

# roundUp

BRITISH COLUMBIA MUSEUMS ASSOCIATION  
No 253 | FALL 2012





# CONTENTS

- 03** Executive Director's Message
- 04** President's Message
- 05** 2012 Museums in Motion Awards
- 07** BCMA Golden Anniversary Service Awards
- 11** A Conference of Change: A Heart-to-Heart About the BCMA
- 15** Whoo's News
- 16** Vancouver 125
- 21** The War of 1812 Interactive Exhibit
- 25** Kamloops Art Gallery
- 28** Digitization Project at Royal Roads University

- 31** Augmented Reality: The Visible City Virtual Exhibit

**Cover photo** Detail from *Move It On Over*, 2011, part of the upcoming Western exhibition at the Kamloops Art Gallery. *DRIL* is a collective of artists based in Vancouver. They have a shared interest in developing projects that uncover histories responsible for influencing contemporary nations of signs and place. The installation *Move It On Over* is a film-like set containing an interior space with domestic furniture and a television playing a video of edited Hollywood Western film clips, featuring the tumbleweed as the main protagonist. Rooms filled with tumbleweed act as an unconventional organic corridor on either side of this domestic space to create a transitional zone that plays with and challenges our preconceived notions of the tumbleweed in film and nature.

[Above] War of 1812 Experience hosts in costume on opening day of the War of 1812 interactive exhibit at Canada Place Corporation. Photograph by Juan Tanus.

# roundup

№ 253 | FALL 2012



British Columbia  
Museums Association

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ARTS COUNCIL

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

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# EXECUTIVE DIRECTOR'S MESSAGE

Jim Harding

## Value of Conference on display in Kamloops

The success of *Conference 2012: Rendezvous – All Together Now* is as much impressive as it has been timely for the BCMA.

This issue of *Roundup* features many highlights. Conference 2012 drew 148 participants who took advantage of four Pre-Conference Workshops and 21 sessions; were inspired by keynote Jack Lohman, CEO, RBCM; special guest speaker Manny Jules, Elder and Culture Mentor, Tk'emlups Indian Band; our Minister, The Honourable Bill Bennett; and were roused and engaged by the two-part plenary: "Your BCMA-The Way Forward". We met new trade show exhibitors; celebrated this year's Museums in Motion Awards and the final five Golden Anniversary Service Award recipients, [See Page 7]; and to wind-up, we toured Secwepemc Museum and Heritage Park, where we were awed by the Sage Hills Dancers & Drummers, then feasted on a locally caught salmon lunch.

Conference 2012 was as much a financial success. Annually, Conference looks to generate a \$20,000 surplus to balance the year's budget. We posted a \$31,903 surplus, exceeding our budget obligation and enabling BCMA to bolster our upcoming programs and activities.

This success is due in no small part to our Host Committee and the substantial support from the City of Kamloops—as part of bicentennial celebrations—and host members Kamloops Museum & Archives, Kamloops Art Gallery, and Secwepemc Museum & Heritage Park. And also due to our Program Committee that assembled a diverse, timely and well-received slate of presentations. Bravo to all involved!

So already we now look ahead to 2013 and beyond...

Call for Expressions of Interest (EOI) – Is your museum or art gallery interested in bringing the BCMA Conference to your region? BCMA works to confirm Conference hosts two to three years in advance and welcomes inquiries for any year—especially if in conjunction with a local or regional celebration. Please review and download the EOI form from the BCMA homepage: [www.museumsassn.bc.ca](http://www.museumsassn.bc.ca).

Conference 2012 reminded us of the true value of BCMA's annual provincial Conference; that there is no substitute for the face-to-face networking, learning, or the heartfelt celebration of our colleagues' achievements that our Conference embodies.



# PRESIDENT'S MESSAGE

Leah Best

If it was up to me, I'd be issuing super hero status to the people who made conference such a success:

- **Dennis Oomen and the Host Committee** – Captain Kamloops and the Make It Happen Gang
- **Peter Ord and the Program Committee** – Professor Progress (and positivity, and possibilities, and perseverance?) and the Super Humans
- **Kirstin Clausen and the Awards Committee** – Awesome Clausen and the Winners
- **The Golden Anniversary Service Award Committee** – Golden Avengers
- **Jim Harding and Shelley Gauthier** – Commander Conference (also goes by Master Mind) and Ms. Tour de Force

I still shake my head when I think about how much work goes into a successful conference. As teams go, this conference group was truly one of the best.

Along with all the great work went a great deal of effort

by individual session presenters and guest speakers to provide meaningful, relevant and often thought-provoking conference content. My thanks go out to them all for sharing their expertise and varied interests with conference delegates.

Did we manage to shake things up a bit with the plenary sessions? This was a real highlight for me – thanks for trusting in this process and in Council's determination to make real change for the Association.

And finally, to the attendees – thank you for taking the time and investing the resources to come to conference. I hope you felt it was worthwhile and that you came away armed with not only new information but a few inspirations as well. If you had a burning question that you wanted answered, I hope conference was able to answer it.

Stay tuned for upcoming announcements regarding next year's Annual General Meeting and Annual Conference.

As always, please stay in touch, get involved, and spread the word...

## AWARDS

### 2012 Museum in Motion Awards

The BC Museums Association's Museums in Motion awards recognize excellence in the province's museum, gallery, and heritage sector. Awards were given out in October at the Association's annual conference in Kamloops.

Recipients:

#### **Museum of Vancouver - Transformation**

The Museum of Vancouver was recognized for its recent process of transformation, which has brought about significant change in the organization and its relationship with the community. In addition to satisfying a broad range of stakeholders, the process has brought about genuine shifts in how staff members do their work: they are incorporating new practices and approaches. The BCMA Awards Committee congratulates the Museum of Vancouver and is keen to watch the already notable successes build on themselves.

#### **Museum of Anthropology. Exhibit: Kesu' – The Art and Life of Doug Cranmer**

The Museum of Anthropology was recognized for giving leadership to how we frame exhibits. Impacting audiences, this exhibit honoured the contradictions that defined the artist while meeting community and institutional expectations. In an innovative and truthful way, it explored the relationship between tradition and modernity and balanced the artist's preference to remain elusive while valuing his contributions as a master carver and teacher. The exhibit team was comprised of Curator Dr. Jennifer Kramer, Curatorial Consultant Vivian Cranmer, Cultural Consultant Gloria Cranmer Webster, Designer Skooker Broome and Curator of Education/Public Programming Dr. Jill Baird.

