

The voice of the BC Museums Association

Roundup

Issue 270 // 2017

Reaching New Audiences!
Creating Museums for All



Welcoming the LGBTQ+
Beyond the Heteronormative

Dismantling the Master's House?
Gender in Museums

Achieving Diversity
An Imperfect and Vital Process



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Photo: Local musicians impress visitors with their talent at the Gulf of Georgia Cannery.
Photo credit: Pat MacIntosh



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Cover Photo: *Persi Flage and Henrietta Dubét.*
Photo credit: Royal BC Museum.

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Left: Entrance in rotunda at the Kamloops Museum & Archives features a dugout canoe and introductory texts translated into Secwépemcstín.

Photo credit: Kelly Funk

NOTES FROM THE EDITOR



Jane Lemke

It seems fitting that in the BCMA's 60th anniversary year, Roundup is highlighting projects and research that welcome new and wide audiences into our institutions. Museums are changing and the projects featured in this issue are some of the many examples of ways that BC museums, galleries and cultural centres are diversifying. Gone are the days when museums held stories and artifacts of the "dead, white, and male". We are now, more than ever, becoming museums of the people as opposed to *for* the people.

These examples are by no means the only exemplary projects being undertaken around the province. I welcome you to look around your institution and find new ways of re-doing processes to be more inclusive. There has never been a better time!

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

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

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PRESIDENT'S REPORT

Tania Muir

It is a great honour to serve as BCMA President over the next two years! As the BCMA celebrates our 60th year as an Association, I am very thankful for the forward-thinking, passionate and hard-working councillors and members that have come before me. In recent years, the BCMA has successfully enhanced our level of engagement with members, stakeholders and the public in BC. This has included administering the BC 150 | Canada 150 Legacy Funds on behalf of the Province, with the support of Heritage BC, the signing of the MOU with the British Columbia Library Association (BCLA) and the Archives Association of British Columbia (AABC) and the development of an Indigenous Advisory Committee to guide our work.

Thank you all for a fantastic conference in Victoria, *Climate for Change*. The innovative conference sessions from across the province demonstrated the ways in which museums, heritage sites and cultural centres have provided a positive impact on the communities they serve. Offering critical discussions on diversity, social justice, decolonization, and climate change, it was evident that the cultural sector in BC is ready to take a leadership role as a catalyst for change. We were pleased to host the Honourable Judith Guichon, OBC, Lieutenant Governor of British Columbia, Senator Pat Bovey, Karen Aird, President of the Indigenous Heritage Circle, our new Minister of Tourism, Arts and Culture, Lisa Beare, and other distinguished guests to share in the excitement of Conference 2017.

Providing opportunities for professional development and networking remains one of the key priorities for BCMA members. In addition to the annual conference, I hope you are able to engage throughout the year by participating in our provincial forum, the monthly **webinars**, regional workshops, our new **emerging professionals mentorship program**, and/or staying in touch with colleagues through the listserv or the **Facebook** group.

Representing museums, galleries and cultural centres from across the province, the BCMA Council is committed to serving the needs and priorities of our membership. We are currently in the process of revisiting our strategic priorities and creating a framework to guide our work. I very much look forward to hearing from you and determining how we can best work together to sustain, innovate, and further develop the sector. Please look out for our member survey coming out prior to the end of the year where we hope to capture your ideas and feedback.

Tania Muir, President, BCMA

Feature

from the 2017 conference

Societal Expectations

The Future Role of Museums

Senator Patricia Bovey

The following is an abridged version of the Keynote Address given by Senator Patricia Bovey, FRSA, FCMA, to the BCMA 2017 Annual Conference delegates. For the full speech, please visit the [BCMA website](#).

As Canada enters its second 150 years as a nation we face huge challenges. As we all know we are a country built on diverse immigrant peoples, our citizenry is comprised of people from every country around the world – the only nation to be so – and of course we are blessed with the richness and depth of Canada's Indigenous, Métis and Inuit peoples, many of whom have been here for millennia. With this diversity and depth, we are the envy of many around the world. Globally people are wanting to know more about Canada. We can fulfil that need!

There is no question that the changing external world order is having tremendous impacts on us all in every part of the country, and beyond, with climate change, our own challenges for reconciliation and healing between Canada's Indigenous peoples and the non-Indigenous populations, and the increased immigration from war torn parts of the world. These issues only serve to enhance our responsibilities.

Museums also have increasing responsibility to be a leader in the education for all our publics, giving voice through our collections, research, exhibitions, publications and programs, to showcase Canada's many immigrants, and in turn to tell them our stories. Society expects us to enable the understanding of the multicultural dimensions of our country. While we have all presented exhibitions showing aspects of many of our immigrant cultures, are

we reaching out to recent refugees and immigrants as we might, both showcasing their roots AND giving them an understanding of Canada, our history and our values as a nation? Are we presenting stories in a way that have currency to those who may not speak either of our official languages? Are we in fact presenting opportunities for language acquisition?

We naturally like to show the positive developments of Canadian society and how far we have come, but we should not be fearful of giving witness to societal injustices and the darker side of our history and present – whether that within our prisons, or our treatment of transgendered people, the issues of murdered and missing women, or of those living in conditions far below the national norm who lack running water, insulated houses, whose food is far more expensive and with less

security than that in cities, or for whom milk costs more than alcohol. The list goes on.

I believe museums can and should take a positive role in coming up with solutions to some of our contemporary problems, both by presenting and defining the issues and by suggesting resolutions.

I believe museums can and should take a positive role in coming up with solutions to some of our contemporary problems, both by presenting and defining the issues and by suggesting resolutions. Providing increasing foundations to engage audiences in discussion and debate is important – often more poignant and compelling than just reading about current issues. Our ‘language’ of material history and art **IS** an international one.

How many of us learned about the Holocaust in school? In books? From the stories told by those who survived? From exhibitions? Here or abroad? Our experiences obviously differ given our respective ages. Suffice it to say, we learn from multiple sources, and true learning is lifelong learning. Museums afford

our publics the opportunity of lifelong learning through our multi-dimensional means – artifacts, didactic panels, digitally, through books, catalogues, films, talks, interviews. We must use every possible way, actual and virtual, to provide for meaningful engagement. In some cases our individual mandates may overlap – and that is fine – it serves to deepen the substance of the engagement. The Royal BC Museum, the Vancouver Art Gallery, the Museum of Vancouver, the Art Gallery of Greater Victoria and Museum at Campbell River, for instance, each delve into some of the same issues, though with differing perspectives and for differing reasons. Through collaborations we can further enhance our ongoing reassessment of history as more information comes to the fore – I am not speaking about revisionist history, but the adding of newly realized facts to what we have already known. Are our dioramas correct? Are our installations of decades past still relevant?

Museums provide time and space for reflection, nostalgia, learning, hope, fun, visioning, and for dialogue and meaningful engagement. Our work also has a positive impact on well-being and health. Decades of cumulative research has shown that those who participate in the arts – including museums – live two years longer and cost the health system less, and they get out of hospital a day or two earlier after elective surgery. I am delighted to say that museums have changed their per-

spective on that involvement over the past few decades.

I well remember the rebuking I received from colleagues for the Art Gallery of Greater Victoria's award-winning program for the blind which we launched in the early 1980s! I was told many times that I was just “jumping on the socialist bandwagon”. In initiating that program we were endeavouring to provide accessibility to those who for various reasons could not participate or benefit from traditional museum programming. It was a huge success and it has subsequently been copied and further developed by many institutions. I can also say that when we started our pioneering public Buhler Gallery at St Boniface Hospital, exactly ten years ago, we more than met our wildest initial goals within our first year! We therefore shifted and pushed our expectations and I am proud to say our impact has been transformational for patients, their families, hospital staff and volunteers and the wider public.

Likewise, international studies have proven that active participation in the arts has had a hugely positive impact on reducing arrest rates for youth, and on reducing recidivism rates for those aged 11 to 14. The youth take on responsibility. It is certainly more productive and rewarding to work as a team on something creative than being part of a gang. Given the public's trust in our work, and the strength of our



Right: BCMA Past-President David Alexander with Keynote Speaker Senator Patricia Bovey at the BCMA Conference 2017.
Photo credit: Ben Fast

resources in our collections, staff and spaces, I think museums can take a more active role in this work too – especially as we are not a ‘school’.

Professional training is also critically important and I believe museums could, and should, increasingly partner with our universities to allow for the balance of theory and practice so those entering the field will be able to fulfill their potential.

I know museums hire students, and have interns and practicums. But we can do more. Experiential learning has been the cornerstone of the University of Winnipeg’s MA in Curatorial Practice. The students have year-long placements – which have included the Manitoba Museum, the Winnipeg Art Gallery, the Buhler Gallery, Plug-In Institute of Contemporary Art, the Royal Aviation Museum, and the Hudson Bay Archives. Undergraduates in the program undertook a year-long internship in the Buhler Gallery. All the graduates from the program have either gone on to do PhDs or have work in the field.

Looking ahead, it is also my hope that museum researchers will play an ever-increasing role in research across Canada in all fields. Contributing solid research in partnership with other agencies as we raise difficult

Contributing solid research in partnership with other agencies as we raise difficult societal issues, will strengthen the impact of public discussion and debate.

societal issues, will strengthen the impact of public discussion and debate. We know that museums have the expertise to lead research teams in many fields, building on past museological accomplishments in so many areas, including science, aviation, transportation, technology and human and natural history. Canadian artists do too as they create their work, giving voice to their insights and visions.

There is much more – but time is too short – so suffice it to say in conclusion, as I have always said, museums connect creators and community, and provide access between artists and audiences. We do that more now than ever before. The ‘I’ in the word society heralds innovation, inclusion, integrity; the ‘E’ tying the two syllables in the word Museum together, evokes engagement, experimentation, excellence, exploration and ethics.

As we seek to meet the societal expectations before us, and fulfill our roles as museums, regardless of our individual fields of endeavour, we must present ourselves as we are, ensuring our audiences leave having learned something, participated in something, and had fun doing so!



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Programming beyond the Heteronormative

Welcoming the LGBTQ+ Community

Kim Gough and Chris O'Connor

Museums are powerful places. They have influence; they are not neutral. Museums have a responsibility to do better: they must be inclusive, and they must be a venue for diverse voices.

It shouldn't surprise anyone that stories of LGBTQ+* communities are painfully under-represented in museums. Organizations such as the LGBTQ Alliance and the Queering the Museum Project have been working to develop strategies on how to make a more inclusive museum experience, but their work has been slow to catch on. In the Learning Department at the Royal BC Museum, we strive to amplify the voices of historically marginalized communities—and to do so responsibly and in collaboration with these communities. Our most recent homegrown exhibition gave us opportunities to do just that.

