



roundUp

BRITISH COLUMBIA MUSEUMS ASSOCIATION
No 252 | SUMMER 2012



CONTENTS

- 03 President's Message
- 04 Council Profiles
- 06 BCMA Conference
- 10 Whoo's News
- 12 Big Ideas at a Small Museum
- 16 Craigdarroch Castle
- 19 Going Interactive at the BC Sports Hall of Fame
- 24 Journey to Revitalization
- 26 Reciprocal Research Network
- 28 Local History Online in Terrace
- 30 We Asked, You Answered
- 32 Digitizing the Shadbolt Collection at the Belkin
- 35 QR Codes at the University of Victoria Art Collection
- 37 YouTube in the Okanagan
- 39 Man Turned to Stone
- 42 Augmented Reality
- 44 Lunch with Owl

Cover photo *The Heat of Kamloops. Photograph by Peter Olsen (Tourism Kamloops / Peter Olsen).*

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NO 252 | SUMMER 2012



British Columbia
Museums Association

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We gratefully acknowledge the financial assistance of the Province of British Columbia.

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PRESIDENT'S MESSAGE

Leah Best

This issue of *Roundup* features a preview of the BCMA's 56th Annual Conference set for October 17-20 in Kamloops. Most of the work that goes into organizing the annual conference is done by volunteer committees made up of people who contribute tremendous time and energy. I want to acknowledge this year's conference committees for their hard work pulling together what looks to be one of the best gatherings yet.

Conference means different things to different people. For some it's the most effective professional development opportunity of the year. Best practices sessions, plenary discussions, and guest speakers provide a rich learning environment with a little something for everyone. For others, conference is a chance to network with colleagues. Some don't attend because they find it too expensive or too time consuming. Are there options to meet the needs of these people?

After a thought provoking discussion at BCMA's AGM this June, a membership engagement strategy was formulated that will culminate at this year's conference. It's a four part strategy that kicked-off with an online questionnaire about BCMA's role as the provincial museum/gallery sector representative. Feedback from

the survey will inform a province-wide conference call set for September. Members will be invited to chat together and with BCMA Council on positive steps forward for BCMA.

At the conference itself, two plenary sessions *Getting the Message Out: BCMA's Communication Strategies* and *Your BCMA – The Way Forward* will address member feedback from the survey and conference call. During *The Way Forward* plenary, a moderator will work with attending members to draft resolutions to put forward for approval at a Special General Meeting on Friday, October 19th.

I have confidence that the outcome of this grassroots engagement process will be positive and robust. Council is committed to doing the work of realigning BCMA priorities based on your feedback. We're excited about the possibilities!

Please – participate in this process. Take a few minutes to complete the online questionnaire [go to: <http://www.surveymonkey.com/s/JV7HWNT>]. Join us on the conference call. Attend conference! This is your best opportunity to hold Council accountable for what you see as the way forward.

COUNCIL PROFILES

At the BCMA Annual General Meeting held Friday, June 29 at the Museum of Vancouver, the Association welcomed new Council members Lillian Hunt, Co-Chair, Vancouver Island Region, Aboriginal Tourism Association of BC; and David Alexander, Communications Manager, Royal BC Museum; and expressed the Association's appreciation for the many contributions made by retiring Council members: Mark Sakai, Julie Fowler, Kate Kerr and Wayne Wilson.

COUNCIL PROFILES:

Lillian Hunt, New Councilor Vancouver Island Region, Aboriginal Tourism Association of BC - Co-Chair

Lillian Hunt, 'Namgis/Ma'amtagila of the Kwakwaka'wakw nation on eastern Vancouver Island was born and raised in her village of Alert Bay. She has been working for U'mista Cultural Society since 1997 under various titles such as U'mista Giftshop Salesclerk, Newsletter producer, Communications Director, Researcher, and currently is the Cultural Tourism Services Manager. She is also the World and First Host trainer for her region. Lillian represents the northern island region on the Tourism Vancouver Island (TVI) Board and the business sector on Vancouver Island North Tourism (VINT) Committee. She brings her general tourism experience to her community and region and Aboriginal tourism voice in particular to building relationships throughout the tourism sector.

David Alexander, New Councilor Communications Manager, Royal BC Museum

David Alexander is Communications Manager at the Royal BC Museum, overseeing public relations, digital communications and publishing. He has 13 years' experience working with museums and galleries across Canada both as a communication and technology consultant, and as former CEO of Zero One Design, a company specializing in web and software development for clients in the cultural sector. David has a Masters degree in Applied Communication from Royal Roads University and a Bachelor of Arts, Honours Major in Pacific and Asian Studies and Economics from the University of Victoria.

**Leah Best, President
 Executive Director, Touchstones Nelson:
 Museum of Art and History**

Leah has over ten years' professional experience working in both museums and art galleries as a curator and director including Assistant Curator at the Vancouver Art Gallery; Exhibition Coordinator at the Canadian Craft & Design Museum; and Curator and Collections Manager at the Delta Museum & Archives. In 2005, she moved to Nelson to assume the role of Executive Director of Touchstones Nelson: Museum of Art and History, a newly expanded community museum, art gallery and archives that serves the residents of Nelson and the surrounding area. Ms. Best also serves as a director of the Osprey Community Foundation and a member of the Social Planning Action Network for Nelson.

**Peter Ord, Vice-President, Manager / Curator,
 Penticton Museum & Archives**

Peter Ord is Manager/Curator of the Penticton Museum & Archives, a position he has held since 2006. Since obtaining his Masters in Archaeology and Social Anthropology from Edinburgh University in 1996, he worked as Heritage Resource Project Coordinator in the Lower Mainland before settling in the Okanagan. Peter grew up in Southeast Asia and spent his early professional years working as an investment banker and hotel marketer in the UK, before realizing the error of his ways. He lives in Naramata with his wife Diana, two kids and a plot of land that will one day make great wine. One day.

**Kris Andersen, Past President
 Manager, Outreach and Engagement,
 BC Provincial Capital Commission**

Kris joined the Provincial Capital Commission in 1997 as the first site manager of the refurbished St. Ann's

Academy National Historic Site. Since 2005 she has focused on provincial outreach initiatives for the PCC. Kris has worked in numerous museums & heritage sites in Ontario and BC including the Royal Ontario Museum, St. Catherine's Museum, Barkerville Historic Town and the BC Forest Museum to name a few. Kris has a Masters in Museum Studies, a BA in Archaeology, Certificate in Public History, and more recently a Diploma in Public Sector Administration.

**Dennis Oomen, Councilor Curator,
 Kamloops Museum & Archives**

Dennis Oomen has been involved in the planning, designing and fabricating of museum exhibits since 1988. His work can be seen in the Canadian Museum of Civilization, the Glenbow Museum, the Kelowna Museum and in the new permanent galleries of the Kamloops Museum, as well as in the Kamloops Children's Museum. A graduate of the University of Guelph and Algonquin College's Museology program, he feels himself fortunate to have been able to combine his curatorial skills with design and fabrication work in the production of a number of permanent and temporary exhibits.

Chris Mathieson, Councilor

Chris Mathieson is beginning his second two-year term. Chris' museum experience began as a frontline interpreter [blacksmith] at Burnaby Village Museum and includes positions at Dr. Sun Yat-Sen Classical Chinese Garden and as past executive director of the Vancouver Police Museum. He was featured on CBC Radio for his marketing applications of social media for the Police Museum, which has one of the largest and most active Twitter followings in Canada. Chris also serves on the Interpretation Canada National Executive.

2141 - At the Station [Tourism Kamloops]



RENDEVOUS: ALL TOGETHER NOW

BC MUSEUMS ASSOCIATION'S 56TH ANNUAL PROVINCIAL CONFERENCE

OCTOBER 17 – 20 AT HOTEL FIVE540FORTY, KAMLOOPS, BC

Welcome to the BC Museums Association 56th Annual Conference.

This year's conference in Kamloops takes place during the city's 2012 bicentennial celebrations. I would like to thank the Tk'emlups te Secwepemc First Nation and the City of Kamloops in advance for their warm welcome and hospitality during these festivities. I would also like to thank our host organizations, the Kamloops Museum and the Kamloops Art Gallery.

This year's program theme, *Rendezvous: All Together Now* summarizes the coming-together that conference represents. The size and diversity of this year's program is sure to satisfy every interest. Some highlights include our outstanding guest speakers including RBCM CEO, Jack Lohman as Keynote and Honourary Guest Speaker, Manny Jules, Elder & Culture Mentor, Kamloops Indian Band; more membership engagement activities as demonstrated by the number of plenary sessions and the Owl Philosopher Café; and a great line-up of social events including the traditional Museums in Motion Awards Banquet and a Heritage Event & Social at the Secwepemc Museum & Heritage Park.

There's much to look forward to. I hope to see you in Kamloops this October 17-20th.

Leah Best
BCMA President



Secwepemc Heritage Park Drying Racks [Tourism Kamloops]



Horse in a Field [Tourism Kamloops / Peter Olsen]

Wednesday, October 17th 2012

9:00AM – 4:00PM **Pre-Conference Workshops** *Full and half-day workshops*

- The Way We Word – CHIN Classification Workshop
- Online Reputation Management Workshop
- Caring & storing of garments
- Archaeology and Museums - partners in CRM
- Bring Your Exhibits to Life - Reach and Interact with Your Community Using Social Media!