#### **Royal BC Museum. Exhibit: Aliens Among Us**

The RBCM was recognized for its excellent planning and execution of the *Aliens Among Us* travelling exhibition, virtual exhibition and mobile



*[Top] The Museums in Motion Award, photograph courtesy of Chris Mathieson. [Above] Colin Stevens, recipient of the Distinguished Service Award. Photograph courtesy of Chris Mathieson.*

**The BCMA Awards committee is made up of:**

- **Chair, Kirstin Clausen, Executive Director, Britannia Mine Museum**
- **David Jensen, Principal, David Jensen & Associates Ltd.**
- **Liz Wylie, Curator, Kelowna Art Gallery**
- **Robert Campbell, Manager, Curatorial Services, Prince George Museum and Exploration Place**
- **Jill Baird, Curator of Education & Public Programmes, Museum of Anthropology**



*Eric Espig (Web Specialist and Content Developer) and Caroline Posynick (Tour Coordinator for the Aliens Among Us Travelling Exhibition) accept the Museums in Motion award on behalf of the Royal BC Museum. Photograph courtesy of Chris Mathieson.*

application. The travelling exhibition was well received at host museums throughout the province, with above average attendance and audience engagement and the companion virtual exhibition and app have received a high number of downloads and visits. All three projects were modest in size and scope yet excellence in the presentation of the content was achieved; as a trio they are an effective and well-organized public engagement strategy.

**Distinguished Service: Colin Stevens**

More than 40 years of dedicated service by Colin Stevens was recognized with a Distinguished Service Award. Recently retired from the City of New Westminster, Colin has been a mentor and advisor to many. His encyclopedic knowledge and thorough and meticulous research are character-defining qualities. He has breadth of experience spanning archives, museums, historic sites and has worked in collections, education and administration. In addition to his paid work, his volunteer work with a variety of institutions has greatly benefited the sector.

**Barry Hardcastle Bursary: Toni Gore**

Toni Gore was selected as the recipient of the Barry Hardcastle Bursary. Toni is the Internal Director for the Cumberland Museum and Archives and a recent graduate in the field of Anthropology from Vancouver Island University. Toni will use the bursary to pursue courses in museum management.



**WISH YOU WERE HERE**

The BCMA celebrated its 25th anniversary in Kamloops in 1982. A silver birch tree was planted to commemorate the occasion, with this plaque installed next to it. The tree is located in Riverside Park in Kamloops. *Photograph by Ken Favrholt.*

## 50th Anniversary Awards Advisory Committee (2012)

- **Jacqueline Gijssen** - Senior Cultural Planner, Cultural Services City of Vancouver
- **Carol Mayer** - Head, Curatorial Department, Museum of Anthropology, University of British Columbia
- **David Jensen**, Principal, D. Jensen & Associates Ltd.
- **Sue Morhun**, Chair of the Barkerville Historic Trust, former Manager of Community Heritage Services for the Township of Langley

With very special thanks to **Mr. Bob Broadland** whose advocacy, historical record and passion for the Association provided the foundation for these awards.

# BCMA

## AWARDS

### **BCMA GOLDEN ANNIVERSARY SERVICE AWARDS** *“Recognizing excellence on the occasion of the BCMA’s 50th Anniversary”*

Throughout its history, the BC Museums Association has benefited from the fortunate affiliation of people who care deeply about BC’s art, history, environment and culture, and who have participated in the province’s and the BCMA’s development with passion, commitment and outrageous fun.

In 2007, on the occasion of the BCMA’s 50th Anniversary, Council created an award to celebrate 50 individuals who have made an outstanding contribution to the profession and Association.

The final five recipients of the Golden Anniversary Service Awards were announced at the Kamloops 2012 conference. Like those before them, they were honored for their distinguished and sustained service to the arts and heritage sector with an emphasis on service to the BCMA.

Collectively the 50 recipients of the Golden Service Award provide insight into the nascent days of museum development in BC, the growth and evolution of a profession, and the history and ethos of the BCMA. Their legacies stand as an inspiration to us all.

## 2012 Golden Anniversary Service Awards

**Bryan Klassen** - For more than 20 years Bryan Klassen has actively supported the BCMA in countless ways, quietly, behind-the-scenes, without fanfare. Bryan epitomizes the “friendly, genial host,” seeking out new members or unfamiliar faces, and making sure they are introduced around and connected. Stepping in unasked to take care of a technical problem or a logistical snafu, his efforts were carried out with infectious enthusiasm and a wonderful sense of humour.

Bryan’s relationship with the Association began in the mid-1980’s when he was working at the Provincial Museum. Bryan’s friendship with then Executive Director Rick Duckles blossomed, but even more so with Rick’s able administrative assistant Eleanor Busse, the lady who would become Bryan’s wife. Mirroring another earlier BCMA staff and volunteer husband and wife team, Carol and Fred Grubb, many a night would find Rick, Eleanor and Bryan stuffing mailings of *Roundup* into envelopes, assembling conference packages, playing around with yet another new logo design, dreaming new dreams. So often, it was Bryan who took on the unenviable grunt work of delivering heavy boxes and running countless small errands. He also kept the beer going and brought fun to the work.

Bryan’s career took him to Langley as Arts and Heritage Curator and then on to Richmond where he was the Britannia Heritage Shipyard Supervisor. Bryan also played a lead role in establishing the inter-disciplinary provincial Heritage Alliance committee. Through it all, the BCMA remained a constant in his life. Every successful organization needs a myriad of skills and talents coupled with enthusiasm and determination. Bryan has willingly and unstintingly supplied all of those and more throughout his career and association with the BCMA.

**Mary Balf** - It is particularly fitting that one of the 2012



*The Golden Anniversary Service Award is a compass, one of the symbols of the BCMA. Photo by Chris Mathieson.*

Golden Anniversary Service Awards be given to Mary Balf whose name is synonymous with the Kamloops Museum and Archives [one of the host institutions for the 2012 conference]. Mary came to Kamloops with her husband in 1955 from England and instantly fell in love with what was then a sleepy, dusty “wild west” of a town. She worked for several years as a volunteer and in 1966 became the first full time paid employee of the museum, the year the BCMA was incorporated. During her 25 year involvement with the museum she wrote more than 750 articles and 8 booklets as well as volume 1 of the *History of Kamloops up to 1914*. After her retirement in 1980 she continued with another of her fervent interests – the environment.

