





Cover photo Secwepemc Museum Curator Dan Saul delivering a storytelling workshop. Photo: Secwepmc Museum Archives.

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Editorial Policy Roundup is the quarterly publication of the BC Museums Association, providing a forum to highlight BC museums and galleries, and best practices relevant to museum and gallery professionals in the province. Quartlery themes are established by an editorial committee, who direct the managing editor to solicit related content. It is recommended that people contact the managing editor before submitting unsolicited content. Unsolicited content is reviewed by the editorial committee for suitability for the issue. Though the content published in Roundup does not necessarily reflect the views and opinions of the BC Museums Association, the BCMA reserves the right to reject or require edits to content at any point in the publication process due to suitability or space restrictions.

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PRESIDENT'S MESSAGE Peter Ord

From your BCMA Council and the host committee of the 57th annual conference, we would like to thank all of you who attended the event in Parksville in October. With over 130 people registered, the conference proved a great success. We also thank Tigh-Na-Mara resort for being such a fantastic venue. I also want to offer my deepest gratitude to the staff, volunteers and board of the Parksville & District Historical Society (including their exceedingly talented stand-up comic/president Buddy Williams) and the Qualicum Beach Museum for being such gracious hosts.

If I had to choose a memorable moment from the conference, it had to be the BC Reports session held within the confines of the tiny Knox Heritage Church on the Parksville Museum grounds. To hear the loud laughter of museum colleagues bouncing off the walls as we sat shoulder to shoulder in the pews, took the whole concept of 'conference networking' to a new level. Who knew going to church was so much fun!

The conference program committee (chaired by our sector bad-boy Scott Marsden) also brought a weight

of relevance to the work that we all do. The title of the conference was 'Agents of Change – Engaging our Communities' and after speaking to many of the attendees, there was a sense that this title meant more than just a philosophical outlook about museum relevance. It felt like a call to action; a time for the museum sector to play an integral part in defining our province's future.

The concept of 'agents of change - engaging our communities' is also perfectly reflected in this issue of Roundup. The growth of Aboriginal-run Culture Centres in British Columbia is, in my view, the single most important cultural development this province has witnessed in many years. It is more than First Nation cultural self-determination and authenticity and control, all of which are exciting on their own. It is about language, and the changes that the resurgence of Aboriginal spoken and cognitive language traditions will mean to First Nation communities. As centres for social expression, all the museums and galleries of BC can be agents of this type of change. I hope the BCMA and its members can play a supportive role in this exciting cultural movement. Make your voice heard.

EXECUTIVE DIRECTOR'S REPORT

John R. Grimes

Prior to the recent annual conference in Parksville, BCMA's Council devoted an entire day to determining the most strategic ways to effectively serve its members over the coming years. This planning session was built upon a great deal of prior work and discussion, and was richly informed by input from members at last year's conference, responses to online surveys, and other essential feedback. We thank everyone who took the time to provide comments and guidance.

Council focused on five areas of strategic focus for the organization:

- 1. **Information Hub.** Your feedback clearly identifies BCMA has an important role as a source of professional information and news. We will significantly strengthen BCMA's capacity to gather, synthesize, and disseminate timely and useful information on important trends, innovative projects and practices, critical funding opportunities, and collaborative possibilities.
- 2. **Professional Network.** BCMA members dispersed over a huge province have clearly indicated that they deeply value the chance to gather at the annual conference, where they are part of a vibrant and tangible professional community that provides fellowship, support, and mentoring. We will ensure that BCMA consistently organizes and delivers well planned, affordable, and top-quality annual conferences, and we will create additional new programs that bring our members together around the province.



WISH YOU WERE HERE

BCMA Conference in Parksville

Peter Ord is holding a Museums in Motion award, given this year to the membership of the BCMA in recognition of their patience, perseverance, and loyalty through a difficult year. BCMA mascot "Owl" is also in the picture, held by Deborah Hudson.

Left to right: Lillian Hunt, Peter Ord (President), Dennis Oomen, Leah Best (Past President), Jon Irwin (Treasurer), Hanna Cho, Deborah Hudson (Secretary), and David Alexander (Vice President). Council member Erika Stenson is not in the photo.

Photo: Jordan Johns/Nanaimo Museum.

- 3. **Professional development** is a critical need in a field that demands a high level of expertise and knowledge, and a core function of a professional association such as BCMA. We are renewing and strengthening our commitment to provide regular training opportunities for members, including those from museums large and small, rural and urban, as well as individuals both new to the field and veteran professionals anxious to stay current with evolving best practices.
- 4. **Advocacy**. More than ever, our members need a champion who can help them demonstrate to policymakers and funding agencies that their museums are making a significant positive contribution to the lives of the citizens of British Columbia. BCMA will place a major new emphasis on building its capacity to serve as persuasive, informed, and unified voice for our members, by developing strategic partnerships, and ensuring that it has "a place at the table" whenever policy and funding priorities are under discussion.
- 5. **Innovation**. While change is a constant, we live in an era when the pace of change is quickening, and pressures are mounting on museums to operate differently, engage with audiences in new ways, and develop new and diversified support for their missions. As we move into the future, BCMA will actively explore innovative ways to increase its sustainability as an organization, and will actively encourage, support, and showcase the innovations of its members.

