

• Take a 'peugh' and hook a fish
Use the hooked stick to remove the fish and place it
gently in the bucket to avoid any damage to the
ground damaging the wooden box.

• Servez-vous d'une gaffe pour prendre
un poisson
Utilisez la perche recourbée pour retirer le poisson
douce. Les ouvriers qui transportent le poisson
à n'en transporter qu'un à la fois pour éviter
de grande valeur.

roundup

BRITISH COLUMBIA MUSEUMS ASSOCIATION
NO 260 | FALL 2014



roundUp

NO 260 | FALL 2014

Preschool and Intergenerational Learning

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Cover photo Young visitors have fun peughing fish at the Gulf of Georgia Cannery. Photo courtesy of Gulf of Georgia Cannery.

[Left] Xplorer participant learns to write with quill and ink. Photo by Parks Canada.

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PRESIDENT'S MESSAGE

Peter Ord

Nothing surprises me more than how much children surprise me. As an adult, I should know better than to expect kids to behave like us; they don't, and they seem to get great pleasure letting us know that. My own experience here at the Penticton Museum is telling enough. When showing a bunch of 10 year olds examples of Victorian toys and games, the interest level was fairly average until in desperation I brought out 'Spooky', a turn-of-the-century bisque doll, made with human hair, lazy eyelids and one hollow eye socket that was as black as ink. Spooky is part of our self-titled Creepy Doll collection and quite possibly the most popular objects in our museum for 8 to 13 year olds; they love them and demand we bring them out at every occasion.

The macabre, the exotic, and the downright weird are not lost on the wild minds of children, which is why books like *Harry Potter* and *The Lion, The Witch and The Wardrobe* seem to have an enduring popularity. For my two kids, one of the highlights of visiting the heritage townsite of Barkerville and trying their hand at gold-panning was not finding a tiny fleck of gold at the end, but being coached along by a salty, eccentric gold miner played by a very convincing

actor. "Don't pan like that – it makes you look like a sissy boy playing a violin!" he growled. My son still uses that line. As museums, how then do we channel that imaginative vigour into our exhibits and programs?

When it comes to developing children's programs and exhibits, it's refreshing to see our member organisations pursuing that truth about children – they say and do the darndest things! As purveyors of unique experiences, museums and galleries need to watch closely and learn from them, almost by trial and error. Museums and galleries need to create that space where exploration is not prescriptive, but adaptive and constantly changing.

This is a good time to mention the topic of the BCMA annual conference, which will be in Penticton from October 22 – 25th. The theme of the conference is *The Third Space: Re-imagining our cultural landscape*, which will explore how museums and galleries can be that unique place of engagement and exploration. On behalf of the BCMA, we look forward to seeing you there and hearing ideas on how to engage your 'inner-child'.

EXECUTIVE DIRECTOR'S REPORT

Theresa Mackay



In your day-to-day work, do you have the time to think about [re]presentation? This thought recently occurred to me as I was working on an upcoming journal article concerning the [re] presentation of Scottish women's history in Scotland's museums. I asked myself, regardless of the job currently being done in Scotland, or any country for that matter-whether you think it is "good" or "bad"- who honestly has the time to just sit around and think about concepts of [re] presentation? The reality is that we spend most days checking email, paying bills, answering phone calls and running from meeting to meeting. This task-oriented busy-ness uses up precious brain power and energy that is better used for conceptual thought. In our museums, galleries, archives, and heritage sites, it is this "big thinking" that impacts what we do and how we do it, moving us forward as people, as institutions, and as a society.

But how do we set aside time for this when our days are filled with tasks? Conference. It is the best time to re-charge your brain.

At the BCMA Conference 2014 we'll be discussing the [big brain!] concept of the *Third Space: Re-imagining our cultural landscape*. Not only will we be weaving this through all of the sessions, but we will also be coming together to discuss the third space and how we, as leaders in the sector, can make changes to what we do that ultimately make a difference to society. Yes, big thinking.

Inside this issue of *RoundUp* you'll find conference highlights that will get you inspired to join us this Fall. We will be connecting over four days in Penticton [don't forget the wine tour!] and hearing from some of the best in our province. As well, we will be honouring the nominees for the BCMA *Outstanding Achievement* awards and, in true Oscars-style, announcing the winners the evening of the celebration! So turn off your email and phone, pack your journal and some doodle pens in crazy colours, and join us in Penticton this October for a re-charge! Your brain will thank you.

MEMBERSHIP MATTERS

We're growing!

We've welcomed 20 new members over the past three months, Naramata Heritage Museum Society, Victoria's Ross Bay Villa Historic House Museum, BC Wildlife Federation, Currency Museum of the Bank of Canada, Northern Secwepemc Cultural Centre at 108 Mile Ranch, and the Vancouver Police Museum, among them. We're delighted at this show of support for our Association, and we invite you all to check name-tags at the BCMA Conference in Penticton to identify newcomers and offer them a warm welcome.

Welcome Heather Jeliaskov!

Heather joined the BCMA in July and is working on our marketing and membership program until the end of the year. Heather is a communications pro, specializing in arts, culture and tourism.