6:00PM – 8:00PM **Welcome Reception - Kamloops Museum & Archives**

- Aboriginal Tourism: Enhancing the Visitor Experience at BC Museums and Heritage Sites
- Photographing Newspapers
- Celebrating Community Values
- The Reach: And Experiment in Community Engagement.
- Man Turned to Stone - T'xwelatse

12:00PM – 12:45PM **Minister's Luncheon**

12:45PM – 2:00PM **BCMA Plenary: "Your BCMA – The Way Forward"**

2:00PM – 3:30PM **Concurrent Sessions B**

Thursday, October 18th 2012

8:30AM – 9:00AM **Opening Ceremonies**

9:00AM – 10:00AM **Keynote Speaker: Jack Lohman** [Chief Executive Officer, RBCM]

10:30AM – 12:00PM **Concurrent Sessions A**

- Working together now! Models for community involvement in the management of heritage sites
- How to Make the Most of Your Museum's Marketing Efforts
- Getting it All Done
- Any Excuse for a Party: 150 years of selling stock in a gold mine – Barkerville at 150



[Top] Kamloops Mounted Patrol [Tourism Kamloops / Kamloops Mounted Patrol]

[Above] Kamloops Art Gallery [Tourism Kamloops / Kamloops Art Gallery]

- Tourism Business Essentials : Cultural & Heritage Tourism Development guidebook Time Travel BC

4:00PM - 5:30PM **Concurrent Sessions C**

- Risk Awareness - How you can protect your museum
- Representing Remembrance: Military Heritage and the Relationship to Tourism
- Aboriginal Voices
- Come Together Right Now – Community Collaborations

7:00PM - 9:00PM **Reception, Tour and BC Reports - Kamloops Art Gallery**

Friday, October 19th 2012

8:30AM - 8:45AM **Welcome & conference updates**

8:45AM - 9:30AM **Honourary Guest Speaker: Manny Jules** [Elder & culture mentor, Kamloops Indian Band]

10:00AM - 11:30AM **Concurrent Sessions D**

- Being Social: The Expanding/Evolving Role of the Community Museum
- Using Technology to Share Stories
- Earning Power: The Exploits of a Revenue Junkie
- A Cultural Experience in the Warm heart of Africa: Culturally responsive museum education practices of the Museum of Malawi

11:30AM - 12:15PM **Owl Philosopher's Café [Part 1] Plenary "Your BCMA - The Way Forward" Part 2**

Special AGM for adoption of motions

Kamloops is celebrating its bicentennial in 2012 and 200 years of shared history between Kamloops and Tk'emlups. Consequently, the 2012 BCMA conference theme is a reflection of this coming together of peoples and cultures for a Rendezvous at the meeting of the waters.

The host committee consists of people from the Kamloops Museum, Secwepemc Museum, Kamloops Art Gallery, Tourism Kamloops, Heritage Society of Kamloops, Thompson Rivers University, and City of Kamloops.

We have planned a conference that emphasizes the joy and the angst of people living and working together. The Saturday closing event we are especially looking forward to as it will take place at Tk'emlups te Secwepemc pow wow grounds, Museum and heritage park. There will be a celebratory salmon feast, music and drumming, with tours of the Museum and park.

We have some great speakers and sessions, as well as some important discussions relating to the BCMA as a whole. If BCMA members have ever thought about attending a BCMA conference, this is the one. Thanks to Kamloops' central location in the province and ready transportation access, we are hoping that as many BC museums and galleries as possible will come together to Rendezvous in Kamloops.

Elisabeth Duckworth
Museum Supervisor & Chair of BCMA Conference Local Arrangements Committee
Kamloops Museum & Archives



Kamloops Museum and Archives [Tourism Kamloops]

12:15PM – 1:45PM Owl Philosopher’s Café [Part 2]
Art Exhibits : Contemporary Perspectives from MOA

Guest Panel Presentation & Luncheon

2:00PM – 3:30PM Concurrent Sessions/Workshops E

- World Host Workshop - Enhancing customer service
- Tools for Community Museums: Harnessing Cultural Tourism to Meet Your Objectives
- Experiments in Community Engagement
- Funders Panel
- Online Marketing for Heritage Operators – pt 1

4:00PM – 5:30PM Concurrent Sessions/Workshops F

- A Matter of Public Trust
- Tourism BC’s Community Tourism Foundations Program
- Creating Engaging Stories and Publishing Digitized Assets on Multiple Platforms
- Museums & Galleries : Cultural Icons in the Community
- Online Marketing for Heritage Operators – pt 2

6:30PM – 11:00PM Museums in Motion Awards Banquet

Saturday, October 20th 2012

10:00AM – 2:00PM Heritage Event & Social: Secwepemc Museum and Heritage Park
 [Heritage Tour, presentation and barbeque lunch]

HOW TO REGISTER:

Visit the BCMA website for registration information:
www.museumsasn.bc.ca/Content/Conference/Welcome.asp

Check the BCMA website for the most up-to-date information of the conference program.

WHOO'S NEWS

The CMA recently honoured 37 museum professionals with the presentation of the Queen Elizabeth II Diamond Jubilee Medals. Awarded to Canadians who have made significant contributions to the museum sector, the medals were presented during the awards gala at CMA's 65th National Conference. This new commemorative medal was created to mark the international celebrations throughout 2012 of the 60th anniversary of Her Majesty Queen Elizabeth II accession to the Throne. British Columbian recipients of the award were:

- **Dr. Jann L M Bailey**, FCMA, *Kamloops* - For her enthusiasm and lifelong conviction that art and culture add to the quality of life and her leadership during her Presidencies of the Canadian Museums Association and the Canadian Art Museum's Director's Organization.
- **Robin Inglis**, FCMA, *Surrey* - For his true sense of professionalism while CMA's Executive Director and during his own distinguished career in museum work.
- **Pauline Rafferty**, *Victoria* - For her leadership in museums in British Columbia and her national role on various boards, including as President of the

Alliance of Natural History Museums

- **Sonja Tanner-Kaplash**, FCMA, *Victoria* - For her leadership in collections management and the creation of a cost effective national group insurance program.
- **Jon Tupper**, *Victoria* - For his championship of Canadian art and his contributions at various museums and galleries across Canada including the Presidency of the Canadian Museums Association.
- **Dr. Yosef Wosk**, *Vancouver* - As a visionary philanthropist, for his encouragement and planting seeds which grow and flourish into sustainable projects for heritage.

After 40 years of working in museums, **Colin Stevens** has retired from the Manager position of the New Westminster Museum and Archives. He also retired from the position of Curator of the Seaforth Highlanders of Canada Museum and Archives which he founded in 1972. He is busy doing some consulting work and writing more books, including one about the life of Smokey Smith, V.C.



[Top] Scott Watson,
Director/Curator of the
Morris and Helen Belkin Art
Gallery at UBC.

[Above] Lesley Moore,
Executive Director of
Kelowna Museums



Joan Cowan, the Enderby & District Museum's faithful curator/administrator for the past 25 years, retired at the end of June. Naomi Fournier was hired as the museum's new curator/administrator.

The University of Victoria Art Collection welcomed **Mary Jo Hughes** as their new director of the UVAC and The Legacy Art Gallery. Hughes was Chief Curator at the Art Gallery of Greater Victoria for five years, and previous to that she was Curator, Historical Art and Senior Curator at the Winnipeg Art Gallery. She also taught sessional Canadian Art History courses for the University of Winnipeg and the University of Manitoba. Hughes received her Bachelor of Arts at the University of Toronto and her Masters at Queen's University in Kingston, Ontario. **Joy Davis**, Interim Director for the past 17 months at The Legacy Art Gallery, is pursuing a secondment to UVic's Ceremonies and Events and Anniversary Organizing Team.

The Museum of Archaeology and Ethnology at Simon Fraser University welcomes limited term Curators of Archaeology, Research, Collections Care and Management **Laura Termes** [M.Sc. Bournemouth] and **Duncan MacLeod** [M.St. Oxford] in August. Digital Collections Research, Care and Management Archivist **Kira Baker** [B.A. SFU] will join them in September.

Scott Watson, Director/Curator of the Morris and Helen Belkin Art Gallery at UBC has been appointed Head of the Department of Art History, Visual Art and Theory for a 3-year term effective July 1, 2012. Watson has served as the Department's Acting Head since January 1, 2012. He has been a Professor in

the Department of Art History, Visual Art and Theory since 2003, and is Director and Graduate Advisor for the Critical and Curatorial Studies program in the Department, which he helped initiate in September 2002. Watson will continue in his role as Director of the Belkin, a position that he has held since 1989.

The Burnaby Art Gallery welcomes **John Ramsay** as their new Art Rental and Sales Coordinator, and **Brenda Finlayson** as Marketing and Sponsorship Coordinator. **Theresa Carroll**, Education Programmer, has returned from maternity leave and will job share with **Talya Fuchs** to coordinate school programs

Gerry Borden announced his retirement as the Parks Canada Ceremonies Officer for the Coast BC Field Unit, as his position was one of over 600 positions eliminated by the Government of Canada's 2012 budget. Gerry wishes to thank everyone "for your support, participation, excitement and compassion as we have struggled through the ups and downs of commemorations. I have so enjoyed meeting and sharing with each of you. I now look forward to being able to put more time into my barbershop harmony activity, and to serve the heritage community in new and exciting ways. Blessings and good fortune to you all."

Lesley Moore was recently appointed Executive Director of Kelowna Museums leaving her position as Senior Cultural Analyst with the Department of Canadian Heritage in Vancouver. She is delighted to be back in the wonderful dynamic that is museum work and looks forward to re-connecting with colleagues at the Kamloops conference in October.



DIPPING OUR TOES IN THE DIGITAL POND

Val Patenaude

MRMA Flickr page: This view shows all of the sets of images currently in our account. As long as you stay with a picture format – not pdf – you can include anything you can scan or photograph.

