

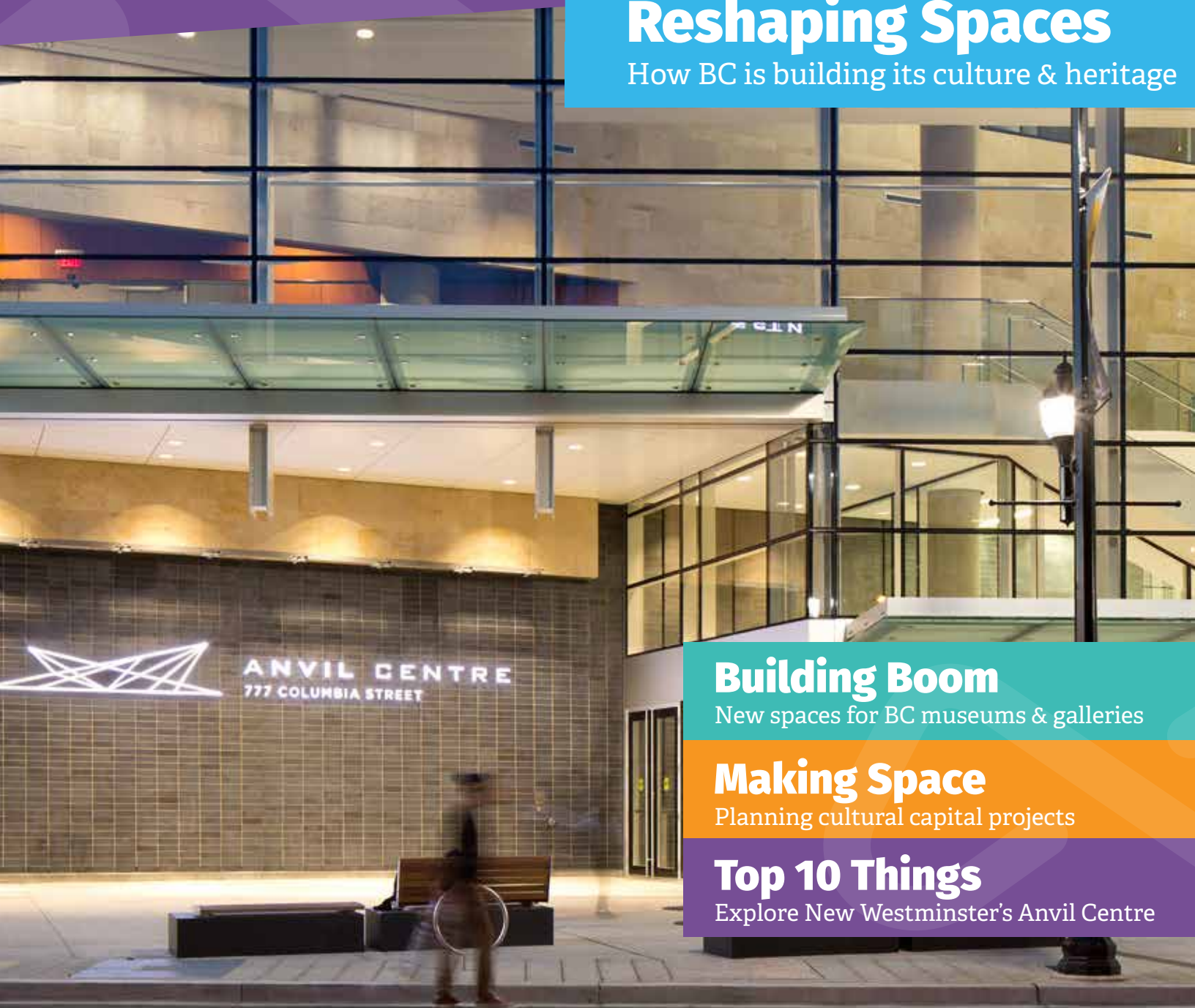
The voice of the BC Museums Association

Roundup

Issue 262 // Fall 2015

Reshaping Spaces

How BC is building its culture & heritage



Building Boom

New spaces for BC museums & galleries

Making Space

Planning cultural capital projects

Top 10 Things

Explore New Westminster's Anvil Centre



BC MUSEUMS
ASSOCIATION



BC MUSEUMS
ASSOCIATION

The voice of the BC Museums Association

Roundup

Issue 262 // Fall 2015

Cover photo: Anvil Centre, New Westminster.
Photo credit: City of New Westminster

Content

Reshaping Spaces

- | | |
|---|---|
| 01 <u>President's Report</u> | 16 <u>Making Space for Culture</u> |
| 03 <u>Notes from the Editor</u> | 21 <u>On Board... Making History Available</u> |
| 04 <u>Membership Matters</u> | 23 <u>Reshaping the Surrey Museum</u> |
| 05 <u>2015 BCMA Conference</u> | 27 <u>Top 10 Things: Anvil Centre</u> |
| 06 <u>News from our Members</u> | 32 <u>Audain Art Museum: Forging a New Space</u> |
| 08 <u>Who's News?</u> | 35 <u>Outside the Box: MakerLab 2RG</u> |
| 12 <u>New Museum Boom of North Vancouver</u> | 38 <u>Selfies from You</u> |

COUNCIL

Peter Ord // President
David Alexander // Vice President
Leah Best // Past President
Deborah Hudson // Secretary
Erika Stenson // Interim Treasurer
Hanna Cho // Councillor
Lillian Hunt // Councillor
John Irwin // Councillor
Danielle Lemon // Councillor
Tania Muir // Councillor
Nataley Nagy // Councillor
Dennis Oomen // Councillor
Catherine Ouellet-Martin // Councillor

BCMA OFFICE

Theresa Mackay // Executive Director
tmackay@museumsassn.bc.ca
Heather Jeliakzov // Manager, Marketing & Membership // hjeliakzov@museumsassn.bc.ca
Jen Demler // Webmaster
jdemler@museumsassn.bc.ca
Parisa Pajoo // Student Intern, RRU
members@museumsassn.bc.ca
Christina Elkiw // Volunteer, Member Services
members@museumsassn.bc.ca
Jane Lemke // Managing Editor, Roundup
jlemke@museumsassn.bc.ca
Shannon Bettles // Designer, Roundup
sbettles@museumsassn.bc.ca

EDITORIAL COMMITTEE

David Alexander, Chair // Head of New Archives & Digital Preservation, Royal BC Museum
Lesley Moore // General Manager, North Pacific Cannery National Historic Site
Peter Thompson // Managing Director, Two Rivers Gallery



Peter Ord

In April of this year, I had the opportunity to travel to Toronto and Cleveland to visit a range of museums and art galleries that were either freshly renovated or newly constructed. I finally had the chance to explore some of these highly publicized, new iconic museum buildings designed by star architects. This included the controversial Libeskind Crystal addition at the Royal Ontario Museum, the Frank Gehry renovation at the Art Gallery of Ontario and the simplistic beauty of the new Aga Khan Museum by Fumihiko Maki. I also had the serendipitous fortune to squeeze in a tour of the expanded Cleveland Museum of Art. (For the record, of those four institutions, the clear design winner was the



Above: Cleveland Museum of Art's main atrium, Rafael Vinoly Architects.
Photo credit: Wikipedia

PRESIDENT'S REPORT

Cleveland Museum of Art, whose jaw-dropping architectural fusion of neo-classic and contemporary design was impressive).

What lodged in my memory from my visits to these gleaming and expensive buildings was not their visual impact, but how the public spaces within the buildings were actually being utilised.

At the Aga Khan Museum, two young Arab gentlemen sang a sequence of Islamic chants that filled the beautiful courtyard with sound and energy, drawing visitors into the open space. At the AGO, a breakdancing trio filled the covered courtyard with beats and breaks, to the applause of over 100 visiting school kids (this was in parallel with the stunning Jean-Michel Basquait exhibit). The Cleveland Museum of Art's central atrium did not have anything going on; it didn't need to, its size and design resembled a busy market square, with a café anchored at one end. As for the ROM, well, let's just say the Crystal provides an interesting streetscape draw, but the impossible functionality of it made me question why it was built in the first place.



Above: Aga Khan Museum in Toronto.
Photo credit: Wikipedia

I came back to BC wondering what the pros and cons are to creating expensive new spaces within museums and galleries. The age old debate about function over form reared its head given the experience I had from seeing the way people utilized space, rather than the space itself. With capital dollars for museum and gallery construction extremely rare to come by these days, I am excited that this edition of Roundup explores the topic of design, built heritage and the re-purposing of new spaces within museums, galleries and archives.

On behalf of BCMA Council, I want to also welcome the new Roundup team of Jane Lemke (editor) and

Shannon Bettles (designer) and congratulate them on an excellent first issue. We look forward to working with you both on museum and gallery topics that provoke and inspire! As for me, this is my last President's Message as I hand over the president's pen at our AGM in Victoria this September. Thank you all for your support and cooperation over the last two years.