Victoria-raised, Heather's first job was at the newly opened Sidney Museum when she was 12 years old. She began her communications career in the 1980's in broadcasting and then moved to Tourism Victoria. In 2001 she co-founded Tartan Public Relations and had the pleasure of working with the Royal BC Museum, Cariboo Chilcotin Coast Tourism Association, Barkerville Historic Town, the Art Gallery of Greater Victoria and many other tourism, arts and culture clients. Heather is also a past president of the Canadian Heritage Arts Society. Welcome, Heather!



BCMA's Museums in Motion award was retired at last year's conference with special thanks to artist Geert Maas for his design.

[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 at the 2013 conference.

Photo: Jordan Johns/Nanaimo Museum.



Conference 2014: *The Third Space - Re-imagining our cultural landscape* Penticton October 22-25

'Third space' isn't home, and isn't work – it's more like the living room of society at large.

- Michael Hickey

Join us as we explore the importance of the “third space” – a gathering place where cultural institutions such as museums, galleries, heritage sites, and cultural centres live, separate from, but reflective of, the spaces of work and home.

Here is a sampling of sessions at Conference 2014! Look for the whole list at <http://bit.ly/BCMA2014> and then register before October 1 to maximize your savings!

Quality Photography on a Budget- with Shane Lighter
Develop basic skills to create better images for your institution without a huge budget. By utilizing Adobe Lightroom as our production hub, the budget-minded photographer can create better, higher quality images, no matter what kind of equipment they are using.

Can Exhibitions be a Third Space?- with Tim Willis
Explore the qualities of successful exhibitions and visitor experiences that fulfill the role of a “third space”. We'll tour the world in search of exhibitions that are welcoming

and that invite reflection, participation and conversation.

British Columbia's Gold Rush Trail: An Opportunity for Community Engagement and Economic Development- with Ursula Pfahler and Bruce Whyte

How can museums, art galleries, cultural centres and heritage sites use projects like the Gold Rush Trail to open community discussion about the role of heritage, the spaces where it is presented, and the opportunity to create new kinds of spaces that nurture and celebrate the past and present cultural heritage of our communities?

Are Apps Becoming the Virtual Orientation Between Museums and their Visitors?- with Sofie Andersen, Alice Walker and Jessica Doig

Digital experiences – in particular, apps – are increasingly occupying a new realm, a ‘third space’, between the visitors and the museum. Are they also migrating and embracing the role of traditional orientation spaces and becoming the virtual interface for the visitor? We'll discuss how museums can capitalize on the opportunity to truly inspire new museum experiences and help visitors to co-author their experiences, and we'll consider the pitfalls with this approach.

Drum Roll Please!

Each year the BCMA honours the best in our province. From individuals who have made a difference in our community, to unique and innovative projects that stand out from the crowd, the BCMA recognizes outstanding achievements.

The BCMA is excited to unveil a new award for the 2014 conference. This year we've commissioned an artist, local to the community of Penticton, to create an original award to honour each recipient of the 2014 *BCMA Award for Outstanding Achievement*. Our 2014 winners will receive an award created by sculptor Michael Hermesh.

Have a look at this year's nominees to the right and then plan to join us at the Awards Banquet at Conference 2014 as we celebrate everyone's achievements and announce the winners! Many thanks to this year's BCMA Awards Committee:

- Kirstin Clausen (Chair), *Britannia Mine Museum*
- David Jensen, *David Jensen and Associates*
- Robert Campbell, *Prince George Museum and Exploration Place*
- Jill Baird, *Museum of Anthropology*
- Tammy Hardwick, *Creston Museum*



**British Columbia
Museums Association** Since 1957

The Council of the BCMA invites all members to attend the

ANNUAL GENERAL MEETING

October 23, 2014 • 8 a.m. - 8:30 a.m.

Shatford Centre of the Arts

760 Main Street, Penticton, BC

2014 BCMA Nominees for Outstanding Achievement

Arrow Lakes Historical Society

Archive Office Addition

Burnaby Village Museum

Free Admission Initiative

Delta Museum

2013 Community Engagement Projects

Fraser River Discovery Centre

My River My Home

Kamloops Museum and Archives

A Storied Land

Langley Centennial Museum

Museum Docent Team
and Langley Heritage Society

Nisga'a Museum

The Nisga'a Museum – The Transformation Continues

Royal BC Museum

Curious Quarterly

Two Rivers Gallery

2RG Maker Lab

UBC Museum of Anthropology

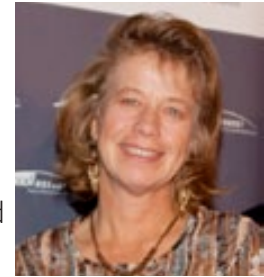
Paradise Lost? Contemporary Works from the Pacific



WHOO'S NEWS



Linda Digby recently joined the Kelowna Museums Society as Executive Director. Linda specializes in storytelling and creating engaging educational programs to draw new audiences. She comes to Kelowna from Drumheller, AB, where her work with the Atlas Coal Mine garnered her numerous business and cultural awards.