Small museums and archives are increasingly called upon to provide information in digital form. At the Maple Ridge Museum & Community Archives, we found that the greatest call from our community was for photographs. In response to that, our photographic collection was the first element of our holdings that we digitized. Rather than attempt a wholesale move to the internet – and since we didn't have the webspace to do that anyway – we started slowly by introducing the community to a variety of different ways that we could share that collection.

After conversations with teachers in the local school district, we decided that topical sets

of photos in an accessible place would best serve their needs. To that end, we got a Flickr account. Flickr is a web service that allows you to upload and share your photographs as widely as you want for a fee of \$30 per year. We put up sets related to historical neighbourhoods and other topics and we continue to add to them. They also provide a place where people who want to browse historic pictures for framing for home or office can get an idea of what is available and then come to the museum for a better quality copy. Putting your pictures online in any form will lead to people “borrowing” them to share with friends and that “borrowing” may or may not include proper credit or even proper



Kaity feeds copier: The first part of the process involves feeding the research file content through the photocopier. Most modern copiers not only scan to jpg format files, they will accept piles of up to 100 photocopied pages which greatly speeds the process. [Kaity Neff]

photo identification. We soon learned to make regular searches of the internet to find where our photos had fetched up. Several were found on a Facebook group named for one of our historic neighbourhoods and serving as a permanent reunion gathering for those who had grown up there. Museum staff joined the group and let people there know where the photos were coming from and that there were more where those came from. From a start with about 35 members, that group is now nearing 1400 members and two more groups from other neighbourhoods have also started.

The Facebook groups have proven to be the best public outreach tool we have ever had. We didn't



Mallory changes names: The most time-consuming part of the process is renaming the scanner files to something meaningful. Establishing conventions is vital. [Mallory Palliyaguru]

start the groups – it needs to be a grassroots effort – but we have nurtured and fed them and helped them grow. We give the participants memories of their childhood and in return, they give us identifications and dates for photographs in our collection for which we have neither. Best of all, we have been able to communicate to this very large pool of resource people where our gaps are and they are working hard to fill them. It should also be noted that the majority of people we are now communicating with are those who do not see themselves as “museum people”. Our greatest accomplishment, perhaps, is that we have now convinced them that they are, indeed, “museum people” and that community museums are all about people just like them.



One of fifteen drawers: One drawer of files to be scanned.

In evaluating the digital prospects for the rest of our collections, we considered digital images of collection items and raw page by page digitization of the archives. We have digital images of about half of our object collection and have scanned some archival documents for transcription purposes, but neither are the major subjects of demand from our community. The archival researchers who come to us with specific research objectives are generally well-organized, know what they want, and are fairly easily served. The heavy demand is for what are known as “vertical files” or research files.

Most museums and archives have sets of files that represent a mixed bag of newspaper clipping, notes, copies of archival items, and so on regarding topic of interest to their mandate. The Maple Ridge Museum & Community Archives has grown its file collection to over 1200 files, maintaining two sets – one at the museum and one at the public library. The files cover buildings, industries, organizations, families, natural environment and transportation. This is the material in constant demand from our citizens, our municipal staff, teachers and their

students, and family historians all over the world.

We have a very small museum facility that is in no danger of getting any larger any time soon. We effectively have no archival facility beyond storage. If even one local school decides to have a Historica Fair, they easily overwhelm us with access demands. Therefore, we have decided that digitizing our research files is our next big goal and it is a massive undertaking.

In terms of overall storage, even after full digitization we’re likely dealing with something around 50 to 75 GB which is not massive by today’s standards. However, it is the huge number of individual files that makes the collection unwieldy and very time-consuming to make backup copies. To manage this huge volume of files, we have upgraded our computer network at the museum to a true server network system built around a Dell PowerEdge server. When complete, the server upgrade will include an automatic back-up system that maintains four complete copies on separate hard drives.

Connect with BC's "Time Travellers"!

- Join with BCMA members & our BC Tourism Partners
- Increase your visitors & community engagement
- List Now! on www.TimeTravelBC.com



New iPhone App!

- Click For [Free Download](#)
- Explore BC's rich heritage
- Plan your next trip
- Tweet or share your "time travel" experience
- Blackberry + Android Apps Coming Soon

www.TimeTravelBC.com

We were able to do this for about \$1500 total outlay. We incorporated four existing computers and purchased all of the necessary software through TechSoup Canada and their licensing agreement with Microsoft. We were able to get nearly \$6000 worth of software for just over \$200. All Canadian registered charities and non-profits can get software through TechSoup and it is an incredible deal.

We are already benefitting greatly from having our research files at our fingertips on a shared network. We can respond to requests from the community very quickly. All of our scans are in jpg format which is the most versatile. We can combine them into pdf format if and when required, but in jpg format they are easily incorporated into newsletters, PowerPoint presentations, and reports as well as Facebook and other social media. We will continue to maintain one paper copy which will be housed at the public library.

If other small museums are going through a digitization process or are considering it, please get in touch with us at mrmuseum@gmail.com. We'd be happy to share ideas.

We call it HANEY! Facebook site: <https://www.facebook.com/groups/5467236588/>

Maple Ridge Community Archives Flickr site: <http://www.flickr.com/photos/mrcommunityarchives/>

Val Patenaude has been director of the Maple Ridge Museum & Community Archives since 1993. Coming from a background in archaeology, she brought experience with early computer systems and database management which has been applied at the museum since her earliest days. Given all the data entry that nearly 20 years have held, it is remarkable to note that she is still enthusiastic about digital adventures.



CRAIGDARROCH CASTLE

A DOCUMENTARY FILM FOR VICTORIA'S CASTLE

Elisabeth Hazell

[Top left inset]: Screenshot of the opening credits of the documentary.

[Above]: The west facade of Craigdarroch Castle.

Historic House Museums often experience a unique challenge in that their primary exhibits are static and rarely (if ever) change. Although Craigdarroch Castle is a work-in-progress as the home is restored, family artifacts are recovered and new items are donated to the collection, ultimately, the rooms are not very interactive and the “time sensitive” nature of museums with rotating exhibitions is also missing. Local residents in particular rarely take the time to visit the Castle, save for when a family member comes to town.



Castle Society Board Member [and communications specialist] Robin Adair recognized that an accessible way to engage and attract visitors would be to use video. "We wanted to do something to build community awareness of the castle's history and how it ties to the history of the city and region," Adair said. "We decided to use [the video] as a tool to revisit some areas of its history maybe people aren't familiar with."

What began as "a 10 minute video" blossomed into a 52 minute full-length documentary and a good 6 months of work. Because there were so many stories to tell, the documentary features a wide variety of techniques to illustrate the different periods of history. "Victoria's Castle" begins from a visitor's perspective, entering the Castle through the Porte-Cochère entrance and being greeted by one of our tour guides. In order to bring the history to life, Adair used Ken Burns style pan-overs of historical photographs, voice-over work and actors to tell the story of the Dunsmuir's immigration to Vancouver Island from Scotland. Progressing through the story of Robert's incredible skill as a businessman and amassing of great wealth, the backstory to the Castle unfolds.

Given that the Dunsmuir's story is well-documented in public archives, the challenge was to find media that could be transferred into video. This led to some creative uses of technology. "We staged re-enactments of historic events, adding video and editing techniques to make them appear authentic," explains Adair. "We conversely used technology to greatly enhance old photographs, films and videos to make them look their best and in some cases better than they've looked in their original format. We used sound effects, original music scores and other special effects throughout the production to help tell the story in an entertaining yet informative fashion. We felt that technology and storytelling would keep a wider audience engaged in the program and believe we have succeeded in this objective."



[Top]: Craning for a better shot high up the castle towers.

[Left]: Filming the interview for the documentary.



The south facade of the castle.

Certainly, the re-enactment scenes were very effective because of the humour that they played into. For example, Mr. Adair enlisted former Nanaimo mayor Graeme Roberts to play Robert Dunsmuir and former CHEK TV News Director Rick Wiertz as B.C.'s eccentric second Premier Amor De Cosmos in order to recreate a famous fist-fight that took place on Government Street. According to an 1885 article in *The Daily Colonist*, "Mr. de Cosmos struck him on the side of his head with his fist. Mr. Dunsmuir retaliated by wearing out an umbrella on his assailant's head and shoulders."

Additionally, storytelling played a very large part in the second half of the documentary. After being a family residence, Craigdarroch was used as a military

hospital, home for Victoria College [the predecessor of the University of Victoria,] the offices for the Victoria School Board and then home to the Victoria Conservatory of Music. Footage from an oral history project that was completed about a decade ago was combined with new interviews of people who remember spending time at Craigdarroch during its other "eras." During the filming, Adair was struck by the "sense of ownership" subjects felt about the castle. The personal connections that so many individuals have with Craigdarroch are really brought out in their stories.

The wonderful aspect of using video is that it engages more than one sense and it is a medium through which people are accustomed to learning. Additionally, the cost of production is much lower than it used to be and the methods for distribution are greater than ever. Local TV station CHEK aired the video in June with 13,000 viewers tuning in. Adair also edited the video down to a 35 minute version which can now be brought directly into schools, community centres, retirement homes and other venues. This is particularly beneficial for those individuals who could not visit Craigdarroch due to the Castle's lack of accessibility for those with mobility issues. A short trailer for the documentary can be viewed on The Castle's website, YouTube and Facebook pages, and DVDs are now available for purchase online or through the Museum's gift shop.