In the summer of 2017, the Royal BC Museum opened a feature exhibition called *Family: Bonds and*



Belonging. During the public consultation phase of the exhibition planning, LGBTQ+ community members were invited to take part in a multistage focus group. The focus group engaged in facilitated discussions early in the planning process, and later reviewed proposed text and story inclusions. As a result, meaningful stories and objects that otherwise might not have been included were integrated into the feature exhibition. This helped to create a more inclusive and full-some definition of family.

Our aim was to create a space where all participants felt their voices were heard and valued, and where people were given permission to hear and absorb multiple perspectives.

Above: Looking for representation in the *Family: Bonds and Belonging* feature exhibition. Photo credit: Royal BC Museum

In July 2017, during the run of the exhibition, we marked *Queer Museum Day* and local Pride celebrations by hosting two events in collaboration with the LGBTQ+ community. The first was a discussion in our *It's Complicated* series, which is free and open to the public, on gender; the other was a ticketed *Museum Happy Hour* event called *Pride*.

It's Complicated began as a monthly participatory discussion series, created to accompany the Family exhibition. Each month, we tackled a new theme with significance to families—we chose complex issues that deserve some collective unpacking. By far the most popular discussion was the one on gender. We had more than 60 people show up, both youth and adults—many from the trans community but also many who were just curious about the changing landscape of gender. Four invited guests provided their own perspectives, representing no one but themselves. After each guest's perspective, small groups met to consider the ideas presented. It was a powerful and dynamic discussion. Our aim was to create a space where all participants felt their voices were heard and valued, and where people were given permission to hear and absorb multiple perspectives. One participant shared the following after the event:

Thank you for an amazing evening. I appreciated the thought and sensitivity that went into the planning and

the courage of the presenters and speakers throughout the evening. I've been struggling with family and my own journey continues to unfurl. It's like a breath of fresh air to sit with community and hear other perspectives and personal journeys.

Open, participatory discussion events like this one allow the museum to extend beyond its physical space—to become more than just a place for display, and to transform into a container for safe exchange of ideas.

In addition to inviting participants to update the list, we hosted some playful debates around the changing landscape of how the LGBTQ+ community finds connection now.

Museum Happy Hour is a ticketed evening event for adults. Each night is themed and hosted in a particular space within the museum galleries. Planning for the Pride-themed event started by looking through our *Becoming BC* history gallery for stories of the LGBTQ+ community. The only explicit inclusion found in our core gallery was a single photograph and sentence about Gay Pride in Vancouver in the 1990s. Our colleague Genevieve Weber, an

Archivist at the BC Archives, helped us locate some interesting documents including a pamphlet from 1970 titled *A Gay Guide* from 1970 and a 1980 radio feature by Saralee James on the Coronation Ball by Saralee James and Don Mowatt (BC Archives T4303:0261) about drag culture in Vancouver in the 1980s.

A Gay Guide was written by an anonymous gay man living in BC who wanted to help other homosexuals "... who know nothing about how to find other homosexual people." For the event, we enlarged a few pages of the document, printed them and hung them on the wall during the event for visitors to look at more closely. One page that received a lot of interest was a list of cruising places from around BC. In addition to inviting participants to update the list, we hosted some playful debates around the changing landscape of how the LGBTQ+ community finds connection now.

The Coronation Ball radio piece was produced for the CBC in 1980. The story featured interviews with drag queens about drag culture and the role of the Coronation Ball in the queer community in Vancouver and beyond. With permission from the CBC, we played the audio and supplemented it with photographs from Coronation Balls over the years. To present a contemporary view of drag culture, we invited a drag queen and a drag king to come to the event and host a discussion while they got into their drag personas. Henrietta

Right: *The Klezbians playing during Happy Hour Pride*
Photo credit: Royal BC Museum

Below: *Sharing LGBTQ+ histories on the Pride Stage.*
Photo credit: Royal BC Museum



Dubét and Persi Flage, Ms. and Mr. Gay Vancouver Island 2016, shared their stories about how drag culture has changed and how it has affected them personally.

In an effort to provide a platform for as many voices as possible, an open stage was set up for people who wanted to discuss or address an issue. In addition, we had three speakers scheduled throughout the event. Dr. Aaron Devor from the University of Victoria's Transgendered Archive gave an overview of the archive and some of the interesting personalities it represents. University student Barbara Clerihue spoke about researching the history of John Butt, a young town crier in Victoria in the 1860s who was charged with sodomy for which he could have been hanged. The remarkable story of his acquittal was turned into a student musical, *A Queer Trial*. Victoria City Councillor Marianne Alto was scheduled to discuss her experience of the shifting attitudes as an out lesbian in public office, but unfortunately, duty called and she had to cancel.

It wouldn't be a Pride event without music, so the Klezbians, a band of unruly, chutzpah-licious musicians from the Isle of Klezbos (aka Victoria) performed on the streets of Old Town.

Whether looking at *A Gay Guide*, hearing previously untold stories of the transgender community or playfully inserting themselves into

our Century Hall exhibit through dress-up, photographs and stories as part of our "Gay History Hack", participants expressed their delight at seeing themselves represented in the museum. A middle-aged participant sought us out at the end of the night because they wanted to shake our hands and thank us. "I never thought I would see a museum do this in my lifetime," they told us as they left with their partner.

When individuals who identify as members of the LGBTQ+ community do not see themselves or their lives reflected in representations of history, it can be hurtful. But heteronormative narratives are also disingenuous: they prevent us from arriving at a more complete understanding of our histories. By making inclusion a priority, museums have the potential to share these histories and uncover a more complex narrative.

** LGBTQ+ is commonly used as shorthand for lesbian, gay, bisexual and trans-identified individuals. Q stands for both queer and questioning. The + is intended to be inclusive to those that identify beyond defined notions of gender and sexuality.*

To Learn More:

- Museums Next: How Museums Can Build Collaborations with LGBTQ Communities. www.museumnext.com/insight/how-museums-can-build-collaborations-with-lgbtq-communities/
- LGBTQ Alliance: American Alliance

of Museums. www.aam-us.org/resources/professional-networks/lgbtq

- LGBTQ Alliance's Welcoming Guidelines for Museums indd.adobe.com/view/b3e67357-2f62-4809-b757-17813aadeb13
- Museums and LGBTQ: An Analysis of How Museums and Other Exhibitors Can Highlight Lesbian, Gay, Bisexual, Transgender and Queer Perspectives -www.kulturradet.se/Documents/Hbtq/MUSEUMS%20AND%20LGBTQ.pdf

Kim Gough has worked in museum education for twenty years and has a Master of Museum Education from the University of British Columbia. Her work for the Royal BC Museum has recently focused on outreach and creating informal learning opportunities for adults. Kim and her wife Heather have lived in Victoria for ten years.



Chris O'Connor is a Program Developer in the Learning Department at the Royal BC Museum, with a focus on on-site learning initiatives. His particular interest is in fostering an active and inclusive environment for visitors to experience the museum exhibits and collections in innovative ways. Chris and his partner Jenny are raising Asa, their 12 year old non-binary kid, in the beautiful city of Victoria.



Dismantling the Master's House?

Gender Discrimination in Museums

Tania Muir

Writer, feminist, and civil rights activist Audre Lorde questioned the capacity for change within our current institutions and power structures when she stated, “the master's tools will never dismantle the master's house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change”.

Over the last decade, museum conferences, publications, and forums have celebrated the capacity of museums to act as agents of change, engaging marginalized communities and providing a fertile platform to address diverse social justice issues. However, the idea that museums should serve a larger ideological purpose is not entirely new. And historically, the values and objectives espoused by museums have, in many cases, contributed to the creation and reinforcement of repressive ideologies in regards to gender, race and class, and not to dismantling the current power structures.

Feminist scholars, museum practitioners, and activists have critically challenged the patriarchal policies and practices of museums noting the lack of documentation of

women's experience, failure to acknowledge and celebrate women's accomplishments, and the disproportionate representation of women artists in our public galleries. How do our museum collections and exhibitions express our unspoken assumptions and values as a society? And is it possible to transform our institutions to reflect the true diversity of our public(s)?

How do our museum collections and exhibitions express our unspoken assumptions and values as a society?

Anthony Kiendl in the forward to the Banff publication *Obsession, Compulsion, Collection, Collections: On Objects, Display Culture and Interpretation*, delves into how our museum collections not only reveal assumptions about societal values, but also play a significant role in governing our understanding of the world. In order to unpack some of the stories our collections tell, it is important to understand the context from which our collections have emerged beginning from private collections, to the development of cabinets of curiosity, and eventual birth

of public museums in the late eighteenth and early nineteenth century.

In *The Origins of Museums*, Olive Impey and Arthur MacGregor document how the practice of collection and display began with the exploits of wealthy gentlemen who had the means to travel the globe and bring back its wonders. The display of objects functioned as the social construction of the gentleman communicating the power, prestige and privilege of the owner. Curated through the eyes of the bourgeois elite male traveller, the subsequent collections portrayed women as passive, superfluous, or as a muse or object in relation to the male subject. As national museums emerged in the late eighteenth and early nineteenth century, the collections and exhibitions continued to privilege the male experience reinforcing narratives of nationalism, masculinity and colonization. The Philadelphia Museum, which opened in 1786 by established artist and collector Charles Peale as one of the first museums in North America, is an excellent example of the patriarchal museum structure of the period. As seen in this monumental 1822 self-portrait entitled *The Artist in his Museum*, Peale depicts himself as the master of his museum, pulling



Above: Charles Willson Peale, *The Artist in His Museum*, 1822, in the collection of the Pennsylvania Academy of Fine Arts.

back a draped crimson curtain to reveal the collection he developed to reinforce his status and world-view.

Rosalie Favell, a contemporary Métis artist from Winnipeg, Manitoba, directly responds to Charles Peale in her 2005 image *The Artist in her Museum*. Inverting Peale's image of the male connoisseur, Favell inserts herself within the image as an Indigenous woman, disrupting the patriarchal narrative and the colonial context of early museum collections. In contrast to the museum collection developed by Peale, Favell's collection tells of her journey to discover her own personal history and identity through images from family photo albums.

Like Favell, feminist historians have responded to the inequitable representation of women through the task of recovery and inclusion, looking for ways to reinsert women back

into our shared history. This reconstructive method has in many cases provided an opportunity to appropriately recognize and celebrate the accomplishments of women throughout history. And while feminist historians look to address the past, contemporary feminist artists

Contemporary feminist artists and activists draw attention to our current patterns of collection and representation of women within the contemporary museum system.

and activists draw attention to our current patterns of collection and representation of women within the contemporary museum system.

It has been over 30-years since the New-York based group of women artists the *Guerilla Girls* banded together to protest rampant discrimination within our public art museums, exposing the small percentage



Above: Rosalie Favell, *The Artist in her Museum*, 2005

of women artists being collected and exhibited in comparison to their male counterparts. Unfortunately, the number of women represented in collections continues to be well below that of their male peers. A 2015 feature in *Canadian Art* magazine, looked at the demographics of solo exhibitions of living artists at Canadian public institutions. The results were underwhelming, with 64% of solo exhibitions allocated to male artists.