Mary was a modest person but won numerous awards of recognition for her community service. She was the first woman president of the BCMA and received the award of merit from the Canadian Museums Association. She was also honoured with the Queen’s Silver Jubilee Medal in 1977. Mary’s daughter Ruth, currently living in Seattle, could not attend the award ceremony but sent us this message “Mary





Five awards, waiting to be given out at the annual conference in 2012. Photo by Chris Mathieson.

loved her work, and she would be honored to know that sixteen years after her death there are still people who remember and respect her work.”

**Roger Boulet** - Roger has had a long and distinguished career in the visual arts, museums and galleries of British Columbia and Canada. From Curator of Art at the Whyte Museum in Banff [1972] to Technical Assistant with the National Gallery’s National Program [1974], Director at the Art Gallery of Greater Victoria [1975], Director of the Burnaby Art Gallery [1981], Director of the Edmonton Art Gallery [1985], and Director and Curator of the Penticton Art Gallery [1993], his work has touched many of us in the field.

In the later years of his career, Roger became the Assistant Manager of Heritage Services for the Township of Langley, and since 1993 has made Summerland his home base. Most recent ventures include the successful: *Vistas: Artists on the Canadian Pacific Railway* for the Glenbow Museum in Calgary (2008), as well an award-winning companion book by the same title. His “retirement” projects include assisting galleries like the new Grand Forks Heritage Gallery and the Burnaby Art Gallery and consulting and writing. He is currently active in the re-installation of the permanent historical art gallery for the Glenbow Museum.

Dynamically engaged throughout his career, Roger has held leadership posts with a number of organizations, including many years on the Council of the BCMA. His energy and commitment to the Association and the many and varied museums and galleries he has been associated with, has been deep and sustained.

**Pauline Rafferty** - former CEO of the Royal British Columbia Museum from 2001 to 2012, Pauline began her career in BC trained as an archaeologist, her first work centered on archaeology, heritage interpretation, and later on the marketing and financial needs of provincial historic sites such as Fort Steele and Barkerville. Pauline’s career moved her through various positions in government including Director of the Heritage Trust and Assistant Deputy Minister at the Ministry of Women’s Equality.

At the RBCM, she led the integration of the Provincial Archives with the RBCM--the combined organization named one of Canada’s top employers on three successive occasions. After retiring from the Museum in 2012, Pauline has continued to be active on the boards of both national and provincial organizations including: British Columbia Government House Foundation, and the National Capital Commission Program, and committees for the Canadian Museum for Human Rights. Additional past Boards have included Simon Fraser University Board of Governors, Greater Victoria Chamber of Commerce, Tourism Victoria, Advisory Committee for the University of Victoria Cultural Resource Management Program and the Alliance of Natural History Museums of Canada.

The recipient of numerous awards, Pauline believes passionately about the important role museums play in society. She has been a strong supporter of organizations like the BCMA, recognizing the critical need for support of the professional needs of its members.



*Award recipients took a moment to be photographed with members of the GASA committee following the ceremony. Left to right [standing]: BCMA President Leah Best, recipient Roger Boulet, recipient Bryan Klassen, GASA Committee member David Jensen, recipient Eric Espig [on behalf of RBCM]. Left to right [seated]: Elizabeth Duckworth [representing the family of Mary Balf], and GASA Committee members Jacqueline Gijssen, Sue Morhun, and Carol Mayor. Photo by Chris Mathieson.*

**Royal BC Museum** – although the Golden Anniversary service Awards were originally intended to acknowledge the efforts of individuals, it is not possible to recognize past leaders and supporters of the BCMA and BC museum community without honoring the role of the RBCM formerly known as the Provincial Museum of BC.

Just as it takes the efforts of many people with many talents to build and grow an Association like the BCMA, it also takes leadership by member institutions to help support and nurture that growth.

Without the leadership of the RBCM over the past five decades—and its directors, curators, conservators, exhibit designers, museum advisors and others—the BCMA would

likely not have been founded nor survived. The RBCM provided staffing and office space, paid for supplies and the telephone, supported travel, enabled connections and turned a blind eye to other surreptitiously ‘borrowed’ materials. Time and time again, the RBCM rallied to assist the BCMA, this leadership matched only by their terrific engagement with museums throughout the province. The RBCM has in its support of the Association, demonstrated the highest level of provincial leadership and outreach. It is not easy to sustain a membership-based umbrella organization.

On behalf of the Association and its members, we extend our heartfelt appreciation to the RBCM—BC Provincial Museum for seeing the value in the BCMA and standing by as one of its strongest supporters.



# A CONFERENCE OF CHANGE: A HEART-TO-HEART ABOUT THE BCMA

*Formal and informal conversations are always a part of BCMA conferences. The opening reception at the Kamloops Museum. Photo by Chris Mathieson.*

**The BC Museums Association held our annual conference in Kamloops this October and 150 members came to learn, share and reconnect. This year, members also came to talk about what they wanted the BC Museums Association to be – now and into the future.**



*A visual map of the facilitated strategy session can be seen on the back wall. Photo by Chris Mathieson.*

These conference discussions were part of a three-pronged member engagement strategy by the BCMA Council: a survey kicked things off, with 118 members responding, followed by a province-wide conference call in early October and ending with a conference plenary and a delivery of promises at the AGM.

The BCMA has had up and downs over the past few years, and this engagement strategy was designed to bring the organization to a place of value for members and to enable it to lead in the sector and be a strong and active voice for museums and galleries across the province.

During the conference, the BCMA Council with the help of facilitator Norm Smookler asked a packed room to comment on the following questions:

- **How can BCMA be more effective in advocating our cause with the government and other sectors?**
- **What additional revenue and funding sources can BCMA be exploring for our members?**
- **How do you want BCMA to contribute and oversee best practices, standards and training, especially for smaller museums and galleries?**
- **How can we improve the annual conference?**
- **How can the BCMA improve?**



*Conference delegates.  
Photo by Chris Mathieson.*

Representatives from the smallest museums and galleries to the largest discussed in small groups and feed answers to the larger group. From this discussion, five clear directions for the BCMA emerged:

- 1. Clearly articulate the sector and what it contributes and communicate this when developing advocacy messages.**
- 2. Provide funding information to members and develop new funding and advocacy relationships with the private sector.**
- 3. Develop a mentorship program and invest in museum advisor site visits.**
- 4. Improve the conference: use technology to deliver content, look for opportunities to lower costs and communicate information sooner so members have an opportunity to plan.**
- 5. Be innovative in order to increase sector funding and**