Elisabeth Hazell is Manager of Operations and Development at Craigdarroch Castle. Originally from San Francisco, she grew up in Halifax, NS, attended Concordia University in Montreal, and spent 6 years on Nantucket Island before moving to Victoria. She currently serves on the Vancouver Island National Philanthropy Day committee and the Board of the Victoria Attractions Association.



*Re-vitalized Hall of
Champions: 325
individuals and 54 teams
profiled through photos
and interactive technology*

BC SPORTS HALL OF FAME AND TECHNOLOGY Allison Mailer

The BC Sports Hall of Fame has been telling the stories of British Columbia's best athletes and teams since 1966. Traditionally the stories have been shared with visitors through a standard Hall of Fame photo image with a high level career summary.

Currently the BC Sports Hall of Fame has inducted 325 individuals and 54 teams – this number grows each year by 10 with an Annual Induction Ceremony – in over 50 different sports. Those are a lot of stories to share!

Since 1993, the BC Sports Hall of Fame has been located within Vancouver's BC Place, home to the BC Lions and Vancouver Whitecaps, at the

stadium's main entrance.

In April 2010 the BC Sports Hall of Fame learned it would have to close while BC Place underwent its major transformation. The team at the BC Sports Hall of Fame took the twenty month closure as an opportunity to re-invent the Hall of Fame - with a focus on supporting our mission of Honouring the Past and Inspiring the Future.

A key decision in our renovation plan was to truly highlight the extensive stories of the BC Sports Hall of Famers and provide unprecedented access to our archival collection for visitors. Good plan – but how do we make it happen?



[Far left] Interactive: Search and Explore Option. Includes inductee bio, sport, region, date of birth, media [photos and video]

[Left] Hall of Champions – static photograph-based exhibit before the renovation.

Step 1 : Have a clear vision of your end goal.

Our goal was to provide our visitors with a true Hall of Champions experience. This involved developing a searchable interactive celebrating the accomplishments of all of our BC Sports Hall of Famers: searchable in a variety of ways – by sport, by name, by home town, by year of Induction, by category of Induction and much more. Our ultimate goal is for our visitors to have the opportunity to explore an athlete’s archival collection while they were in the Hall of Champions – rather than booking time with our curator.

Step 2: Find the right partner.

The BC Sports Hall of Fame had been introduced to a local technology company, NGX Interactive, after experiencing the multi-media interactives they helped to create at the BC Pavilion during

the Vancouver 2010 Games. For over a decade NGX Interactive has worked with museums, discovery centres, cultural and educational venues to create digital interactive storytelling experiences. After seeing examples of their work it was clear we had found the right partner to help the BC Sports Hall of Fame bring our exceptional sport heritage content from our archives storage space to a live visitors’ experience.

Step 3: Have an extensive and collaborative discovery process.

NGX Interactive led the process and assured us we would be able to reach our goal of offering visitors a user friendly searchable touch table – providing unprecedented digital access to our archival collection. The end result of the discovery process was for visitors to be able to “flip” through an athlete’s or team’s career as



Interactive: Search and Explore Option. Includes inductee bio, sport, region, date of birth, media [photos and video].

illustrated through images, moving images and scans of other archival documents such as scrapbooks, letters, sport programs and more. Basically we wanted to create a digital scrapbook or yearbook for 325 athletes and 54 teams that was searchable and easy to use.

Step 4: Content gathering, organizing and management.

NGX Interactive prepared a content matrix that provided the framework for the searchable features. By the end of the project the matrix was 45 columns x 1,206 rows - and identified at least 3 to 4 images for each Hall of Famer as well as moving images for most. The matrix and asset identification took place over a two month period. The majority of the images had already been sorted and scanned for the new Hall of Champions exhibit, so it was possible to meet the tight time frame.

Step 5: Testing, testing and more testing and then a little more testing after that.

Fifteen athletes were selected for an initial test run to ensure that the search features would work and that the end product would have the ease of use we wanted for our visitors. This was likely one of most important steps in the process because it allowed us test the system and have a better understanding of how visitors would be able to access to the content. Some tweaks were made at this stage, but overall we knew we are on the right track to providing an exceptional multi media searchable touch table. Testing did continue once the BC Sports Hall of Fame opened to the public as we encountered a few road bumps with the multi-user component of the interactive. NGX Interactive worked with us to ensure the road bumps were smoothed out in a timely fashion.

Step 6 : Implementation and launch.

The timeframe for the re-opening of the new BC Sports Hall of Fame was extremely tight. We were able to re-enter BC Place in September of 2011 with an official opening of the Hall in January 2012. This five month period meant all aspects of the project were working simultaneously – deconstruction, design, collection sourcing, storylines, infrastructure build, exhibit build, artifact installation and interactive implementation.

NGX Interactive working with Kei Space and 3DS were able to work within the timeframe and create a state of the art multi-user touch table featuring a digital yearbook of each and every BC Sports Hall of Famer located in the reverential Hall of Champions. A projector display related content on the main wall of the gallery to draw attention through to the touch table. The touch-table can be accessed by four single users, all searching independently or it can be used in ‘teacher mode’ so

the content can be shared with a large group on the overhead gallery screen.

Step 7 : BC Sports Hall of Famers stamp of approval.

The new Hall of Champions and multi-media touch-table is a departure from a traditional Hall of Fame. The images on the walls are smaller and only have 15 or less words describing the sport career of a legend. We were nervous showing the new space to our Hall of Famers as we needed and wanted to ensure that they embraced the interactive experience. If they embraced it, we could be sure our visitors would also appreciate the experience. The combination of Hall of Champion images with the new multi-media interactive provides a complete profile of Inducted members. The high career highlights are provided on the walls and the rich in-depth content is available through the interactive providing a richer engaging visitor experience. The goal of showcasing the complete story of the athletes and teams was achieved.

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WISH YOU WERE HERE

BC SPORTS HALL OF FAME, VANCOUVER

On August 6th the BC Sports Hall of Fame welcomed families to explore, experience, be proud and be inspired with kids in FREE!

Future Hall of Famers celebrated in style by creating their own Olympic medal and torch and taking a stand on a Vancouver 2010 podium. Visitors were also able to leave their legacy by sharing what inspires them on our Future Hall of Famer Wall on display for the month of August.

www.bcsportshalloffame.com

The BC Sports Hall of Fame opened to the public on January 6, 2012. Members of the media came to cover the launch and when CBC Sports was here they were very pleased to see one of our visitors was media legend and Hall of Famer Jim Robson. Of the new Hall and in particular the multi-media touch-table Mr. Robson said, "So much information is now available for visitors to search through – I can't wait to bring my 8 years old grandson to learn about BC's great sport heritage – what an inspiration!" Thanks Jim and thanks to Kei Spaces, 3DS and NGX Interactive for helping the BC Sports Hall of Fame achieve its goal to improve content access to our archival collection.

Allison Mailer is Director of Operations for the BC Sports Hall of Fame. Since graduating from UBC in Anthropology in 1994 Allison has held many roles within the organization. Allison has always enjoyed the unique nature of working in a Hall of Fame where the living artifacts – the athletes and teams – entrust our staff team to share their sport stories and treasures with the community.



Interactive: Providing multi-use access to the Hall's rich archival content in the Hall of Champions.



*400 Block East of Baker Street
1977 and 2012.*

THE JOURNEY TO REVITALIZATION

Leah Best

Touchstones Nelson is currently featuring an exhibition examining the history of urban heritage conservation in the community. The exhibition features images of many of the community's valued heritage buildings located in the Baker Street area. Linking images and content to the "Historypin" website is a way to create another level of access and interpretation.

In 1977, as part of a broader initiative around urban heritage conservation, the BC Heritage Conservation Branch began a study of heritage structures in Nelson. It was two years in production, took a further two years to complete, and culminated in the publication of *Nelson: A Proposal for Urban Heritage Conservation*. The book was a tremendous and comprehensive resource for the revitalization efforts, and remains a valuable resource to this day.

Around the same time at the federal level, the Heritage Canada Foundation started the Main Street Canada program in 1979 with the goal of revitalizing Canadian downtowns. At its core, Main Street Canada was “an economic revitalization strategy using heritage conservation as a tool and a catalyst” [from *The Main Street Program, Past and Present*, prepared by the Heritage Canada Foundation]. Following a successful pilot project in Perth, Ontario, in 1981 the program received \$1.18 million from the federal government to fund additional pilots. Seven other communities were selected to participate in the program, including Nelson. In BC, the provincial government had their own Heritage Area Revitalization Program and Downtown Revitalization Program strategies which also provided funding and support.

Hans Honegger, who had previously gained experience in Perth, was hired by Heritage Canada to help Nelson develop and implement a heritage policy. He worked for three years in conjunction with Bob Inwood, who was hired to act on behalf of the City and Province and was involved for the duration of the revitalization.

Once complete, the project proved to be an economic boon to Nelson, both during and after the few years when it was most active. It was also undeniably a key contributor to the wider renown that Nelson has developed in the years since.

The Baker Street Then and Now [and the Future of Heritage?] exhibition features photographs of every building on Baker Street as they appeared in 1977 and again, post revitalization, in April 2012, as well as considering other examples of what heritage may look like as we move further into the 21st century.