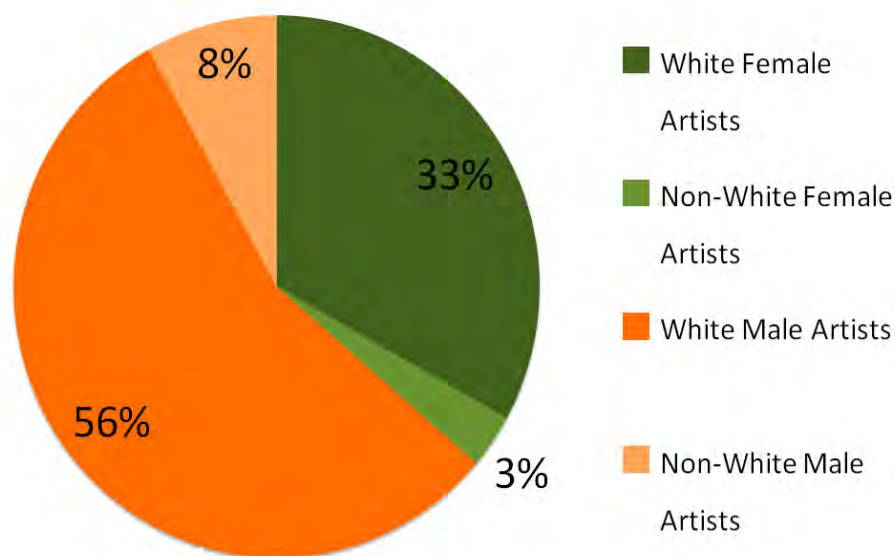
As art historian, curator and cultural policy specialist from York University Joyce Zemans has demonstrated, the work of feminist scholars, activists and decision-makers have made an impact on the overall advancement of women in the sector. Having conducted extensive re-

search in 2001 to analyze the status of women artists in Canada and the nature of institutional discrimination, Zemans returned her study in 2013 to identify if there had been a substantial change within this twelve-year period. While there is still a long way to go, Zemans in her 2013 report was able to identify a positive trend for women in terms of arts grants, national awards, acquisition into major museum collections, and the exhibition of female artists in group and solo exhibitions.

While the pie chart from *Canadian Art* illustrates the gendered hierarchy of representation for women in our art museums, it also demonstrates a related and further troubling trend regarding the racial distribution of artists. Of the

36% of solo exhibitions committed to female artists in 2013, only 3% of those were to non-white female artists. The combined effects of gender and racial discrimination have a particularly negative effect on the representation of women. In her 1982 publication *Ain't I a Woman*, feminist and American author bell hooks invited mainstream feminists to acknowledge the intersection between racism and sexism, challenging the category of womanhood as a discrete category of analysis. Feminists such as Kimberlé Crenshaw (1989) and Nira Yuval-Davis (2006) have built on the work of hooks with the concept of intersectionality recognizing that systems of oppression such as racism, sexism, class exploitation and homophobia do not act independently from one another. Instead, systems of power intersect with one another often further marginalizing diverse voices.

Many museums have responded to issues of diversity and identity-based exclusion with temporary exhibits focusing on an individual identity or through the development of identity-based museums such as the National Museum of the American Indian or the Aga Khan Museum. While these interventions into historical and contemporary narratives occur in separate or temporary spaces, mainstream museums continue to develop Euro-centric heteronormative collections and exhibition programs. In order to



Above: Gallery Demographics Average, included with permission from Cooley, A, Lou, A. and Morgan-Feir, C. "Canada's Galleries Fall Short: The Not So Great White North," *Canadian Art*, April 2015

transform the museum as an institution in a fundamental way, an intersectional approach to museology is needed to critically challenge the structures of power that inform our organizational structure, our processes of collection and curation, and the physical structures of our museum spaces.

Some museums over the last decade have indeed taken up the task of intersectionality, creating what Eilean Hooper-Green has described as the “post-museum”. Here, the museum as an institution can evolve from a repository of objects to a model of participatory pedagogy focused on working collaboratively with communities in the creation and sharing of knowledge. Sharing authority with their public(s), these institutions bring multiple (often under-represented) voices to the table to develop their institutional strategic plan, determine best practice for collections policy, and develop exhibitions co-created by local knowledge keepers, museum professionals, scholars and community members.

In many ways, the concept of the museum was developed as the “master’s house,” reinforcing patriarchal narratives of exploitation and colonization. However, museums can also function as critical sites for constructive dialogue and discussion around issues of representation, inclusion and equity that make a positive impact on the lived experience of community members. Working with tools both from within museum practice, as well as those tools that emerge from knowledge and resources within our communities, it is possible to transform the museums and enact real change.

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EVERYONE IS INVITED.

Becoming a People's Museum

Colleen Sharpe

Since the “Cabinet of Curiosity” model introduced three centuries ago, museums have become radically accessible. The creation of public museum buildings, many of which offer free admission or free admission days, online collections and virtual exhibitions have ensured public access for all – the museum is no longer an institution for researchers and elites, but for anyone who has a desire to explore and learn. For decades these museums have been

called on to be accessible to increasingly diverse communities. This is to ensure that public institutions become truly reflective of the people they serve so that all people can engage and participate. As a municipal museum, the Museum of Surrey has a mandate to represent and include Surrey citizens in the development of its exhibits and programs.

Opened in 2005, the Museum tells the historical and contemporary stories of Surrey residents. Exhibitions in the Museum aim to create interac-

tive, family-friendly spaces that reflect Surrey's rich past, culturally diverse present and its future as a city of innovation and creativity. Currently the Museum is undergoing a \$15.8 million expansion that will add 12,000 square feet of space to the existing Museum. The new building has considered diversity in its very design and seeks to become a community hub. The expanded Museum will offer additional public spaces for special events, new gallery space for community-curated exhibits and celebrations, and importantly, an Indigenous Hall curated by Surrey's Indigenous communities.

The Museum of Surrey must respond to this reality in programs and exhibits to hang the mirrors that reflect citizens and stakeholders

Along with the expansion project, the Museum spent over a year developing its mission and strategic plan to truly declare its commitment to inclusion. Adopted in February 2017,



Above: *Urban Fabric: Patterns of Our Lives*, Partial view of exhibition space and introduction panel. Guildford Town Centre, Surrey, June 2017.

Photo credit: Colleen Sharpe



Above: From the exhibit *Vimy Souvenir* this image was part of the interpretive panel beside a display of a First World War wheelchair. Photo: American World War One Veterans at Walter Reed Hospital in Washington, D.C 1918, Courtesy of National Library of Medicine, USA.

From practical to sentimental, the objects were focal points for powerful messages of culture, values, and family history.

the Museum's mission is to "ignite imaginations and connect Surrey's diverse citizens and communities. [To] contribute to community life by celebrating Surrey's past, present and future through innovative, dynamic and delightful learning, storytelling, and creating shared experiences." The vision is to be the best people museum in Canada by connecting people, communities and stories.

But who are the Museum of Surrey's "people"? Communities are filled with endless layers and permutations of diversity like age, ethnicity, language, religion and sexual orientation. For example, Surrey has emerged as the primary destination for Government-Assisted Refugees (GARs) in Metro Vancouver. In 2001, 37% of the Surrey population was a member of a visible minority; now more than half are from a visible minority, of which almost 60% are South Asian. With the City of Surrey

experiencing dynamic demographic change in its population, it is crucial that the Museum of Surrey reflect and engage these diverse populations. The Museum of Surrey must respond to this reality in programs and exhibits to hang the mirrors that reflect citizens and stakeholders.

In 2017 the exhibits department has had the opportunity to implement the Museum's new mission. Three of these recent exhibitions offer insights into how diversity can be used to define exhibit themes, content, and outreach.

Vimy Souvenir

In April, the *First Collection of the Month* exhibition was launched. The goal of this new exhibit series is to display items from the collection on a monthly basis. The objects are selected in association with events and celebrations tied to the Surrey community.

Vimy Souvenir, was a collection of artifacts and archival documents that honored the 100th anniversary of the Battle of Vimy Ridge. Included as a standalone display was a physically prominent artifact, a wheelchair used by a WWI veteran. This artifact offered an opportunity to connect to the contemporary story of persons with disabilities and offered a perspective on war that is unique and relatable. The wheelchair was displayed with a photo that depicted a wheelchair of the exact type with American veterans who had lost limbs during the First World War. The interpretive text told the story of the formation of the War Amps organization, and offered a connection between those veterans of The Great War who returned home with debilitating injuries, and all persons who have struggled with limited mobility.

What We Bring

In conjunction with Canada's 150th anniversary, the exhibition *What We Bring* was mounted to celebrate

the people who formed this nation. Each of three 50-year periods summarized waves of immigration to Canada; key groups of immigrants, including refugees, were acknowledged. The introductory text read, "On Canada's 150th anniversary, it is important to remember that diverse waves of immigration have shaped the Canada of today - a vibrant mosaic of peoples." The exhibition moved beyond collection items to include items borrowed from Surrey residents. The exhibit contained items brought by immigrants when forced to choose from a lifetime in another country and told the story of that object. From practical to sentimental, the objects were focal points for powerful messages of culture, values, and family history. In addition to objects borrowed from the community, donors of items already in the collection were contacted to tell their stories in more detail. Highlights from community members included a dress from Delhi, work boots from an Italian immigrant, and a small booklet of the 1996 South African Constitution written in Swahili.

Urban Fabric, Patterns of Our Lives

Thanks to a partnership with Guildford Town Centre, the Museum was able to reach into the geographic heart of Surrey. This busy shopping centre provided an opportunity to awaken Surrey to its Museum, and make contact with people who may

have never visited. The shopping centre is a mecca for people of many cultures and economic standing, including those with limited transportation options. *Urban Fabric, Patterns of Our Lives* consisted of six display cases, 40 objects, and fourteen foot tall enlargements of archival photos in a 200 foot linear space. The theme emphasized the value of unique individuals that come together to comprise a greater whole. The exhibition introduction reads "Single threads unite when woven and in joining become an object of strength and beauty. Likewise each of our lives forms a strand in a stronger, more engaged community." The text went on to relate this directly to Surrey stating: "You are invited to discover the treasures, stories, and people that have woven Surrey's urban fabric."

Dialogue will be improved by seeking out conversations with community members – they will be invited to inform and curate exhibitions.

The exhibit included a loaned Punjabi *lehnga* wedding dress that described South Asian immigration as well as Surrey's Punjabi Market. The dress was one of the most popular artifacts in the exhibit based on the attention it received. During a week

of installation, the exhibit team frequently engaged in conversations with visitors from the South Asian community looking at the dress. The reaction to the inclusion of this item, on display in a shopping centre, was one of surprise and delight.

