

The voice of the BC Museums Association

Roundup

Issue 263 // Winter 2015

Crossing Industries

Expanding Skills Beyond our Silos

Roots, Branches, and Vines

What Museums can Learn from the Gaming Sector

Mutual Inspiration

Museums and Documentary Filmmaking

Black Gold

What the Oil & Gas Industry can Teach us



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Cover photo: Magna Carta exhibition created by Lord Cultural Resources, Astound, and NGX Interactive.
Photo credit: Lord Cultural Resources

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Crossing Industries

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Lesley Moore // General Manager, North Pacific Cannery National Historic Site
Meagan Sugrue // Web & E-Commerce Specialist, Royal BC Museum



David Alexander

As new BCMA president, I have some big shoes to fill. Not only do I follow amazing recent presidents such as Leah Best and Peter Ord, I also follow a “giant” from the Royal BC Museum: Clifford Carl. If you walk into the lobby of the Royal BC Museum, my home base, and veer to the left, there is a large hall with a set of 8 mammoth carved-wood doors.



PRESIDENT'S REPORT

This is Clifford Carl Hall, named after Mr. Carl, a Director at the Royal BC Museum and the very first BCMA President, way back in 1959.

Traditions are big in our industry and in our Association.

At the BCMA AGM in September, I donned a “coat of arms”, a lovely coat with multiple hands and arms sewn on it, including a wayward arm that had a tendency to grope. I met a slightly beat up papier mâché owl that was stolen immediately after the AGM, made a brief appearance at the conference and is now safely in good hands at the BCMA Offices. Interesting, but as new President and with an almost new Council, I need a little context: What do all these things mean? Where did the owl come from? What's up with the coat of arms? I get the pun, but who made it and when did it first get worn? Members, I need some help on this: where did these traditions come from?

A new Council was elected at BCMA's AGM in September. It's a fantastic group of people that are passionate about the sector and keen to make a difference. Their names are listed on the following page. They are your representatives. Feel free to give any of them – or myself – a shout and let us know what

Left: David Alexander is presented with the BCMA Coat of Arms at the 2015 Annual General Meeting.
Photo credit: Theresa Mackay

you would like from the BCMA, what we are doing right and what we aren't doing.

We are your organization; how can we better serve you as members?

During the conference in New Westminster (and wasn't that a fantastic conference!), Council took some time to refresh the BCMA strategic priorities. The last strategic plan was created three years ago, prior to Theresa (BCMA Executive Director) joining the organization; it was time for a review. We are a small organization and while some of the recent projects announced point to big energy, we still have to be cognizant that the office is staffed by a not-quite-full-time Executive Director, a part-time Marketing & Membership Manager, a few contractors and some very well-meaning volunteers. We've come up with some streamlined priorities for the organization that move us forward and make us more sustainable. I'll be announcing these new priorities in the coming months once Council has had an opportunity to polish them further.

Finally, not to sound like a PBS pledge drive, but if you are reading this and you're not a member, con-

sider joining the BCMA. We have lots of ways for you to become a member. If you are a member and appreciate what the BCMA offers, let the museums around you know, give them a nudge and suggest they join. We're stronger if we all work together.

Introducing our new BCMA Council:

- David Alexander, President
- Tania Muir, Vice President
- Peter Ord, Past President
- Deborah Hudson, Secretary
- Rebecca Clarke, Treasurer
- Liz Barron, Councillor
- Hanna Cho, Councillor
- Lillian Hunt, Councillor
- Danielle Lemon, Councillor
- Scott Marsden, Councillor
- Nataley Nagy, Councillor
- Catherine Ouellet-Martin, Councillor

Contact the President...

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Below: Cocktails at the 2015 BCMA Conference.
Photo credit: Shannon Bettles



NOTES FROM THE EDITOR

Jane Lemke

This issue, *Crossing Industries*, explores the untapped (or perhaps misunderstood) skills and resources available outside our field. All too often, museum, gallery and archives professionals are underfunded, understaffed and half-way towards burning out. Trying to find new ways of doing your job is the last thing you may have time to think about. And yet, as BC's arts and cultural organizations, our existence is dependent on revitalizing and remaking ourselves time and time again.

