forum can be in-person or online!

Join us for a province-wide workshop to explore the important role we all play in addressing diverse perspectives on history. In the spirit of Canada's 150th anniversary themes of reconciliation, diversity and inclusion, the day will focus on guiding principles and good practices for building relationships to support these themes within your institution. This workshop is open to any and all individuals interested in supporting diversity, inclusion and reconciliation efforts around our province.

Secure your seat today! [Register](#)

Workshop presented by the BC Museums Association, Royal Roads University, the BC Heritage Branch and Heritage BC



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BCMA OWL Card

Whether an institution or governing organization, a mid-career professional, volunteer, or student on the brink of a career, membership in your professional association comes with lots of benefits including professional and career development, networking, and OWL Card privileges. Membership in the BCMA is open to organizations and individuals, with benefits designed specifically for each membership category. [Visit our website](#) for an outline of benefits by category.

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

Who accepts the BCMA OWL Card?

Visit some of the outstanding museums, galleries and historic sites in BC! Present your OWL card, with picture ID, to participating institutions for complimentary admission during regular operating hours. New participants include the Ital-

ian Cultural Centre in Vancouver, the Museum of Campbell River on Vancouver Island, the Bulkley Valley Museum, and the Vanderhoof Community Museum.

A list of participating institutions is continually updated and available on [our website](#).

BCMA has welcomed 69 NEW members since January 2017, the beginning of our 60th Anniversary year. New members since the previous issue of Roundup include:

- Liz Crocker (Royal BC Museum)
- Leia Patterson
- Connie Baxter
- Lia Tarle
- Terri O'Keeffe
- Sarah Jefferies (Alberta)
- Lynn A. Saffery (Museum of Surrey)
- Lorna Fandrich
- Georgia Ohm (Alberta)
- Luc Desmarais
- Sophia Stalner (North Van Museum/Archives)
- Sarah Shovlain (Richmond Museum and Heritage Services)
- Rob Rondeau
- Katie McEvoy
- Cheryle Harrison
- Salt Spring Island Museum
- Bella Coola Valley Museum Society
- Canadian Country Music Hall of Fame
- High House Museum
- The Corporation of Delta (operates Delta Museum and Archives)
- Seaforth Highlanders of Canada Museum & Archives
- Wells Museum
- Museum at Campbell River
- The Royal Westminster Regiment Historical Society Museum
- Nicola Valley Heritage Society
- Balfour & District Business and Historic Association
- BC Vintage Truck Museum
- Granite Creek Preservation Society
- Anglican Parishes of the Central Interior
- Grunt Gallery, Vancouver
- Nakusp & District Museum
- Arrow Lakes Historical Society
- BC Regiment (DCO) Museum
- Vanderhoof Community Museum
- Bowen Heritage Preservation Association -
- Andre & Associates Interpretation & Design Ltd.
- Greater Vancouver Japanese Canadian Citizens' Association
- Northeast Aboriginal Business Centre
- Lac la Hache Historical Society
- Regional District of Mount Waddington
- Burns Lake Native Development Corporation
- Vancouver International Bhangra Celebration
- Rungh Cultural Society



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

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Above: Steveston Museum.
Photo credit: Joel Baziuk.