Below: Royal Ontario Museum's Libeskind Crystal.
Photo credit: Wikipedia



NOTES FROM THE EDITOR

Jane Lemke

Welcome to the NEW Roundup magazine. The bright and dynamic design is appropriately timed as the magazine embarks on a new direction. I am fortunate to have taken over from long serving Managing Editor, Lisa Codd, who shepherded the magazine for four years. Working closely with new Designer, Shannon Bettles, the magazine will now be finding new ways to investigate this crazy field we all share a passion for.

This first issue, *Reshaping Spaces*, investigates the growing trends in revitalizing our built heritage.

As many of the province's post-war and centennial museums are nearing the end of their usable life, museums, galleries and archives are expanding in great numbers. More to the point, many new facilities and large renovations are seeking to change how their space serves their community. Space is not simply the physical walls around us but the use of environment: both indoor and outdoor as well as digital. The articles in this issue address the challenges, the successes and the how-to's of the building and design process and moreover, they highlight the changing expectations that our public has for culture and heritage sites. Museums and galleries are transforming into hubs of learning, interactivity and performance where audiences are not just participants, but real time contributors.



The museum and gallery of the future is a narrative space in flux and I welcome you all to take part in the discussion.

Jane is the Curator at the Chilliwack Museum and Archives where she oversees exhibit development and collection management. She has worked in museums and galleries since 2007 when she started as a research assistant at the Jewish Museum and Archives of BC. Jane holds a Certificate of Higher Education from the University of Edinburgh, Scotland, a Bachelor of Arts from Simon Fraser University, a Master of Arts in History from Trinity Western University and a Master of Museum Studies from the University of Leicester. She has worked in numerous museums and galleries across the Lower Mainland.

Membership Matters



Brush Up on your Benefits

The benefits of membership in the BCMA are varied and growing! Did you know that Affiliate members receive an introductory email blast to all members, that Affiliate and Institutional members receive discounts on ads in Roundup magazine and free job listings in HOOT, and that Institutional membership includes TWO individual memberships? (Be sure to submit a second contact name to the BCMA office to take full advantage of this.)

Watch for your new Member Cards to arrive in the mail. Our Individual and Institutional members will receive OWL Cards, providing free admission to

participating member Institutions. The OWL card program replaces the former "Go Card" discount program.

Spread the word and encourage your Board and Council members and the volunteers at work in your museum, gallery or historic site, to visit www.museumsassn.bc.ca for a membership application.

Welcome to new members!

Individual:

- Amanda Sittrop
- Nataley Nagy
- Brad Froggatt
- Andrew Hinton
- Beverly Gibson

Students:

- Jennifer Robinson, UVic
- Jaime Clifton, U of Toronto
- Jennifer Newberry, Athabasca University

- Christine Silver, U of Toronto
- Lane McGarrity, UVic

Institutions:

- Meadow Creek Museum
- Lumby & District Historical Society
- Okanagan College Research Museum, Penticton
- Sikh Heritage Museum, Abbotsford, BC

- Port Alberni Maritime Heritage Gallery and Discovery Centre

Affiliates:

- James Finlay, Fine Art appraiser

2015 Conference

October 25–27

New Westminster

Ebb & Flow - Navigating Societal Trends and Expectations



Join us as we explore the importance of adapting practices and evolving, finding new ways to respond to community needs and wants and societal trends and expectations. Discover how connection and collaboration can create a buoyancy that engages all audiences.

An Opening Keynote presentation by Kathleen Bartels, Director of the Vancouver Art Gallery, launches our 2015 Annual Conference. Our Closing Keynote presentation is delivered by Dr. John Nightingale, President & CEO of the Vancouver Aquarium.

Plenary sessions and workshops cover a variety of topics, such as Working with First Nations, Embracing Controversy, Museums as Alternate Methods of Learning, Changing Strategies for Engaging Youth, and Curating Culturally Sensitive Collections, and are arranged in streams for those interested specifically in Collaboration, Cultural Diversity, Controversy and Skill-building.

BCMA's Annual Conference provides a great opportunity to connect and reconnect with fellow members, but the event is also open to non-members. Please encourage friends and colleagues who are not yet members of the BCMA to consider joining us in New Westminster.

Host hotel: Inn at the Quay, New Westminster. Special room rate available!



Above: New Westminster Museum's permanent gallery. Photo credit: City of New Westminster

New This Year:

Owl's Bookstore

Owl's Bookstore will be open throughout the conference. Delegates are asked to bring to Conference five non-fiction books (hardcover or soft) of interest to our museum and gallery community. Then visit Owl's Bookstore to purchase books for a nominal fee -- \$3 per hardcover and \$2 per softcover -- with all proceeds to BCMA. Note: If your institution has extra books gathering dust in storage, this is a great opportunity to get them into appreciative hands!

Ask the Expert

Round-table discussions with experts on various topics such as Making a Museum and Building Breakthrough Marketing.

How-to Workshops

Covering BC Arts Council project grant applications, digitizing, and more.

For more information and to register visit:

<http://museumsassn.bc.ca>

BCMA AWARDS

2015 Nominees for the BC Museums Association Awards for Outstanding Achievement

Congratulations to our twelve worthy nominees! All of our nominees will be celebrated during our Annual Conference, with winners announced at the Awards Gala on October 26, 2015.

City of Nanamo, Culture & Heritage Department
Cultural Managers Working Group

Jenifer Iredale
Heritage Branch, BC Provincial Government
(retired)

Kamloops Art Gallery
Luminocity

Lois Joseph
Squamish Lil'wat Culture Centre

Museum of Vancouver
Sasq'ets mask repatriation project

Nanaimo Art Gallery
Black Diamond Dust

North Vancouver Museum & Archives
Collection Stewardship & Renewal Project

Port Moody Heritage Society
McKnight Centennial Trench

Revelstoke Museum & Archives
Land of Thundering Snow

Royal BC Museum
The Learning Portal

UBC Museum of Anthropology
Pam Brown Exhibition Team

Vernon Public Art Gallery
Okanagan Print Triennial

BCMA MEMBERSHIP

GET CONNECTED!

Voting Membership Categories

- | | |
|---|---|
| <input type="checkbox"/> Institutional: \$80 – \$550
<i>For public, not-for-profit museums and galleries in BC.</i> | <input type="checkbox"/> Individual: \$50 |
| | <input type="checkbox"/> Student/Volunteer: \$30 |

Non-Voting Membership Categories

- | | |
|--|--|
| <input type="checkbox"/> Affiliate: \$100
<i>For museums and galleries not yet open to the public, non-profit societies, privately owned collections, suppliers and interested businesses.</i> | <input type="checkbox"/> Affiliate Individual: \$50
<i>For individuals who earn income through contracts or service provision or other commercial activities for museums, galleries, heritage organizations or related cultural organizations.</i> |
|--|--|

For information or to become a member, call 250-356-5700 or visit our website:

www.museumsassn.bc.ca





Favourite Thing

Hazel Godley

My favourite thing in our collection is this piece of industrial history. This hand drill was recently donated to the Museum by a member of the Davidson family, who first moved to Mission in 1920. The original owner of the drill was William Henry Davidson who used it to build two barns.

This piece of industrial history is important as a symbol of the labour, hard work, and ingenuity that was needed to build the city of Mission. This is a tool that tells us something about the way the people of Mission lived and worked in the past.

Hazel Godley is the Manager at the Mission Museum.



Above: W.H. Davidson's hand drill.
Photo credit: Mission Museum
2013.029.001

Right: Maritime Museum of BC's new home, Nootka Court, Victoria.
Photo credit: MMBC



NEWS FROM OUR MEMBERS

Award Winners

Congratulations to the BC winners of Canadian Museum Association awards, announced at the CMA's conference in April. Touchstones Nelson: Museum of Art and History was presented with a CMA Award of Outstanding Achievement in Exhibitions for the *Roll on Columbia: Exhibition Project*. Dr. Joy Davis of the University of Victoria received an Award of Distinguished Service and Langley Centennial Museums' docent team received an honorable mention in the 2015 Museum Volunteer Award category.

The Canadian Committee on Public History awarded its 5th annual Public History Prize to the curatorial partnership between the Museum of Vancouver, Museum of Anthropology, University of Waterloo, and Musqueam Nation. The collaboration culminated with the creation of *ćəsna?əm: the city before the city*, a multi-site exhibition project. This multi-disciplinary, community-based Indigenous research project resulted in a series of three museum exhibitions (all currently on display) at the Museum of Vancouver (2015-2020), Museum of Anthropology, University of British Columbia (2015-2016), and Musqueam Cultural Education Resource Centre (2015-2016). *ćəsna?əm: the city before the city* examines the history of Vancouver from the point of view of the Musqueam First Nation.

***ćəsna?əm: the city before the city* brings a critical history of city building, colonialism and dispossession, museum collecting practices and Indigenous activism to public audiences.**

The project also engages many varied groups in discussions about conflicting and complex interpretations of Indigenous history and heritage sites as well as current debates about heritage and development in the city.