One of the toughest challenges for any innovation initiative is finding a place to start and looking beyond our field is a great way to begin.

This issue of Roundup is meant to illuminate some of the ways - big and small - that we can look outside ourselves to expand our purpose.

Our province is extremely rich in brainpower - within the industry and outside. The articles in this issue look at ways to increase visitor engagement, targeting specific audiences, creating dynamic stories, letting our communities lead us and learning smart business practices. This wide range of ideas expresses just how much we can learn when we look beyond our own institutions and aren't afraid to ask for help.



Jane Lemke,
Managing Editor, Roundup

A handwritten signature in black ink, appearing to read 'Jane Lemke'.

Shannon Bettles,
Designer, Roundup

A handwritten signature in black ink, appearing to read 'Shannon Bettles'.

Membership Matters



New Owl Card benefit program

BCMA launched the exciting new Owl Card program at Conference 2015! Many Individual and Institutional members who attended the Conference received their new Owl Cards in their delegate bags, and the remainder of our Individual and Institutional members will receive their cards in the mail in the coming weeks. Each Owl Card is personalized and provides the bearer with complimentary admission to galleries, museums and historic sites throughout the province.

We are delighted to have a growing list of partners in the program. At the time that this issue of Roundup goes to press, they include:

- Art Gallery of Greater Victoria
- BC Farm Museum
- Britannia Mine Museum
- Craigdarroch Castle
- Creston Museum
- Doukhobor Discovery Centre
- Fraser River Discovery Centre
- Fort St. John North Peach Museum
- Gulf of Georgia Cannery
- Haida Gwaii Museum
- Kamloops Art Gallery
- Kilby Historic Site
- Maple Ridge Museum
- Museum of Vancouver
- Nanaimo Museum

- Nelson Museum of Art & History
- Nisga'a Museum
- Nuyumbalees Cultural Centre
- Osoyoos Museum
- Quesnel Museum
- The Exploration Place
- UBC Museum of Anthropology
- Vancouver Police Museum
- White Rock Museum
- Yale Historic Site

As this list will change and expand, be sure to look for the Owl decal in the window of museums, galleries, or historic sites to confirm that they are a participant in the program, or check our website. We'll post a continually-updated list at www.museumsassn.bc.ca.

If you are a student or volunteer member and would like to change your membership category to access Owl Card benefits, email : members@museumsassn.bc.ca.



Welcome to New Members!

Individual:

Lisa McIntosh
Amanda Snyder
Linda Digby
Dr. Allison Benner
Hanna Cho
Tania Muir
Lorraine Plourde
Jenny Seeman
Krista Bergstrom
Darrin Martens
Benjamin Schweitzer

Student/Volunteer:

Rebecca Willmott, UBC
Gabrielle Caveney, Algonquin College
William Matthews, UVic
Tone Wang, UBC
Jennifer Young, New York University

Daien Ide, UBC
Ashli Meynert, University of Fraser Valley
Alex Jinpyo Lee, UVic

Institutional:

BC Hydro Visitor Centres
Cowichan Wooden Boat Society, Cowichan Bay
Shaw Ocean Discovery Centre, Sidney
Squamish Li'lwat Cultural Centre
Canadian Science and Technology Museum,
Ottawa
Pacific NW Heritage Homes Foundation
South Similkameen Museum Society

Affiliate Institutional:

Andornot Consulting, Inc., Vancouver
Foothills Systems & Gaylord Archival, Calgary
Canadian Forces Base Chilliwack Historical
Society

Below: Delegates are welcomed to the 2015
BCMA Conference in New Westminster.
Photo credit: Jen Demler



2015 BCMA AWARDS

Congratulations to recipients of the BCMA 2015 Awards for Outstanding Achievement

The annual Awards for Outstanding Achievement gala took place October 25, 2015 in New Westminster, during the BCMA annual conference. Awards Committee Chair Kirstin Clausen presented the individually-crafted awards by New Westminster-based artist, Katherine Freund-Hainsworth, to the following people and projects:

Distinguished Service Award:

Jenifer Iredale, Heritage Branch, BC Provincial Government (retired)

Lois Joseph, Lil'wat Culture Centre

Award of Merit

Pam Brown Exhibition Team, *Claiming Space: Voice of Urban Aboriginal Youth* exhibit, UBC Museum of Anthropology

Vernon Public Art Gallery, Okanagan Print Triennial

Corporate Service Award

City of Nanamo, Cultural & Heritage Department for Cultural Manager Working Group



Above left: Lois Joseph is a recipient of a BCMA Distinguished Service award. Photo credit: Jen Demler



Above right: Jenifer Iredale accepts a BCMA Distinguished Service award from Kirstin Clausen. Photo credit: Jen Demler



Thank You!

Thank you to all who joined us at the 2015 Conference in New Westminster.

This year's Conference was another success thanks to the work of the Conference Committee Co-Chairs, Catherine Ouellet-Martin (previously at the Fraser River Discovery Centre; now at Beaty Biodiversity Museum) and Rob McCullough (City of New Westminster).



Top: 2015 BCMA Award winners, staff, Council and artist.

Photo credit: Jen Demler

Middle left: Conference hosts Catherine Ouellet-Martin and Rob McCullough.

Photo credit: Jane Lemke



Left: Councillor Nataley Nagy (Kelowna Art Gallery) and Lesley Moore (North Pacific Cannery National Historic Site).

Photo credit: Jen Demler



Building a Bright Digital Future

The BC Museums Association is partnering with the Centre for Digital Media to create a digital-focused academic program for cultural professionals, a first of its kind in Canada. Technology is becoming increasingly important to the narrative of museums and galleries and to how we work within institutions. This program meets a need often articulated by BCMA members and cultural sector professionals, both among new staff looking for an entry level program and among mature professionals looking to upgrade skills or gain digital leadership skills. This program is still in its infancy but could include theoretical and practical training in technical leadership, digitization, interactive devel-

opment, digital communications and storytelling and digital strategic planning among other relevant topics to the museum field. The program will kick off with a planning session in the new year bringing together academics, museums professionals and technology partners to shape curriculum.

The Centre for Digital Media is a multidisciplinary graduate institution based in Vancouver that offers digital-related programs accredited by its four partner institutions: University of British Columbia, Simon Fraser University, Emily Carr University of Art + Design and the British Columbia Institute of Technology.

Above: Centre for Digital Media Building.
Photo credit: Centre for Digital Media

www.thecdm.ca



NEWS FROM OUR MEMBERS

Royal BC Museum Opens Exhibit in China

The Royal BC Museum opened a major new exhibition in Guangzhou, China exploring the first Chinese migration to Canada. *Gold Mountain Dream!* – created by the Royal BC Museum in collaboration with the Canadian Museum of History – tells the personal stories and sacrifices of Chinese migrants in the 1850s as they landed on British Columbia shores in search of gold. It is a fascinating account of adventure, heartbreak and social upheaval. *Gold Mountain Dream! Bravely Venture into the Fraser River Valley* will be displayed at the Guangdong Museum of Chinese Nationals Residing Abroad in Guangzhou, China, as part of a series of cultural exchange activities to celebrate the 20th anniversary of the twinning relationship between BC and Guangdong Province. The exhibition runs from November 5 to December 20, 2015.



Top: Main Street, Barkerville, 1868. After the Gold Rush, the next great transformation was brought by the completion of Canada's transcontinental railway in 1885. Photo credit: BC Archives F-00305

Middle: Ah Hoo was a miner in the Omineca Gold Rush of 1871. Photo credit: BC Archives I-33582



Above: A set of Chinese weights. Photo credit: RBCM 984.12.7a-i



Above: Ross Bay Villa Society Board.
Photo credit: Ross Bay Villa Society

Ross Bay Villa Society

After 15 years of restoration, two years of nail biting uncertainty and ten months of fundraising, the Board of the Ross Bay Villa Society announced that they have become the new and proud owners of the Ross Bay Villa Historic House Museum. With the help of volunteers, members, donors, supporters and staff of The Land Conservancy of BC, the 150 year legacy of Ross Bay Villa will be secure.