The Haida Gwaii Museum announced the appointment of **Scott Marsden** to the position of Executive Director. Scott is the former Curator with The Reach Gallery Museum, and succeeds long-time Executive Director, Nathalie Macfarlane. Before joining The Reach, Scott was Director/Curator at the Yukon Arts Centre Public Art Gallery in Whitehorse, Yukon.

Julianna Weisgarber has joined the team at the Oliver and District Heritage Society as the Collections Manager on September 2, 2014. She comes to Oliver from the Prince George Railway and Forestry Museum.

The BCMA is saddened to report the passing of long-time member, **Shirley Cuthbertson**. An artist and teacher, Shirley joined the Vancouver Museum in 1967 to develop a new education department. It was Canada's Centennial and education departments were springing up in museums across the country. In 1974, she moved to the British Columbia Provincial Museum in Victoria where she became the Director of Education until her retirement in the 1990s. Shirley will be missed by her many friends in the BC Historical Society, Victoria Historical Society, BC Archaeology Society, and BCMA.



WISH YOU WERE HERE

Toys Were Us

Children of all ages joined the festivities on June 21st for the 30th Birthday Party of the Grand Forks Art Gallery Society. The old-fashioned outdoor gathering held at Gallery 2 Art & Heritage Centre was focused on children and having fun. The theme was part of the toy exhibit titled *Toys Were Us* a retro look at toys and games from the pre-60's. The interactive exhibit has brought hundreds of children to the gallery to learn and play.

Photo: Slinky races in progress. Photo by Tina Bryan.

Dr. Scott Cooper has joined the Royal BC Museum as Vice President, Exhibitions Innovation. He is responsible for delivering leading-edge learning, dynamic public programs and an exceptional visitor experience as well as the design, production and presentation of engaging and innovative exhibitions. Scott comes to BC from the Qatar Foundation, where as Director of Museums he developed four museums in Doha. He was previously CEO of Fulham Palace, the Tudor residence of the bishops of London. He was Treasurer of the International Council of Museums (ICOM UK) from 2008 to 2011, and is the former Head of Hammersmith and Fulham Archives.

Additionally, **Mark Palmer-Edgecumbe** and **Raymond Protti** have joined the Royal BC Museum Board of Directors. Mark is the Head of Diversity at Google for Europe, Middle East & Africa. Prior to joining Google, Mark was the Global Head of Diversity at Barclays Group. Raymond was President and CEO of the Canadian Bankers Association from 1996 to 2007. Before that, he spent more than 25 years in the federal public service where his positions included Deputy Minister of Labour, Director of the Canadian Security and Intelligence Service, and Deputy Minister of Agriculture and Agri-Food Canada.

WISH YOU WERE HERE

Kids Culture Camp

The Heritage Park Museum in Terrace held their Kids Culture Camp in July, for low-income First Nations children. Kids learned to gut and treat salmon for smoking under the guidance of Nisga'a elders at Gitlaxt'aamiks, a village north of Terrace. The village government put on a feast for the children and arranged for Nisga'a leader and elder Joe Gosnell to tell traditional stories. Afterwards, the kids slept over at the museum. The program is sponsored by the Terrace Rotary Club.



Family visitors at Fort Langley.
Photo: Parks Canada.



“XPLORE” FORT LANGLEY NATIONAL HISTORIC SITE ENGAGING CHANGING DEMOGRAPHICS AT HISTORIC PLACES

Nancy Hildebrand

Intergenerational families seek out places like Fort Langley National Historic Site to socialize, learn, and relax. But how do we provide learning opportunities that help engage family members spanning multiple generations? At Fort Langley NHS, we are continually trying new visitor experiences to try to engage these changing demographics.

Our heritage interpreters have noticed an increase in grandparents bringing their

grandchildren to historic places, hoping to share the ways of the past with them. Here, they are delighted to discover a great tool; the *Parks Canada Xplorers Program*, which we revamped this past winter. Geared at children ages 6-12, *Xplorers* is an activity booklet that is customized by each national historic site and park. It's great because it offsets our challenge of balancing staff-led programs with self-guided learning opportunities that can be offered any time of the day, year 'round.



[Left] Junior blacksmiths. [Above] Brass rubbing. Both photos by Parks Canada.

Our new *Xplorers* program invites families to discover what it was like to be a Hudson’s Bay Company worker in the 1800s. Children and their parents “Join the Company of Adventurers” —which was the historical recruitment line of the HBC—at the trade shop window. Families sign their booklets using a fountain pen and then set out to discover four stations marked with an “X”.

At each location, children have a choice of activities, designed to appeal to different learning styles. They get the chance to “BE” a cooper, a blacksmith, a trader and even the boss. Kids stamp their progress in their booklets using custom-designed embossers.

Some of the activities include building a bucket, carrying a fur bale to show how “skookum” [strong] they are, or doing a brass rubbing. Photo opportunities abound, like posing on a cooper’s horse or reading the proclamation of BC in costume. We even constructed a new outdoor Jr. Blacksmith Shop. After watching a blacksmithing demo, kids get to shape a piece of metal using a hammer and anvil--but no fire, of

course! Next, they can pull the cord of the bellows in the real blacksmith shop, to experience how difficult it is.