Of course, this strategic framework is just the beginning of work that will continue, by Council and a new Executive Director, into the New Year and beyond, but already it provides an exciting and energizing vision of a bright future for BCMA, and for all of the members that we are here to serve. We hope you share in this excitement, and we thank you all for your loyalty, support, and encouragement.



MUSEUMS IN MOTION AWARD

The annual Museums in Motion Award presentation took place this past October in Parksville, during the BCMA annual conference. Awards Commitee Chair Kirstin Clausen presented the awards.

An example of David Jensen's work at Kluane National Park.

CMANEWS

During the awards presentation, Kirstin Clausen noted that the 2013 Awards Committee was comprised of herself (Chair), Jill Baird, Patti Kilback, Robert Campbell and David Jensen. The Awards Committee is comprised of members appointed by BCMA Council. In the 2013 deliberations, both Robert and David were excluded from receiving certain materials as each was nominated for an award.

At the conference, the Awards committee announced that this is the last year for the Geert Maasdesigned bronze statuette as our Museums in Motion Award. In the upcoming year the Committee will develop a plan to replace the award.

2013 Distinguished Service: David Jensen (D. Jensen & Associates, Vancouver)

As a result of over 40 years of service to the museum community, David has earned an enviable reputation in British Columbia and across Canada and he deserves to be recognized by the Distinguished Service Award. He is recognized as a skilled designer, project manager and producer of exhibits. He has the unique ability to listen to a variety of voices in the formation of his exhibit design and synthesize discussions into a manageable and meaningful result.

There is never any doubt as to David's priorities. He has an abiding interest of service to his clients and their communities and this is demonstrated with continuing interest in the success of his client



The Lheidi T'enneh Cultural Expressions exhibit at The Exploration Place in Prince George.

museums. David has contributed to the work of the BCMA through conference attendance, presenting papers, sitting on committees and chairing panel discussions.

2013 Award of Merit: Robert Campbell (The Exploration Place, Prince George)

For his role with the Exploration Place's exhibit, "Cultural Expressions of the Lheidli T'Enneh."

Robert Campbell achieved outstanding success in researching, curating and mounting a partner-rich exhibit with the Lheidli T'enneh First Nation. He gave considerable attention and energy to nurture and coach the members of this First Nation to research and create original written pieces for both exhibit and publication. He cultivated new partnerships within the community and shed new appreciation on 'discovered' materials within

the Centre's own collections. What began as a small temporary exhibit evolved under his guidance to fill a 2500 square foot space requiring new cases, special care, security and lighting. Robert was a key player in a team of individuals associated with the exhibit and it was through his commitment and leadership that this exhibit had impact for the community of Prince George.

2013 Award of Merit

The Members of the BC Museums Association

The Awards Committee and BCMA Council values and appreciates the important role of the membership in the renewal process of the organization. This award to the membership is in recognition of their continued loyalty to their organization and perseverance to grow a vibrant gallery and museum sector in the province.

WISH YOU WERE HERE

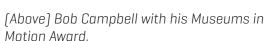
BCMA Conference in Parksville

Louise Avery of the Kitimat Museum & Archives (left) with Tammy Hardwick of the Creston Museum, enjoying the opening reception for the BCMA Conference. Louise would like everyone to know that one of the glasses contains water! The reception was held at the Tigh-Na-Mara resort.

Photo: Lisa Codd.







(Right): Caroline Posynick of Royal Roads University Archives with the Museums in Motion award presented to all members of the BCMA. Photo: Jordan Johns/Nanaimo Museum.

(Middle right): David Jensen, recipient of a Museums in Motion award. Photo: Jordan Johns/ Nanaimo Museum.

(Far right): Jordan Johns of the Nanaimo Museum with BCMA mascot owl and the Museums in Motion award presented to all members of the BCMA.



[Left to right]: Jennifer Pride (The Reach), Louise Avery (Kitimat Museum & Archives) Kris Foulds (The Reach), Natanya Waddell (Qualicum Beach Museum), Tammy Hardwick (Creston Museum) Nikki Gervais (Craig Heritage Park & Museum), and Cliff Craven (Target Multi-Media Inc.) with the Museums in Motion award presented to all members of the BCMA. Photo: Jordan Johns/Nanaimo Museum.



Buddy Williams and Nikki Jervais of the Parksville Museum and Archives with the Museums in Motion award presented to all members of the BCMA.

Photo: Jordan Johns/Nanaimo Museum.









WISH YOU WERE HERE

BCMA Conference in Parksville

Conference participants enjoyed engaging presentations by local political leaders from the host communities, who shared their perspectives on the value of heritage to local tourism and identity. Speakers were [left to right] Chris Burger, Mayor of Parksville, Chief David Bob of the Snaw-naw-as First Nation, and Teunis Westbroek, Mayor Town of Qualicum Beach. With Buddy Williams President Parksville & District Historical Society (right), Chair of the Host Committee.

Photo: Jordan Johns/Nanaimo Museum.