For more information about the *ćəsna?əm: the city before the city* exhibitions, please visit: www.thecitybeforethecity.com, and come hear their presentation at the BCMA conference. More information about past Public History Prize winners can be viewed here: www.cha-shc.ca

Maritime Museum of BC

The Maritime Museum of BC has successfully opened its Nootka Court space as of August 25, 2015. The new space is located directly across from the Empress Hotel and steps away from Victoria's Inner Harbour and is intended to be a Society Office with a small gift shop and exhibit space. The MMBC is avidly soliciting the public's input on the future of the Museum, either in person at Nootka Court or online via social media. Good luck MMBC as you embark on a new phase of fundraising for the Museum's permanent home for its collection.



Above: Inside the new home of the Maritime Museum of BC.
Photo credit: MMBC

Kelowna Museums Society's New Era!

"Bear With Us" is the 2015 mantra as the Okanagan Heritage Museum begins a major revitalization of its exhibits. Joining the Kelowna Museums Society's Bear (Kelowna means "grizzly bear" in Salish Colville-Okanagan), the new management team of Linda Digby, Chris Butt, Cuyler Page and Amanda Snyder bring to the project a wealth of experience in visitor service, business operation, museum affairs and exhibit development. The Museum is open during the project to encourage visitors to watch the transformation take place.



Funding Announcement

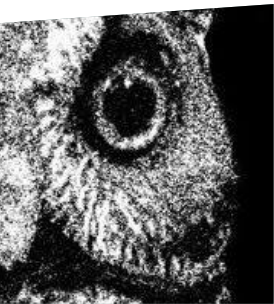
On July 27, 2015 an announcement was made by MP Colin Mayes in Vernon that the federal government has awarded the Greater Vernon Museum and Archives a \$100,000 grant, as part of the Canada 150 Community Infrastructure Program. This grant will be matched by the Regional District of the North Okanagan bringing the total to \$200,000. The funds will be used to replace the museum's aging roof, upgrade the HVAC and other mechanical, and install much needed rolling shelves for the storage of artifacts. Work is scheduled to commence in the spring of 2016.

Workshops

The Kelowna Museums Society is pleased to announce a series of conservation workshops this fall and winter. Workshops will be held at the Ursula Surtees Regional Conservation Laboratory, inside the Okanagan Heritage Museum. The series will focus on paper, object and textile conservation in addition to preventative conservation techniques.

Funding for the series has been provided by the federal government through the Museums Assistance Program. For more details, please contact Amanda Snyder, *Curatorial Manager*, asnyder@kelownamuseums.ca

Left: (left to right): Linda Digby, Chris Butt, Cuyler Page, Amanda Snyder of the Kelowna Museums Society.
Photo credit: Kelowna Museums Society



Whoo's News

Christopher Butt is the new Operations Manager of the Kelowna Museums Society.

Dennis Oomen has left the Kamloops Museum to take the helm of the Penticton Museum & Archives.

Ryan Gallagher is the new Manager of Heritage Admin and Facilities for the City of Surrey.

The Ministry of Forests Lands and Natural Resource Operations has appointed Heritage Branch staff **Richard Linzey** as its new Director, on the retirement of **Jenifer Iredale**, director since 2009.



The Branch will continue to focus on building the sustainability of government's portfolio of heritage property and is embarking on new initiatives to recognize significant historic places, to administer geographical names and record their origins and to make historic place information publicly accessible.

The Reach Gallery Museum is pleased to welcome **Laura Schneider** as the institution's Acting Director & Curator. Schneider has relocated from Nova Scotia where she was Director/Curator of the Cape Breton University Art Gallery. Deeply committed to integrating arts appreciation and visual literacy more fully into the lives of those around her, Schneider was co-founder and Chair of the Lumière contemporary art festival, and served as board member of the provincial arts council, Arts Nova Scotia.



The Langley Centennial Museum is pleased to announce the appointment of **Jasmine Moore** as Interim Curator. Jasmine has a degree in Anthropology from UBC and is currently working towards a diploma in Cultural Resource Management from the University of Victoria. She has worked as the Collections and Administration Coordinator for the Society of the Museum of Original Costume, the Assistant Curator for the Surrey Museum and as the Collections and Exhibits Coordinator at the White Rock Museum and Archives.

Dr. Allison Benner has been hired as the new Co-op Coordinator of the Humanities and Fine Arts Co-operative Education Program at the University of Victoria. Dr. Benner has a PhD in Linguistics and has a strong background in post-secondary teaching, curriculum design, program development and student support. Dr. Benner is excited to work with employers to develop beneficial learning opportunities for students and business.



The Currency Museum of Canada has changed its name to the **Bank of Canada Museum**. **Boundary Museum** is renamed the **Boundary Museum & Interpretive Centre**. **Canadian Museum of Rail Travel** in Cranbrook, has been renamed the **Cranbrook History Centre**.

The Chilliwack Museum and Archives welcomes **Stephanie Clinton** to the team as the new Education and Engagement Coordinator. A certified teacher and experienced museum educator, Stephanie brings a wealth of experience and creative energy to the role. With a BA in Anthropology from York University, Stephanie earned her Bachelor of Education from the University of Toronto with a specialization in First Nations, Metis, and Inuit education. Stephanie previously served as Educator at the Peel Art Gallery Museum & Archives as well as at the Harbourfront Centre in Toronto.

Unlock the stories
that objects can tell.
Knowledge is your key.



University
of Victoria
Continuing
Studies

*Learning that shapes
who you are.*

Museum professionals, enrich your career path!

Invest in yourself and take advantage of our flexible and affordable online programs. Start your program today!

Diploma in Cultural Resource Management

Focus on museum principles and key areas of practice by completing three core courses and choosing seven electives from our wide variety of courses.

- Online and immersion options
- 10 courses

Professional Specialization Certificate in Collections Management

Enhance your capacity to build and manage collections.

- Online
- Four courses

Graduate Professional Certificate in Cultural Heritage Studies

Gain strategic skills that enable you to bring insight and leadership to the changing museum profession within a global context.

- Online
- Five courses

Visit our website for more information:

www.uvcs.uvic.ca/cultural

Or contact us for upcoming courses and professional
development opportunities:

crmcoord@uvic.ca



The New Museum **BOOM** OF North Vancouver

Two new cultural facilities on the drawing board

Nancy Kirkpatrick

North Vancouver is experiencing a museum building boom. Two new cultural facilities are on the drawing board:

- A new Museum at The Shipyards, home to the North Vancouver Museum, will be located in a re-purposed industrial building (the “Pipe Shop”), one component of a mixed-use development on the site of the former Burrard Dry Dock Shipyard; and
- A new facility will be constructed nearby for Polygon Gallery (formerly Presentation House Gallery) on the waterfront at the foot of Lonsdale Avenue next to Lonsdale Quay and the SeaBus terminal.

These new buildings exemplify the real estate maxim, “location, location, location.” Situated adjacent to popular waterfront parks, trails, a transit centre and a public market, the new buildings will show that new museums and art galleries in community settings are not just of interest to antiquarians and local art aficionados.

North Vancouver’s new cultural facilities will be regional attractions for tourists and visitors, as well as community gathering places and centres of creative inquiry.

Each of North Vancouver’s new unique cultural facilities are being planned with attention to its setting and the community it serves. The Polygon Gallery’s new building on the waterfront is designed to become a welcoming landmark at the gateway to North Vancouver. The Museum at The Shipyards will adapt an existing historic structure in the heart of a vibrant new restaurant/retail/residential development. Designed in relation to the art and artifacts they will exhibit, both buildings are also planned in ways that will engage audiences, encourage dialogue with visitors and promote new revenue generating activities.

Top: The “Pipe Shop”, future site of the new North Vancouver Museum.

Photo credit: NVMA

The Shipyards Site

The North Vancouver Museum and Polygon Gallery have shared the antiquated Presentation House Arts Centre since 1976. More recently, both have undertaken extensive planning processes for new facilities (in the Museum's case, starting over two decades ago!) and are now both benefitting from the City's decision to re-develop its central waterfront—a former shipyards site—at the foot of Lonsdale Avenue. The City's plans for the site are based on a 2014 Central Waterfront Development Study that articulates a new vision and guiding principles for development.

Branded as “The Shipyards,” the multi-use site has the potential to become a showplace for the Province.

The site vision proposes that it be a year-round gathering place for all ages. Planning guidelines stipulate that the site should be “culturally rich” and “historically rich, showcasing the history of North Vancouver” and that the design of the public open space and site features should reflect or complement the overall Shipyards character.

It has taken much hard work (and several false starts) for both the Museum and the Gallery projects to get to where they are today. Key to helping both projects gain traction was developing and communicating a strong vision, resolving conflicting opinions and engaging outside experts to undertake rigorous studies. Planning studies helped each organization to refine their project, gain credibility and convince potential funders and supporters of each project's merit. In the Museum's case, consultants prepared a visioning study that pointed us in a new direction while other consulting teams prepared architectural studies, a fundraising feasibility study, an exhibit concept plan and a business plan.