Point Ellice House and Gardens

To generate funds to support Point Ellice House and Gardens, The Point Ellice House Preservation Society developed two full-service dining areas in the Barn/Visitor's Centre directed by Chef Michael Beatty. The bottom floor, *O'Reillys'*, opened May 2015. *The Loft*, upstairs, opened November 2015, in time for Christmas bookings. Lunch, Cream Tea and Full Tea are available.

Right: O'Reillys' Restaurant at Point Ellice House and Gardens.
Photo credit: Barbara Rutherford





Above: Trethewey House, Abbotsford.
Photo credit: Wikipedia Creative Commons

A New Society for Abbotsford's Arts and Heritage

Arts and Heritage Services in Abbotsford is beginning the exciting task of combining the MSA Museum Society, operators of Trethewey Heritage House, and the Abbotsford Cultural Centre known as The Reach. The new Society will combine the human resources of two professional and highly skilled staff teams to operate the two facilities (The Reach and Trethewey House), increasing capacity and improving services and programming for the community. Abbotsford's artifact and archival collections, now spread between the two organizations, will be reunited and made more accessible to the people of the City.



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of Victoria
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Studies

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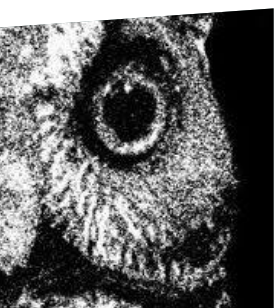
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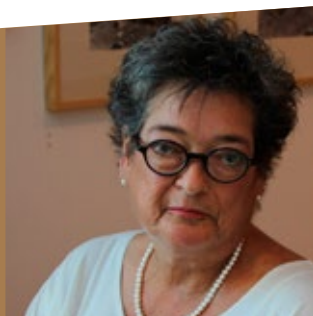
Or contact us for upcoming courses and professional
development opportunities:

crmcoord@uvic.ca



Whoo's News

It is with great sadness that the Kamloops Art Gallery announced the loss of **Jann LM Bailey** this past fall. Bailey served as the Gallery's Executive Director for the past 28 years and received many honours and accolades during her career, including co-organizing the Rebecca Belmore exhibition for the Canadian Pavilion at the Venice Biennale (2005), being the first to receive the CMA Barbara A. Tyler Award for Leadership (2011) and receiving the Queen Elizabeth II Diamond Jubilee Medal (2012). She served as President and on the board of the Canadian Museums Association and Canadian Art Museums Directors Organization and on the editorial board of MUSE for many years. Most recently she was a member of the Vancouver Foundation Arts and Culture Advisory Committee. She will be remembered as a tireless advocate for the visual arts in Kamloops and nationally. Colleague **Margaret Chrumka** has assumed the role of Acting Executive Director.



William Adams has assumed the position of Executive Director/Curator of the Museum of the Cariboo Chilcotin. Adams brings a broad background to the job in both business management and curatorial experience.

The Audain Art Museum is pleased to announce the appointment of **Sarah Bainbridge** to the role of Development and Marketing Manager.

Previously as the Director of Development at the Squamish Lil'wat Cultural Centre in Whistler, she has worked for Squamish and Lil'wat Nations on a range of award-winning exhibitions, educational programs and cultural tourism projects. Sarah holds a doctorate in Educational Leadership from Simon Fraser University.



The Lake Country Art Gallery is pleased to announce that **Wanda Lock** will serve as the Gallery's new Curator. Lock is a Lake Country resident, a practicing artist, serves on the Public Art Commission and is active in the arts community within the Valley. After graduating from Emily Carr University of Art & Design, Lock returned to the Okanagan in 1992, where she served as manager of Opus Framing & Art Supplies, taught art classes at the Kelowna Art Gallery, and developed her own art practice, participating in many art projects and special events over the years.