Also included was a cassette tape of Sri Lankan band, *Rajeev and the Clan*, and several large archival images reflecting Surrey's diverse youth. After two months the exhibit underwent a revision to accommodate changes to the borrowed space. Additional images were selected such as a photo of two Sikh men outside the Guru Nanak Sikh Gurdwara temple (1987). Another image, representing the 1960s, in Crescent Beach depicted two women and is titled "Couple Relaxing in the Sun". It is unknown if this image refers to a LGBT+ couple or if it is titled using a colloquial term from a bygone era. It was selected purposely for its ambiguity because it offered a historic possibility and the potential to resonate and reflect an under-represented community.

Future Plans

The Museum is planning for future exhibitions to foster inclusion and storytelling. The entrance to the history gallery will be revised for the 2018 reopening to emulate the attributes of a town square, an urban feature resonant with many world places as a gathering space. In this area, a "Show and Tell" wall will invite people to contribute their personal

family treasures. History exhibits will be revised gradually over time to ensure community members are involved and properly represented in the process. For example, a drum used in the Punjabi festival of Vaisakhi will be added to acknowledge Surrey's Vaisakhi parade as the largest outside of India.

Museum of Surrey programming will tell the stories of Surrey's communities through awareness, dialogue and collaboration. To improve awareness, portable exhibitions will travel to special events and the museum will continue to partner with organizations to reach new communities. Dialogue will be improved by seeking out conversations with community members – they will be invited to inform and curate exhibitions. The emphasis is to empower people to collaborate in the creation of exhibitions. In addition, a submissions policy and selection process will be developed that will invite community members to propose exhibitions.

The intent of Museum of Surrey's vision could be described as a Talking Stick. When matters of great concern came before a council, the leading elder would hold the Talking Stick and begin the discussion. The stick was passed from one individual to another until all who wished to speak had done so. In this way Museum of Surrey seeks to use the museum itself as the talking stick and provide a voice and empowerment to the communities of Surrey.

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Above: Exhibit detail, *Urban Fabric: Patterns of Our Lives*, lengha wedding dress, Guildford Town Centre, Surrey.
Photo credit: Colleen Sharpe

Achieving DIVERSITY at the Museum



An Imperfect, Incremental and Vital Process

Viviane Gosselin

What do we mean by diversity in the museum? A few years ago, sitting around the table with our very diverse 18-member advisory committee for the exhibition project *Sex Talk in the City* at the Museum of Vancouver (MOV), I remember thinking I had more in common with the straight South Asian sexologist sitting next to me, than with the white woman across the table who was a lesbian and former sex trade worker—that's if I used sexual orientation and occupation as the identity markers. When the same group was asked to share their experience learning about sex in and outside school as teens, the big differentiating factors were age and ethnicity, not sexual identity. Achieving diversity, in the context of museum work, is too often equated with our ability to attract an ethnically diverse workforce and audience. We only have to look at the cultural make-up of museum conference attendees and visitor statistics in British Columbia to

Practicing diversity means taking into account these many strands in the way we hire staff and engage with the public but also in the way we collect, classify collections, research, provide access and share stories.

see that we have a long way to go to de-centre whiteness and become more ethnically inclusive institutions. Yet, there are other diversity strands that need to be taken into consideration when reflecting on issues of inclusion in the museum: socio-economic, religious, disability, gender and sexual identity, to name a few – and these intersect.

So practicing diversity means taking into account these many strands in the way we hire staff and engage with the public but also in the way

we collect, classify collections, research, provide access and share stories. It's nothing short of rethinking the museum. Plenty of inspiring work and publications have contributed to advancing our thinking on the subject. The big challenge is always how to adapt, rejig and further push these ideas in the context of our own institutions. At MOV, we are working at this issue from various angles: staffing, programming, collecting and exhibit planning. What follows is a brief incursion into a series of recent and interconnected museum initiatives designed to engage with the notion of diversity.

Collecting and Exhibiting Diversity(ies)

A few years ago, American-born Ken Brock initiated a collaboration with the City of Vancouver Archives and MOV. Since the 1960s, he had been documenting his life as a gay man and wanted to donate his collection incrementally to both institutions.

Top: Collector of Chinese Canadian restaurant menus, Imogene Lim, featured in *All Together Now: Vancouver Collectors and Their Worlds* at MOV (2016).

Photo credit: Rebecca Blissett

MOV welcomed this opportunity as we had never recorded the lives and worldviews of openly gay individuals residing in Vancouver. Brock's collection was digitized and made accessible online. Part of it was also displayed in *Sex Talk in the City*, a highly collaborative exploration of how ideas about sexuality shaped the city. The exhibition, which opened in 2013, addressed sexual health, diversity and education. It featured a wide range of perspectives while highlighting issues and concerns shared across age, gender, ethnicity, able and disabled bodies, and sexual orientation and expression. Addressing the notion of sexual diversity by locating differences within a framework of shared experiences felt VERY good! The exhibition deliberately “mixed things up” by bringing into the same physical

space facets of sexuality that are typically considered separately. In a space called the “Bedroom”, for instance, a man living with cerebral palsy, a burlesque performer and the archdeacon of an Anglican church shared their views about sex. In the “Classroom” section, sex education props, sexting and pornography were linked in a discussion about the process of learning about sex and sexuality.

By de-compartmentalizing these ideas, the curatorial intent was to encourage the public to revisit cultural attitudes and beliefs about sexuality. This approach attracted a broad array of visiting groups—kink and burlesque practitioners, high school classes, agencies working with youth at risk, public health workers, cultural studies and health

sciences students—demonstrating the exhibition's capacity to resonate with a wide range of concerns and with the interests of diverse communities. The emphasis on shared experience between heterosexual and sexual minority groups had the effect of mainstreaming the latter.

A similar approach was adopted for the 2016 exhibition *All Together Now: Vancouver Collectors and their Worlds*—that is, moving conversations that usually take place in the margins to the centre. *All Together Now* explored why and how people collect. The exhibition examined how the act of collecting engaged with identity, history and community. It showcased 20 beautiful, rare and unconventional collections from local collectors. The selection



Above: Drawers in the *Pleasure of Belonging* section of *Sex Talk in the City* at MOV (2013).
Photo credit: Rebecca Blissett



Above: Kwiaahwah Jones, Guest Curator of *Haida Now* showing the Indigenous Northwest Coast collection at MOV to Haida culinary chef Brodie Swanson, and partner Jaylene Jones.
Photo credit: Paola Merkins

process aimed at highlighting the diversity of the collecting community. Featured collections ranged from pinball machines to circus mementos, seeds, corsets, ethical taxidermy and pocket watches.

Witty, funky and serious collections lived side by side in the gallery space demonstrating that collections could become catalysts for important conversations: on sexuality, disability and intercultural encounters, among others. For instance, anthropologist Imogene Lim's Chinese-Canadian restaurant

menus connect her to her family story and offer glimpses into Chinese diasporic experiences in British Columbia; prosthetist David Moe's assortment of vintage artificial limbs lend insight into changing cultural attitudes about disability; journalist Willow Yamauchi's collection of her father's drag queen costumes documents the history of his 1980s band, the Bovines, highlighting its importance to the LGBTQ+ community of the time. The success of the Bovines also spoke to the public fascination with drag culture and to its role as bridge-maker between dominant

and marginalized sexual communities in the 1980s Vancouver. To the museum's great joy, the collector donated the Bovines' costumes to its permanent collection. The new acquisition compellingly enriched MOV's collection in regard to the history of family, entertainment and sexuality in the city.

All Together Now was part of a larger reflection on MOV's collecting practice. As it embarked on developing its five-year strategic collecting plan, the curatorial team was interested in investigating ways to make



Photo: *City on Edge: a Century of Activism in Vancouver* at MOV (2017). Central projection is on Indigenous activism.
Photo credit: Museum of Vancouver

more transparent and inclusive the process of shaping the museum's collection. *Mindful Collecting*, a symposium held early in 2017, invited over 25 community members, historical societies, cultural associations, architects, naturalists, Indigenous knowledge holders, public and academic historians, neighbourhood associations and LGBTQ+ community organizations to provide input on MOV's collecting directions and priorities. This strategy aimed to embed diverse perspectives in the very guiding principles that shape our collections.

Diversity and Indigeneity

The process of mainstreaming marginalized voices in *Sex Talk in the City* and *All Together Now*, and the conviction that museums have a key role to play in repairing and renewing relationships with Indigenous communities inspired new directions in MOV programming: the inclusion of Indigenous perspectives in all exhibitions. This does not mean that museum programming focuses only on exclusively Indigenous topics and collections. Rather, local Indigenous knowledge and perspectives are integrated regardless of the topic. For instance, in the photo-based exhibition *City on Edge: A Century of Activism*, which opened in September 2017, an entire section is dedicated to Indigenous activism; in the project *Wild Things: The Power of Nature in our Lives*,

opening in June 2018, we look at the relationship between urbanites and nature. All three local Indigenous communities—Musqueam, Squamish and Tsleil-Waututh—are involved in fleshing out the exhibition's content, showing diverse ways of engaging with and relating to nature. We are looking for contributions that complement and contrast with other ideas and themes in the exhibition—as opposed to sidebars. To achieve this vision we have created a new, permanent Indigenous Curator position, to help forge relationships and facilitate participation and self-representation of the various local Indigenous communities. We also continue to develop exhibitions and projects that prioritize Indigenous knowledge and perspectives.

In March 2018, MOV is opening *Haida Now*, an exhibition featuring our substantial Haida collection and the first interpretation of this collection from a multitude of Haida perspectives. The project, among other things, discusses the Haida's long-standing and at times conflicted relationship with local Coast Salish communities. It has become a launch pad for discussing the experience of urban Indigenous communities and diversity within Indigenous cultures and across individual experiences. Multiple visits with Indigenous knowledge holders in the collection storage, arising from these collaborations, have encouraged MOV to start rehousing its substantial Northwest Coast First

Nations collections in ways that are more culturally appropriate. The process will take years to complete.

Small Gains, Big Task

Like many other museums, MOV is invested in incorporating into its work and workplace different world-views and different ways of being in the world. The process is non-linear, iterative, requires institutional flexibility and improves only by small increment. The museum initiatives cited above built on one another. They are modest in scope while the issue of diversity (or lack thereof) at the museum remains immense. Ultimately, we want the diversity that defines our communities represented in the museum. Only then will people recognize themselves in the museum and learn from each other's differences while also recognizing themselves in others.

Viviane Gosselin is Curator of Contemporary Culture and Director of Exhibitions and Collections at the Museum of Vancouver. She joined the MOV team in 2010.



RIVERPEOPLE NATION STATE PEOPLE

A Sounding Board for Voices for Kamloops

Matt Macintosh

In 2016, the Kamloops Museum & Archives (KMA) commissioned Mississauga-based artist, Morris Lum to produce a series of works responding to its collection as it relates to Chinese history in Kamloops. Lum's practice uses the language of documentary photography to investigate the evolving social and material conditions of the Chinese diaspora in North America. Hoping to open discussions about the role played by culture in collecting and sharing heritage, the KMA worked in partnership with the Kamloops Chinese Cultural Association (KCCA) and the Kamloops Chinese Freemasons (KCF) to provide Lum with full ac-

Photos of pleasant, if not “westernized” family life, were represented amid an apparent collecting tendency toward anomalous phenomena such as funeral parades, opium consumption and incidences of violence and victimization.

cess to a range of regional approaches to preserving Chinese histories.