Polygon Gallery

Polygon Gallery is now on track to start construction in early 2016 with a target opening date of September 2017. A fundraising campaign for the \$15 million project has almost reached its goal, with major support from the City of North Vancouver (\$2.5 million), the Audain Foundation and Polygon Homes Ltd., Henning and Brigitte Freybe, and announcements on July 31, 2015 of support from the provincial and federal governments (\$2.5 million each).

Polygon Gallery, designed by celebrated B.C. architects John and Patricia Patkau (architects of the new Audain Art Museum in Whistler), is a non-collecting exhibition space based on the European “kunsthalle” model. Along with the Power Plant in Toronto, it is one of Canada's few major non-collecting galleries. Although the Gallery is a resource for North Vancouver, it is regionally-focused and expects to draw a sizeable audience from Metro Vancouver. Its prominent location on the waterfront near the terminal for the SeaBus (which transports 6 million passengers annually), puts it in proximity to a large potential audience.

The Gallery's stunning new home (19,000 sq. ft.) includes more than double the amount of existing exhibition space and expanded facilities for events and lectures. One of its most significant features is a multi-purpose gallery/program space on the second floor with access to a balcony overlooking the harbour directly across from downtown Vancouver. This flexible space can be used for Gallery programs, community events and rentals. The entire building, in fact, is being developed with the idea that any space (including offices and the elevator) is potentially available for use by artists. The Gallery will include a publications gallery and bookstore, as well as three retail spaces that will provide ongoing lease revenue.



Above: Interior view of the unrestored Pipe Shop.

Photo credit: NVMA

The Gallery and the Museum, as cultural partners in adjacent facilities, intend to develop complementary programming.

With the Gallery's emphasis on contemporary media art, and the Museum's focus on community history, archival and artifact collections, and strong record of school and educational programs, we expect there will be many opportunities to create collaborative programs that take advantage of the interests and strengths of both organizations. For more information about the new Polygon Gallery: <http://newhome.presentationhousegallery.org>.

North Vancouver Museum

The North Vancouver Museum has experienced ups and downs along its path to a new building. This included a period of time when museum planning took a back-seat to the City's proposal for a "National Maritime Centre for the Pacific and the Arctic" on the North Vancouver waterfront, a project that was cancelled in 2010.

In 2012, the City suggested the Museum look at adapting the "Pipe Shop" as its new home. This industrial structure was built during WWII to bend

the piping that went into Victory Ships, which were built at Burrard Dry Dock, one of Canada's largest shipyards. From 2012-2014, plans for an innovative \$10 million project were developed, with \$7.1 million for design, engineering and construction and \$2.9 million for exhibit design, installation and start-up costs. An 18-month fundraising campaign was launched with a December 2015 target date by which the Museum must match the City's 50% funding pledge (\$5 million). The project was propelled closer to its goal on July 31, 2015 when the federal Cultural Spaces Canada Fund announced a grant of \$2.2 million. If all continues to go well, the new Museum will open during 2017, Canada's sesquicentennial year.

The new Museum at The Shipyards will be a community museum unlike most others. Museum staff have drawn inspiration from Seattle's Museum of History and Industry (MOHAI) which re-opened in a re-purposed structure on South Lake Union in late 2012. Like MOHAI, the new North Vancouver Museum will be highly interactive. Exhibits will inspire discovery and will put visitors in the driver's seat, using touchscreen technology and other digital and mechanical devices. Visitors will be encouraged to follow their own interests, ask their own questions, add their own content and perhaps tell their own stories.



After adding a second floor to the Pipe Shop, the new Museum will total 15,500 sq. ft. It will house three major visitor experience elements: three thematically-based core galleries with exhibits that change on a regular basis; a kids gallery where young children and families will explore their community and its environment; and an introductory area, called the Idea Exchange, with interactive, changing exhibits on topics of current interest. The ground floor will also include a double-height lobby area, adjacent to a multi-purpose room with sliding walls that can be adapted for classes, programs, workshops, and rentals as well as a Gift Shop.

Staff recently completed a 5-year financial plan for the new Museum to test whether it was economically feasible to stay open most evenings to harmonize with hours of other Shipyards tenants. The answer was “yes.” Last month a consulting firm was engaged to carry out an economic impact assessment of the new Museum. Their conclusion: The new Museum’s total economic impact over a 10-year period is projected to be between \$30 million and \$33 million.

Right: The “Pipe Shop”, future site of the new North Vancouver Museum.
Photo credit: NVMA

For more information about the new North Vancouver Museum: www.nvma.ca

Nancy Kirkpatrick has been Director of the North Vancouver Museum and Archives since 2008. With MA degrees in Museum Studies (Toronto) and Arts Administration (Wisconsin), she worked previously at the Asian Art Museum of San Francisco, the Art Institute of Chicago, and the Vancouver Art Gallery.

Top: Rendering of the ground floor “Idea Exchange” of the new North Vancouver Museum.
Photo credit: KEI Space Design





MAKING SPACE FOR CULTURE

Planning cultural capital projects

Jacqueline Gijssen

The reasons for undertaking capital projects are limitless; your favorite donor has offered their extraordinary collection; the gallery roof is leaking; there is no space for engaging school kids; it is time to refresh the museum/gallery's mandate; and the local economic development agency wants to use the facility in one of its key tourism strategies. Before you begin this all-absorbing, rewarding but potentially high-risk project, it is critical that you understand what is needed and how best to deliver.

The City of Vancouver has a small team dedicated to helping arts and culture organizations and artists with their cultural space projects. Through the infrastructure grant program, regulatory and technical assistance, portfolio of cultural spaces and various partnerships, staff advise on a myriad of issues related to space for arts and culture. Many people think raising funds is the hardest part.

Above: "The Haida Gwaii Museum and the Haida Heritage Centre at Kay Llnagaay (where the Museum is located) are community driven projects that have become part of our Haida culture, part of our way of life. Opened in 1976, the museum was renovated in 2008 as part of the Haida Heritage Centre." Nika Collison, Curator, Haida Gwaii Museum at Kay Llnagaay. Pictured: SGuuluu Jaad (Foam Woman) danced to mark the Gwaii Haanas Pole Raising in 2013.

Photo credit: Simon Davies

Experience has shown that groups often have the greatest difficulty with their "case for support," that compelling narrative underpinned by serious research and critical analysis which outlines "why" a capital project is needed and "how" it is going to be viable. Whether for government, foundations, the corporate or philanthropic sectors, all are looking for that credible persuasive case for support.

Where to begin?

Regardless of project or institutional size, groups are advised to start with their *Strategic Plan*. Without an up-to-date strategic plan that rigorously defines where your museum or gallery is headed, you cannot possibly know how a capital project fits into that trajectory. Are your audience numbers on the

Right: “In the end we are a museum about a mine and mining. What we’ve been able to do with the capital project is earn a place in the discourse around resource extraction in British Columbia. We created a space in which multiple stakeholders can trust and engage. We are not neutral, but ours is a safe place for tricky conversations.” Kirstin Clausen, Executive Director, Britannia Mine Museum. Pictured: Britannia Mine Museum re-launch 2010.

Photo credit: Britannia Mine Museum



rise or decline? What kind of programs does the organization deliver now, what about five and ten years from now? What changes are occurring in your operating context, for example demographic or funding shifts, or even the media your institution uses to deliver programs? If a capital project is in your future, then your strategic plan had better take that into account—it is a fundamental component of your operation—the reverberations of which will be felt through every facet of your organization, during and long after the project is completed.

Part of your strategic thinking should include a solid, honest analysis of the ecosystem in which your institution operates.

What is your museum or gallery’s particular niche? What gap do you fill that no one else can? Cultural institutions too rarely invest in *Demand Analysis Studies*. We tend to rely on our sense of the situation, our personal knowledge. We also tend to consider what we do to be absolutely unique and critical. While all that may be true, a good *Demand Analysis* will prove it by putting “anecdote into evidence” and building the foundations for a credible case for support.

Driven by challenging real estate markets as well as the growing impact of the “sharing economy,” the last decade has seen a massive shift in thinking about space for non-profits, with a focus on how to be more connected and innovative. It is worth considering current trends in social purpose real estate and whether co-location, shared space, shared services or non-profit centres have a bearing on your project.



Left: “When humans turn 50, they go to the doctor for a check-up. When aquariums turn 50, that check-up is about crumbling concrete and rusty pipes. The Vancouver Aquarium took a critical infrastructure situation and turned it into a revitalization opportunity.” Dr. John Nightingale, CEO and President, Vancouver Aquarium Marine Science Centre. Pictured: new entrance to the Vancouver Aquarium opened 2014.

Photo credit: Ema Peter



Left: “From 1979 to 1999, the Museum occupied a leased space until it was demolished, leaving us essentially homeless. Our highly successful pop-up museum lasted much longer than anticipated, but it was an opportunity to occupy a heritage building in a prime downtown location that compelled the City and partners to support a move to a new location. Opened in 2013, the new space has provided so many opportunities for our programs and services to grow and develop.” Ron Ulrich, Director-Curator, Fernie Museum.
Pictured: This Is Our Fernie.