Upon completion, kids return to the trade shop window where they are awarded a prize and a certificate. Our staff notice the pride parents and grandparents take in this moment.

Parks Canada has not forgotten about other age groups. We’re also piloting a program for teens called *Xplorers2*, which is a set of six fun challenges for teens travelling with family. Some examples are creating fire with flint and steel, and the “goofy challenge” where teens can make a short video of themselves conversing with our farm animals in animal language. Each challenge has a suggested hashtag such as #braggingrights to appeal to teens who use social media.

For preschoolers, a program called *Club Parka* is in the works, which is based on some activity sheets featuring the Parks Canada mascot, Parka. We find that for preschoolers, a few simple, hands-on activities like trying on costume



pieces, building the playhouse, or panning for gold are enough to keep them engaged. We've also noticed that parents of preschoolers pick up the *Xplorers* booklets to do alongside our youngest visitors.

For adults and seniors, we've introduced a new audio tour this year, which is meant to enhance the visit to the site and to fill in all the gaps in the narrative of the Fort's history.

Finally, we're piloting offering oTENTik accommodations, which definitely appeal to intergenerational families. A mix between a tent and a cabin, these historically-themed, furnished units sleep six and are great for families who want to experience camping with the grandparents, but may not be up to the fuss of traditional camping. We've paired the oTENTiks with campfire programs several nights per week, which provide an exclusive learning experience that families crave, but in a fun way. Our two themes are Royal Engineers and Voyageurs. They include educational activities like signing a gold license and firing a historic replica air soft musket. Of course, it wouldn't be a campfire without roasting some bannock over the bonfire.

We are working to engage Canadians in the Story of Canada at nationally significant locations. By keeping up with the changing demographics and interests of these audiences, we hope to attract new visitors and to re-engage audiences who may already be familiar with the site.

Nancy Hildebrand is the Promotion & Non-Personal Media Officer at Fort Langley National Historic Site, where she has worked for 14 years. Outside the work realm, she is a mixed-media painter, photographer, nature-lover, blog writer and mom.

WISH YOU WERE HERE

KidzArt Dayz

On July 11 and 12 Two Rivers Gallery hosted the 24th annual *BMO KidzArt Dayz*, engaging over 5000 people of all ages in 2 free days of creative exploration. Throughout the Gallery and outside in the plaza children participated in more than 25 activities including jewellery making, rubber band painting, printmaking and clay sculpture. Thanks to the volunteers and community organizations who made it all possible.

Photo: Two Rivers Gallery



Visitors inside an oTENTik. Photo by Parks Canada.



*Owl pellet dissection.
Photo courtesy of Vancouver
Island University.*

GRANDKIDS UNIVERSITY

**FOSTERING RELATIONSHIPS BETWEEN GRANDPARENTS AND
THEIR GRANDCHILDREN AT VANCOUVER ISLAND UNIVERSITY.**

Sarah Greenway

WISH YOU WERE HERE

Homicide on the Homestead

Huble Homestead Historic Site hosted *Homicide on the Homestead: A Murder Mystery* on Saturday, July 12. For the first event of this kind at the historic site, 30 guests arrived in high spirits and Edwardian costume for an afternoon of intrigue, investigation, appetizers, and murder! Prizes were awarded for correctly guessing the murderer, as well as best performance and best costume. Guests and staff alike are excited for the next one!



Photo courtesy of Huble Homestead Historic Site.



Intergenerational participants enjoy the baking class.
 Photo courtesy of Vancouver Island University.

In July, grandparents and their grandchildren have an opportunity to spend two days together at Vancouver Island University (VIU) Nanaimo campus, attending *Grandkids University*. When participants enrol, they select a major from a vast area of subjects such as chemistry, fisheries and aquaculture, culinary arts, sports and arts. Enrolment also includes a barbecue, campus tour and organized evening games with opportunities for a taste of life in the VIU residence dorms. Since 2008, the program has grown from one offering to a variety of options.

July 2014, saw the campus Museum of Natural History team up with faculty from the Departments of Resource Management and Protection (RMOT) and Earth Science.

These departments collaborated on the two-day offering of *Wonderful Wildlife – Past and Present*, which included the use of several museum collection specimens.

As a RMOT faculty member and co-curator of VIU's Museum, I signed up for the challenge of developing the majority of the two-day curriculum for this major. There really weren't many guidelines when creating the curriculum other than to ensure participants had fun. So I tried to focus on what was happening locally as well as what information is important to improve a family's outdoor experience. The increase in wildlife presence



Participants make t-shirts with animal track cast stamps. Photo courtesy of Vancouver Island University.

in our neighbourhoods had me looking at wildlife signs, wildlife encounters and local raptor activity.

Learning outcomes were developed that would relate to elementary curriculum to ensure there was some structure and that participants would have a take-home message from each session. Each of the three sessions I developed involved a base presentation with lots of group participation that ensured time to get outside, examine museum specimens as well as time for creative activity [FUN]. The main challenge was designing activities that had lots of flexibility and would be engaging to all audience members, as the age range was diverse – age 7 to 13 as well as adults.