**the organization's profile, and be more effective with member communication.**

These were marching orders for the BCMA Council and staff and this focus will allow the BCMA to move from stakeholder engagement to real sector leadership. During the AGM, the BCMA Council distilled plenary responses, prioritized and announced the following 11 short-term promises to the membership:

- 1. To report to membership on progress of these promises monthly via the BCMA President beginning October 31.**
- 2. To distribute conference plenary responses and artwork by October 26.**
- 3. To distribute the conference financial report by November 2.**



## WISH YOU WERE HERE

Left to right: Amanda Tisseur and Tracey Calogheros from the Exploration Place in Prince George at the Awards Banquet. *Photograph by Chris Mathieson.*

4. To distribute a draft of the Council Board Governance and Policy Manual by November 2.
5. To announce details and Northern BC location for the next Annual General Meeting and Provincial Workshop by November 30.
6. To arrange and report on a meeting between the BCMA President and Jack Lohman, CEO of the Royal BC Museum by December 15.
7. To arrange and report on a Council meeting with Minister Bill Bennett by December 15.
8. To review and report on proposed website updates by December 31.
9. To prepare and distribute a report on potential funding sources for members and BCMA by December 31.
10. To review, promote and report on updates needed to improve BCMA Best Practices Modules (including identification of new modules that may be required) and to solicit member feedback on proposed improvements by December 31.
11. To announce next quarter promises and timelines by December 31.

If you have thoughts, concerns, questions – if you want to add to the conversation in any way, let us know. Conversations are happening on the new BCMA Facebook page, engage the listerv or email any one of the Councilors at:

- **Nelson** Leah Best, President - [president@bcma.com](mailto:president@bcma.com)
- **Penticton** Peter Ord, Vice President - [peter.ord@penticton.ca](mailto:peter.ord@penticton.ca)
- **Victoria** Kris Andersen, Past President - [krisandersen@shaw.ca](mailto:krisandersen@shaw.ca)
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- **Alert Bay** Lillian Hunt - [lhunt@aboriginalbc.com](mailto:lhunt@aboriginalbc.com)

## 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](http://www.TimeTravelBC.com)

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- Tweet or share your "time travel" experience
- Blackberry + Android Apps Coming Soon

[www.TimeTravelBC.com](http://www.TimeTravelBC.com)

# WHOO'S NEWS

**Dana Gage** was appointed Senior Historic House Museum Worker at Craigdarroch Castle in Victoria, where she is covering a maternity leave for Laura Torbet. Dana studied History, Anthropology and Museum Studies at UBC and for the past ten years pursued her career working in many Vancouver institutions including Fort Langley Historic Site, the Museum of Anthropology, the BC Sports Hall of Fame, and the Vancouver Maritime Museum. She returned to the Island in 2011. The staff at the Castle also congratulate **Laura Torbet** and her husband Jason for welcoming their daughter, Elizabeth Katherine.

The University of Victoria's Cultural Resource Management team is pleased to welcome **Helen Kobrc** as Interim Program Director, who will be in the position until September 2013.

**Mel Jorgensen**, the Business Manager for Kilby Historic Site, passed away in October. Judy Pickard of the Agassiz-Harrison Historical Society noted "Mel was a major part of Kilby, a great influence and member of the Agassiz Harrison Mills community, and a wonderful mentor and friend to the Agassiz-Harrison Historical Society. He will truly be missed."

The Birthday Live site looking to the North Shore mountains on April 6, 2011. Photograph by Chris Cameron, Vancouver 125 Flickr stream.



# A COMMUNITY LEGACY: VANCOUVER 125

Marnie Rice

When the City of Vancouver celebrated their 125th anniversary in 2011, they set the bar high for BC communities commemorating significant anniversary years. *Roundup* asked Marnie Rice at the City to share her observations and lessons-learned.





*Public Art Lines in Architecture and Art by Arabella Campbell – one of the public art installations that was part of Vancouver 125.*



*Mayor Gregor Robertson on stage at "Birthday Live" on April 6, 2011. Photograph by Chris Cameron, Vancouver 125 Flickr stream.*

It is a welcome opportunity to reflect back on Vancouver 125, now that the year-long anniversary year is over, the final report submitted (and approved!) and the ever-important 10% holdback released after our year as a Cultural Capital of Canada.

Vancouver 125 followed on the heels of an extraordinary time in our City—hosting the 2010 Olympic and Paralympic Games, two Live Sites and the Cultural Olympiad. Post-games, Vancouverites were searching to extend that strong emotional experience—that civic pride, the celebratory gathering of its citizens—that was so tangible during games time. The games generated some vital non-sport legacies that could be extended as well. In particular, I write of the partnerships between Vancouver as Host City and the Four Host First

Nations, of which three, the Musqueam, Squamish, and Tsleil-Waututh Nations share unceded territory on the land on which Vancouver sits. Those partners were ready again for meaningful participation in our anniversary.

Our visioning and planning waited for the close of the games and started in earnest at our 2nd meeting on March 24, 2010. Our 34-member advisory committee, co-chaired by Margaret Specht (Director of Cultural Grants, Awards and Support Programs) and Councillor Heather Deal, quickly accomplished some crucial goal setting and visioning in spring 2010. The vision statement is a long one and clearly written by a committee, but it set the parameters for what this advisory group wanted to achieve with Vancouver 125. The vision statement (and all our meeting minutes) can be viewed at the following link:



*Coast Salish canoes arriving for a Witness Ceremony, as part of the large “Birthday Live” celebration held as part of Vancouver 125 on April 6, 2011. Photograph by Chris Cameron, Vancouver 125 Flickr stream.*

<http://former.vancouver.ca/commsvcs/cultural/celebrate125/background.htm#visioning>

We took the vision to Council, colleagues, open houses, public information meetings, advisory meetings, and cultural stakeholders until we had a clear framework with strong buy-in on which to set our programming. Stakeholders were clear that they wanted this to be a celebration for and by Vancouverites that featured our diverse cultural communities and neighbourhoods. They wanted a fearless celebration of 125 years without whitewashing the uneasy parts of our common history. They wanted multiple points of access for all our citizens—regardless of social or economic impediments—to engage in new and dynamic ways. They wanted artists to be paid a fair wage. They wanted joyful ephemeral experiences and lasting legacies.

With not a small amount of trepidation at how high the bar was set, we aimed to deliver a 10/10 to our Advisory Committee and sought to achieve it by having a framework in which each component could be expanded or made smaller depending on secured resources. We joined projects already in progress that could be enhanced with a cultural component. We planned for signature events that could be scaled back or cancelled if funding wasn’t forthcoming.