Photo credit: DoubleDare Design

Regardless of the size of your institution or capital project—from storage room reno to major new facility, there are critical steps in the process that need to be considered. Each project is unique and the path is not a linear one. You will also need to access expert advice. Your board chair may work in the construction industry; however, this does not necessarily make them a good cultural facility project manager. It might make them an excellent chair of your facilities committee working with you on the project. Take advantage of the real estate and construction professionals—well selected and directed, they will save you time and money.

Stakeholder/community consultation and engagement is a vital component of any capital project, not only to ensure you have good quality information at the right moments in your planning and construction processes, but also to bring the various communities along on the journey. Staff, volunteers, stakeholders, elected officials and the general public are all essential contributors to any capital project, not to mention fundamental to capital fundraising campaigns.

Once the decision has been made to proceed and depending on the complexity, a number of studies might be required to help fully understand and plan your project. For major renovations or new

construction a *Functional Plan* and a *Building Program* are highly recommended. These types of reviews take data from your strategic plan and demand analysis and begin (at a high level) to lay out what spaces might be incorporated by function and square feet (e.g. exhibition, collection, audience and admin spaces). They will also set out suggested adjacencies (e.g. ensuring the loading bay is close to the storage area) and provide a sense of what specialized equipment is needed (e.g. temperature and humidity controls). This may be your first real glimpse at the total square footage and the estimated cost of your renovation or new facility.

The Functional Plan and Building Program are vital pieces of work that enable discussion, decision-making and ultimately delivery of a functional end product.

Are you renovating or adding to an existing facility? Does your site have multiple buildings or venues? A *Facilities* or *Site Master Plan* might be useful to help assess the current assets, sort out priorities for upgrading or new builds, understand site restrictions and establish priorities for phasing in the work. A good starting point is to undertake a *Building* or *Facility Condition Assessment*. Each capital project is unique and iterative and pending the needs of your project, the order of these studies may alter with the *Functional Plan* completed first, followed by a *Master Plan* and then a detailed *Building Program*.

Other studies that might need to be undertaken could include a *Real Estate Analysis*, the all-essential *Fundraising Feasibility* and *Business Case/Analysis*. The *Business Case/Analysis* for a new or significantly renovated space is essential in building your “case for support”. Will the capital project be financially feasible? Will the resulting new facility be operationally viable? While both are essential to understand, it is the latter that often gets lost in the excitement of imagining what the new museum or gallery is going to be. There will be changes to your operating costs especially if you are adding square footage. Perhaps some costs will go down due to increased building efficiencies. Most likely costs will go up. Staff, board and funders need to understand the operating cost implications of the planned capital project.

It should go without saying that establishing a rigorous and accurate *capital budget* is vital to a successful project. As information becomes available, the capital budget will grow and evolve. Understand your needs (versus wants), what is viable and make a commitment to stick with the plan and budget. Much time and resources can be wasted due to unplanned changes or unrealistic budgeting.

Finally, the entire institution is ready for designing the new space. It is completely understandable to want to begin with design, but much more effective if your contractor/architect has the information available from the previous steps mentioned above. *Conceptual Drawings* in the early stages once the *Building Program* and *Functional Plans* have been completed can give visual drama to what is being proposed. But it is only after the assessment of the

Diagram: Capital Projects Planning Cycle.
Credit: Jacqueline Gijssen

Capital Projects Planning Cycle



options, costs and priorities that the detailed design process can begin. Depending on the size of the project, weeks or months, sometimes years will pass as the project designs evolve and are refined, finally resulting in development and building permit drawings. These will lead to securing various approvals and ultimately, the day when construction begins. Although you will only be part way through the capital project, so much of the hard work will have been done; it will now be up to your design and construction professionals to realize the vision for you. A thousand decisions will remain to be made, but with the foundational work completed and guidance from your professionals, these next steps should be straightforward and timely.

Once the capital project is done and the opening ceremonies are behind you, staff will begin to work in the new spaces. This is the moment where defi-

ciencies need to be addressed by your construction team. From there it will be time to turn your attention to ongoing preventative maintenance that will take care of the facility and extend its life into the future. A wise investment would be to establish a *Facility Reserve Fund* for emergency capital work and to begin saving for longer-term recapitalization. All of these steps are vital to keeping this fine new/renovated asset in the best condition possible for many decades to come.

Jacqueline (Jacquie) Gijssen is Senior Cultural Planner for the City of Vancouver where she works to enable the sustainable creation and operation of cultural spaces through long range policy, investment, programs and capital projects. Prior to joining the City, Jacquie enjoyed a 25 year career in the museum and gallery sector in BC.

Online resources for museum/gallery capital projects

City of Vancouver:

<http://www.vancouver.ca/people-programs/cultural-infrastructure-grant-program>

- **Cultural Spaces Self-Assessment Checklist** has assisted dozens of arts and culture organizations to think through their prospective capital projects and establish a project critical path that is right for their institution.
- **Grants Recipients Previous Years** is a useful resource for finding groups that have undertaken similar projects and who might be able to advise on potential consultants or suppliers.
- **Canadian Capital Funding Sources for Cultural Projects** is a list of possible funding sources for cultural capital projects. Don't forget to check your local foundations and regional districts for possible funding support.

Other Links:

- **Non Profit Centres Network:** www.nonprofit-centers.org offers a vast array of resources and training opportunities for those interested in shared space and non-profit centre models.
- **Social Purpose Real Estate Collaborative:** www.socialpurposerealestate.net is a Vancouver based collaborative of funders and investors seeking to assist non-profit and social enterprise organizations with their real estate needs.
- **Artscape** is a Toronto based organization that offers DIY—a do it yourselves website of information and links for cultural capital planning and project delivery www.artscapeDIY.org.

ON BOARD... MAKING HISTORY AVAILABLE



Discover a new capital project at one of BC's most exciting industrial museums

Ranjit Gill

Preserving the artifacts that tell the stories of our industrial heritage is a component of the Central British Columbia Railway and Forestry Museum's (RFM) mandate. However, these artifacts are as vast as the northern forests they come from. The RFM has the first La Tourneau used in this region (essentially a forklift-like piece of equipment that unloads a logging truck in one motion), a beehive burner and a collection of logging trucks showing many of the technological developments of forestry in this region. As you can imagine, protected storage is a major issue. Hence, the RFM has embarked on an exciting capital project: a Display Pavilion!

Building a Display Pavilion will enhance Museum program delivery by increasing universal accessibility and social inclusion, improved preservation and extended visitor enjoyment of the facility through weather protected displays.

Museums are an excellent source of education but gaining access to that education is not always possible, especially at outdoor heritage sites.

Efforts have focused on paving our pathways and erecting ramps to all outer historical buildings. The only aspect of the Museum that is not currently accessible is the historically significant railcars and

*Above: Renderings of Central BC Railway and Forestry Museum's future Display Pavilion.
Photo credit: RFM*

adding ramps will provide better access for everyone. This is particularly important for many seniors and people that use mobility aids.

The Display Pavilion provides the best possible opportunity to preserve our large industrial collection.

The stories we tell are empty without the hulking artifacts to back them up. Yet, because of the nature of our industrial artifacts (big and built rugged), this backbone to our program delivery sit rotting in the snow and rain. Every aspect of our activities will be enhanced by the better preservation of our collection.

With the addition of the Display Pavilion, we will now be able to extend our operating season by offering visitors more to see during our wild northern winters. While the Museum's Visitor Centre has always been open all year-round, the bulk of our outdoor park closed every winter to ensure the safety for our guests. Now, guests will be invited to visit the Display Pavilion as a station stop on the mini rail. They will be able to visit the artifacts undercover all year.

Thus far, we have been successful in procuring financial and in-kind support. We would like to acknowledge the generosity of: Carrier Lumber, Conifex, Dunkley Lumber, Employment and

Social Development Canada Enabling Accessibility in Communities, Geonorth, Klein and Sons, McElhanney, PeroxyChem, Rotary Club of Prince George, Ruskin Construction, Scouten Engineering, A and B Rail and of course, our Museum Volunteers.

Ranjit Gill is the Executive Director at the Central BC Railway and Forestry Museum.

Carry a BC magazine targeted to your audience.

A portable, enjoyable read for your visitors.



Your readers can discover or rediscover British Columbia's past. Humorous, tragic, personal, and engaging stories are found between the pages of *British Columbia History*. Every issue is full of photos and illustrations, and include book reviews and insights into local archives. *British Columbia History* is published four times a year: Spring, Summer, Winter and Fall.