WHOO'S NEWS

On November 23, The Exploration Place in Prince George dedicated a gallery to former CEO **George Phillips** (The George Phillips Exhibit Gallery). It will be their temporary exhibit space and is being named in his memory. **The Exploration Place** was also the recipient of the Prince George Chamber of Commerce Business Excellence Award in the Tourism Impact Category for 2013.

The Simon Fraser University of Archaeology and Ethnology has recently welcomed three Research Associates whose work is focused on Curatorial, Collections and Archival collections management. Alanna McLellan graduated in June with a BA in History and Humanities with a Certificate in Liberal Arts. She has played a key role in developing and maintaining the archival collection. Alanna is pursuing a career in Information Science. Sara dos Santos and Audrey MacDonald manage and curate the Archaeological and Ethnographic collections. Sara relocated to Vancouver after completing her Masters in Public History at Carleton University and Audrey completed her BA in Anthropology and Linquistics at the University of Alberta. Both are interested in pursuing careers in museum interpretation. All three Research Associates are delighted to work alongside Dr. Barbara Winter and the university volunteers. Last year's research associates have moved on to new opportunities, with **Kira Baker** enrolled in a Masters of Library and Archival Studies programme, **Duncan MacLeod** at the Maritime Museum and Laura Termes working on Vancouver Island. The Research Associates programme is an opportunity for graduates to gain museum experience in a supportive and challenging environment. Applications for the 2014 intake will be accepted starting March 1, 2014.

Amanda Snyder is the new Curator of Collections at Kelowna Museums.

The Sunshine Coast Museum & Archives recently received two awards for their Time Travel Sunshine Coast walking tour that is hosted on the Time Travel BC website. The first was the Heritage BC Award of Outstanding Achievement as well as a Bronze Award of Excellence in Non-Personalized Interpretation from Interpretation Canada. Museum staff Matthew Lovegrove and Kimiko Hawkes worked with the community in creating video vignettes about historic locations on the Sunshine Coast, using mobile technology to explore the fascinating histories of the region.



Project Coordinator Matthew Lovegrove with video narrators Robert McDonald, Gloria Boyd and Irene Brougham

Craigdarroch Castle awarded long-serving Board member **David Hambleton** with an honorary Life Membership. Hambleton is former chair of the Victoria Heritage Advisory Committee, the Advisory Design Panel and the Craigdarroch Castle Historical Museum Society. New Board members elected at the Society's recent AGM include **Maureen C. Abraham**, **Lorne Beally**, **Astrid Braunschmidt**, **Moira Dann**, and **Barri A. Marlatt**.

Staff members Montanna Mills and Nicole Greenhalgh have left positions at Craigdarroch Castle, but are continuing their career paths in the sector. Filling Nicole's vacancy as Receptionist, will be Loni Batke. Loni began at Craigdarroch in the Maintenance department before moving into the position of Senior Historic House Museum Worker for the past 2 years. Sun (Elva) NingJiao, Isobel Griffin, and Anna Gerrard recently joined the staff at the Castle.

After 37 years at the Museum of Anthropology, curator **Bill McLennan** has retired. Bill is one of the most respected and internationally recognized curators working in the field of Northwest Coast First Nations art and culture. He has curated many exhibitions, including the recent Speaking to Memory: Images and Voices from St. Michael's Indian Residential School and Signed without Signature: Works by Charles and Isahella Edenshaw. He is also the



author, with Karen Duffek, of *The Transforming Image: Painted Arts of Northwest Coast First Nations*, as well as essays on the work of Bill Reid and Charles Edenshaw. Bill plans to continue his ground-breaking research on Northwest Coast metalwork and to teach, explore, and share his knowledge with students of the art. Bill's colleagues at MOA will miss having him on staff, and wish him every success for the future.

Executive Director of Island Mountain Arts in Wells, BC, **Julie Fowler**, has just released her first book through Caitlin Press - *The Grande Dames of the Cariboo*. The creative non-fiction novel follows her quest to find out about Cariboo artist Sonia Cornwall (1919-2006), who she was first introduced to when she ended up at her memorial service. Julie discovered a rich world of art that included the likes of Group



Author Julie Fowler

of Seven painter, A.Y. Jackson, as well as renowned painter, Joseph Plaskett. She also found a mentor in Sonia's mother, Vivien Cowan (1893 - 1990), who became a much larger part of the story than originally anticipated. Julie will be touring throughout the province in the coming months. Get in touch with her if you would like her to tell the story at your local bookstore, museum or art gallery.



NISHGA GIRL

Dr. Dan Gallacher, formerly of the Canadian Museum of Civilization (now the Canadian Museum of History), shares his memories of one of his favorite artifacts and reflects on how recent changes at the national museum have impacted this important piece of BC's history.

Nishga Girl retired and up on stays, Prince Rupert, 1998. Photo: Dan Gallacher.

AVORITETHING

As the Director of History at the CMC, I led a team of curators and designers to develop the exhibits for the Canada Hall throughout the 1990s. Among our efforts, we searched for a mid-century salmon gillnetter to place as the centrepiece in our Canada Hall "West Coast Communities" permanent exhibit module. Queries on the north coast led us to Prince Rupert where such a retired vessel was up on stays, its future uncertain.