Lum's project, *Re:Recording Chinese Histories*, comprised two series of photographs. The first were frank overhead shots of index cards, copy prints and fonds inventories drawn from the KMA archives. Carefully arranged on archives' research tables, the groups of annotated ref-

erence materials highlighted the evolving language and practices the institution uses to catalogue records of lives once lived. Photos of pleasant, if not “westernized” family life, were represented amid an apparent collecting tendency toward anomalous phenomena such as funeral parades, opium consumption and incidences of violence and victimization.



Above: Artist Morris Lum adjusting his large format camera while shooting at the Kamloops Chinese Cemetery.
Photo credit: Matt Macintosh

The second series were photographs of the Kamloops Chinese Cemetery and Kamloops Freemason's Hall shot on large format film. These images present correlative approaches to preserving heritage through sites that make no claims of impartiality but are visibly inscribed by cultural identifiers and preserve heritage by providing spaces for contemplating and for sharing news, stories and historical research processed by Chinese community members. Marked by cultural identifiers, they embed the process of recording history in a specific cultural context with its own linguistic and practical activities.

Together, Lum's photographs demonstrate that techniques acquiring and describing cultural materials are developed inside spe-

cific cultural contexts and reflect specific cultural norms. Western museology uses signs, symbols and practices that are the product of an already historically structured way of doing, seeing and speaking about things. It gains its languages and

By locating and looking critically at the museological conventions the KMA operates through, those conventions can be used more strategically and simultaneously reveal the value of including multiple possibilities for sharing heritage.

customs from Western experience, and reflects that experience back to itself. So it follows that any attempt to apply terminology to phenomena outside of the cultural context from which the terminology originates will necessarily describe those phenomena as eternal, non-conforming or in terms of peculiarities.

Lum exposed that the inventory of records housed by the KMA raised the possibility that Chinese lives would be researched, interpreted and represented as foreign and incongruous with local laws and customs. *Re:Recording Chinese Histories* identified the social location of the KMA and underscored its role as the regional authority for maintaining not just stories of Chinese settlement, but of cultural memory more broadly. And it made way for stories to be told though practices



Above: Morris Lum, Cemetery 3, 84.24 x 106.25in, Digital C-Print.



Above: Morris Lum, Kamloops, 30.5 x 46in, Digital C-Print



Above: Main floor galleries, Kamloops Museum & Archives. Photo credit: Kelly Funk

and conventions that were not part of the KMA's existing museological discourse. It motivated a deeper commitment to progressively identify and contextualize the language and practices it uses to collect, conserve, interpret and present regional history.

The work on display in *Re:Recording Chinese Histories* and in subsequent KMA projects has sought to address the conditions for producing and preserving cultural memory by consulting multiple stakeholders and using complementary approaches to realign historical data and introduce complexity as a vital element in re-telling histories.

Accompanying information is being introduced near exhibition elements that speaks to the way objects have

been conserved, stored and presented. By locating and looking critically at the museological conventions the KMA operates through, those conventions can be used more strategically and simultaneously reveal the value of including multiple possibilities for sharing heritage.

One such possibility was introduced to time out with the complicated affair of Canada 150, when the KMA introduced a suite of projects collectively referred to as *riverpeoplenationstatepeople*. The title refers to a timeline for Kamloops that begins with the land and proposes a future where lives are lived beyond the state apparatus.

The projects are a demonstration of the KMA's commitment to producing self-critical presentations of

regional history while making room for non-dominant cultural voices and knowledge-making practices to speak through a municipal museum. At the centre of those projects is a comprehensive overhaul of the KMA's permanent gallery.

Occupying its 5,000 square foot third floor, the permanent display of regional history is the KMA's largest feature. It is organized around a large, central rotunda with seven openings that lead to themes from the region including the fur trade and construction of the railway. The primary concern of the overhaul was to place First Culture at the centre of the rotunda, and hence the centre of the Museum's telling of regional history. It was also important that the display engaged in some way with the circumstance

of its presentation within a municipally-run Museum. Particularly when the outstanding Secwépemc Museum and Heritage Park (SMHP) stands five kilometres away.

With that in mind, the KMA invited artist and curator Tania Willard (Secwépemc Nation) to lead the creation of an exhibition that would respond to the display on Secwépemc culture it would replace. The process was executed and the exhibition presented through the voices of the SMHP and Stk'émulpsemc te Secwépemc Nation. The principal role of the KMA curatorial team was to facilitate the collaborators' research and presentation interests, though they made two requests: that the display did not look at Secwépemc culture as a whole, but focused on an area or areas of cultural production; and that its content and tactical approach would diffuse into other display themes and areas.

The collaborators' record of Secwépemc experience and cultural production was shaped as a response to the organization of the KMA's third floor. Items such as clothing and craft were placed near passages leading to themes that echoed or connected to those artifacts. For example, a carved petroglyph was placed near the entrance to the KMA's geological display, while a feature on the *Kamloops Wawa* (a newspaper primarily written in Chinook Jargon) stood adjacent to the doorway into the Victo-

rian era and its associated industrial processes. Newer items were displayed alongside old, acknowledging the names of their creators. A large map of Kamloops was overlaid with Secwépemc place names, and a display on a regional passion—fly fishing—was re-framed by a series of interventions that tied the activity to foundational stories about the Trout, and the spiritual and cultural significance of Pípsell, a sacred place now endangered for its mining potential.

The display, represented, in Willard's words, “a new vision for engagement with Secwépemc culture ... [one] that deepens the timeline of Canada to acknowledge Indigenous histories. One that speaks to layered intercultural exchange ...”

“a new vision for engagement with Secwépemc culture ... [one] that deepens the timeline of Canada to acknowledge Indigenous histories. One that speaks to layered intercultural exchange ...” - Tania Willard

New features continue to be introduced as *riverpeoplenationstate-people* unfolds, and throughout the Museum, in-context tools provide feedback on display elements. For

example, the didactic material produced from the curatorial staff exists in a sort of public dialogue with Museum Educator, who posts interventions that ask questions like why things have been presented a particular way, or wonder aloud about the absence of women in certain histories or pose challenges to the Eurocentrism on display in the Victorian period. Visitors can respond to these questions. They can fact check using resources available near displays and in a lounge area in the permanent display. There are tools to make corrections to materials and post them clearly. The Museum uses this feedback as an assessment tool for implementing changes to exhibition content on the fly.

Contemporary visual art has been installed, both for its own sake, and as a mechanism by which challenges may be posed to visitors and to museum staff about the self-reflexive and multivocal approach to history on display. For Canada 150, two significant photo-based works were placed prominently to lead visitors out from the main lobby and into the central gallery. *Baby Boyz Gotta Indian Pony* by Dana Claxton and *I <3 Canada* by Francisco-Fernando Granados and Manolo Lugo could, on surface glance, dovetail neatly into expected models for any regional museum to commemorate Canada 150. Straightaway though, each one directs sharp criticality at familiar Canadian storylines, setting a lens for viewing all subsequent materials in the Museum.

FEATURE ARTICLE

The relationship of art and history is reflected as well in a continuing collaboration with the KCCA and KCF. In a major developing feature in the permanent exhibition, objects, research, and curatorial decisions have been shared in an exploration of the experiences and contributions of Chinese rail workers and the commemorative significance of the Kamloops Chinese Cemetery. Didactic materials have been co-produced and translated into Chinese and new artifacts have been donated, dispersing across the feature itself and throughout the permanent display area. This collaboration, too, re-configures the normalized presence of European material culture in support of canonical themes of the “West”. It stakes out sites for the appearance of stories and material traces of the Chinese community as foundational to the development of Kamloops.

Plans are underway to seek out collaborative opportunities with other underrepresented groups to speak through the particular linguistic and practical activities that best represent their own interests. These initiatives, captured under the general title *riverpeoplenationstatepeople*, signal a widened frame of reference for understanding the current of our region's histories by exploring the tributaries that feed it. As a set of displays, revisions, questions and responses for attaching Kamloops' cultural history to an ongoing process of self-evaluation, they are a tires on the road attempt at making the KMA a comprehensively inclusive space. Unfolding incrementally, imperfectly and unendingly, *riverpeoplenationstatepeople* is a sustained effort to use the unique space and tools of the Museum as a sounding board for voices from Kamloops' oldest and newest cultural communities.

Matt Macintosh is a curator and artist interested in disagreement and understanding. His practice looks for ways that antagonistic forms of disciplinary or cultural knowledge can explore shared issues as complements. He is the Curator of the Kamloops Museum and Archives.



Photo: Display on Secwépemc culture expands into features on Kamloops's Victorian and Fur Trade periods. Photo credit: Kelly Funk



Embracing the Opportunity Farmers' Markets and Heritage Sites

Above: Visitors stay warm with hot seafood chowder.
Photo credit: Jessie Hebert

Rebecca Clarke

You may not think markets and heritage sites can go hand in hand, but at the Gulf of Georgia Cannery National Historic Site this has proven to be a successful venture for market and historic site alike.

The idea was inspired by activities around the 2010 Vancouver Winter Olympics. The community of Steveston was looking for a way to enliven the village during these winter months. The local community centre had operated a successful summer market for the past few years and felt this offered an opportunity to extend into the winter season.

The Cannery was interested in the market as a means to transition the site to year-round opening. For the

previous 16 years, the site was open from May to October and mainly focused on a tourist audience. The Society saw the market as a way to spread the word about year-round opening to locals and keep momentum going during what is otherwise a slow time.

After seven seasons, the market is now an established success and a signature event for the Cannery. Every second Sunday from October to April, dozens of vendors sell their wares inside the site and at its front entrance. Vendors are carefully selected and must adhere to the “make it, bake it, catch it” credo. Visitation to the site is free on market days with vendor fees supporting the bulk of the event costs.

The vision for the market is not just to facilitate the sale of locally made

items but to provide a place for locals to come and connect during the winter. The market offers a community gathering space where visitors, coffee in hand, can meet up with friends and chat with family.

To help create this atmosphere, local musicians and performers establish a friendly ambiance and create a unique theme to each market day. For many, it is an opportunity to showcase their talents to a new audience or try out new pieces. These performers and other programming activities create value added opportunities for visitors.

Hosting the market has brought many benefits to the Cannery and its community. Most importantly for the Cannery, it created a new means for visitors to engage with the site. Market attendance averages 14,000

Top left: Vendors offer local products with a smile.
Photo credit: Jessie Hebert

Top right: Locals come back every market for fresh baked goods.
Photo credit: Jessie Hebert

Bottom: The start of a market day at the Cannery.
Photo credit: Gulf of Georgia Cannery Society



visitors each season. This is roughly 25% of annual visitation and largely visitors who would not come otherwise.