Leah Best is the Executive Director at Touchstones Nelson.

www.historypin.com/channels/view/10614043/#/home

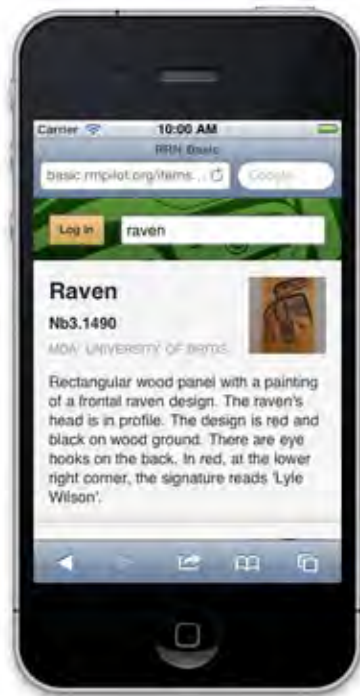
WISH YOU WERE HERE

LAUREL PACKINGHOUSE, KELOWNA

Kelowna Museums proudly presented- with Shoreline Theatre- the production of ***Mary's Wedding*** by Canadian playwright Stephen Massicotte at the Laurel Packinghouse in June 2012. This powerful play was enjoyed by locals, as well as tourists to Kelowna, during June and on a special performance for Canada Day. *Mary's Wedding* is based on Canadian history brought to life through the eyes of a young couple in love during WW1. We really are 'alive with our history' here in Kelowna!

Jackie Faulkner and Mack Gordon playing 'Mary and Charlie' in Mary's Wedding.



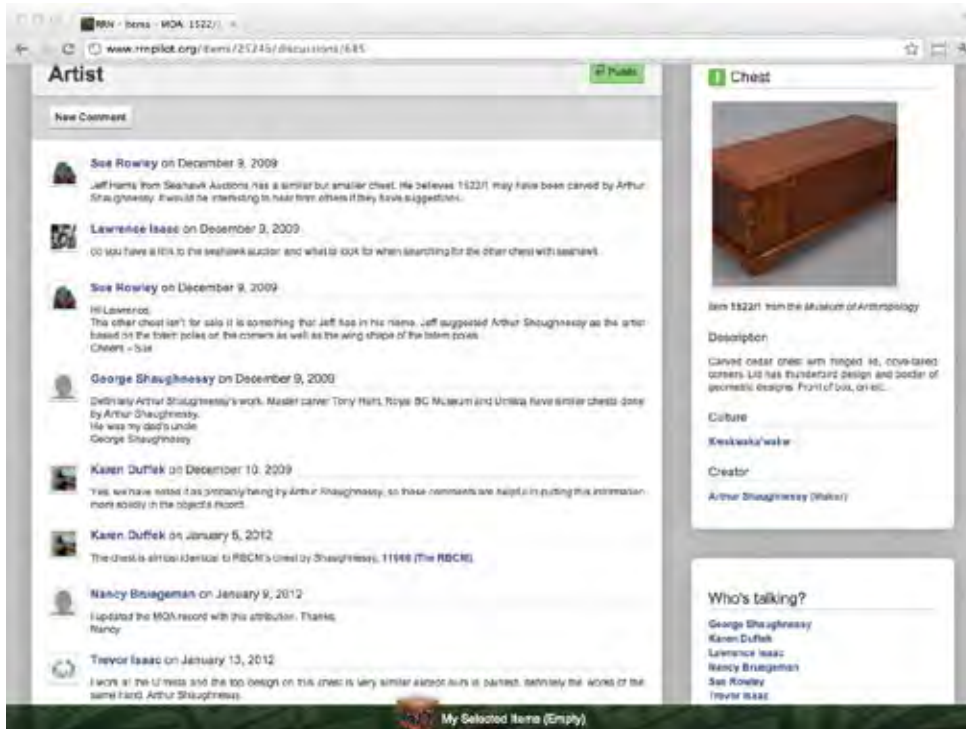
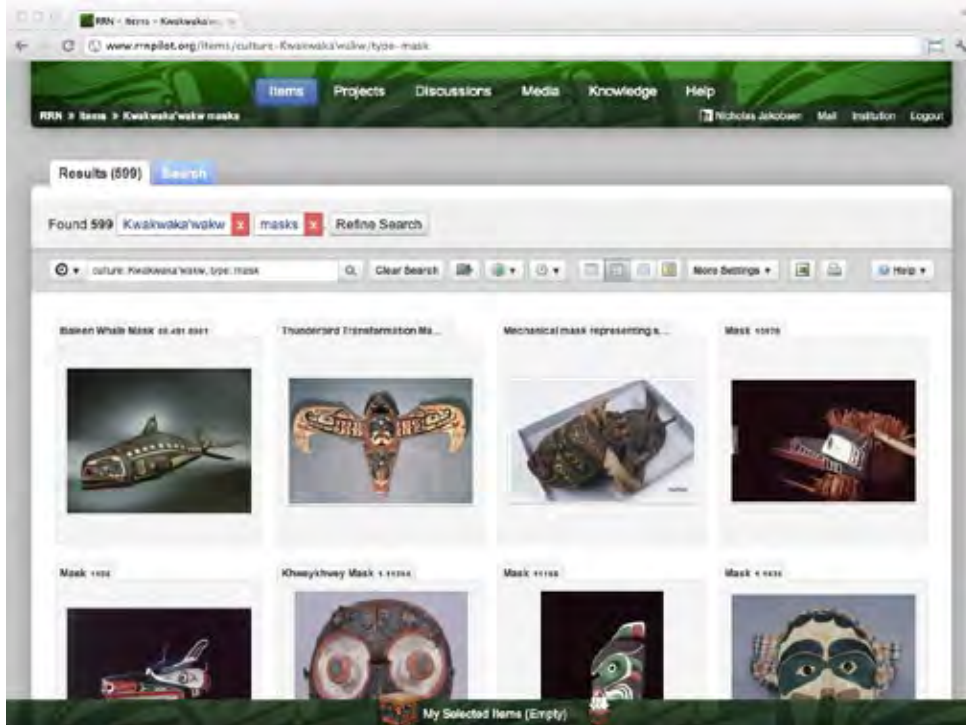


THE RECIPROCAL RESEARCH NETWORK: ONLINE ACCESS TO COLLABORATIVE RESEARCH

Susan Rowley

The Reciprocal Research Network (<http://www.rrnpilot.org/>) is an online research environment co-developed by the Musqueam Indian Band, the Stó:lō Nation/ Stó:lō Tribal Council, the U'mista Cultural Society, and the Museum of Anthropology at UBC. It provides access to Northwest Coast material culture from nineteen different partner institutions in Canada, the USA and the United Kingdom, enabling geographically dispersed users - including originating communities, academics and museum staff - to carry out individual or collaborative cultural heritage research projects. Diverse user groups share their own perspectives and knowledge with the people and institutions that make up the RRN community. To date, over twelve hundred people have joined the RRN and collectively contributed over two thousand discussions, projects, and pieces of shared knowledge.

The RRN is available in multiple forms to increase access. Users can access objects using the full site from their personal computers or the RRN's mobile version on their phone or tablet. The RRN also provides an API that developers can use, in collaboration with the RRN and relevant institutions, to recontextualize objects. For example, the Inuvialuit Living History Project (<http://www.inuvialuitlivinghistory.ca/>) used the RRN's API to extract a subset of items and create an online exhibit.



The RRN has been a collaborative effort from its inception. The co-developers held regular Steering Group meetings to ensure the site was meeting the needs of its diverse user base. Community involvement was further ensured through the work of community liaisons. Each co-developer hired two people to work with artists, elders, and others on formulating RRN requirements, trying out existing functions, and communicating via the social networking system. The liaisons consistently challenged the development process and provided invaluable input into restructuring features to allay concerns over privacy, copyright, special characters required for typing in First Nations languages, and usability expressed to them by community members.

Numerous examples exist as to how the RRN is altering research. For example, curators and community members have developed relationships based on discussions started on the RRN; cultural treasures have been identified to community and maker; kinship relations between creators have been added; and a gallery has been created by a group working from different locations to write exhibit text, preview images and select materials.

The RRN's flexible architecture allows institutions to join the RRN with minimal time investment. Four institutions that were not original partners on the grant have already been added, with plans to add more in the near future.

Susan Rowley is an Associate Professor in the Department of Anthropology and a Curator at the Museum of Anthropology [MOA] at the University of British Columbia. Sue is a member of the Reciprocal Research Network [RRN] Steering Group, the committee tasked with overseeing the RRN.



Courtney Smaha via Instagram

LOCAL HISTORY LIVES ONLINE Kelsey Wiebe

Dr. Stanley Gordon Mills arrived in Terrace on 7 May 1930 to begin his medical practice. In 'one of the saddest tragedies to strike the community of Terrace,' Dr. Mills perished in a house fire on 21 May 1961, after three decades of medical service which included dental work, kitchen table surgeries, and even some emergency surgeries on horses and cows. In January of 1962, the new hospital was renamed Mills Memorial Hospital in honour of Dr. Mills' service to the fledgling community. The precision of these dates can be attributed to the searchability of the Eleanor Muehle Newspaper Archive, an online database of Terrace's digitised newspapers, dating between the 1910s and the 1990s.

Courtney Smaha, Heritage Park Museum's Bilingual Facilitator, is using the database to update the museum's social media accounts with historical anecdotes, including the Dr. Mills stories listed above. In between her official duties as Bilingual Facilitator, Courtney has diligently compiled a year's worth of chronological posts. Through the social media management website HootSuite, these stories will automatically update on Facebook and Twitter on their historic anniversaries, maintaining a consistent voice during the slower winter season.

Social media is a way for our physically limited museum to increase our community presence and outreach without expanding our physical collection. It is also, given our user base, a way to engage the youth of our community with their own history and identity. The Eleanor Muehle Newspaper Archive allows us

to encourage meaningful interaction with local history by providing us with easily accessed content.