A session on local fossils developed by Earth Science faculty kicked off the two days.

“Wildlife sign” had students examining how various animals make their presence known. Participants looked at skulls, claws, skins and animal track cast stamps. Participants created a t-shirt with the stamps as well as experienced hands-on exploration of rodent tracking tubes outside.



Aquaculture class made fun. Photo courtesy of Vancouver Island University.

“Wildlife encounters” focussed on what to do if you encounter a bear or a cougar. Participants again examined museum specimens, real-size articulated skeletons, and role-plays on how to keep safe in a variety of situations.

The Pacific Northwest Raptor Center, from Duncan, participated in the session focused on BC Raptors. They showcased a few of the birds featured at their center. Following this session, the group had an opportunity to examine museum specimens to see the adaptive characteristics of each that was talked about [owls, hawks, eagles, and turkey vultures]. One adjoining classroom was also set up with an area for hands on exploration to dissect owl pellets.

When asked why I participated, I explain how I believe in supporting the fostering of relationships between grandchildren and their grandparents [or significant adult]. As a mother, I see how quickly we all get busy – work, children’s activities and life in general. There really is little time for much else as our children age. For a grandparent/significant adult to have two days where all is scheduled in a setting like a VIU, is a great way for family members to focus on each other and the shared experience.



*A presentation from the Pacific Northwest Raptor Center.
Photo courtesy of Vancouver Island University.*

Marilyn Funk, RMOT faculty Professor, coordinated the delivery when I had a scheduling conflict. When asked about involvement from her perspective, Funk said “It was a wonderful collaborative effort. There were two instructors [Prof. Funk and fellow Professor Liz Gillis] and two VIU students. Both VIU students had experience in one or more of the areas of curriculum, so each was able to teach and deliver some content. Their preparedness and enthusiasm were tremendous assets to the success of the two day event.”

Funk found it very satisfying watching these third-year students confidently interact with both grandkids and grandparents. She noted that it was interesting to see the special space created between the grandchild and respective grandparent that was uniquely theirs, separate from other family interactions, when working on activities together. This experience will be a touch stone for them to reflect on and discuss in years to come.

Grandkids University will be offered July 2015, for details please visit <http://www2.viu.ca/grandkids/>.

Sarah Greenway is currently a Technician for the Department of Natural Resource Management and Protection at Vancouver Island University. She co-curates the Natural History Museum on campus and supervises student employees hired to maintain open hours as well as host events throughout the terms [September thru April].

WISH YOU WERE HERE

National Aboriginal Day at the RBCM

The Royal BC Museum celebrated National Aboriginal Day on June 21st by opening its new feature exhibition, *Our Living Languages: First Peoples' Voices in BC*. This innovative interactive exhibition celebrates the resilience of First Nations languages in the face of change, and is generating much excitement from visitors. On June 21st the Royal BC Museum also played host to the Aboriginal Cultural Festival, which provided crowds outside with dynamic, entertaining displays of living culture.





*Young visitors learn to peugh fish into bins.
Photo courtesy of Gulf
of Georgia Cannery.*

FROM SEA-TO-ME

**ASHLEY CLARK FROM THE GULF OF GEORGIA CANNERY
TELLS US ABOUT A SUCCESSFUL REGISTERED
PROGRAM FOR PRESCHOOL GROUPS.**

WISH YOU WERE HERE

Remembering the 1960s

Complete with loggers, flappers, steamship captains, and protesting hippies, the Bowen Island Museum & Archives hosted the opening of their summer exhibit, *Hippies and Dippies, Dodgers and Codgers - Bowen Island 1960-79* on Saturday, July 12th. A “living history” fashion show told Bowen Island’s story from the 1890s to the 1970s with community members parading around the cove. Inside, records and lava lamps, protest signs and island memories highlighted a truly unforgettable era on Bowen.

Photo: “Hippie” models participating in the fashion show.



“The program was well organized and was well-suited for the preschoolers. Overall, the guides were great!” This was a response to the Gulf of Georgia Cannery’s new preschool education program. Since the spring 2014, the Gulf of Georgia Cannery has been offering a preschool program providing children with the opportunity to connect with BC’s fishing industry. The program is designed to allow students to practice their listening, fine motor, and self-regulation skills, while introducing them to BC’s fishing heritage. Since its introduction, the Gulf of Georgia Cannery has experienced huge success with this program. It was one of the most popular programs for the Spring.

One of our goals as a historic site is to cater to all learners. Prior to creating the *Sea-to-Me* program, we felt as though we were not offering a specific learning experience for our younger students. Our team of designers wanted to create a program that was geared towards connecting preschool students with the Cannery and its historical context.

While designing the program, we established goals that guided us through the development process. We wanted to introduce a program that was site-specific, including activities that were linked to our current exhibits. Activities needed to be hands-on and offer students the opportunity to interact with history. We also wanted to incorporate our current knowledge and resources into the program, creating something stimulating that did not include any additional costs to the site.