CMC director Dr. George MacDonald had already been to Prince Rupert to interview Judo Jack Tasaka. I soon followed up with a visit, meeting J.J. Tasaka's sons, Bruce and Donald, who had assisted their father in the family boatyard constructing upwards of 200 wooden vessels during the 1950s-80s. [J.J.Tasaka earlier worked in Steveston and Claxton, but with other Japanese-Canadians, he and his family spent much of the war in the BC interior]. Among the post-war gillnetters they built was one sold in 1967 to Harry and Deanna Nyce, members of the Nisga'a First Nation now living on the Nass River at Gitwinksihlkw, about 50km from tidewater. They named their new fishboat *Nishga Girl*. In addition to living on the proceeds from their annual catches, the Nyces put their children through university thanks to the family working on this vessel for nearly thirty years.

I recalled from my days at the Royal BC Museum that the geographic isolation of the Northwest coast had brought cultural groups together, both socially and economically. The *Nishga Girl* was a good example of inter-cultural connections and inter-dependence on the coast. Yet there was more to the story of this acquisition. Once the Tasaka brothers



Arrival of Nishga Girl at the Canadian Museum of Civilization; Phil Fontaine, Grand Chief, Assembly of First Nations, and BC Premier, Glen Clark, on hand to greet her. Photo: CMC.

knew the Nyces were donating the vessel, and that it would be on national display, Bruce and Donald quickly volunteered to restore *Nishga Girl* to the state it would have been when it emerged from their boatyard. Family and community pride now addressed, they and the Nyce family gave their help to its shipment by rail to CMC.

The "West Coast Communities" exhibit module also included displays on Chinese, Japanese, and Aboriginal female cannery workers (Steveston, 1913), South Asian [Sikh], Japanese, and European male sawmill labour (Ocean Falls, 1925), ethnically diverse steamship, railway, and airline running trades (Prince Rupert, 1954), as well as pioneer

environmentalists (Campbell River, 1969). But these were exhibits largely in support of the historical boathouse setting that, in addition to *Nishga Girl*, contained all the original tools, equipment, and materials needed in day-to-day boatbuilding or repair.

Additionally, CBC Country Canada produced a live documentary on the story of the vessel, including interviews of Nyce and Tasaka family members that ran continually in the walk-in "WCC" exhibit module. On opening, Harry Nyce, dressed in his chief's regalia, blessed the display while a host of visitors and officials, including Aboriginal people and Japanese-Canadians, applauded the ceremony.

I was dismayed when fifteen years later *Nishga Girl* was removed from its setting and the module boarded-over as a first step by new management to re-vamp the Canada Hall. It was reported the boat would be sent to a historic site near Prince Rupert for display. The boat was being removed to make room for new exhibits, which will rid the Museum of its ordinary people and everyday life history displays. The planned new exhibits are scheduled to open in 2017, and are intended to depict events, episodes, and personages in our country's past that will become the cornerstone of the Canadian Museum of History. Many

of us view these changes as a return to an elite, "great man" history that pushes Canada's past social, cultural, and economic narratives aside.

The decision to remove the *Nishga Girl* greatly angered both Japanese Canadians and the Nisga'a First Nation. Outcry resulted in a reversal of the decision. The boat will be retained and somehow incorporated into the new display.

I think, however, there are lingering questions. Must Aboriginal or other cultural groups forego any interest in the permanent preservation of their donations? Without explanation, can a museum or art gallery arbitrarily dismantle signature exhibits featuring cultural communities or regions? Many institutions in British Columbia especially should ponder these.

Dr. Dan Gallacher FCMA served as Chief, Human History at the Royal BC Museum from 1969 to 1988 and Director of History at the Canadian Museum of Civilization from 1988 to 2002. He is widely known for his writings, lectures, and scores of exhibitions. Retired and living in Kelowna, BC, Dan is still active as a museum and history consultant.



WISH YOU WERE HERE

BCMA Conference in Parksville

Thomas Hepburn of NGX Interactive and Shelley Gauthier, Office Administrator for the BC Museums Association, just after the BCMA Awards Banquet. Shelley looks very pleased that the conference is almost over!

Photo: Lisa Codd.



Ah-Wah-Qwa-Dzas pole, Nuyumbalees Cultural Centre.

CONFISCATION, REPATRIATION, AND RENEWAL: THE NUYAMBALES CULTURAL CENTRE Jodi Simkin

The majestic backdrop of Discovery Passage frames the Village of Cape Mudge on Quadra Island, home to Nuyumbalees Cultural Centre. Established in 1979, Nuyumbalees was the first museum of its kind in Canada, designed specifically to house the Sacred Potlatch Collection. This unique grouping of ceremonial items and regalia was repatriated from the federal government after more than twenty years of negotiations.

The path to repatriation was initiated by a group of dedicated community members who were determined to see their cultural treasures returned home. The bulk of the collection was the result of the 1922 raid on Village Island during the six-day Cranmer potlatch. Although the Anti-Potlatch Law was enacted in 1884, the Cranmer potlatch was the first time mass arrests occurred under the legislation. More than fifty people were taken into custody, more than four-hundred items captured and confiscated.