Our social media following is small but growing. On Facebook, over 160 people who like Heritage Park Museum see and share our posts about historical and current events, as well as photographs from our events and collections. Many users tag themselves in the photographs, expanding viewership of popular albums into the thousands. We have over 60 followers on Twitter who interact with our historical announcements, including photographs from our archival collection. We recently learned that a radio announcer uses our Twitter updates to share historical anniversaries and stories on two different stations, amplifying our audience!

Many of the images of our exhibitions and events are filtered through the photo sharing software Instagram. Surprisingly, not many museums use Instagram, although it is an excellent platform for marketing your institution in your other social media feeds. Courtney photographs our log cabins and filters them through antique, sepia, and low-light filters to give the impression of looking back in time. During her last week,

Courtney highlighted our ongoing Sunday blacksmithing demonstration by editing a photo of our volunteer blacksmith at the forge with the X-proll filter, and then sharing the photograph on Instagram, Twitter, Facebook, and Pinterest. Screen shots of interesting columns from the Eleanor Muehle Newspaper Archive—including articles about Dr. Mills, our pioneering doctor—are occasionally also filtered through Instagram before being posted.

Courtney was hired with funding from Young Canada Works in Both Official Languages. In addition to updating and diversifying our social media, she gives tours in French and English to tourists, schools, and community members. She has translated our self-guided tour brochure into French and recorded a French-language audio tour to assist French-speaking tourists in the off-season and during future summers. Courtney is a Co-op Geography student in Environment and Sustainability at the University of British Columbia who learned French during a work immersion term in Quebec.

Kelsey Wiebe is the Curator at Heritage Park Museum in Terrace.



WISH YOU WERE HERE

HISTORIC STEWART FARM, SURREY

Members of the Frontier Tale Blazers heritage re-enactment troupe appeared at the Historic Stewart Farm's Pioneer Fair on Saturday, July 7. This new program, an initiative of Surrey Heritage Services, brings to life stories from Surrey's history. Actors Heming Hopkins as newspaper editor "Stan McKinnon" and Vince Metcalfe as "Reeve T.J. Sullivan" entertained and interacted with visitors to the Farm's annual event.

www.surrey.ca/heritage

WE ASKED YOU ANSWERED

Roundup asked BC museums and galleries to tell us about exceptional summer student projects at their institutions.

Heritage Park Museum, Terrace

Submitted by Kelsey Wiebe

After over a year as a dedicated special event volunteer, Rose Lariviere was hired as Heritage Park Museum's Marketing and Events Coordinator with funding from Young Canada Works in Heritage Organizations. Rose's enthusiasm, organisation, and dedication have revitalised the museum's community profile. Our twelfth annual Canada Day Celebrations raised a record amount for our downtown museum fund, and were widely lauded throughout the community for the live music and dancing, historical demonstrations, multicultural food, games, and activities. She has done a phenomenal job planning and promoting our special events, and has continued to volunteer over and above her paid hours.

Kelsey Wiebe is Curator at the Heritage Park Museum in Terrace.

Osoyoos Museum

Submitted by Ken Favrholt

This summer the Osoyoos & District Museum and Archives is fortunate to have three university students – two hired under the Young Canada Works program through the Canadian Museums Association and Heritage Canada Foundation – Jay Edwards and Jennifer King -- and one through the BC Arts Council Student Co-op program – Andrea Steigerwald. Jay is entering our artifact collection using PastPerfect collections management software, and providing tours of the museum; Jen is writing descriptions of heritage sites and conducting walking tours; and Andrea is recording oral histories of pioneer residents, and scanning



[Top] MP Nathan Cullen and Marketing and Event Coordinator Rose Lariviere, Canada Day Celebrations 2012.

[Above] L-R Jay Edwards, Andrea Steigerwald, and Jennifer King at the Osoyoos Museum



[Top] L to R: Maylena Limpright and Pamela Churchill.

[Above] Paige Haberstock making Ice Cream

the *Osoyoos Times* from microfilm to make it more accessible to researchers. We thank the contributing agencies for the student funding and the Community Foundation of the South Okanagan for the funding to purchase the microfilm.

Ken Favrholt is the *Executive Director/Curator at the Osoyoos & District Museum and Archives*

MSA Museum Society, Abbotsford

Submitted by Pamela Churchill and Maylena Limpright

In 2013 the MSA Pioneers Association will be celebrating its 75th anniversary. In honour of this, the MSA Museum is collaborating with their association to publish a book about the pioneers of the MSA area, who settled here between 1890 and 1950. This book chronicles their stories, illustrating how our city began, and how it grew into the community it is today. We have been conducting interviews and assisting the pioneers in the composition of their stories. It has been a wonderful experience to meet these amazing individuals and to help make sure their family's memories will be preserved.

Maylena Limpright and Pamela Churchill are summer students at the Matsqui-Sumas-Abbotsford Museum Society.

Mackie Lake House, Coldstream

Submitted by Christine Kashuba

Paige Haberstock, our summer student created two major events this summer and assisted with other events happening here at Mackie Lake House. Paige organized an "Ice Cream Extravaganza" where participants got to make homemade ice cream on a hot summer day. Part of her summer job was researching the history of the individual Mackie family members. With young actors representing Paddy, Hugh, Grace and Augustine she created the "Meet the Mackies" event, bringing history to life. Paige also created a Facebook page www.facebook.com/mackiehouse2012 which we use to promote events and let people know what's happening at Mackie Lake House.

Christine Kashuba is Mackie Lake House Manager



Jack Shadbolt, *Jesting Grasses*, 1950-51. gouache, ink and casein on paper, 76.0 x 101.0 cm. Collection of the Morris and Helen Belkin Art Gallery, The University of British Columbia. Gift of the Estate of Sheila and Wilfred Watson, 1998. Photo: Howard Ursuliak. [BG1865]

DIGITIZING THE SHADBOLT COLLECTION AT THE BELKIN

Naomi Sawada

In November 2011, the Morris and Helen Belkin Art Gallery at the University of British Columbia launched its collection of art on-line. A key component of the Belkin Art Gallery's mandate is a focus on the Canadian and British Columbian avant-garde, Vancouver's post-war art history and the work of emerging local artists. One of the highlights of the collection is a significant body of work by artist Jack Shadbolt [1909-1998] at <http://shadbolt.belkin.ubc.ca/>

With the support of a grant from the British Columbia history digitization Program through the Irving K. Barber Learning Centre at UBC, our key audiences of artists, art professionals, curators, collectors, art history students and educators have been able to access all 492 of his works in the collection which includes 322 drawings, 134 paintings, 25 collages, 10 prints and one photograph. The site includes two scholarly essays on the artist: "Presences after Fire: Jack Shadbolt and the Anglo-Colonial Experience" by Robert Linsley from the publication, "Jack Shadbolt: Drawings" [Vancouver: UBC Fine Arts Gallery, 1994] and "Jack Shadbolt: The Politics of Emptiness" by Scott Watson from the book, "Jack Shadbolt: Drawings" [Vancouver: Douglas & McIntyre, 1994].

The ability of the public to access the collection has always been an objective, but equal to this is that the on-line system has benefited Gallery staff and researchers. Until 2011, the Gallery



Jack Shadbolt. Calligraphy of Hills, 1967. ink and gouache on paper, 100.0 x 129.3 cm. Collection of the Morris and Helen Belkin Art Gallery, The University of British Columbia. Gift of Simon Fraser University via the Estate of Doris Shadbolt, 2009. Photo: Howard Ursuliak. (BG3525)

had been managing its Collections records using a variety of methods simultaneously: Microsoft Access, Excel, various digital records that were stored on the computers of different staff, paper documents organized in file folders, photographs, index cards, and notes on random pieces of paper. Our goal is to merge all of these into one system that would be useful to our audiences and our staff, and at a future date, to integrate into the system, databases that currently manage the Gallery's Archival Fonds.

The Shadbolt Collection has been made available by creating a searchable, on-line database that follows the Canadian Heritage Technical Standards and Guidelines using Drupal 7, an open-source, content management system. Visitors to the site

can browse object records by date, media, type of work, or catalogue number, or search by keyword. The website also follows "best practice" guidelines to maximize its accessibility through major Internet search engines such as Google, Bing, Yahoo and others.

The Belkin Art Gallery has been fortunate to receive donations of important work from the Shadbolts over the past two decades: Jack and Doris Shadbolt from 1996 to 1998, by Doris Shadbolt in 1998 after the death of her husband, and by the Estate of Doris Shadbolt from 2008 to 2009. The works in the Gallery's collection are significant to the understanding of Shadbolt's production and to the history of Canadian art.



Jack Shadbolt, Festival of the Worm II, 1954-63. acrylic, ink, gouache and watercolour on paper, 69.9 x 103.0 cm. Collection of the Morris and Helen Belkin Art Gallery, The University of British Columbia. Gift of the Estate of Sheila and Wilfred Watson, 1998. Photo: Howard Ursuliak. [BG1863]

Shadbolt was productive until the end of his life and his work spans the history of twentieth century art and the history of British Columbia. He was raised in Victoria, where he first encountered the work of Emily Carr in 1931 and subsequently began to visit her. Like Carr, Shadbolt hoped to do for this region what the Group of Seven had done for central Canada. He studied in London and Paris in the 1930s, eventually settling on a realistic style with a surrealist edge. During the 1930s and 1940s, the artist depicted Vancouver's West End, downtown, Point Grey and the streets of Victoria. He was responsible for restarting the war artist's program during the Second World War. His works from this period are noteworthy from both an aesthetic and a documentary perspective. His depiction of the horrors of war provide powerful images of the time and its aftermath. The drawings of Vancouver and Victoria capture these cities



Jack Shadbolt, Untitled [Pammy on Magazine Page 2], c. 1966. gouache on paper, 35.5 x 28.0 cm. Collection of the Morris and Helen Belkin Art Gallery, The University of British Columbia. Gift of Simon Fraser University via the Estate of Doris Shadbolt, 2009. Photo: Howard Ursuliak. [BG3472]

at a particular point in their development and record a spirit of time and place that is not possible with photographs.