Contact us for more information:
subscriptions@bchistory.ca

Reshaping the Surrey Museum: *CLIMB, BUILD, DO!*

“Creative people are curious, flexible, persistent, and independent with a tremendous spirit of adventure and a love of play.” - Henri Matisse

Lynn Adam Saffery

Surrey, one of the fastest growing urban areas in North America, is a changing city comprised of a multitude of nationalities and ethnic groups. However, the biggest demographic shift over the past three decades has been the explosion of young families in Surrey. The city has the largest school district in British Columbia and, as other urban centres close their doors to schools due to lack of enrollment, portable classrooms pop up in Surrey schoolyards regardless of how quickly new schools are built. With a robust economy, low property taxes, a user friendly sustainability charter and young children filling municipal parks and facilities, Surrey is all about change and the future. Surrey’s tagline, “The Future Is Here” is telling of the vision of City leaders and workers. Surrey’s communities are creative, smart and ambitious. Residents also have high expectations and expect the municipality to be diligent in providing efficient and relevant experiences with their tax dollars.

Traditionally, museums are repositories for preserving objects and their stories and then to save and interpret these artifacts for future generations. Museums collect, preserve and teach. However, for “museums to retain their relevance and become positive partners in the development of our societies, they should use their unique resources and potentials to become more responsive to the dynamics of modern society and urban change”¹. With Phase II of the Surrey Museum coming to fruition in the near future, how will the Surrey Museum respond to the needs of a young, diverse, creative and highly technological population? As a civic heritage facility, the Surrey Museum is responding to these

challenges in two fundamental ways by refreshing the museum’s extensive textile programs and the development of the Kids Gallery at the Surrey Museum.

Right: Surrey Museum’s Textile Program Room.
Photo credit: Surrey Heritage Services





Above: LEGO: A Fraser Valley Odyssey exhibit.
Photo credit: Surrey Heritage Services

By activating the social and physical spaces of the museum to focus on families with important, trending topics, the Surrey Museum will reshape itself for its community.

The principle of DiY is to gain the knowledge needed to complete a task and then take action. This is the antithesis of passive consumption (such as screen use among children) because it promotes skill-building opportunities, collaboration and hands-on exploration. The DiY movement is variously practiced from physical makerspaces to the online world of YouTube. While many people consciously practice DiY culture as an ethic, the principles have become part of everyday culture. Examples of this are the popularity of backyard chicken coops and vegetable gardens or the newfound success of trades people like cobblers and tailors.

The idea of being a self-sufficient tinkerer, inventor or fixer is nothing new for history museums and

historic sites. In the past, whether through immigration, colonial settlement, or simply lack of materials, figuring out how to live and develop skills were critical to survival. Local history museums are well suited to provide spaces for people to learn traditional skills!

Students enrolled in textile programs at the Surrey Museum benefit from large, bright rooms, an excellent teaching collection of tools like looms and spinning wheels and a resident Guild (Peace Arch Weavers & Spinners). Surrey Museum began revitalizing textile programs this year to curb the amount of cancelled classes due to low attendance. First, the Museum will be shifting its marketing by using new spaces to publicise programs by producing integrating banner ads that target specific Facebook users such as homeschoolers, accessing free online spaces in community blogs and news outlets, and building networks with local partners like other City of Surrey departments, not-for-profits and businesses. Second, Museum staff have changed marketing content to be quick and to the point with a little



sass and, most importantly, a clear indication as to what workshop attendees will gain.

Finally, there has been, and will be in the future, significant changes to textile program spaces. In 2014, the Museum's prized Jacquard Loom was restored and is now a teaching hands-on loom where visitors can use this rare 19th century industrial computer. In the plans for Phase II of the Surrey Museum, the Textiles Program Room will be constructed first and foremost for workshops. It will be vented, contain hotplates for waxes and dyes as well as a tool storage area and heavy-duty work tables for workshops, drop-in programs and community initiated textile activities.

In 2013, following a proposal by museum staff, the Kids Gallery was approved by the Community Advisory Board to replace the Temporary Gallery. This year, construction began and, after walls were knocked out and windows exposed, the Temporary Gallery has been reshaped. The space is bright and energetic with an excellent view of Mount Baker.

Top: *Surrey Museum's Textile Program Room.*
Photo credit: Surrey Heritage Services

The overarching theme of the Kids Gallery at the Surrey Museum is sustainability, taken directly from the city's Sustainability Charter, one of the strongest in the country.

Part one of the Gallery, ENERGY, opens October 6, 2015. Children can, among other things, climb a tree, ride a replica of the 1912 Detroit electric car, learn how turbines work and create electricity with magnets. Part two, WATER, and part three, FOOD, both open in 2016. Although sustainability is a key theme, the mandate of the Museum is not compromised; sustainability is not a new idea! Through action and building, children learn that many values of the past are key to living beyond the throwaway culture of the present.

For museum workers, it is easy to fall for the romantic call of the past when today threatens to move ever onward. The world is changing and museums often find themselves either hurrying to catch up or dismissing the present as trendy nonsense. However, our understanding of what people want coincides with what museums can give: time away from the passive swipe/tap/click of our screens towards

learning, creating and building. The Surrey Museum is being reshaped both physically and socially to target families and children while maintaining a base of learning and museological excellence.

The Museum is committed to protecting the history of Surrey and creating partnerships that promote empowerment through community development. The changes that the Surrey Museum is going through are fundamental and aim to include public spaces of motion, action, and creativity where families can engage with their heritage in meaningful and useful ways. In addition, how the museum markets the programs and Kids Gallery is essential to attracting new and old audiences. Want to be relevant? Get parents, kids and youth building, climbing and creating. Then our museums can become community spaces of togetherness and collaboration where people develop an appreciation of their limitations and possibilities ... and each other.

¹ Arinze, Emmanuel N. *The Role of the Museum in Society* (Public lecture at the National Museum, Georgetown, Guyana, May 17, 1999) 2.

Lynn Adam Saffery is the Museum Manager at the Surrey Museum. He has worked in museums and historic sites since 1994 and holds a diploma in Museum Studies and MA in Urban Geography. Lynn believes that strong familiarity with local heritage fosters community wellbeing and happiness.



Top Right: Young visitor at the Surrey Museum.
Photo credit: Surrey Heritage Services

Bottom Right: Construction of the new Kids Gallery at the Surrey Museum.
Photo credit: Surrey Heritage Services

TOP 10 THINGS We've Learned from the Anvil Centre



Above: Main foyer entrance to the Anvil Centre.
Photo credit: City of New Westminster

New Westminster Museum and Archives staff share their lessons of moving a museum

Michelle Taylor and Oana Capota

Last September, the New Westminster Museum and Archives (NWMA) moved from a bleak, seismically-unsound cinderblock bunker to the new, multi-use Anvil Centre in downtown New Westminster. We now have permanent and temporary exhibition spaces, programming rooms and our collections all in one location. We are across the street from New Westminster Skytrain Station so visitors no longer arrive out of breath and dripping with sweat after tackling our San Francisco-esque hills.

We share this new home with the Community Art Space, the New Westminster New Media Gallery, the Canadian Lacrosse Hall of Fame, the Anvil Theatre, art and culture studios, and a conference centre. Culture has been lending itself to the building's conference functions and is developing a larger audience from across the Lower Mainland.

Yet the museum and archives has faced challenges and successes we never dreamed of over a decade ago when we began planning our move.

Background

The New Westminster Museum and Archives had its start as the Irving House Historic Centre in 1950, when the City of New Westminster purchased Irving House and some of its furniture from two of Captain Irving's grandchildren. The society-run Museum evolved beyond the historic house to a new space on the same grounds; by the 1970s, an Archives joined the Museum to house the City's growing documentary collection. From 2000 onwards, the Museum became a division of the City's Parks, Culture and Recreation department.



In 2004, a New Westminster Museum and Archives Planning and Feasibility Study outlined plans for a stand-alone museum based on community needs. Among the new building's functions were providing a suitable collections environment, a long-term gallery, programming space and rectification of the museum's seismic risks. This museum plan could only be realized when additional City plans for cultural facility needs were completed. Included in these plans were an art gallery, cultural studios, a theatre and community arts spaces.

By 2010, Development Assistance Compensation (DAC) funds obtained from casino revenues were made available for a new multiuse civic facility that could realize all these needs. The DAC agreement stipulated that the project have an economic development focus, hence the combination of culture and conference, and that the new centre act as a stimulus for downtown New Westminster.

Our Top Ten Learnings

Assets for the Museum and Archives in the Anvil Centre include spaces designed to Class A specification, increased exhibition and collections spaces, a central location and accessibility by public transportation. Anvil Centre's eclectic operations have also allowed us to find previously untapped resources. Here are the top ten things we've learned in the first year in our new space:

1. Museum exhibitions are a selling point to conference goers

Many of Anvil Centre's conference functions were planned around the benefits of sharing space with cultural services and are used to market the Centre as a boutique experience. For the Museum and cultural areas, conference visitors are a new audience



to engage. Often an upcoming exhibition becomes a selling point for a particular rental group. Strong communication with conference staff is crucial in getting excitement around museum exhibitions.