The program provides a variety of learning activities including: a story time, a scavenger hunt, a canning line tour, and a puzzle station. Story time introduces students to the Gulf of Georgia Cannery and to the scavenger hunt. The canning line tour allows them to practice self-regulation while working together for a common goal. Students are then given the opportunity to reflect on their learning at the canning line puzzle station.



Program materials at the Gulf of Georgia Cannery.

We felt that as a historic site located in a residential area, the Gulf of Georgia Cannery needed to offer local preschools, as well as preschools throughout the Lower Mainland, the unique opportunity to engage with their local history. In previous years, we provided preschools with the opportunity to book our kindergarten program, but discovered that once we created a program specific to the younger age group, our projected bookings for the coming year increased.

Before visiting, preschool educators are emailed a pre-visit package detailing the layout, goals, and program summary while offering pre- and post-visit activities. Our pre-visit activities include music, art, colouring, and counting lessons, while our post-visit activities allow students to reflect on what they have learned and how it personally relates to them. Since the onset of this program, a few observations have been made, helping us to continue to improve. For example:

- Before beginning, we discuss with the students what the terms “history”, “museum”, and “cannery” mean. This helps to create the foundation for the program.
- Tactile activities are key. Students keep their hands to themselves during different parts of the tour, but are

constantly offered opportunities to interact with specific objects.

- Scaffolding the information allows students to reflect on what has already been taught while linking it to new knowledge.
- The organization and structure of the tour allows students to self-regulate while allowing parents and teachers the opportunity to involve themselves as well, as they too interact with the program and students.
- Creating constant dialogue between interpreters and students gives the young ones a sense of purpose.

Overall, our experiences with preschool programming have brought much success to our site. We are able to educate all of our visitors by using different programs that are uniquely designed and engaging for all learners. The *Sea-to-Me* preschool program has been met with positive reviews since its introduction. We are encouraged by the positive responses so far and we are hoping that the program will continue to bring more and more young learners to our site.

Ashley Clark is the Gulf of Georgia Cannery’s UBC Teacher Candidate.



Photo by Two Rivers Gallery.

BEST PRACTICES

PICASSO'S PLAYGROUP IT'S ALL ABOUT EXPLORING

Anna-Maria Lawrie

If you visit Two Rivers Gallery on a weekday morning, you are likely to see strollers and car seats lined up along the wall in the Atrium and to hear the sound of children singing, chatting and creating. These happy voices are the soundtrack for *Picasso's Playgroup*, an art class for 2-4 year olds and their caregivers.

This program, which has been in existence for over 10 years, began soon after the new facility was built in the year 2000. Prince George, primarily a blue-collar town, has had a public art gallery since the 1970's. Toward the end of the 1990's, though, a need was felt for "something more" than the then-current exhibition space. At that time, while many people in the general population did not envision themselves visiting the art gallery often, they recognized the value of a first-class art gallery for their community. They also wanted something for their children; something to involve them in the arts. Two Rivers Gallery answered that need by offering programming for children of all ages, and, from this, *Picasso's Playgroup* was born.



Photo by Two Rivers Gallery.

A typical *Picasso's* morning begins in the Wildside, a creative play space, with time for the children to unwind and adjust to the environment. Newcomers are often shy, but soon warm up to the building blocks, puppets and playdough that allow for imaginative play. A little while later, a song rings out: "Clean up, clean up, everybody, everywhere..." and all hands help to put the toys away. Circle time involves stories and an explanation of the upcoming art activities. Then the real fun begins: Studio time!

Participants hop, jump or fly to the studio and wander through the four stations that offer open-ended art activities. Adults follow along, allowing the children to lead the way and dictate what activity they will attack first. As they soon discover, there is really no right or wrong way to create art. Sponge printing sometimes evolves into hand and face-printing; cutting and gluing may result in low relief sculptures for the fridge. The children accept this as natural; the adults sometimes need encouragement to allow their children to explore the different uses of a medium. As their children become more independent, adults will sometimes sit to do their own projects, modelling good practices while, at the same time, learning from their children how to play once again. It is wonderful to see caregivers and children sitting side by side, exploring the endless possibilities of the materials together.

While trips to the exhibition spaces are not part of the *Picasso* curriculum, the children often wander through the exhibitions with their caregivers before or after class and comment on what they've seen when they arrive in the Wildside. Sometimes the opportunity arises during class to incorporate an art project that emulates a style or use of colour seen in the exhibitions and the children feel excited, knowing that they, too, are creating art like the artists in the gallery.

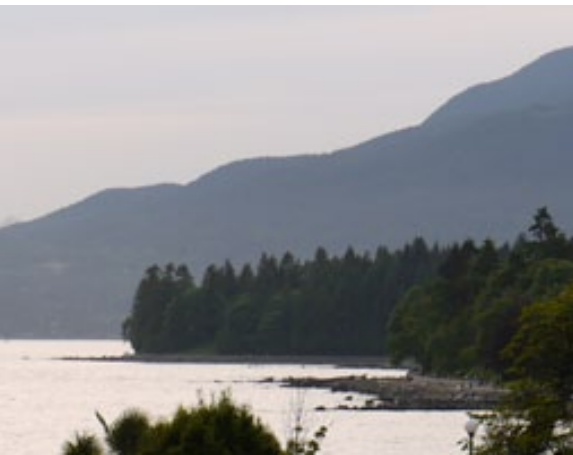


Photo by Two Rivers Gallery.