In 1947-1948 Shadbolt spend a year in New York with his wife, Doris. Returning to Vancouver he developed an art of "symbolic abstraction" that captured the anxiety and optimism of the postwar years. He was central figure in Vancouver's modernist scene and a tireless activist for the arts. Using sources as various as Emily Carr, First Nations art, medieval armour and new photography he developed a powerful abstract language that spoke of our regional realities. Jack Shadbolt has become one of Canada's most celebrated artists in the late half of the twentieth century.

Naomi Sawada is the Manager of Public Programs and Promotion at the Morris and Helen Belkin Art Gallery at UBC.



Carson Wronko. Work featured in image: Finding Balance, Chris Paul (2011)

Location: Cornett Building, University of Victoria

CONNECTING TRADITION WITH TECHNOLOGY: THE USE OF QR CODES FOR THE UNIVERSITY OF ART COLLECTIONS

Alex King and
Regan Shrumm

QR codes, or Quick Response codes, are a relatively new technology in the Museum and Art Gallery field. QR codes are a type of barcode that efficiently direct users through their smart phones to a web application. They are an excellent tool that can be applied in a variety of ways in this industry, including linking to additional information about artwork or an exhibit. The University of Victoria Art Collections has recognized that newer forms of technology, like QR codes, are an important way to connect with today's audience.

The University of Victoria Art Collections is beginning a new technology venture with QR codes. Eventually, the goal is to install QR codes for every public artifact on the University of Victoria campus. Due to the building's recent renovations, the Coast Salish art tour in the Cornett Building was selected as the foundation for this project. QR codes are to



The ladies' corn-on-the-cob eating contest.

WISH YOU WERE HERE

HUBLE HOMESTEAD HISTORIC SITE, PRINCE GEORGE

Huble Homestead Historic Site celebrated the centennial of the Huble house with Homestead Days on August 5 and 6. The house was brought to life each hour with the help of a local theatre group, and the weekend was filled with pioneer activities such as Boxed Lunch Socials and races and contests for all ages. Visitors also enjoyed music and traditional demonstrations including blacksmithing, butter making, sheep herding, skinning, and soap making.

www.hublehomestead.ca

be installed with each artwork in the Cornett Building, and will be linked to accompanying web pages that include more information about the works and artists.

The intent of using QR codes in conjunction with the website is to engage students and the public with Coast Salish culture, art and local artists, beyond what can be provided by a visual exhibition. Some of the links include Coast Salish legends and origin stories relevant to the works. This will provide a more in-depth educational experience for viewers. The website, as well as a printed guide for the art tour, are available for users without smart phones who also want to experience the tour.

This project was undertaken by two University of Victoria Art Collections summer students, Alex King and Regan Shrumm, who have both studied Coast Salish culture at the university. Both students have gained a greater understanding of Coast Salish art, website design and QR code technology through project development.

The Cornett Coast Salish art tour is a permanent installation of twenty-six works by six Coast Salish artists. All pieces were donated by George and Christiane Smyth, with nine works featured from their Salish Weave Collection. The Cornett Building is open to students and the public during normal university hours.

Alex King and Regan Shrumm are Curatorial Assistants with the University of Victoria Art Collections. King is a fourth year Linguistics student, and Shrumm is also in her fourth year in Honours History in Art.



Courtesy
Kelowna
Public
Archives:
Photo No.
1513

ARCHIVES AND EDUCATION: USING YOUTUBE IN THE OKANAGAN Tara Hurley

Since 2008, students of Dr. Vicki Green, Associate Professor in the Faculty of Education at UBC Okanagan, have been using archives-based research to tell stories of Okanagan history and posting them on YouTube. *Roundup* asked Tara Hurley at the Kelowna Public Archives to tell us more about this partnership.



UBC Professor Vicki Green asks her Education students to think beyond their textbooks. Through assignments such as interviewing a local resident, building a model based on a heritage building or creating a short video from historic photographs, Professor Green encourages her students to step away from campus and into the community to investigate the alternative classroom resources that are available to them. As the students conduct their research they learn to design a curriculum based project and lesson plan using community resources and new technologies in an inclusive approach that will engage the imaginations of their future students.

For many of the students, the assignments will bring them to visit institutions and to use technology that, typically, they would not have the opportunity to use during the course of their usual studies. Upon visiting the Kelowna Public Archives or the Vince Bezeau Military Library and Archives, part of the Kelowna Museums Society, they are often unsure of what to expect. They need to analyze and interpret the primary sources of an Archives differently than the secondary sources of a Library that they are accustomed to using. The Students soon find themselves engrossed in diaries, letters, minutes, business records and photographs and quickly start to make the connections that are necessary to complete the research components of their project. They then must further their education by learning how to use the technology required to record an oral history or to produce a video.



[Top] Courtesy Kelowna Public Archives: Photo No. 3047

[Above] Courtesy Kelowna Public Archives: Photo No. 2171

Working with Professor Green's students has been a rewarding experience for the Kelowna Museums Society and has produced some impressive results. The oral histories the students record are filed in the Kelowna Public Archives and are made available to other researchers; the videos produced are uploaded to Youtube, which provides an opportunity for the Kelowna Museums to reach a new audience. Having embraced the challenge of looking past their textbooks to the wealth of community resources that are available to them the students are eager to incorporate this experience into their approach to creating future lesson plans.

Tara Hurley is the Registrar and Archivist for the Kelowna Museums Society which operates five museums, the Kelowna Public Archives, and the Vince Bezeau Military Library and Archives.

[Go to YouTube](#)



Stone T'xwelátse surrounded by portraits of the women who are the caretakers.

EXPERIMENTS IN VISUAL ART, ALTERNATIVE HISTORY, AND COMMUNITY COLLABORATION

Scott Marsden,
Curator



Alternative historical narratives

The *Man Turned to Stone: T'xwelátse* exhibition at The Reach Gallery Museum in Abbotsford offered an alternative version of the history of the Fraser Valley, in which a dominant social hierarchy is both questioned and subverted. It offered another way of seeing and understanding different belief systems, in which the past and the present are both presented and re-presented. *Man Turned to Stone: T'xwelátse* was a catalyst for dialogue between communities with a focus on both specific historical and contemporary contexts. It gave expression to both human agency and life experiences in and around specific social and cultural changes over time.

The exhibition challenged visitors' understanding of a dominant version of history and encouraged multiple narratives and representations that reflect everyone in the community. It did this partly by presenting a story from the past juxtaposed with the dominant historical narrative of white settler culture. In doing so, it provided for gallery visitors an example of what the Russian literary theorist Mikhail Bakhtin calls "words of others." The voices of others, their discourse, are central to Bakhtin's theory of how people develop their ideologies. He posits that we learn and grow as we interact with and assimilate into our consciousness the voices of those who surround us.

Community collaboration in action

Recent developments in current contemporary curatorial practice explore the idea of community collaboration, particularly in the formation of community advisory groups that work at various levels of gallery operations. The Reach Gallery Museum Abbotsford, the T'xwelátse family, and the Stó:lō Research and Resource Management Centre agreed on a collaborative approach in the development of *Man Turned to Stone: T'xwelátse*. The curatorial work in this exhibition was an attempt to mediate between the gallery, the T'xwelátse family, the Stó:lō community, and the larger non-Native community. The exhibition was about weaving together stories, using subjective narratives to enable other voices to have a prominent place in what art galleries communicate.

All of the key exhibition elements were developed in collaboration with Stó:lō community leaders and Elders and the T'xwelátse family. Their consensus is that the exhibition elements were not only appropriate but also innovative and an exciting development in terms of telling the T'xwelátse story and relating it to the larger context. The Stó:lō community leaders and Elders who helped to develop this exhibition are widely respected and have long experience sharing cultural perspectives both within the Stó:lō community and with non-Aboriginal audiences.

In the exhibition, Stone T'xwelátse is surrounded by portraits of the women who are the current caretakers. As descendants of T'xwelátse and as members of the T'xwelátse family, they have inherited the responsibility of looking after their ancestor from their mothers and grandmothers before them. As part of the cultural narrative articulating T'xwelátse, photographer David Campion reflected on the physical and imaginative transformations wrought on the landscape by the shared history of colonization. The story of the repatriation that brought T'xwelátse home was reconstructed in a text-based installation that incorporated photographs, a handwritten narrative, reports, and correspondence.

The exhibition also presented a film of the landscape of the Fraser Valley with its many transformation sites, *Written in Stone*. The Stó:lō traditional dance group Semoya, in a work called *The Sxwoxwiyam of T'xwelátse* that was projected as part of the exhibition, interpreted the legend of T'xwelátse through dance—where and how the Creators encountered T'xwelátse and turned him to stone.

Art process as dialogue

Work by photo-based artist David Campion was an

integral part of this exhibition, demonstrating how visual art can be a critical form of creative inquiry. Campion utilized his own visual vocabulary in a form of engaged social documentary to weave together multiple transformation narratives focused around T'xwelátse—from the time of the Transformers to first contact and the recent era of colonization by white settlers looking for land and resources. Campion's photo-narratives recontextualized the landscape and were meant to document not so much the Stó:lō as the forces that created the conditions in which they now work and live.