The Arts Council of the Central Okanagan is pleased to welcome **Katie Brennan** as the new Executive Director. Brennan is a professional artist who has served the last four years as the Curator of the Lake Country Art Gallery. She holds an MFA in studio art from the University of Guelph and a BFA, also in studio art, from Emily Carr University of Art and Design. She has taught in UBC Okanagan's visual art department and maintains strong ties to UBC Okanagan -- in 2013 she co-curated an off-campus showcase of student work in downtown Kelowna. Brennan is also the Founder and Editor in Chief of the Okanagan Art Review, an online magazine and hub for visual arts in the area.

Ingrid Kolt has retired after 37 years of service as Curator of Education for the Surrey Art Gallery. Ingrid was hired in 1978 as the Gallery's first coordinator of education, events and volunteers, a role that evolved to recognize her as the Gallery's Curator of Education and Public Programs when, by the 1990s her area was expanded to supervise additional specialists responsible for visual art courses, interpretive programming and volunteer programs. She held this leadership position for most of the Gallery's 40 year history. She also founded the Canadian Art Gallery/Museum Educators organization in the 1980's and served as a Canadian representative to the National Art Education Association.

Catherine Ouellet-

Martin has joined UBC's Beaty Biodiversity Museum as the Administrative Manager.

Catherine, a BCMA Councillor, brings over

20 years of experience in the museum field. Most recently as the Executive Director at the Fraser River Discovery Centre for over 7 years, Catherine played a leading role in establishing the interpretive centre as an educational and tourist destination. Catherine is excited to guide the administration, financial management, and strategic direction of Vancouver's natural history museum.



Paul Ferguson joined

the team of the Royal BC Museum in the position of Registrar.

Prior to joining the RBCM, Ferguson was

the Curator of the Chilliwack Museum and Archives for 21 years.



Carol Brynjolfson, Conservator with the Museum of Vancouver, will be retiring at the end of 2015. She will be greatly missed as a voice of conservation and care.

Roots, Branches & Vines



What Museums Can Learn from the Gaming Sector

Jessica Doig

Museums may find unexpected inspiration from the gaming sector, which has flourished by staying true to its roots, keeping the audience at the heart of every decision and adapting its process along the way.

Roots

At the root of any game is a keen focus on play: an experience that delights, entices, and demands your attention. At the root of any museum experience is a keen focus on storytelling: an experience that educates, enlightens, and engages visitors. Games evolve while staying true to their roots by amplifying play in game-changing ways, while museums can evolve by amplifying stories.

Social Connection

The gaming sector has capitalized on the opportunity for social connection through play. Multi-player video games engage friends that are physically located together or strangers who are located around the world. Game design has evolved to the universal human need for connection, made possible through cloud computing. Museums are already a social en-

deavor where visitors have collected themselves under one roof for a shared experience. Museums can optimize this social opportunity, whether through digital media experiences that are designed to spur story-driven social interaction on site or the opportunity for virtual visitors to interact through technology with onsite visitors.

Outside the Walls

Virtual reality video games and the proliferation of mobile devices have created a virtual playground for gamers wherever they go. City streets become the setting for scavenger hunts, mystery games, and virtual warfare. Strangers they pass on the street may be allies, conspirators or adversaries. The gaming sector has succeeded in moving the play experience beyond the confines of a gamer's home. Museums have an opportunity to reinforce their relevance outside their walls. Before the visit, the website could be the first step to unlock the museum's many stories rather than a logistics and wayfinding tool. During the visit, visitors could collect stories for a digital takeaway to read more later. After a museum visit, visitors could receive location-aware prompts on their mobile device when they encounter an object or place that is relevant to the museum story.

Role Playing

Just as young children love to play dress up, gamers have long enjoyed the chance to personalize their game experience through role-playing. Today's games create role-playing opportunities through virtual reality 3D worlds where players engage in an alternate reality. Similarly, museums can allow visitors to personalize their experience in such instances where the visitor becomes a character within the story and then follows that character's experience throughout the museum visit. When the visitor identifies as that character, they have a new lens for viewing the collections and a new relatable perspective to understand the story. This character-driven storytelling also encourages repeat visitors so that the visitor can experience more than one perspective on the story that is presented.