Initially, the pieces were placed on display in Parish Hall in the community of Alert Bay. Instructions from the Department of Indian Affairs ushered the collection from the BC Coast, to the Museum of Man in Ottawa. Many items were sold or gifted to institutions and private collectors around the world. Thirty-five pieces were purchased for \$291 by George Heyes, founder of the National Museum of the American Indian which is now an amalgamated

collection within the Smithsonian Institution. An additional thirty pieces travelled to Europe where they were accessioned into museums in Paris, a first stop in a journey that would take them both around the world, as well as thousands of miles from the community.

The main focus of Nuyumbalees has been the repatriation of confiscated items removed during the Anti-Potlatch period. We continue to negotiate with institutions around the globe in an effort to bring the entire collection back to the community, to its permanent home at the Cultural Centre. 2014 marks the 130 year anniversary since the legislation was enacted and we are hoping to celebrate a year filled with repatriations and home-comings.

Like many First Nations cultural centres, Nuyumbalees has had to face numerous challenges, many of which are focused on a lack of sustainable operating funding. Without the traditional source funding derived from the municipal tax base, we are left struggling to meet the basic operational needs of the facility. Furthermore, cultural centres are tasked with meeting the needs of the community while ensuring the development of revenue streams to support their administrative obligations.

As a result, an odd dichotomy is realized where community cultural engagement opportunities must be balanced against the ability of the Cultural Centre to absorb any costs associated with the building of basic institutional capacity, all the while trying to secure the return of our sacred items which remain the very foundation of our organization.

We are experiencing a noticeable rejuvenation and interest in our culture and language spurred on by our youth and guided by our Elders. This is an important moment in our history and one that is deeply reflective of our past experiences. We have an amazing opportunity for the historic Sacred Potlatch Collection to become the catalyst for multi-generational learning opportunities throughout the province and country, introducing a whole new group of learners to programs which focus on the development of traditional cultural activities. New technologies will enable us to expand our sphere of influence and share with visitors, both those at the Cultural Centre as well as those in the virtual realm, the beautiful traditions that have, at least in part, defined us to the world.

Jodi Simkin is the Executive Director of the Nuyumbalees Cultural Centre in Cape Mudge, on Quadra Island.

WISH YOU WERE HERE

BCMA Conference in Parksville

David Alexander, Vice President of the BCMA and Council member Hanna Cho presenting a session on "Innovation" at the BCMA Conference. The popular session late on Friday afternoon challenged participants to think about what "innovation" means for the sector and the BCMA.

Photo: Jordan Johns/Nanaimo Museum.





THE SQUAMISH LIL'WAT
CULTURAL CENTRE: WHERE RIVERS, MOUNTAINS
AND PEOPLE MEET Casey Vanden Heuvel



A ceremonial blessing for four new large pole carvings recently added to the exhibit space. Photo: Mike Crane

For thousands of years, the place where the Squamish Lil'wat Cultural Centre (SLCC) is located truly has been a place where rivers, mountains and people meet. Located in the busy resort municipality of Whistler, this place has been an active and popular location for a very, very long time.

The Whistler area was a traditional gathering place for the Squamish Nation and Lil'wat Nation as well as a place to hunt, trap and harvest. Culturally modified trees and ancient pictographs and petroglyphs in the area demonstrate indigenous habitation long before Whistler became popular as a retreat for Lower Mainlanders beginning in the early 1900's. Recently a ceremonial bowl was found nearby that is currently on display at the SLCC and has been dated at over 1,500 years old.

The selection of Whistler as the host (along with Vancouver) for the 2010 Olympic and Paralympic Winter Games was a catalyst for many things. Amongst the highway

improvements and construction of sport facilities and athlete villages there was also investment in cultural components. In Whistler, the most significant cultural facility to come to life as a direct result of the Games was the SLCC, a cultural centre owned by the two Nations who traditionally lived and thrived in this area.

Several awards have been earned by this centre over the five years it has been open to the public including the prestigious National Cultural Tourism Award from the Tourism Industry Association of Canada in 2010 as well as twice being named the Cultural Centre and Attraction of the Year by Aboriginal Tourism British Columbia.

The SLCC is designed to deliver cultural experiences, providing meaningful and positive awareness of First Nations culture and also instigating a rebirth and revitalization of cultural practices amongst the indigenous people of the area. These goals are critically important to

WISH YOU WERE HERE

BCMA Conference in Parksville

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

Photo: Jordan Johns/Nanaimo Museum.



the Nation members of Squamish and Lil'wat and are the guiding principles of the exhibits, programming and cultural delivery offered at this facility. The venue is over 30,000 square feet and includes extensive exhibition areas, an 80-seat theatre, retail and gallery space, a café and a traditional long house and pit house.

The original SLCC business plan was designed to invite the two million plus annual visitors that come to Whistler to enjoy the mountains and the natural beauty of the area to discover the rich cultural traditions and knowledge of this area. The centre has found, however, that the vast majority of these resort visitors are more interested in remaining outdoors pursuing more high-energy activities. The pre-opening estimates anticipated five to seven percent of visitors to Whistler would become paying guests to the centre. However the reality is that the actual number over the past five years is closer to about one and a half percent.

The SLCC's direct-to-consumer marketing is primarily focused on in-resort guests because we are very fortunate to be located within a popular and increasingly busy resort destination. The centre has also come to realize that it needs to inspire visitation through creative means in order to attract an audience who likely are not planning on visiting a museum or cultural centre.