The contested gallery space

Art galleries are often seen as contested public spaces where social hierarchies are questioned and subverted, marked by the expression of a range of different convictions and beliefs, in which the past and the present are both represented. Art galleries are sites where dominant discourses can be critiqued by juxtaposing them with competing voices and exhibiting diverse points of view. The role of *The Reach* in the process of meaning-making entails understanding the gallery as a site to create contact zones where different identities, people, and artworks can discover new possibilities to develop a cultural remapping, to rewrite cultural borders, and to create experiments in visual art, history, and community collaboration.

Scott Marsden is the Curator at the Reach Gallery Museum Abbotsford, an Associate of the Ontario College of Art (AOCAD), and a Sessional Lecturer at the University of Victoria. He has a Masters Degree in Fine Art [MFA] from York University and is working on his doctoral degree in the Department of Education, Curriculum and Instruction.



Figure #1 Christian Marrisseau:
New Directions 2010-12 exhibition
in new Aboriginal Voices Gallery.

AUGMENTED REALITY

AT THE MUSEUM OF INUIT ART

Brittany Holliss and Alysa Procida

The Museum of Inuit Art in Toronto share their experiences with Augmented Reality in an art gallery setting with the readers of *Roundup*. The technology allows visitors to experience an additional layer of content with the wave of a hand.

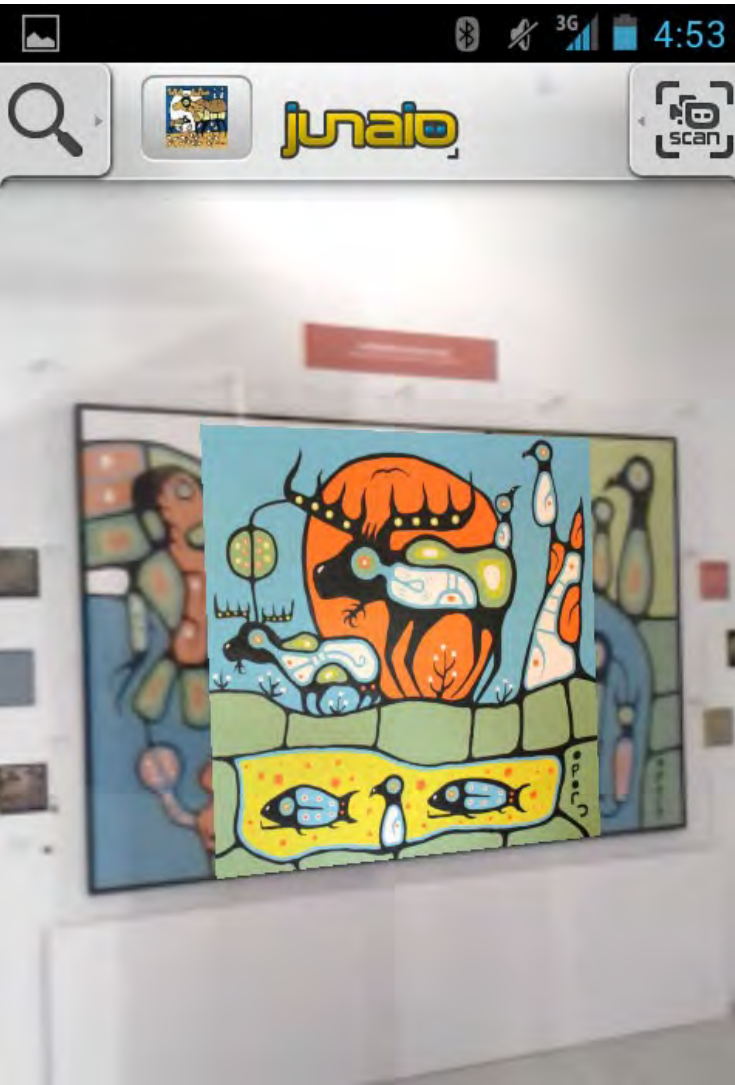


Figure #2 Additional material as seen through the Junaio application.

As the only museum south of the Arctic devoted to art made by Inuit, the Museum of Inuit Art is constantly seeking ways to make the objects held in the public's trust more accessible. Technology has offered several options, and MIA's most recent addition to our digital tool box has been incorporating augmented reality.

As part of the inaugural exhibition *Christian Morrisseau: New Directions 2010-2012* (figure #1) in the museum's new Aboriginal Voices Gallery, showcasing First Nations and Metis art, visitors are able to retrieve additional content through their smartphones by downloading the free Junaio application [available for both iPhones and Android devices] using the museum's free wi-fi. Once the app has been installed, the visitor simply scans a designated marker in order to open our unique AR channel. This channel contains extra paintings completed by Christian Morrisseau, photographs of the series at different stages of development, and audio and video clips of interviews between the artist Christian Morrisseau at MIA Director of Education, Operations and Outreach Alys Procida – which are hidden from the naked eye (figure #2). Because a single channel holds all of this content, the visitor does not need to continuously look for tiny QR codes; instead, they can wave their phone across any surface to discover potential

additional content.

Augmented reality was chosen because of the potential it carried for contributing to our educational mandate. MIA is dedicated to offering more options on how to view and interact with our collection. All the different points of access MIA has available allows for the visitor to create their own experiences and connect with the collection on a more personal level. Just as some people might not want to read text panels, some people might not want to wave their phone over an entire collection – but the choice is there to be made.

Brittany Holliss is currently completing her Masters in the Museum Studies Program at the University of Toronto while working as the Visitor Services Officer at the Museum of Inuit Art. She will continue to expand on her work in augmented reality with the MIA "ARctic Collection" which features objects from the museum's permanent collection.

Alys Procida is the Director of Education, Operations and Outreach at the Museum of Inuit Art in Toronto, Ontario. She earned a Masters of Arts from the University of Toronto and an Honours Bachelor of Arts at the University of Vermont, having also studied at University College London.



WISH YOU WERE HERE

FORT ST. JOHN NORTH PEACE MUSEUM

Western Command Convoy displayed their military vehicles at the Fort St. John North Peace Museum on August 1, 2012. This convoy of Canadian military veterans is travelling up the Alaska Highway in celebration of the 70th anniversary of the construction of the Alaska Highway. Over 300 people came to the museum to meet the drivers, sit in their vehicles, and learn more about the history of the highway.



Owl recently sat down for lunch at Willie's Bakery in Victoria with Professor **Jack Lohman**, the new Chief Executive Officer of the Royal BC Museum.

You started your new job at the Royal BC Museum just a few months ago. Tell us a bit about what the big projects are you are tackling at the moment.

I arrived here in March, the weather was glorious and it still is glorious but it does take about a year to understand a place and an institution as you have to see it through all the different seasons. A key priority for me is developing the staff at the Royal BC Museum. Without strong staff development and organizational wide mentorship we won't be able to take the museum and archives to the world stage – a place I believe it should be.

Another priority is the site redevelopment, which will probably not be on the vast scale all have imagined but the good news is that we will create a museum that is modern and sustainable. We will begin with a new reconfiguration of the interior entrance area of the museum; we need to create a better welcoming presence, a space that speaks to British Columbia but above all that takes your breath away.

Let's be honest: you really came to the RBCM because of the mammoth, right?

The mammoth is one of our iconic objects, but truly only one of many. I visited the Royal BC Museum when I was working in South Africa as Chief Executive of Iziko Museums, a group of 15 national museums. I still remember the canoe in the Royal BC Museum's entrance and was disappointed when I returned and it was gone. Maybe it could come back?

You came here from London – what has the biggest adjustment been to life in Canada?

One of the most obvious adjustments is the time change. Previously, when I was operating on Greenwich Mean Time, it was more convenient to reach colleagues in Central Europe or the Middle East in what I would call real time. Now, for some of the work I do overseas, I find that I am able to send messages or material before I leave work in the evening and while I sleep it is business hours across the ocean and a response is waiting for me in the morning. There are some great advantages you see!

One of the things you are known for in London is the redevelopment of the London Museum's permanent exhibits. Do you hope to do the same thing at the Royal BC Museum?

Of course. Clearly at the Royal BC Museum is using the great curatorial skill set that already exists here and firing on all cylinders. But you can't do these things alone. There is a need to strengthen partnerships working across BC.

Have you been able to travel to others parts of British Columbia since you arrived? What places have made the greatest impact?

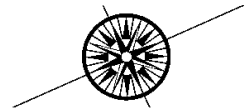
It has been my personal goal to visit all of BC and experience the richness of its diversity. I recently visited Bamfield, Terrace, Whistler, the Nisga'a Valley – I took Max's Water Taxi from Gold River to Yuquot across Resolution Cove and felt like Captain Cook, it was a highlight of my experience here so far. I have also spent time in Alert Bay and loved the museum there and hearing the origin stories. I am seeing that there are some superb museum professionals across the province. I am looking forward to much more exploration – you truly have an impressive province.

Your biography reveals an international career, spanning many countries, and including work for international organizations such as UNESCO and ICOM. Can we expect the RBCM's new CEO to have his eye on establishing a place for the RBCM on the international stage, or will your focus be on serving local audiences?

I believe that if you end up trying to please everyone, you can't serve anyone and we need to always make choices. The Royal BC Museum has great public appeal, people love it and I hear this all the time but the experience is out of date. We need to introduce more viewpoints onto our work and on the stories we tell. We are all doing that in our work now. We primarily serve a local audience, but if we create a world class experience then an international audience and reputation will follow.

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