2. New expertise and insight comes from our partners

Strong community interest in having a unique civic gallery transformed the traditional gallery into the internationally-focused state-of-the-art New Media Gallery (NMG). Interactions between NWMA and NMG have generated cross-pollination of perspectives, adding a more complex approach in how we create exhibitions. Technical expertise flows both ways as shared staff work between areas, recreating a shipping container one day and installing complex multimedia displays the next.

Top: *Cooking demonstrations at New Westminister's River Market restaurant, Wild Rice.*
Photo credit: Tourism New Westminister

Right: *Reading room, New Westminister Museum and Archives.*
Photo credit: City of New Westminister

3. We have a new relationship with food

As Anvil Centre aspires to be a locus of activity, food plays an important role. We created hospitable spaces outside the galleries and consistently work to delineate the difference between food and food-free spaces. With the separation of administrative space from collections and galleries, we are also able to eat at our desks and have snack drawers, which is a bonus for these museum workers.



4. We needed to be more rigorous in the writing and implementation of policy and procedure

At the old Museum we had a small core staff who had curatorial training and experience. Expanding our Anvil Centre team means that many of our arts and conference coworkers only have basic artifact handling, if any museum training at all. With this shift, we worked closely with the facility supervisor to secure collections and galleries with keys and alarms. We also made critical updates to our disaster plan.

5. We needed to expand our staff training procedures

Though the Museum and Archives have separate alarm zones and segregated HVAC systems, NWMA staff must provide ongoing training for the public areas to conference staff. Currently we are cross-training several facility staff to support all areas of the Anvil. Our interpretive guides now also must speak about arts exhibitions and programming.

Our physical separation from Irving House also requires us to increase responsibility and independence of interpretive staff at off-site locations as they are often the visitor's only contact. We also now train staff in correct cleaning and maintenance procedures for that location.

6. Collaboration with Art Services is a new way to engage our audiences and collections

We jumped on the opportunity to foster close collaborations between the arts and heritage sections of Cultural Services. This has blossomed into joint programs, such as the BC Arts Council-funded "Living Archive." Inspired by the Museum's 2014 analysis of the famous photograph, "Wait for Me, Daddy," artists in this project explore the Museum collection to reinterpret through literary, visual and dramatic arts, culminating in a performance and an exhibition. With the Museum's lead in identifying themes, the collection becomes accessible to yet another audience. Heritage is also coming together with arts through additional 2015 "Wait for Me, Daddy" events and programs commemorating the photograph's 75th anniversary.

7. Scheduling between (more than) three sites is as complex as you would expect

In addition to the Anvil Centre, NWMA also oversees the Samson V ship and Irving House a few blocks away. We program these spaces and other joint events at local parks with various city partners. It's an ongoing juggling act.

Communication is key since it is not guaranteed we will see interpretive staff during their shift. Our interpreters use a cell phone or a landline for communication with administrative staff, checking in and out each day.

8. Scheduling shared spaces with conferences is precision work

Anvil Centre is split between conference spaces, cultural spaces and shared spaces with the ability for the Museum to book a conference space and vice versa. It is like playing a game of Jenga. While cultural spaces are mandated to serve community needs, we are conscious not to turn away revenue-generating business from conferences.

9. Increased partners increases accessibility

Although sharing the building's spaces can be administratively heavy, NWMA benefits from increased space and staff. Increased overall staffing, especially when conferences run late, allows us to increase programming opportunities and keep our galleries open outside regular operating hours. Tourism New Westminster, also operating out of Anvil Centre, acts as an advocate for the building's cultural spaces as well as our off-site operations.

Sharing the building with the New Media Gallery, the Community Art Space and the Canadian Lacrosse Hall of Fame increases our exposure and visitation by people who may not necessarily identify themselves as "museum-goers."

10. The building isn't going to sell itself

With the construction of a beautiful purpose-built building, it is easy to think that everyone now knows who and where we are. Yet we still struggle, like any other museum, to assert our presence and voice both within the building and within the city. Having to "sell" ourselves has encouraged us to pour resources into important practices. We are seeking new partnerships with groups both within the city and outside, to exchange knowledge and expertise and draw in new audiences. We focus on marketing and communication opportunities, including an increased presence in local media and a push for online engagement. Above all, all Museum staff both at Anvil Centre and off-site locations are trained to be strong advocates for New Westminster Museum.

A year later, we are still evolving and continuing to get the word out. Moving in was the easy part.

Oana Capota is the Curator of the New Westminster Museum and Archives. She is responsible for collections and exhibitions in the Anvil Centre, as well as Irving House, the Samson V paddle wheeler and offsite displays.

Michelle Taylor is the Heritage Programmer for the City of New Westminster. Working out of Anvil Centre, she is responsible for heritage programs including special events, tours, demonstrations, courses, workshops and programs for schools at the New Westminster Museum and Archives, Irving House, Samson V, and various locations throughout the city.

Editor's note: Anvil Centre is the site of the [BCMA conference](#).

The Audain Art Museum: Forging a New Space with Community

“This is your home; you belong here; come; be welcome...”

Darrin Martens

There have been a number of critically important international art museum expansions, re-developments and new building initiatives over the past few years. The ARTnews recently chronicled some of the larger players including the Louis Vuitton Foundation, Whitney Museum of Art, Fondazione Prada, Garage Museum of Contemporary Art, The Broad, Louvre Abu Dhabi and Guggenheim Helsinki as ones to watch. These examples assist in providing a global perspective on how art museums and specific museum “brands” are expanding to accommodate growing civic demands, collections and audiences in new or revitalized communities. Growth in the art museum sector can also be witnessed within Canada. Regionally, there has been a renewal proposal put forward by the Art Gallery of Greater Victoria (<http://aggv.ca/galleryrenewal>) and the Vancouver Art Gallery’s (<http://vanartgallery.bc.ca/future/>) ambitious and expansive relocation project.

Whistler’s new Audain Art Museum is part of what may be characterized as an art museum renaissance occurring in British Columbia.

British Columbia, as a hub with engaging and community-responsive art galleries and museums, is poised for an uncharted future of growth,

development and critical cultural engagement through either new or expanded facilities.

There are a number of factors that have led to investment in enhancing and/or creating new art museums across the country. Recent studies by Hill Strategies (<http://www.hillstrategies.com>) have revealed that with burgeoning attendance, the economic impact of art galleries and museums in communities has increased steadily over the past few years. Museums may be defined therefore as good community anchors which can assist in driving tourism and economic development.



Right: Audain Art Museum Building Rendering.
Photo credit: Patkau Architects



Above: Audain Art Museum Building Rendering.
Photo credit: Patkau Architects

Collectors and corporations from across the nation continue to amass collections of important art with historical and cultural significance and often look to established institutions to house them for study

and for the enjoyment by larger audiences. These factors, when considered as part of an expanding cultural community, present tremendous discovery and engagement opportunities for art museums and the communities in which they reside and serve.



At the Audain Art Museum, endeavoring to challenge pre-conceptions, mythologies, and conventions about art is critical to its success.

The Audain Art Museum has an ongoing responsibility to its audiences, whoever and wherever they are, to be a leader within the visual arts sector, and help build capacity for local and regional audiences. At 56,000 sq. ft., the Museum is the largest, to date, purposely built art museum in British Columbia, which houses many of the Northwest Coast art collected by Michael Audain and Yoshiko Karasawa. Currently, the Audain is the only art museum within the province with dedicated spaces for displaying its permanent collection. This seemingly innovative

Left: Emily Carr, *The Crazy Stair (The Crooked Staircase)* [detail], c. 1928-30. Audain Art Museum Collection, 2013.014.
Photo credit: Heffel.com



Above: Edward John (E.J.) Hughes, *Echo Bay*, 1953. Promised Gift Michael Audain and Yoshiko Karasawa Collection. Photo courtesy of Rachel Topham, Vancouver Art Gallery

decision honours traditional art museum practice that is often experienced within larger institutions. Where the Audain Art Museum differs is how it chooses to display the collection and the commitment to revisit the space annually and determine new ways to enhance the visitor experience. Providing additional and/or enhanced access to the wealth of this stellar Northwest Coast collection is part of the institution's core values and ongoing mission. Enhancements to permanent collection spaces will be driven by visitor experience feedback, the evolution of the collection, and the determination to grow and impart knowledge about British Columbia's art history.

As BC's newest class "A" institution, the Audain Art Museum has begun its practice of serving the community from a position of inquiry, not authority.

The Museum asks important questions of itself and the community: What role(s) can an art museum have in a resort community such as Whistler; how do we develop a sense of "community" within the region, nation, and internationally; and lastly, what does innovation mean for a new institution? These simple questions emerged from the core values established by the Board and leadership team: Excellence, respect, welcoming, leadership, collaboration and responsibility. Positioning the institution to always question itself sets the Museum on a path of self-discovery. It is through this reflective process that new possibilities emerge shaping the institutional culture creating nimble, responsive (as opposed to reactive), and forward thinking initiatives rooted in our audience's participation while being mindful of past experiences.