Two Rivers Gallery staff have found that *Picasso's Playgroup* offers a "safe" introduction to the Gallery for many families who might otherwise not choose to come to see the exhibitions. The children, especially, start to feel a sense of ownership for "their" gallery. As they grow, they graduate to other children's programs, summer *Creativity Camps* and *Sunday Open Studios*. Caregivers are able to discuss with the facilitator the range of options available to their families, learning about [and often signing up for] memberships, classes and events.

Over the past 14 years, Two Rivers Gallery, through programs such as *Picasso's Playgroup*, has developed into a space that is more than "just" an art gallery. It has become a community space that encourages lifelong learning through the arts. With three exhibition spaces, a MakerLab, and a multitude of programs for people of all ages and skills, Two Rivers Gallery is a place that feels like "home" to many of the people who pass through its doors.

Anna-Maria Lawrie is a Public Programmer at Two Rivers Gallery in Prince George, BC. With a background in science, art and education, she enjoys exploring different ways of creating art with people of all ages.



[Top] Photo: Madeline Bronsdon Rowan;
[above] Photo by Scott Leslie.

BEST PRACTICES

INDIGENOUS TEENAGE INTERPETERS

MADLINE BRONSDON ROWAN SHARES HOW THE NATIVE YOUTH PROGRAM AT MOA HAS CONNECTED TEENAGERS AND ELDERS TO BUILD KNOWLEDGE ACROSS GENERATIONS.

I am pleased to contribute another perspective to this issue of *RoundUp*, concentrating on the “generational mix” and its relationship to museums. My particular interest is in teenagers, both as an audience for museums and as contributors to the life of museums. Teenagers are surely one of the most under-used and most valuable groups in our society, and too often they receive rather negative attention. They are energetic, lively and curious given the right circumstances, and they respond well to being treated as young respected adults with serious work to do. More of them would use museums in high school if their classes could establish schedules to allow them to visit museums and use their collections for research and study. But perhaps even more important, teenagers could become interpreters in many museums, and that is where my particular interest lies.

For most of my adult life I have been involved with some sort of teaching. But the most satisfying experience was the creation and supervision of a work-study experimental project for First Nations teenagers which later became the Native Youth Program, now in its 35th year at the UBC Museum of Anthropology. It is probably the oldest program of its kind in Canada, and continues to grow and change under the supervision of Pam Brown, Heiltsuk Nation, Curator, Pacific Northwest.

WISH YOU WERE HERE

Family Fun Days



BC Hydro's Visitor Centres hosted *Family Fun Days* at their Revelstoke and Stave Falls [Mission] facilities offering free tours of the power-generating stations, scavenger hunts and children's activities. More than \$2,400 in donations was collected to support the community services in each community. The success of these events allowed the BC Hydro team to look forward to more *Family Fun Days* in 2015.

www.bchydro.com/visitorcentres.

Three of us created the NYP. One was the late Hilary Stewart, the well-known artist and lecturer who wrote many books about traditional Northwest Coast life. The other was Brenda Taylor, Heiltsuk Nation, a home-school worker at the Vancouver School Board and President of the Native Indian Youth Advisory Society, who believed we should "show what our native youth can do", and helped us fund the NYP with government grants. The MOA staff gave the NYP enormous support, and we were assisted by Wally Henry who had helped revive the technique of making cedar bark clothing at the Mission Friendship Centre, and Vincent Stogan, an elder from Musqueam who was an accomplished public speaker. Others, like the Kwakwaka'wakw 'Namgis artist Doug Cranmer and Haida Gwaii [Masset] artist Jim Hart, also helped.

The idea for the NYP came when we ran a summer workshop for young Musqueam village children on how the environment was used by their ancestors. We focused on the uses of the cedar tree, and children made simple objects and learned how various parts of the tree were used by their ancestors. The supervisors of our young pupils were Musqueam teenagers, and clearly they were interested in what the children were doing and in traditional technologies. It occurred to us that creating a program for teenagers to interpret their traditional heritage and culture for museum visitors would be of benefit to all, and a much more efficient use of our resources.

The next summer we selected six First Nations students, ages 14 through 17, and took them to the UBC's Malcolm Knapp Research Forest to strip bark from selected cedar trees, and gather roots and the small branches called withes. The students worked with these materials to make "touchable" artifacts that they would use in their talks to the public. Later we added many more objects to this collection, most of them made by coastal artists and artisans.