The centre has found solid and steady attendance growth through travel industry partnerships, in particular with tour operators who are looking for a cultural experience with the option to include an affordable in-house catered meal and a chance to browse in a great gift shop and fine art gallery. Gwen Baudisch, the Sales and Marketing Manager of the SLCC has identified a key success factor: tour groups coming to Whistler are looking for unique, locally flavoured, authentic



The SLCC hosts and caters many events each year. Photo: Mike Crane

experiences that are affordable and can easily handle groups who often have tight schedules. Gwen has found that the SLCC is very well positioned to satisfy that demand and deliver a special and memorable experience to the guests. The SLCC has recently expanded its covered outdoor deck area primarily to cater to group tours and events. The venue overall hosts more than 75 special events annually including weddings, corporate gatherings and festivals.

That memorable guest experience is provided by First Nations front-line staff who are from the Squamish or Lil'wat Nations and are all trained in-house through the award-winning Aboriginal Youth Ambassador Program. The curriculum includes extensive customer service training as well as techniques in delivering cultural knowledge to guests who are interested in learning but may not have any previous understanding of local indigenous traditions or ways of life. The key difference

to most other museums is that the SLCC is focused on a person-to-person cultural exchange with its guests, giving them extensive time and direct interaction with the First Nations ambassadors who share their first-hand knowledge and pride of their culture. It is truly authentic and wonderfully enlightening to the guests; the guest feedback is clear; the First Nations ambassadors are at the core of a very personal and memorable experience.

Casey Vanden Heuvel is the Executive Director at the Squamish Lil'wat Cultural Centre. His background is in marketing communications and planning in the tourism and entertainment industries. His mandate when hired at the Squamish Lil'wat Cultural Centre was to significantly improve its bottom line results while maximizing the centre's ability to inspire positive and meaningful awareness of local First Nations culture.





(Top) The gallery and gift shop sells a broad range of authentic products. Photo: Mike Crane

(Left) An expanded outdoor patio area allows for dining and catering business growth.

Photo: Mike Crane



WISH YOU WERE HERE

BCMA Conference in Parksville

BCMA Past President Leah Best with Gordon Wood of Interpretour, at the Opening Reception for the BCMA Conference in Parksville. The reception was held at the Tigh-Na-Mara resort.

Photo: Jordan Johns/Nanaimo Museum.



Chest and Lid
Unknown artist
cedar, animal hide,
operculum shell
54 x 34 x 22 cm
Nisga'a Museum 2000. 151

FROM DARKNESS TO LIGHT: THE NISGA'A MUSEUM IN CONTEXT

Darrin Martens All images by Nisga'a Museum Staff

WISH YOU WERE HERE

BCMA Conference in Parksville

Rob McCullough of the New Westminster Museum and Archives, BCMA President Peter Ord, and Roundup Managing Editor Lisa Codd at the BCMA Conference Opening Reception, held at Tigh-Na-Mara resort. The resort's catering was truly exceptional: these three are enjoying fish and chips and Rob is holding a tasting glass of beer from a Vancouver Island brewery, in a BCMA souvenir glass.

(Below, left to right) Rob McCullough, Peter Ord, and Lisa Codd. Photo: Jordan Johns / Nanaimo Museum



The Nisqa'a Museum and its collections are directly related to the historic Nisqa'a Treaty signed in 2000 between the Nisga'a Nation, Government of Canada and the Province of British Columbia. The museum's permanent collection is an assemblage of 300+ artifacts and art objects that left the Nass Valley, or Lisims as it is known within the region, in the latter part of the 19th Century and early part of the 20th Century. Through the treaty process a select number of objects were identified and chosen from the collections of the Royal British Columbia Museum and Canadian Museum of Civilization to be repatriated to Nisqa'a territory. This unique collection of carved masks, bentwood boxes, headdresses. soul catchers, and other works of art became known as Anhooya'ahl Ga'angigatgum' - the Ancestors' Collection. This collection, and its display, is a focal point within the museum.

The Nisga'a Museum is also known as Hli Goothl Wilp-Adokshl Nisga'a, which means "The Heart of Nisga'a House Crests," a name that acknowledges and celebrates the importance of the four tribes that make up the Nisga'a nation. The four tribes or Pdeek are: Ganada (raven), Gisk'aast (killer whale), Laxgiik (eagle) and Laxgibuu (wolf). Each Pdeek has a crest or Ayukws – an animal that symbolically represents each tribe. The museum displays and incorporates all the Nisga'a crests and the people they represent within its permanent exhibition, the Ancestors' Collection.

The Nisga'a Museum's mandate is to collect, research, exhibit, publish, educate and develop programs that honour tradition, foster respect, encourage exploration, respect ideas, and support artistic expression related to contemporary and historic art created by Nisga'a



Puppet
Unknown artist
alder, fur, tanned hide,
metal pins, paint and string
45 x 10 x 15 cm
Nisga'a Museum 2000. 102



Wooden Dance Hat Carved by George Tait unidentified wood, abalone shell, paint, squirrel fur 21 x 21 x 21 cm at base Nisqa'a Museum 2000. 45



One of the displays at the Nisga'a Museum

artists and their contemporaries. This mandate is supported through the institution's core values which state that collections represent our collective cultural heritage, research is a critical component to capacity building and museum sustainability, and that engagement strategies provide opportunities for the development of knowledge.