These ideas and ways of working are not original or revolutionary however, they are new to an institution that is in its formative years. These concepts provide a framework for our visitors to explore the collection in an innovative way and for the museum to develop its own voice. The Audain Art Museum is here to offer the opportunity of experience; one which will be visitor orientated and reflective of his/her curiosity.

Please join us in the conversation; we'd love to see you.

Darrin Martens is Chief Curator at the Audain Art Museum in Whistler.

OUTSIDE THE BOX

From the Collective Brains of the Innovation Committee

The BCMA has an Innovation Committee tasked with sharing the innovative projects, processes and ideas that come from British Columbia's museums, galleries and archives. This is the first of a series of columns to highlight what's happening in the province. A big thanks to the Two Rivers Gallery for jumping in with both feet and being first.

If you have an idea or project that you think is innovative and would like to share, please email the committee chairs, Hanna Cho cho.hanna@gmail.com or David Alexander dalexander@royalbcmuseum.bc.ca. Also, watch for an exciting and interactive Innovation Committee session in October at the annual conference in New Westminster! And don't forget to share with, and follow us on Instagram @BCMuseumsInnovate.

Innovation Committee Members

- David Alexander, Co-Chair, Head of New Archives and Digital Preservation at the Royal BC Museum
- Hanna Cho, Co-Chair, Producer & Project Manager at NGX Interactive
- Connie Baxter, Supervisor of the Richmond Museum & Heritage Services
- Jennifer Dunkerson, Executive Director at the Revelstoke Railway Museum
- Thomas Hepburn, Vice President of Business Development at NGX Interactive
- Jane Lemke, Curator at the Chilliwack Museum & Archives
- Darrin Martens, Chief Curator at the Audain Art Museum



Makerlab 2RG

Kathleen Angelski

MakerLab 2RG is a multi-disciplinary, creative community space hosted at the Two Rivers Gallery, a contemporary Canadian Art Gallery located in North-Central BC. An underlying goal is always that our efforts to engage the community are a two-way process, and that the community we are a part of also actively engages with us. On any given Thursday (Open Make Night) one may find people working with 3D Printing, Arduino or Raspberry Pi, Laser Cutting and other technologies. For the more traditional, there is also strong representation from silversmithing, woodturning, sewing, printmaking and fibre artists. We encourage everyone to make, learn, teach, or a bit of all three; this openness is the platform of our Maker Community.

MakerLab 2RG is simultaneously a space, a program, a collection of tools and a community of people.

At a time of unprecedented cutbacks to arts and traditional skill classes in the public school system; at a time when families and individuals are working more, buying more, and making things together less; at a time when many are concentrating efforts on their online presence, MakerLab does the opposite.



Above: *Two Rivers Gallery MakerLab participants.*
Photo credit: Two Rivers Gallery

The drop in, self-directed Open Make program is augmented by monthly workshops, presentations and learning opportunities meant to build skills and capacity in specific areas. A youth after-school program, MakerLab Youth Immersion Pilot Program (launching September 2015), and a very successful annual Mini Maker Faire round out the opportunities we are able to offer.

Centering around the concept of community, opportunity, and the creative applications of both new and traditional technologies, this desire to tap into the energy and momentum of the Maker Movement seemed both a logical progression for the Gallery as well as a risk. The risk lay in that we presented the program as being like a potluck - the Gallery was the host whose role it was to invite, welcome and provide guests with the essentials. The true success of any potluck remains in the surprise of what guests may bring to the table.

From the beginning, we believed that for MakerLab to be relevant it needed to belong to the community as much as us. The greatest success of MakerLab 2RG is that the Makers themselves have organically taken ownership over the program, forming collaborations, sharing skills, mentoring new recruits and are encouraging/supporting both each other and the Gallery.

Still, not everyone has welcomed these Makers - as well as what has grown to be a collection of 3D printers, a laser cutter, lathes, sewing machines, metalworking tools and more - with open arms. The dust and noise consequent of incorporating a multi-purpose workshop into a gallery space was and remains a challenge. Having community space operate alongside a full schedule of structured programming has also made it necessary to navigate and negotiate roles and responsibilities amid ever fluctuating boundaries. Constant evaluation and re-evaluation of how things can work better are essential.

Internally, concerns of mission drift have sparked important conversations as to the definition of art, as well as our role and responsibilities as a public art gallery. The concept of a Maker space within the Gallery was seeded not only from a desire to maintain a position of value and relevance in our industrially-rooted community, but also from a desire to nurture people's perceptions of what art is and can be, and to encourage the concept of creativity as a multi-disciplinary and necessary skill.

More than just a workshop with specialized equipment, MakerLab 2RG has been a catalyst for the recontextualizing of the Gallery as a welcoming, multi-disciplinary, creative community hub. We've discovered Making as not just an activity but an exploration and a learning process, both for staff and MakerLab participants. We've observed the emergence of new ideas, real-world applications, new connections and directions. The act of Making, while nothing new in itself, is by process a source of

innovation. These discoveries are key in continuing to understand the evolving role of public cultural institutions.

In the true spirit of Making, Kathleen's been designing, hacking, and building her position as MakerLab Coordinator since May 2013.

Editor's Note: Two Rivers Gallery received a BCMA Outstanding Achievement Award of Merit in 2014 for "Maker Lab 2RG".



Photos: *MakerLab participants enjoy creating at the Two Rivers Gallery MakerLab. Photo credit: Two Rivers Gallery*



Selfies from you



Jason Beck,
Curator at
the BC Sports
Hall of Fame,
and Jane at
the BC Sports
Hall of Fame,
Vancouver

If you are anything like us, you visit museums, galleries and archives on almost any vacation or trip you take. You may also have meetings at other institutions on a regular basis. We'd love to see your latest visit to a heritage or cultural site. To start you off, here are some places your new editing and design team have been recently. To submit a selfie, contact Jane Lemke: jlemke@museumsassn.bc.ca



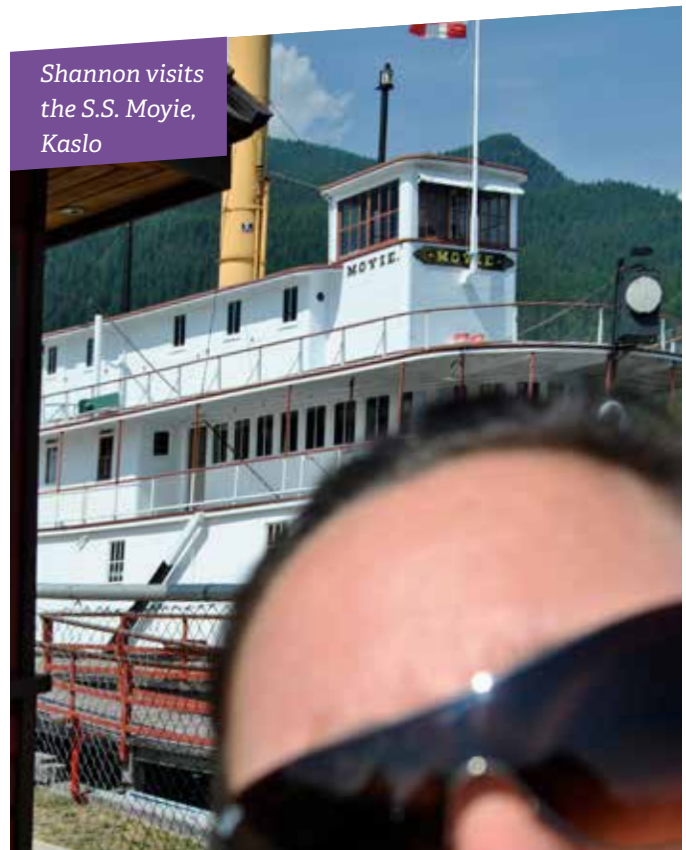
Shannon at the
Lumby & District
Museum, Lumby



Jane visits
the Atchelitz
Threshermen's
Museum,
Chilliwack



Jane visits
Fort Rodd Hill,
Victoria



Shannon visits
the S.S. Moyie,
Kaslo



BC MUSEUMS ASSOCIATION

The BC Museums Association creates a bright future for British Columbia's museum, gallery and related communities through networking, advocacy, innovation, and professional development. Membership is available to museums, galleries, heritage sites, and individuals in the province affiliated with or interested in BC's museums, galleries and heritage sites. For more info visit: museumsassn.bc.ca

Roundup is published by the BC Museums Association, a provincially incorporated society and a registered charitable organization. The BCMA holds the copyright on all material unless otherwise stated. Opinions expressed are those of the authors and do not necessarily reflect the views of the Association. ISSN 0045-3005.

Roundup is distributed to all BCMA members and to subscribers. Ad rates available upon request.

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. Quarterly 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.

Right: New Westminster Museum's permanent gallery.
Photo credit: City of New Westminster

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



BRITISH COLUMBIA ARTS COUNCIL
An agency of the Province of British Columbia



BC Museums Association
675 Belleville St, Victoria, BC V8W 9W2
250-356-5700

members@museumsassn.bc.ca