We applied for, and gratefully received, Vancouver’s 2nd designation as a Cultural Capital of Canada along with a \$1.75 Million contribution [November 2010]. We also received about \$100,000 funding from the Department of Canadian Heritage’s Building Communities through Arts and Heritage’s Anniversaries Program [February 2011]. With those funds secured, we went ahead with the “large-scale” version of our framework.

In addition, Vancouver City Council created a significant temporary increase in municipal funding for the anniversary in 2011 and, together with private sector support, we created a strong return on investment with higher levels of cultural activity, citizen awareness and participation, jobs, volunteerism as well as temporary and

permanent public art works installed in the public realm.

Vancouver 125 created 700+ external and 140+ internal partnerships and 110 temporary full-time and festival contract staff, working with 15,278 volunteers. There were significant outputs and relationship management of more than 125 grants, 15 artist-initiated Public Art Projects, 10 community-engaged murals, two large-scale civic events [Birthday Live and Summer Live], a major national Poetry Conference, two significant digitization projects, a massive communications and tourism strategy and time-intensive grassroots engagement projects. Details of some of the legacy projects are outlined on the following link:

<http://www.celebratevancouver125.ca/2011/12/vancouver-125-legacy-projects/>

Despite the time and resources challenges, we hosted 115,000 people during our one-off, signature civic events. We hired a fantastic team, led by Producing Artistic Director Robert Kerr who was just ready for a major new challenge

after wrapping up his job at VANOC, artistic producing the Cultural Olympiad. Artists and audiences from many geographical neighbourhoods, diverse communities and economic backgrounds spoke in profoundly-good terms about their experience in Vancouver 125.

We had a similar rise in interest from our cultural community who wanted to partner with us to produce the year-long celebration. Community-produced events, large and small, benefitted with increased box office, new partners and higher profile brought to their anniversary projects through partnership with the City and Vancouver 125. Cultural workers in other jurisdictions continue to call us about our anniversary grants programs, community-engaged programs and large-scale event delivery, so our reputation for success has extended well-beyond our municipal borders.

We deepened our engagement with the Musqueam, Squamish and Tsleil-Waututh First Nations and created positive shared memories and outcomes—in particular the

## WISH YOU WERE HERE

### BCMA CONFERENCE 2012

Left to right: Diane Mitchell, Britannia Mine Museum, Jan Ross, Emily Carr House, Louise Avery, Kitimat Museum and Archives, Kirstin Clausen, Britannia Mine Museum [seated], Lisa Codd, Burnaby Village Museum [behind Kirstin], Sue Morhun, Barkerville Heritage Trust, and Judy Campbell, Barkerville Historic Town. Enjoying dinner and drinks after the opening reception, at a fine Irish Pub in downtown Kamloops. *Photograph by Chris Mathieson.*





## WISH YOU WERE HERE

### BCMA CONFERENCE 2012

BCMA Mascot Owl was one of many old friends who stopped by the conference. Who are those two little owlettes...maybe this explains where she has been the past few years. *Photograph by Chris Mathieson.*



*Mural Richard Tetrault - River of Crows - McLean Drive*

historic First Nations Canoe Procession and public Witness Ceremony on April 6th, 2011 at Jack Poole Plaza. We created 56 new legacy projects that will outlive the anniversary year. Amazingly, our Advisory Committee rated our success for delivering on their Vancouver 125 Vision Statement with more than a 9/10.

If we were in the same situation again, we would have liked to have the resources to hire more staff and have earlier start dates, especially our Producing Artistic Director, Communications Manager and Production Manager. Similarly, if our Sponsorship team [the twentyten group] could have started much earlier, we would have been making our sponsor pitches to better align with decision-making timelines for corporate giving.

We may well have chosen to simplify our framework for Vancouver 125 and reduce the number of projects as it made for extraordinarily-complex budgeting and project management. Nevertheless, we were committed to the framework which had multiple points of access for engagement and participation of our residents and visitors and created both small-scale and large-scale projects. Inclusion of this complex mix of identities, neighbourhoods and communities of interest was integral to our Vision Statement and remains relevant to the dynamic crossroad that was 2011 during our year as a Cultural Capital of Canada: a community celebrating its 125th year of incorporation on land that is both Vancouver and unceded First Nations territory.

*Marnie Rice is a Cultural Planner with the City of Vancouver*



Outdoor interpretive elements setting the stage for the War of 1812. Photograph by Juan Tanus.

# THE WAR OF 1812

## INTERACTIVE EXHIBIT AT CANADA PLACE CORPORATION

Robyn McVicker

For the fall 2012 issue, *Roundup* is exploring how local governments and museums have leveraged anniversaries to create lasting legacies in their communities. We asked the staff at Canada Place to tell us more about their War of 1812 exhibit.



*Opening day celebrations at The War of 1812 exhibit. Photograph copyright Canada Place.*

This past summer Canada Place was able to leverage funding available for the bicentennial of the War of 1812 to create an interactive exhibit experience at their prime downtown Vancouver location. The project was made possible through funding by the Department of Canadian Heritage and Government of Canada, and with support from the Canadian War Museum and the Museum of Civilization. The exhibit, produced by Ken Heit Creative, was designed in partnership with KEI Space Design and Bliss Creative.

## **OVERVIEW**

The 200th anniversary of one of the major milestones on Canada's road to becoming an independent country is being commemorated with the War of 1812 Experience at Canada Place.

Canada would not exist as we know it today had the American invasion of 1812-1814 not been repelled. It took the combined efforts of English and French speaking

militias and Aboriginal Canadians, together with British military forces, to succeed in defeating the American invasion. *The War of 1812 Experience* at Canada Place looks at the genesis, battles, outcomes and heroes of the war through these four perspectives. The War of 1812 laid the foundation for Confederation and the cornerstones of many of Canada's political institutions.

*The War of 1812 Experience* tells the story through the use of dramatic, state-of-the-art technology and authentic homegrown materials artfully combined in highly ambient, innovative spaces. It engages all the senses and builds on emotive themes to tell the story of one of the most defining moments in Canada's history. Adding to the experience are costumed interpreters who assist guests throughout their journey.

Because the war happened 200 years ago, there are no photos. Instead, the exhibit has been decorated graphically with more than 45 digital reproductions of original artwork of the war.

Guests exploring the world atlas interpretive map. Photograph copyright Canada Place.