The Nisga'a Museum opened its doors to the Nisga'a Nation and the world on May 11, 2011 with great anticipation and celebration. The opening symbolized the return of the ancestors

(the artifacts) to their rightful home – traditional Nisga'a lands. Spiritually, the museum pays homage to the ancestors and traditional belief systems. The Ancestors' Collection provides the context in which to explore, learn and understand the history of the Nisga'a people, their industry, art and artists, traditions, and culture.

The opening of a new museum offers the community new possibilities, opportunities and challenges – the Nisga'a Museum is no different. Remotely located, the museum operates

seasonally, drawing 2,000 visitors between the months of June and September. Off season, the museum is quiet – providing time for much needed research, exhibition development and strategizing for community engagement initiatives.

Three pillars of prosperity: accessibility, engagement, and sustainability

The Nisga'a Museum's current prosperity plan is based on three pillars: accessibility, engagement and sustainability – all of which take into account that the Nisga'a Nation is the primary audience and visitors from outside the Nass Valley are a secondary albeit an essential supporter.

Accessibility

Removing barriers for individuals to have a museum experience and participate is central to the museum's existence. The elimination of fees for Nisga'a citizens to come into the museum and visit their cultural treasures has proven to be very successful and a means for the museum

to build trust and support. Developing permanent collection didactics (both in-exhibition and take-a-way brochures) with multiple storylines at various intellectual levels, and in conjunction with temporary exhibitions that utilize the Ancestors' Collection as a starting point for larger curatorial conversations reflects the institution's determination to remain current and relevant for the audiences that it serves.

Engagement

The Nisga'a Museum, like many of its sister institutions, acknowledges that public and school programs are essential in order to foster greater community involvement and build visual art, historical, and cultural literacy. Hands-on workshops, a lecture series, and school programs that utilize elements of the newly formed Education Collection are key elements to our community engagement strategy – one that encourages experimentation, understanding, and life-long learning.

Partnering with our local colleges and universities (Wilp Wilxo'oskwhl Nisga'a, North West Community College, and



WISH YOU WERE HERE

BCMA Conference in Parksville

Jim Winter of the Port Moody Museum and Rebecca Clarke of the Gulf of Georgia Cannery (formerly of the Port Moody Museum) display a copy of "Tracks in Time", a book written and published for Port Moody's Centennial in 2013. They gave a short presentation on the book during the BC Reports evening.

Photo: Jordan Johns / Nanaimo Museum



Nisga'a Museum

University of Northern British Columbia) to cooperatively develop projects and build capacity with our local post-secondary students continues to be a priority, ensuring that the institution provides academic and employment opportunities for post-secondary students now and into the future.

Sustainability

Engaging community members through the museum's advisory committee has helped ensure that the museum is relevant, focused and receptive to change. Incorporating a vast array of members, from different backgrounds, Pdeek (tribes within the Nisga'a Nation), and experiences to facilitate discussion and provide advice related to exhibition development, collection management issues, public and education programs are the means by which the museum continues to characterize and be representative of the community in which it serves, and allows for the continued diversity in program development in the future. Seeking different points of view on a continual basis shall infuse a sense of constant change within the museum – a place that will continually evolve, adapt and lead. By instilling change as a constant throughout the museum's operational framework perspectives will change, new knowledge will be

welcomed, the Ancestors' Collection will be refreshed and something new will always await visitors.

Combined, these three pillars of prosperity address some, but certainly not all, of the current challenges facing the Nisga'a Museum. As a new museum the institution continues to explore innovative ways in which to engage its audiences whether they are local, regional, national or international. We continually seek avenues in which to enhance public awareness and understanding and provide context for Nisga'a innovation, creativity, and art, in essence continually moving from darkness to light.

Darrin Martens is currently the director of the Nisga'a Museum. With over 20 years working in the art gallery and museum field Martens has contributed to the development of the MacKenzie Art Gallery in Regina, the West Vancouver Museum and most recently the Burnaby Art Gallery. Academically Martens has obtained a BA in art history and BFA in visual arts from the University of Regina, a post-graduate certificate in museum studies from the University of British Columbia and an MA in Art History with a focus on critical curatorial studies also from UBC. He is also a fellow of the J. Paul Getty Museum Leadership Institute at Claremont Graduate University.



Storytelling workshops by Museum Curator Dan Saul are held in the Heritage Park. For a traditional atmosphere they are sometimes held in the winter homes (called C7istkten) and a fire is made in the fire pit. Photo: Secwepemc Museum Archives.