We prepared students for their public lectures in an unusual way that worked beautifully. I stood with a large newsprint pad and asked questions, and the students recreated their experiences in making



objects from the cedar tree, adding information they had learned about how these objects were used in traditional life. Soon we had our first “script”; a guide to giving an oral presentation which was supplemented by 35mm slides of traditional life. Within a few days three students were in front of their first audience in the museum’s Theatre Gallery, sharing a 20 minute presentation. Soon 2 of them shared a presentation. Most lost their “stage fright” very quickly, and their knowledge and poise in public speaking was appreciated by their audience. Many museum visitors, often for the first time, met a young First Nations person, and they were impressed. All of us were learning something new and exciting. And for the students it was unlike anything they had known in high school!

We gradually added other topics to their presentations – traditional fishing, the potlatch, ethnobotany, and a tour of the museum’s collection of massive cedar sculptures, commonly called totem poles. We hosted a successful public salmon barbeque in August [the salmon being cooked in the traditional manner], and this financed a large van study trip to museums in southern B.C. and northern Washington, giving the presentations as we visited different communities. Elders often praised the students and sometimes shared information with them.

For many students who had grown up in the city these visits were especially significant.

Several years later, after I had retired from MOA, I interviewed 10 ex-NYP students and came to realize, more than I had previously, how important their interpretive role had been for most of them. Some had useful comments and criticisms about the program, and I learned a great deal.

Only a very few programs like the NYP have been created by museums that are near First Nations communities whose ancestors made and used the artifacts in their collections. Their descendants merit a chance to talk to the public about these artifacts, and museums should give them that opportunity. At MOA we found that the NYP opened our eyes to doors that needed to be opened, never to close again.

Madeline Bronsdon Rowan was Senior Curator of Education and Ethnology at UBC MOA from 1975 through 1986, and taught in the Anthropology and Sociology Department from 1967. She is the author of Indigenous Teenage Interpreters in Museums and Public Education, Diamond River Books, to which ex-NYP students and museum professionals contributed.

WISH YOU WERE HERE

Pirate Fest

Shiver me timbers! Penticton's S.S. Sicamous turned 100 this year. To celebrate, the crew threw *Pirate Fest*, Penticton's best (and only) Pirate Party on Sunday, June 15th. Swashbuckling mayhem ensued, with balloon sword fights, kayaking, face painting, crafts and a 60 foot slip'n slide into the lake! It was a jolly good time for all pirates, big and small.

Photo: Diana Stirling



WE ASKED YOU ANSWERED

TWO ROUNDUP CONTRIBUTORS SHARE THEIR OBSERVATIONS ABOUT HOW THEIR FAMILY EXPERIENCES HAVE SHAPED THE WAY THEY DEVELOP PROGRAMS FOR CHILDREN AT THEIR MUSEUMS.

Alyssa Jackson

Program Coordinator, Creston Museum

If you had of asked me a year ago what I saw myself doing today, I never in my wildest dreams expected to answer 'a Museum Program Coordinator'. Sitting at my desk now though... it seems like such a perfect fit.

Growing up, my sister and I got to spend quite a bit of time with our grandparents [uhh, only the best babysitters ever??], and because of this, we had the opportunity to learn some pretty cool things. Canning, and baking, and quilting, oh my! Gardening? Bring it on!

But joke as I may, we had no idea that these things [just to name a few] would become one of the most useful educations of our lives. So when I got this job, I sat staring at my computer screen wondering how to make the story of our little farm town interesting. Then it dawned on me; if we had as much fun as we did, why not share that experience? Why not pass on these life skills that have served my sister and I so well? We are now planning a series of workshops to do just that. Share our favorite, fun, Old-School skills... with a modern twist.

Lisa Codd

Curator, Burnaby Village Museum

Since becoming a mom, I think more about the needs of family visitors in my own job. Hands-on activities are a must; better if they are visual, durable, and can be used without complicated instructions. The traditional `no touch` approach in museums deprives kids of one of their primary ways of learning, and leaves parents too busy policing their kids to take in the experience. Puzzles, computer interactives, and models can help build understanding.

One of my favourite experiences as a visitor was a `scavenger hunt` at the Vancouver Art Gallery. Kids received a clipboard and sheet of paper featuring several images of small sections of the large landscape photographs on display. They were assigned the task of matching the images on their handout to the works on display. My 4-year old was all business, and set about finding the images and placing a checkmark beside the ones she found. It didn't require reading and encouraged her to look carefully at the works. We could then participate in other activities after the scavenger hunt, which I was now more prepared to help her with since I'd had time to see the works and read the didactics.

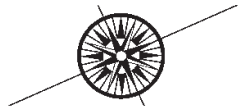
WISH YOU WERE HERE

Doors Open Richmond

The Richmond Museum Society, with support from the City of Richmond, successfully showcased the great diversity of heritage, arts and culture in the community with the seventh annual *Doors Open Richmond* on June 7 and 8. Hundreds of volunteers welcomed over 16,600 free site visits across 42 sites and 48 organizations, including 9 important heritage attractions. The event was opened on June 6 at London Heritage Farm where over 300 visitors explored Richmond's agriculture history.

Doors Open Richmond opening event at London Heritage Farm. Photo by Hanna Smyth





British Columbia Museums Association Since 1957

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Contact us!

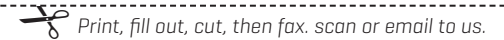
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