### THREE PHASES AND FOUR PERSPECTIVES

The exhibit provides four distinct perspectives of the war – British, American, Canadian and Aboriginals – including their reasons for participating, the outcomes, the legacies and the heroes.

*The War of 1812 Experience* at Canada Place tour is made up of three phases, and takes approximately 30 minutes to complete.

### The War Over Water

The tour begins outside, setting the context for the war and highlighting the spectacular naval battles that took place between the United States and Britain on the seas, and then on the Great Lakes. The self-directed tour includes a large mural, a replica canon, a lookout, a tall ship wheel, a large world map from 1812, and a themed entrance to the following two phases.

### Impressment

From there, guests move inside to the Impressment area, where they are “conscripted” into the British army. They become part of the battle known as The Siege of Fort Erie. Through multiple screens with battle recreations, thematic props, lighting, sound and other special effects, guests experience the intensity of musket fire, smoke and power of the battlefield.

### The War and Its Legacy

Guests then move into the interpretive lounge – a recreated fort with digital interactive interpretive stations and historic displays, including authentic artifacts on loan from the Canadian War Museum

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Man Turned to Stone:  
**T'xwelátse**





in Ottawa such as the infamous Captain Dominique Ducharme's military general service medal, the horn of Private Lawrence Remy of the Lincoln Militia and genuine muskets and bayonets used in battle.

At the stations, guests discover all the battles, who fought them and who won. They also learn what life as a soldier was like – interesting facts such as how much soldiers were paid, contents of their backpacks, how much food was rationed, how muskets were loaded and much more.

At the end of *The War of 1812 Experience* at Canada Place, each guest can have a photo taken as a hero of the War of 1812 and send a digital postcard of their experience to friends and family.



Robyn McVicker is the Director, Experience & Community Relations at Canada Place. Robyn McVicker, Laurie Purdon (Manager, Experience & Events) and the team are responsible for creating Inspirationally Canadian Experiences at Canada Place. Visited by over 3 million people per year, Canada Place is the national landmark that plays home to Port Metro Vancouver's cruise ship terminal, The Vancouver Convention Centre East, The Pan Pacific Hotel Vancouver, The World Trade Centre Office Complex and opening in Spring 2013 FlyOver Canada, a spectacular new destination visitor attraction taking guests on a breathtaking journey across the grandeur of Canada through the latest in virtual flight ride technology. Canada Place hosts over a hundred community events each year including the award winning Canada Day at Canada Place.

[Top and above] Interactive screens, interpretive graphics and thematic environment for people to explore the importance and legacy of the War of 1812. Photographs by Juan Tanus.





[Top] The Kamloops Art Gallery.  
[Above] Summer Art Camp 2012

MUSEUMPROFILE

# KAMLOOPS ART GALLERY

Margaret Chrumka

The celebration of a bicentennial in Kamloops created a great opportunity for the BCMA to visit Kamloops for our annual conference, and get to know the local museums and galleries, including the Kamloops Art Gallery. *Roundup* asked the staff at the KAG to tell us more about the gallery and its programs.

“Anniversaries” is *Roundup*’s theme this issue and it’s ironic as this time of year, 15 years ago, I wrote my first article about the Kamloops Art Gallery.

The Gallery had just moved into their current location at the corner of 5th and Victoria Street in downtown Kamloops. From a close-quartered 6,000 square foot space with little storage for the Gallery’s permanent collection of art and virtually no space to engage young people and the community in the process of art-making, the Kamloops Art Gallery was in need of a bigger home. In 1998, KAG staff moved into the new 62,000 square foot multi-use building and settled into their 20,000 square foot space which now accommodates a large main gallery, two studios for community art-making

programs, an open wall space for public art, curatorial workspace, storage for the permanent collection, administration offices and a gallery store. This move was a significant accomplishment for the Gallery and September 2013 will mark the month this building was officially opened. You can bet this anniversary will be well celebrated.

Today, the Kamloops Art Gallery hosts between 25,000 and 30,000 visitors a year; has four large exhibitions in the main gallery and four in its smaller gallery space – The Cube. The Gallery offers spring break and summer art camps; along with hosting countless community events and other art-making programs for groups and individuals of all ages. As the principal gallery in the Southern Interior of British Columbia, the KAG supports contemporary and historical visual arts and practices on a local, national and international level.

Starting in 2013, *Western* will launch the exhibitions in the central galleries by addressing the idea of the “west” as a cultural construct by looking at how notions of the West relate to our understanding of the local landscape and its histories. This coming spring, *Germaine Koh: Weather Systems* investigates the connections between our built and natural environments that might otherwise seem disparate. In the summer, *Beat Nation*, organized by the Vancouver Art Gallery, features dynamic interdisciplinary and intergenerational work by contemporary Aboriginal artists who explore urban youth culture as a way of addressing Aboriginal identity through a variety of hybrid forms.

Exhibitions in The Cube serve its mandate to support artists living and working in the region. Launching the year, The Cube will be transformed into a collaborative drawing space for participants to fill the gallery walls with

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Germaine Koh: Weather Systems. *Germaine Koh, Fair-weather forces: wind speed, 2002, found metal turnstile with added electric motor and electronic circuits, anemometer. View of installation at The Power Plant, Toronto, 2002*

“exquisite corpse” comic strip drawings by local artists. The spring exhibition features Kamloops-based artist Tara Bauer, who draws connections between memory and place by creating paintings based on interviews with people about the places they have lived.

In addition to the work in these galleries, programs offered through the Gallery’s studios have been organized to further explore the ideas and issues presented by the exhibitions. Family Art Saturdays continue and an Aboriginal film festival in conjunction with *Western* is planned.

The Kamloops Art Gallery continues to be the cornerstone of the visual arts in Kamloops and the region, and plays a critical role in the broader creative community. The Gallery has garnered a reputation usually reserved for much larger galleries in much larger cities.

The exhibitions and programming are diverse and we encourage you to visit our web site to keep in touch with what we offer.

*Growing up in Calgary, Margaret Chrumka had the good fortune of being dragged around the Glenbow Museum most of her childhood. The wise efforts of her parents led to a life-long interest in the visual arts, work in the arts sector and on-again, off-again freelance writing. Margaret now works at the Kamloops Art Gallery as Manager of Operations.*



## WISH YOU WERE HERE

### BCMA CONFERENCE 2012

Who says a woman can’t have it all? Dr Carol Mayor modeling some of the prizes from the Silent Auction. *Photograph by Chris Mathieson.*



[Above] 1957  
Log Cover.  
[Right] Caroline  
Posynick is an  
archivist at  
Royal Roads.