Many market attendees are locals who knew of the Cannery but only came when they had out-of-town visitors. These infrequent visitors often become repeat market goers who know staff and volunteers by name. Some newcomers aren't generally interested in heritage but are enticed by the idea of a unique shopping experience. However, once inside the site and with purchases in hand, many take the opportunity to browse the exhibits or even go on a tour during their stay. The Cannery goes to extra effort to make these experiences available every market day.

Volunteers play a significant role in offering these experiences and keeping the market running. Each market day, dozens of locals come to the site bright and early to help set up for the event and greet vendors. Different teams of volunteers help with promotion, greet visitors or offer tours and site information throughout the day. In all, as many as 40 individuals volunteer throughout each season to support the market, and in doing so, develop strong ties to the Cannery and its history.

Through these volunteer positions, the Cannery greatly increased its relationship with local youth. High school students are attracted to the regular volunteering opportunities

the market offers throughout the school year. This relationship has been so successful the Cannery developed a youth leadership program offering development opportunities to local high school students who want to volunteer with Cannery events. The Cannery offers these youth resume building opportunities, and they bring a fresh perspective and help spread enthusiasm for history to a new generation.

While the Cannery considers the market a success today, it has not come without challenges. Those in the museum world understand the trials of offering an event with ready-to-eat food and thousands of visitors. Allowing visitors with food in the site requires constant supervision. Volunteers act as ambassadors to help provide this oversight while offering information about exhibits at the same time.

One key to success in managing issues around food and high traffic is educating vendors about the importance of the site and rules of its use. Offering the market in a heritage site is promoted as a unique benefit to be valued by vendors, volunteers and visitors. The Market Manager ensures that vendors and volunteers understand the history and significance of the site they are operating in. These people become advocates in preserving this heritage and participate in keeping it safe from harm.

In its fourth season, the Cannery took over operating the market

from a local community group. This allowed subtle changes which integrated the event into the Cannery's mission rather than the site being merely a venue space. The key to the success of this was hiring a Market Manager who not only understood how to run a successful market, but also appreciated the unique heritage of the Cannery. This person bridges the gap between vendors and volunteers who often expect the usual market arrangement and the unique experience this market offers.

Although not without challenges, the Cannery Farmers' Market has helped the Gulf of Georgia Cannery National Historic Site achieve many things. Increasing attendance through reaching new audiences, connecting with locals through volunteer opportunities and bringing a heritage site to life during the coldest winter months only scratch the surface of what has and can be in this unique relationship.

Rebecca Clarke has worked in BC's museum sector for twelve years. In her latest role as Gulf of Georgia Cannery Society's Executive Director, she was central in developing the Cannery Farmers' Market. Rebecca's passion for sharing history with the public is a product of her background in education.



The Travels of Francis Joseph O'Reilly's Suitcase

Artifact Research at Point Ellice House Museum

Elsbeth Gow

Plastered across the leather exterior of a small, well-travelled men's suitcase stored at Point Ellice House Museum is the story of Francis (Frank) O'Reilly's travels across Europe in the 1910s, including a honeymoon tour with his wife, Jessie (Blakiston) O'Reilly. They married in Florence on April 4, 1914, months

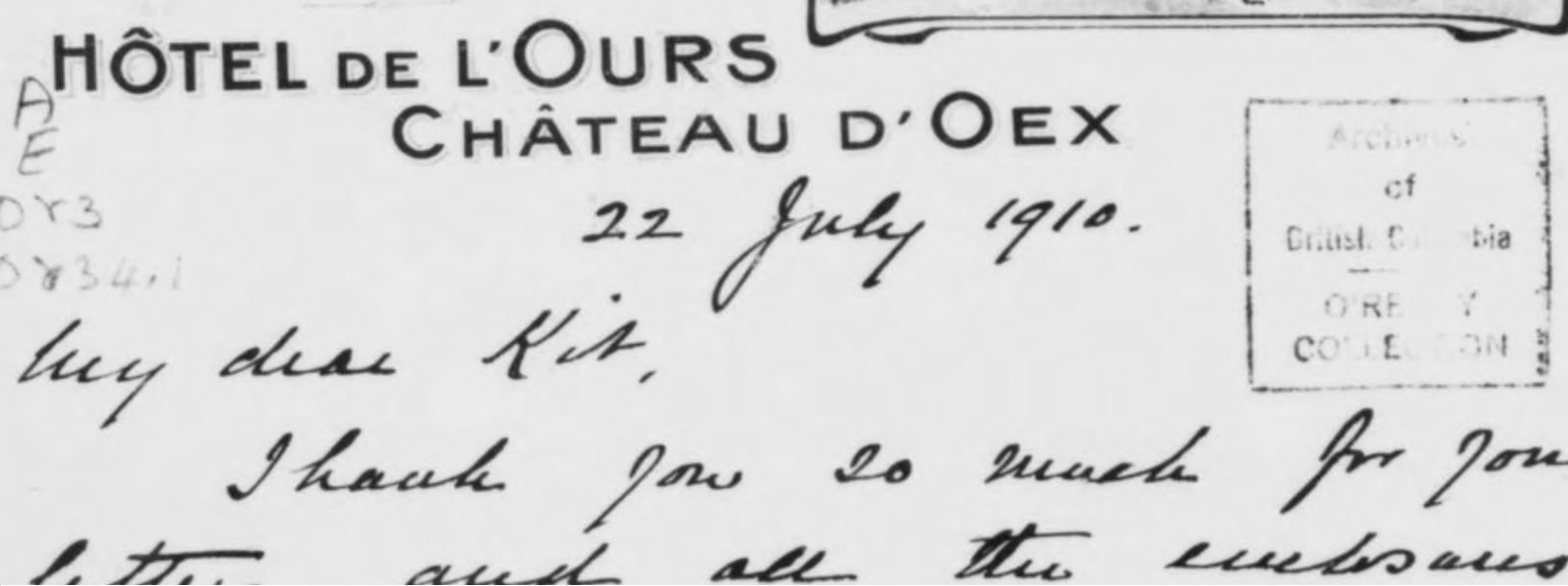
before the outbreak of the Great War, with Frank at the ripe age of 48. Their honeymoon plans were to travel to various cultural centres in Italy. As Frank wrote to his sister Kathleen on stationery from the Hotel Anglo-American in Florence one month before the wedding: "Jessie thinks she would like to go with me to Milan [after the wedding] and hear some music for say ten days, and then to Rome for Easter." Recorded not just through family correspondence, this itinerary is rendered through the stickers on the front of the suitcase; these

stickers give us a succinct narrative of Frank and Jessie's travels from Hotel Anglo-American in Florence, to the Hotel Bristol in Rome, and to the Hotel Manin in Milan.

From their 1880s emergence through 1920s heyday, hotel stickers were material markers of experience and prestige that find their modern equivalent perhaps only in passport stamps. Throughout the late nineteenth and early twentieth centuries, travel was as much about gaining cultural capital as it was about having a relaxing holiday. The places



Photo: Pictured from left to right: Hotel Manin, Milan sticker, what looks to be Grand Hotel Anglo-American, Florence sticker, and Hotel Bristol, Rome sticker. Photo credit: Elsbeth Gow



Above: Letter from Frank to Kathleen written on Hôtel de L'Ours stationery, 22 July, 1910. Correspondence from Francis Joseph O'Reilly to the Charlotte Kathleen O'Reilly, 22 July, 1910, O'Reilly Family fonds, BC Archives.

to which one travelled, as much as the quantity of trips taken, were important for determining cultural status. While in the eighteenth century, young European elites on the “Grand Tour” travelled around Europe and the classical world as part of their cultural education, mass mechanization of travel, as well as the industrialization of railroads and Ocean Liners in the second half of the nineteenth century, made European destinations widely available for the middle class. The boundaries of cultural capital were thus pushed to more exotic and remote locations such as Asia and Africa.

What these luggage labels tell us, then, is more than just the story of an older bachelor's trips around Europe, his long-anticipated marriage, and his subsequent honeymoon. These various and ornate labels also tell of the social contexts and cultural economies of travel in the Edwardian period. While the first generation of Point Ellice House inhabitants, Peter and Caroline O'Reilly, enjoyed their elite colonial

position earned by Peter O'Reilly's title as Gold Commissioner and later Indian Agent, the family wealth gradually diminished through the generations. Nevertheless, Frank's luggage wears a respectable collection of hotel stickers gained from leisure trips around Europe to more modest destinations befitting of an educated, upper-middle class land surveyor from a well-to-do family. The suitcase tells not only of the Italian honeymoon on its front; the other sides too are stuck with older stickers. Many of the most well-preserved of these stickers appear to date from a 1910 trip around Switzerland, chronicled also in letters to Kathleen O'Reilly with stationery from the Hôtel de L'Ours in Château-d'Œex, and the Hôtel Baur au Lac in Zurich. Various trips to Paris, Hungary, and other European destinations whose corresponding stickers have eroded past legibility are also visible on the suitcase.

The suitcase is an archive of Frank O'Reilly's adult life and the world through which he travelled. When

I came across this artifact while assisting with a project to rehouse and restore some of the extensive collection of artifacts stored at Point Ellice House Museum, the database information corresponding with the suitcase's accession number was scant. Archival and material history-based research helps to elucidate a rich history of the suitcase's use, and gives a material referent to the O'Reillys' position within the histories of travel, tourism, and class. Point Ellice House Museum, now a modern tourist attraction, affords the perfect space to discuss and share these histories.

In the summer of 2017, Elspeth was employed through the Young Canada Works program as a summer student in the position of Curatorial Assistant at Point Ellice House Museum. She is an M.A. student at the University of British Columbia in the department of History whose research focuses on museum studies, critical theory, Indigenous history, and Canadian history.

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.



Welcome to Canada – Programming for Newcomers

Canada has welcomed immigrants from around the world. While our story of immigration is not free from discrimination or exclusion, multiculturalism has become a key component of Canadian identity. Today, one in five Canadians is foreign-born. While most newcomers choose to immigrate to Canada, some come **seeking refuge** from crises or conflicts. This past year, the top five countries of origin for refugees coming to Canada were Syria,¹ Eritrea, Iraq, Congo and Afghanistan.

As spaces where people of all backgrounds can gather and celebrate diversity in our community, museums have the opportunity to be responsive to these changing demographics. Given the challenges that newcomers face adjusting to life in a new country, from learning a new language to finding housing and a job, it is important to not only think about what cultural institutions can offer but also if that service will meet their needs. In Berlin, an innovative museum project was

created in response to the **recent surge of refugees in Germany** with the country's open-door migration policy. **Multaqa**, or 'meeting place' in Arabic, is a program where refugees are trained to lead native-language tours of local museums for others newly arrived in the country. In Canada, there is also this potential for institutions to help build connections between Canada's cultural heritage and that of newcomers' home countries.