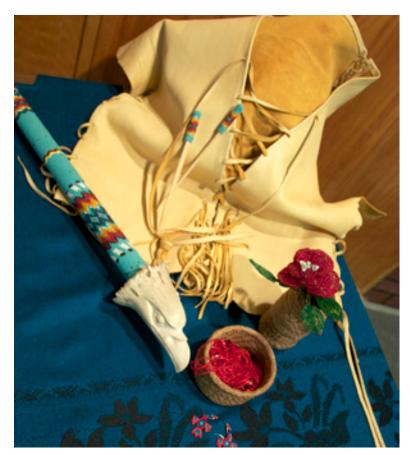
Barb Jules and Louella Jules

Secwepemc Museum is a non-profit organization, and follows the mandate signed by the seventeen Secwepemc Bands to work in unity to preserve, record, perpetuate and enhance the Secwepemc language, history, and culture. The Secwepemc mission is to work in unity to have a living and thriving culture and language for spiritual balance, which sustains and honors our heritage.





The Secwepemc Museum is dedicated to the preservation and promotion of the language, culture and history of the people indigenous to the land. The connection of the museum to the people and the land is direct, as is the interpretation of the displays given by the Secwepemc. It is Secwepemc people ourselves telling our history instead of a biased Eurocentric interpretation of our way of life, language, work, art, ceremonies and government. Much of our history was handed down from generation to generation through oral history and not recorded in books and that is why the majority of items on display in the museum are artifacts and recorded stories by our Elders instead of books.



Consignment items. Photo: Nacoma George

The Heritage Park

The Heritage Park is on the site of 2000+ year old depressions left by winter homes [C7istkten] of our Secwepemc ancestors and they are a part of the walking tour included in the ethno-botanical gardens. There is a wooden walkway arranged around the archeological remains in order to preserve them, that is itself reminiscent of a bygone era. The winter homes [C7istkten] have gone through three phases over the past four thousand years shown by the changes in the construction [from large to smaller] meant to accommodate larger extended families that were the



Elders Loretta Seymour, Florence Sampson, Garlene Dodson and Christine Simon holding Cow-Parsnip, known as Indian celery and Indian rhubarb by the Secwepemc. Photo: Louella Jules.

norm in the past. Other heritage parks that do have C7istkten would just have one from one time period only.

The large ethno-botanical gardens were completed during the fall of 1999, and feature many plants the Secwepemc use for food, medicine and tools. The remnants of Brother Joseph's apple orchard (that helped stave off hunger for the children forced to attend the residential school in the past) still linger.

The Secwepemc Museum & Heritage Park is on the site of the former Kamloops Indian Residential School; therefore the building itself has historical significance to our people. Some of the KIRS memorabilia is currently displayed in the museum.

It's one of the few former Indian Residential Schools still in existence (some bands tore the ones located









The marsh is home to birds, amphibians, and small mammals. Photo: Secwepemc Museum Archives.

on their land down as a form of healing). The reasoning behind Tk'emlups te Secwepemc's decision to keep the residential school was to make the building ours, to have ownership, control of our lives (that we were no longer the helpless children taken from our families, people, culture, history).

It is of interest to note that the Roman Catholics that built the school called it the Kamloops Indian School Residence and not Kamloops Indian Residential School; maybe because the acronym KISR sounded better than or at least not as ominous as KIRS.

The challenge that the museum faces as it tries to follow its mandate is that Secwepemctsin is on the list of endangered languages. The Secwepemc Museum & Heritage Park is trying to remedy this by hosting and co-hosting as many innovative programs involving Secwepemctsin; language classes, cultural workshops, recording Elders as they speak the language, archiving,

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BCMA Conference in Parksville

Kate Kerr of the Royal BC Museum (left) presents the "bling-ring of brevity" to Allison Mailer of the BC Sports Hall of Fame at the BC Reports presentations. Kate was host for the popular event, where members give short presentations on projects, and updates on their organizations. The "bling-ring of brevity" was offered as an incentive to keep participants within the 5-minute time limit.

Photo: Jordan Johns/Nanaimo Museum.





Verna Jules and Debbie Bateman from Tkemlups te Secwepemc with some of the birch bark baskets that they handcrafted with natural materials harvested from Secwepemc territory. Louella Jules, Secwepemc Museum & Heritage Park Archivist from Skeetchestn is with her hand drum (she had just sung us the Pinto Pony song entirely in Secwepemctsin). Jackie Jules, Secwepemc Museum & Heritage Park Museum Educator made the rolled up Tule mat in the photograph.

While the museum depicts our history, we still honor our traditions by incorporating them into our lives as much as possible. Encouraging contemporary Secwepemc artists to sell their art/crafts/ music by consignment at the museum keeps our culture alive and constantly evolving/adapting to fit changing lifestyles.

and building resources for the use of future generations. Barb Jules is a member of the Tk'emlups te Secwepemc Band, and is the Secwepemc Museum Office Assistant sponsored through the Shuswap Training & Employment Program. She is gaining a deeper insight into her cultural heritage and finds it interesting how much work goes into researching and putting together a display case for the museum. Also, the opportunity to meet Secwepemc artists has been a wonderful experience for her.

Louella Jules is a member of the Skeetchestn Indian Band. She was raised by her grandparents, the late Hyacinthe and Selina Jules of Skeetchestn Indian Band. Her grandmother only spoke Secwepemctsin and Louella spent a lot of time translating for her and learning about the culture and history of the Secwepemc. Her educational and work experience over the past several years have contributed to the preservation and revitalization of the Secwepemc language, culture, and history of her people.



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