## BEST PRACTICES

# A DIGITIZATION PROJECT AT ROYAL ROADS UNIVERSITY

Caroline Posynick

As with any collection or archival holdings, preservation is a cornerstone concern, and presentation is a service that provides value to our communities and stakeholders. When an opportunity presented itself to apply for a grant to digitize part of the material Royal Roads University Archives cares for, we assessed that material from our largest *fonds* would be most appropriate, and so digitizing a complete set of Royal Roads Military College (RRMC) yearbooks was identified as a project.

RRUA applied for a grant from the [BC History Digitization Program](#)<sup>1</sup>, which is supported by the Irving K. Barber Learning Centre at UBC to promote “increased access to British Columbia’s historical resources by providing matching funds to undertake digitization projects that will result in free online access to our unique provincial historical material”. RRUA was able to secure co-funding from our supporters at the RRU Military Heritage Committee, as well as with the Friends of Hatley Park.

The grant application also called for copyright and privacy clearance. The RRMC materials are cared for by the archives, but much of the *fonds* is officially owned by the Department of National Defence, specifically the CFB Esquimalt Naval and Military Museum. We therefore applied for their permission to digitize the material, while also contacting the yearbook publishers, all of which gave approval. Privacy issues were resolved as the yearbooks are in the public domain as known published books.



With the successful grant application, we were able to digitize all 53 yearbooks from 1943 through 1995. We outsourced the scanning to a Vancouver company, which handled 7000 pages, creating high-definition TIFF image files and PDF documents. These scans were placed on a removable hard-drive and, once back on campus, uploaded to the RRU server. The hard-drive remains as the project back-up, stored in the archives room.

The individual PDFs were then stitched together with Adobe Acrobat 9 Pro to create an annual yearbook. The complete file was then optimized with OCR text recognition so the yearbook could be searched, and a reduced file size copy was created for easier sharing. [Note: There were some error pages in the PDFs, but the TIFF files were complete and could be converted to PDFs using Adobe Photoshop CS4.]

The online version of the yearbook required some adaptations to the file. All the advertisements had to be removed – or in this case, covered by a coloured text-box using Acrobat – and the books had to be reviewed to ensure that the even-number pages were on the left, and odd-number pages were on the right. Some blank pages had to be inserted to even out pagination and, because the scanning was page by page, some cropping on the ‘spine’ section was necessary. There was also a cursory review of the photographs and the few that didn’t pass the ‘would we like to see this on the front page of the newspaper?’ test were covered by a text box like the advertisements.

Once the internet-ready PDF yearbook was completed, it was uploaded to the RRU account on a flipbook software site called



*[Top left] Officer teaching class of cadets. [Top right] A new recruit on parade in Royal Roads. [Above] A parade review in Royal Roads.*



## WISH YOU WERE HERE

### BCMA CONFERENCE 2012

BCMA President Leah Best introduces keynote speaker Manny Jules, Elder and Culture Mentor, Tk'emlups Indian Band Indian Band. *Photograph by Chris Mathieson.*

Issuu. A link to this site was put on the RRU website that leads to the clean flipbooks rather than a basic PDF. Additional online data integration linked the RRUA's ICA-AtoM database to the flipbooks, as well as an item-level link to each flipbook on Issuu.

With promotion both online and in the library, it anticipated that the yearbooks will be explored and used by researchers who want to know more about the military training and education that occurred on site. They also mean a lot to the cadets who came to the college, as seen at the 'soft launch' of digitized yearbooks during a reunion event on campus. An iPad was added to the regular archives display, providing a virtual way for former classmates to laugh and chat about memories, which provided immediate return value for the project. As stated in our grant to the importance of this project:

It is as if one bears witness to the growth of both the individual cadets as well as the institution itself. With the motto of "Truth Duty Valour", the College expected its officers to display strong academics, exhibit excellent officer training, and be physically fit; these yearbooks are the visual proof that the college accomplished that.

You can see the yearbooks on the Royal Roads University Archives website: <http://library.royalroads.ca/archives/log-yearbooks-royal-roads-military-college-1943-1995>, and the press release [here](#).

*Caroline Posynick is the Archivist for Royal Roads University, and enjoys being the guardian for the many stories and archival material related to the site. Her expertise in the care of archival and museum collections is only matched by her passion to increase the accessibility to the holdings in her care. You can reach Caroline at [caroline.posynick@royalroads.ca](mailto:caroline.posynick@royalroads.ca).*

<sup>1</sup>The BC History Digitization Program has been offering annual grants to archives, museums and other organizations caring for BC heritage materials since 2007. The 2013 grant application is due December 14, 2012 at 5 pm.

# GEEKSPEAK AUGMENTED REALITY

Hanna Cho

*Roundup* asked Hanna Cho at the Museum of Vancouver to tell us more about their use of a host of interactive technologies, including augmented reality (AR) to develop mobile interpretation for Vancouver's neon signs.





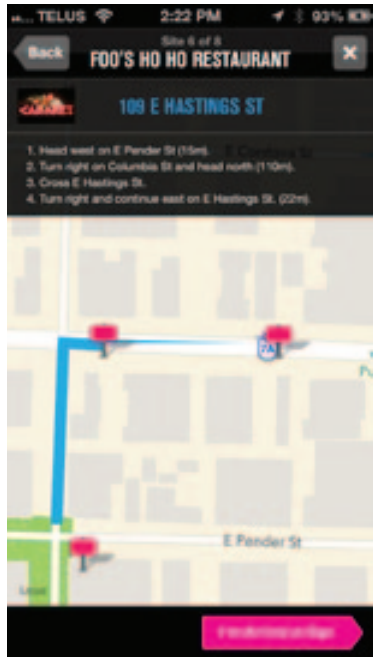
## Illuminating Vancouver's Neon Stories: MOV's upcoming virtual exhibit and companion mobile app *The Visible City*

Just 50 years ago, Vancouver was a riot of colour and movement that exploded along the downtown streets by way of one of the largest displays of neon in the world. Today, some of these seemingly indelible fixtures in Vancouver's visual landscape have disappeared from the collective public memory, and are but faint phantoms that appear only in vintage postcards or historical texts. Meanwhile, new establishments and signs have begun to reappear in their place, and have revived interest in the stories and history connected to the signs associated with Vancouver's neon heyday.