Local Programming for Newcomers

Within B.C., most programming for newcomers in museums, in particular the refugee community, has been organized in partnership with organizations that work closely with new immigrants and refugees. Taking its name from the Arabic word for welcome, **Ahlan** is a series of events created by the Institute of Canadian Citizenship as a way of welcoming Syrian refugees and connecting them to Canadian cul-

ture through history and art. Translated by Ahlan volunteers who have recently become Canadian citizens themselves, tours have been offered at major cultural institutes across the country, including the Museum of Anthropology and the Vancouver Art Gallery last July.

While visiting the **Museum of Anthropology**, participants were introduced to Indigenous history and presence in Vancouver and the museum's Islamic collection. During their tour at the **Vancouver Art Gallery**, Syrian refugees and their families learned about Emily Carr and had the chance to recreate some of her works on display. The gallery has also partnered with the Immigrant Services Society of BC Welcome Centre to offer programming for young immigrants and refugees, which they hope to continue in the future. Over the course of several days, teens visit the gallery and take part in a variety of activities. Building upon a guided exhibition tour on their first visit, where they were inspired by the paintings by Claude

Monet, Emily Carr and many other influential artists, they were invited to create their own drawings in a hands-on workshop.

Home to many new Canadians and the primary destination for government-assisted refugees in Metro-Vancouver,² the **Surrey Art Gallery** is another BC institution that offers accessible programs for newcomers. Introduced several years ago in response to the rapid population growth and changing demographic within their community, the gallery's *Newcomer Tour and Workshop* introduces new Canadians of all ages to the gallery as a welcoming space and place of learning. Participants begin with a tour of the facility and current exhibitions and are then invited to explore ceramics in a hands-on workshop. Creating clay vessels using a technique familiar to many different cultures, provides the opportunity for the mutual exchange of knowledge and experience amongst staff, volunteers and newcomers while also allowing for the celebration of creativity and cultural diversity.

If your institution is thinking about developing programming to meet the needs of newcomer groups in your area, here are a few things to think about before getting started:

Reach out to organizations within your community that already work with newcomers. They can provide valuable insight about the needs of new immigrants and refugees, as

well as anticipate potential barriers to participation. They may also be able to connect you with newcomers in your community who may be willing to provide feedback or partner with you to plan and develop your program.

Be open to new approaches to programming. Creating a program that will truly meet the needs of new-

comers requires flexibility, creativity and time.

Consider offering specialized training for your staff to promote cultural awareness and understanding of cultural differences and provide them with tools to facilitate programs for newcomers.



Above: Surrey Art Gallery's first Newcomers Workshop with artist-educator April Davis.
Photo credit: Surrey Art Gallery



Above: Oil Pastel Art Session at Vancouver Art Gallery for Welcome Centre Youth Group.
Photo credit: ISS of BC Youth Hub

References

¹ More than 40,000 Syrian refugees have come to Canada since 2015 with over 600 Syrian refugee families settling in British Columbia (#WelcomeRefugees, <http://www.cic.gc.ca/english/refugees/welcome/index.asp>).

² According to the 2011 Census, 18.6% of Surrey population is comprised of new immigrants who have been in Canada for less than five years. As of June last year, 799 Syrian refugees have settled in Surrey, representing 44% of all government-assisted refugees who have arrived in British Columbia since November 2015, and approximately 60% of those settling in Surrey are under 19 (City of Surrey's Planning and Development Division and the Surrey Local Immigration Partnership).

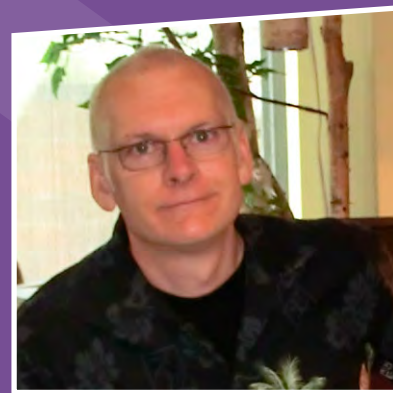
Sarah Carlson is the Educational Program Facilitator for the Richmond Museum, Steveston Museum and Steveston Interurban Tram. She has a Masters of Museum Studies from the University College of London and has previously worked at the Museum of Anthropology and the Delta Museum and Archives.



Above: Surrey Art Gallery's first Newcomers Workshop with artist-educator Claire Cilliers.
Photo credit: Surrey Art Gallery

D.I.Y. MUSEUMS

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



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

Exhibit Spaces for Everyone

A friend of mine once said, "The problem with public transit isn't that they let EVERYONE use it, it is that they let ANYONE use it." As much as he may not be politically correct, he is correct that we need to design and build spaces for everyone. We are all used to seeing braille in elevators, handicapped parking stalls and ramps along staircases. In the move to make all spaces accessible to everyone, we have come a long way. But there is still work to do. Gender neutral bathrooms is one example prominent in the media. Our aging population will bring other issues. It may even be time for us to address cultural boundaries for public spaces. It is safe to say that we follow the US Department of Justice's 1991 *ADA Standards for Accessible Design*. The ADA (Americans with Disabilities Act) set in motion the ongoing changes we see today, both in the US and Canada.

If you are curious about your legal requirements, good luck figuring that out. The National Research Council lists some nine different federal codes that affect how to design and build our interior spaces. Then there is as many for each province and, of course, don't forget your local municipal codes, fire codes, the Canadian Standards Association and countless other regulatory bodies. It is generally accepted that museum exhibits fall under the rules that apply to Group A Division 1 occupancies. They are a public space where visitors gather. Our provincial government understands our confusion and produced a small 90 page *Building Access Handbook* (2014) by the BC Office of Housing and Construction Standards to help us with the issues and requirements when thinking of visitors with disabilities. The problem is that the handbook is in 'code speak': not at all understandable or engaging.

One concern in laying out exhibit spaces is traffic flow. When it comes to what is required, our building codes set a minimum width of 800mm/32in in any pathway, but that is for a limited restriction jutting out into the pathway. For exhibit areas, the expectation is 1100mm/43in and our provincial government goes further to recommend 1500mm/59in. If you think about how visitors interact while in the exhibit space you see where that may not even be wide enough. We tend to walk together experiencing the space and often divide to explore something of interest and again rejoin to wander. If a person in a wheelchair has a companion, they too should have the space to travel side by side.

I recently stayed in a hotel that was built for the arrival of competitors at the 2010 Paralympics. You really notice that the light switches are

Left: Computer interactive was built to serve a person in a wheelchair, the stool offers the compromise for others to sit and interact.

Photo credit: Greg Yellenik



Right: Text panels and television are typical height. Not too high for a visitor in a wheelchair but may be too high for small children.

Photo credit: Greg Yellenik



Photo: Lots of space to move around. Text panels are low and layed out to be effective for all visitors.
Photo credit: Greg Yellenik

lower, the outlets are higher, door handles are lower and all lever type, doorways are wider, bathrooms bigger and everything just seems different. Maybe we will get used to this new standard and adopt it in our exhibit designs without even thinking about it.

Locating a text panel is also a major consideration. Too low and visitors may not be able to bend their neck to read it but extended reading above eye level can create neck and back fatigue. If a visitor is in a wheelchair, the eye level is much lower. The lower perspective can reduce their ability to read high graphics as well as panels at table top heights, especially if the lighting is causing glare at that viewing angle. A text panel at the correct level for a person in a wheelchair may be too low for a standing adult to read. There is no doubt that it is all about compromise.

If you want to really delve into the field of Anthropometry (the study of human dimensions), you may want to take a look at the book *Human Dimensions and Interior Space* by Julius Panero and Martin Zelnik. Although it may not be the most exciting book you'll ever read, it does go into great depth and detail about the recommended dimensions of our world and all we do in it. There is a lot of information on wheelchair restrictions.

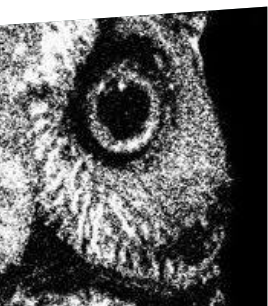
Our inclusiveness isn't just for persons in wheelchairs. There are numerous types of visual impairment to think about. As we get older our ability to discern detail in low light levels becomes more difficult. We should not only consider our ever aging population but also those with poor vision or colour blindness. When designing spaces and exhibits, we should take care to keep pathways bright enough and to have contrast between the floor and the walls, cases and obstructions.

For text panels, we should keep typeface large, plain and bright. Graphic artists argue over these types of issues. Font styles, to serif or not to serif, and whether it makes a difference to have white on black or black on white will keep a couple of graphic artists arguing for hours! What about red on green which may be completely unrecogniz-

able to some visitors? I really notice font style and contrast much more now that my eyesight is diminishing.

If you want to test your exhibits, walk in someone else's shoes, or in this case, roll in someone else's chair. If you have a wheelchair in your museum, give it a try for a couple of days. If you don't have one, borrow one. Go through your exhibit and experience what it is like. Can you read the panels? Can you operate the interactives? If you really want to be frustrated, try getting in and out of the bathroom. Then try going through your spaces with sunglasses on. How are the graphics? Do you bump into anything? There are a lot of things to consider and we are required by Canada's codes to create our spaces so they are accessible to all.

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



Whoo's News

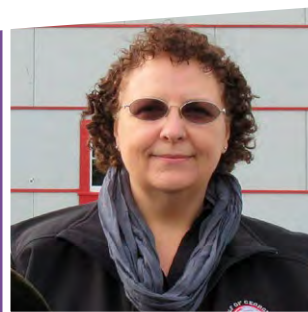
Sandra Borger has taken on a leadership role at the Museum of Surrey, moving to the position of Visitor Experience Coordinator, responsible for collaborating with the many diverse communities. Borger has a Master of Arts (History), is completing her diploma in Cultural Resource Management at the University of Victoria and has a Certificate in Post-Secondary Education. Sandra is the newsletter editor and speakers programmer for the Langley Heritage Society, and is a founding member of the Lower Mainland Museum Educators Conference.



Katey Watson joined the BC Archives as an Archivist in September. Her focus is on reference service, providing research for exhibitions and displays, and supporting outreach activities.



The Gulf of Georgia Can-
nery Society welcomes
new Executive Director,
Char Murray. Char was
most recently the Execu-
tive Director/Curator of
the Cranbrook History Centre - Canadian Museum
of Rail Travel.



Sarah Lindemann joined
the Royal BC Museum in
August as the part-time
Revenue Manager. She
is excited to work with
the finance team to grow





VOLUNTEER SPOTLIGHT

Along the wind-swept coast of the Salish Sea, Gibsons is a picturesque village with a thriving arts and culture scene rooted in the deep beauty of the area. The Sunshine Coast Museum & Archives (SCMA) is the regional museum for the lower Sunshine Coast, operating just a stone's throw from the ocean in traditional Skwxwú7mesh Úxwumixw (Squamish Nation) territory. The Museum is very lucky to have a strong cadre of community volunteers, none more dedicated than Elaine Jackson.