The stories that tell the rise, fall, and revival of Vancouver's neon neighbourhoods are re-illuminated through the Museum of Vancouver's upcoming interactive virtual exhibit and mobile application, *The Visible City: Vancouver's Neon Stories*. Featuring both a virtual exhibition and companion mobile application that features the use of augmented reality, *The Visible City* tells the stories of the vibrant array of people and stories behind some of the most iconic neon signs on Vancouver's streets, and from MOV's own collection of neon signs.

On the web-based virtual exhibit site, visitors are able to explore the full range of stories (audio, video, and text) and photographs that highlight the significance of that particular neon artefact. Overall, the exhibit is organized in a manner that leverages mapping technology and organizes stories onto a geographic representation of the city. Through the mobile application, users are invited to resurrect a little piece of the city's former neon magic and bygone era, but also consider the people, stories and complex social, political, and cultural tastes that configured neon's banishing and reappearance in Vancouver.





The idea for this particular combination of assets and technologies was born of two goals: first, to extend the museum experience beyond the walls of our own galleries, that is, to be in and of the streets of Vancouver; and second, to leverage the opportunities for situated discovery enabled by new mobile technologies.

In 2011, we were awarded a Virtual Museum of Canada grant, and worked intensively with a range of community partners, school groups, and researchers, both to collaborate on creative ways of producing new kinds of interactive content, as well as undertake the many long hours of archival research and primary interviews needed to uncover not just the visual memory of these neon landmarks, also a way to delve into the complex explanations behind their interlocking architectural, historical, and socio-cultural situation.

A key part of the research process was working with an interdisciplinary set of educational partners and community partners. Exhibition partners and

## WISH YOU WERE HERE

### BCMA CONFERENCE 2012

An impromptu reunion of former staff of the Langley Centennial Museum – left to right: Lisa Codd, Roger Boulet, Kirstin Clausen, Sue Morhun, and Bryan Klassen with wife Eleanor. Brian and Roger were recipients of Golden Anniversary Service Awards. *Photograph by Chris Mathieson.*





*Hannah Cho of the  
Museum of Vancouver*

contributors included graduate students from the Simon Fraser University School of Interactive Art and Technology (SIAT), students in the University of British Columbia's Graduate School of Architecture and Landscape Architecture (SALA), and upper year students in the Faculty of Design & Dynamic Media at the Emily Carr University of Art and Design.

A key community partner the Museum worked with in collecting stories from Chinatown and the Downtown Eastside, was Megaphone Magazine, a non-profit publication whose mandate is to provide a journalistic voice and an economic opportunity for homeless and low-income people in Vancouver. Stunning photographic materials and archival images were donated by many well known Vancouver photographers including Walter Griba and Bev Davies, and contemporary urban documentarians such as Maurice Li and Clayton Perry.

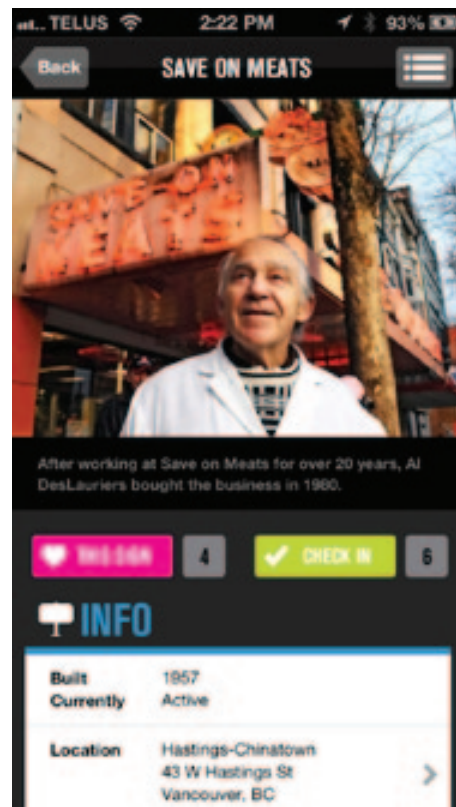
Technologically, the multi-faceted approach of the exhibition was an important challenge, and required a custom approach to its curation, content management, and interface design. For example, our exhibition research yielded a large corpus of close to a thousand unique assets – audio clips, video, historical imagery and text which needed to be presented in both English and French. In addition to needing to find a user-friendly way to chart a rich narrative of the rise, fall and revival of neon in Vancouver and incorporating as many of these

archival multi-media assets, we also wanted the virtual exhibit and mobile application to incorporate user participation, in the form of stories, likes, and location-based “check-ins”. Finally, we wanted to effectively design educational activities geared for high school, university and adult learners that would make the best use of the virtual exhibit's rich multimedia content.

“The research and curatorial team at the Museum of Vancouver came to us with this incredible [and massive] repository of content,” said Jaybe Allanson, Executive Producer at Switch United. “Such a unique collection of assets required an entirely unique Content Management System [CMS].”

That's why the team at Switch started from scratch. A custom-built, user-friendly CMS accommodated the variety of imagery, videos, audio, text, and user-generated content used across both experiences.

Another significant challenge Switch United faced with the application was the augmented reality portion. These experiences, integral to the walking tours, allow users to superimpose five vintage sign photographs into the real-world environment. But because Switch built two native apps – one for iOS and one in Java for Android – they also had to build a custom Augmented Reality engine to accommodate the customized interface requirements.



“Switch United built a custom tool app that positions the user and the historical sign in real space and then micro-adjusts the position so that it overlays the real location as closely as possible,” explains Allanson.

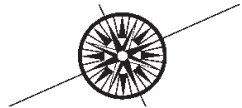
The differences in phone GPS systems – especially on the Android devices – proved a significant challenge as they provided inconsistent data. Prior to a lot of fine-tuning from Switch, the image would move around drastically for the user. However, patience and persistence paid off, and the final experience across both platforms is relatively seamless.

This was definitely an ambitious undertaking for the Museum, but we’re incredibly proud of the results, and excited to share it with Vancouverites,

our museum colleagues, and city lovers from around the world. Between the many educational and community partners, the layered scope of the historical narrative we wanted to share, the newness of the technology [AR] we wanted to use, it was a complex but rewarding project, and the museum was fortunate to work with many talented designers, technologists, and partners.

The virtual exhibit and [free] mobile applications for The Visible City (both Android and iPhone) will be announced and available in December 2012.

*Hanna Cho is the Curator of Engagement & Dialogue at the Museum of Vancouver, and curatorial lead for The Visible City.*



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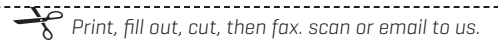
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