Moving to the Sunshine Coast in 1999 after retiring, Elaine became involved with the Town of Gibsons' heritage advisory committee. Through this work, she began collaborating with the Museum's curator on an off-site exhibit to celebrate heritage week; this was her initial introduction to working with the SCMA. When the opportunity arose, Elaine stepped up to become the SCMA treasurer and bookkeeper in 2000, positions that she would hold for 10 years. Coming from a bookkeeping background, Elaine worked tirelessly to improve the Museum's accounting practices, leading the SCMA to a more stable financial position. Having previously completed a certificate in Public

History from Simon Fraser University, Elaine has also shown a keen interest in other museum operations from collections management to cataloguing.

Since stepping down from the board in 2010, Elaine has remained very active at the Museum, volunteering in many capacities. You name it, Elaine has done it: helping to pack artifacts for storage, baking cookies for our

Halloween event, volunteering to cover shifts at the museum when staff is sick. Elaine is the type of prized volunteer that every organization cherishes: dedicated, positive and fun to work with. The SCMA board of directors and staff wish to thank Elaine for her many years of making the museum a better place for everyone. Thanks Elaine, you rock!



Above: Elaine Jackson (right) working with curatorial assistant Margaret Howe preparing artifacts for storage.
Photo credit: Matthew Lovegrove

NEWS

Best Way Tours will soon be featuring a tour departing from Chennai, India, led by Dr. Stephen Inglis, who is recognized by the Government of India as a leading expert on Indian art. Inglis piloted the first major survey of Indian art in Canada, "India: the Living Arts", and developed the permanent "South Asia Collections" (2011) at the UBC Museum of Anthropology. The tour will dive into the artistic highlights of Tamil Nadu, including meeting with local artisans and researchers and daily lectures from Inglis himself.

The **Exploration Place Museum and Science Centre** in Prince George and the Lheidli T'enneh First Nation have won the prestigious Governor General's History Award for Excellence in community programming for the new Hodul'eh-a: A Place of Learning gallery. The award recognizes unique local and community history projects and was presented in Rideau Hall, Ottawa, on November 22, 2017 by Her Excellency the Right Honourable Julie Payette, Governor General of Canada.

The *SS Princess Sophia* exhibition is set to launch at the **Maritime Museum of BC** on January 12, 2018! This is the largest traveling exhibition ever undertaken by the Maritime Museum of BC and was made possible through the Canadian Government's Museum Assistance Program. It is being developed in collaboration with the Vancouver Maritime Museum, the State Museum of Alaska (Juneau), and the Yukon Arts Centre in Whitehorse, Yukon to honour the 100th year of the sinking of Sophia – largely considered to be the greatest maritime disaster in the Pacific Northwest.

Welcome new BCMA Council

- President, **Tania Muir**, Director, Cultural Management Programs, University of Victoria
- Vice President, **Jodi Simkin**, Director of Culture and Heritage, Klahoose First Nation
- Past President, **David Alexander**, Head of Archives, Access and Digital, Royal BC Museum
- Secretary, **Nataley Nagy**, Executive Director, Kelowna Art Gallery
- Treasurer, **Erika Stenson**, Head of Marketing, Sales and Business Development, Royal BC Museum
- Councillor, **Joelle Hodgins**, Director, Rossland Museum and Discovery Centre
- Councillor, **Carolyn Holmes**, Managing Director, Two Rivers Gallery
- Councillor, **Dr. Scott Marsden**, Executive Director, Haida Gwaii Museum
- Councillor, **Catherine Ouellet-Martin**, Administrative Manager, Beaty Biodiversity Museum
- Councillor, **Lynn Saffery**, Museum Manager, Surrey Museum
- Councillor, **Dan Smith**, Vice President, Nuyumbalees Cultural Centre
- Councillor (Academic), **Dr. Kit Grauer**, UBC Professor Emerita of Art and Museum Education
- Councillor (Non-Sector), **Jenifer Chilcott**, Counsel, Farris, Vaughan, Wills & Murphy LLP



Photo: Entrance to the Hodul'eh-a: A Place of Learning gallery at Exploration Place Museum and Science Centre.
Photo credit: Exploration Place Museum and Science Centre

2017 BCMA Awards of Outstanding Achievement

BCMA Award of Merit 2017

The BC Museums Association honoured a number of institutions and individuals with Awards of Outstanding Achievement during the association's 2017 Conference.

One of the privileges of working in the museum and cultural heritage sector is working with colleagues and friends who inspire and push us to do better, with their creativity, dedication, and accomplishments. It is a distinct pleasure and honour for the Awards Committee to have the opportunity to dive into the richness of what our peers have been up to in a given year, take time to discuss and recognize their efforts, and then celebrate with them at the annual Gala. By featuring one or two of their accomplishments throughout the year in Roundup, we hope to ensure this recognition goes beyond the gala attendees, to the whole BCMA community.

2017 BCMA Awards Committee:

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

Congratulations to all the winners of the 2017 Award of Merit:

Award of Merit - Excellence in Community Engagement

- Musqueam Indian Band and the UBC Museum of Anthropology x^wməθk^wəy^əm: q^wi: lq^wəɫ' ʔə k^wθə snəwəyət ct, Musqueam: Giving Information About Our Teachings

Awards of Merit - Excellence in Exhibitions

- Fernie Museum for An Immigrant Story: The Rise and Fall of Emilio Picariello, and
- The Exploration Place Museum and Science Centre for Hodul'eh-a: A Place of Learning

Distinguished Service Award

- Gary Mitchell, Provincial Archivist Emeritus

Museum Service & Stewardship Award

- Costume Museum at Government House

Innovation Award, sponsored by

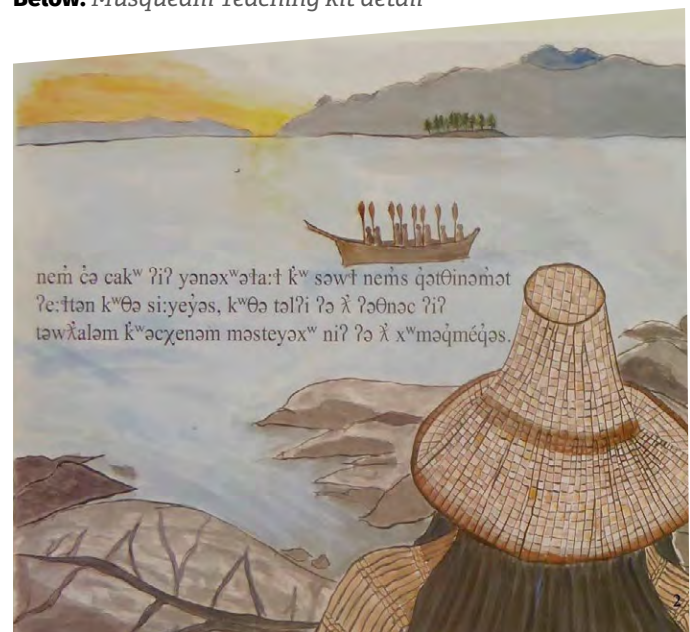
NGX
INTERACTIVE

- Carl Schlichting

Honourable Mention for Impact and Engagement

- Surrey Art Gallery, UrbanScreen

Below: Musqueam Teaching kit detail



Community Engagement Award Winner

In 2016, Musqueam in partnership with MOA, launched a teaching kit xʷməθkʷəy̓əm: qʷi: lqʷəl ʔə kʷə səwəyət ct, Musqueam: Giving Information About Our Teachings. This classroom-based resource is a legacy of čəsnaʔəm, the city before the city and offers educators across the curriculum information, activities and resources that share Musqueam's history and culture in their own voice, and from their own perspectives. Classroom teachers and museum educators joined the community to create this one-of-a-kind resource.

As a unique and innovative resource, the kit is comprised of multimedia content which expresses the traditional values and teachings of the Musqueam people in ways accessible for school-aged children. The development and circulation of the teaching kit has allowed, for the first time, information about Musqueam to enter the curriculum in classrooms outside of the community and outside of the Museum - yet in a way which emphasizes autonomy and allows Musqueam to control how their community, histories, and teachings are presented.

The kit contributes to the sustainability of Musqueam culture. Three kits were made, one permanently residing in the community of Musqueam which is used from pre-school, to after school care, to language education classes. Sustainability is also evident because of the durability of the kit itself. The materials have been designed and created in a way which ensures repeated use. It is innovative in the way it presents important information about Musqueam history and culture.

Left: Muqueam Teaching kit detail

Success *by* Association

BCMA WEBINARS

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

On the third Tuesday of every month, join your museum colleagues from around the province (and around the world) for a lunch-hour webinar. These engaging professional development opportunities will cover a different topic each month, from education to conservation, marketing to exhibit fabrication, and everything else in between. Museum professionals from within our membership will present each webinar, with special guests along the way.

For more information and a full schedule of future webinars including access to past webinars, please [visit our webinar page](#).



Membership

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.

JOIN US! We are celebrating our 60th Anniversary year with special incentives to join in 2017. These special membership incentives expire December 31, 2017.

- **New** Individual members who join BCMA between March 1 and December 31, 2017, receive a two-year membership for \$60.
- **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!**
- Are you a member of the **BC Library Association, or the Archives Association of BC?** In recognition of our new partnership with those associations, BCMA is delighted to offer you a **new** one-year membership for \$25.

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

Whether an institution or governing Society, 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.

Who accepts the BCMA OWL Card?

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

Visit some of the outstanding museums, galleries and historic sites in BC! Present your OWL card, with your picture ID, to our member institutions for complimentary admission during regular operating hours. A list of participating institutions is continually updated and available on our [website](#).

Congratulations to new Members:

- Erin Henshaw
- Stephanie Haddaway
- Rhiannon Herbert
- Aylenna Holland
- Michelle Peters
- Melissa Hogg
- Stephanie Clinton
- Matthew Lovegrove
- Montana Stanley
- Cuyler Page
- Kelly Brown
- Stephen Topfer
- Courtney Zylstra
- Meghan Stewart
- Veronica Vareiro
- Neil Malbon
- Erica Landrock
- Jasmine Moore
- Rob McCullough
- Nikki Gervais
- Miyazaki House
- Balfour & District Business & Historic Association
- Pender Harbour Living Heritage Society
- Oak Bay Archives
- Metzger Collection (Columbia Bible College)
- Hope & District Arts Council
- Know History Inc.
- Janet Leduc (Kinexus Consulting Inc)



BC MUSEUMS ASSOCIATION

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

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ROYAL BC MUSEUM



BRITISH COLUMBIA
ARTS COUNCIL

An agency of the Province of British Columbia



BC Museums Association

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250-356-5700

members@museumsassn.bc.ca



Above: The Bovines, 1982. Hydrangea's costumes (first left) were donated to MOV in 2016.
Photo credit: James Loewen.