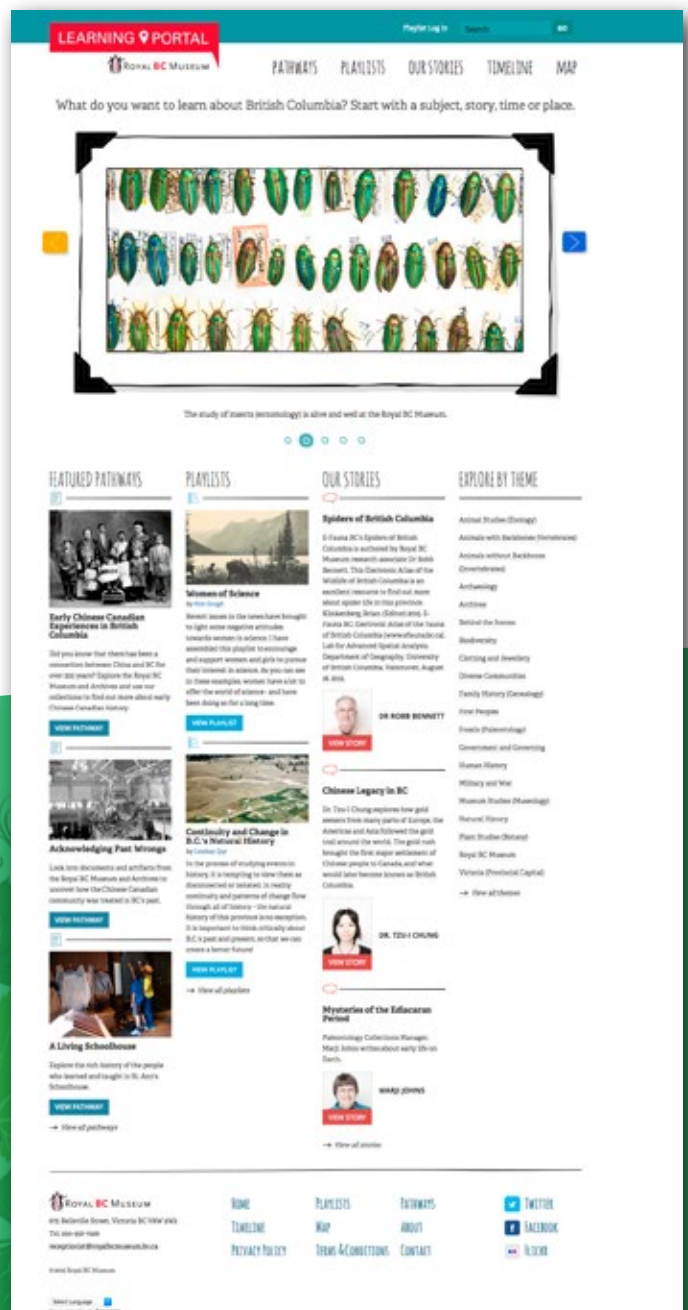
Branches

The gaming sector has a successful history of serving its core audience well: adolescent males. However, in order to grow, the sector needs to attract new audiences while staying relevant to their core. The challenge is that the sector risks either losing its more fervent followers if they feel abandoned in pursuit of the new audiences or losing all audiences by a game designed for no specific audience. The key to their success has been a highly selective pro-

cess of targeting new audiences for specific games, while utilizing metrics to ensure they are keeping their core audience happy.

New Audiences

The gaming sector specifically targets new audiences, whether that new audience is teenage girls, "silver gamers", "mom gamers", or parent/child combined gamers, with a focused effort to design experiences specifically for them. Similarly, museum design for new audiences will mean that not all exhibits will appeal to all visitors. A traditional mu-



Right: The Royal BC Museum Learning Portal, created by the Royal BC Museum and NGX Interactive, extends the storytelling experience beyond the walls of the museum before and after a visit. Photo credit: NGX Interactive



seum visitor may eschew digital media exhibits and seek out artifacts, interpretive panels and dioramas. In contrast, a teen visitor may walk right past traditional exhibits to join a hands-on workshop or engage with a digital touch table experience.

An exhibit can delight the visitor that was targeted, rather than trying to appeal to a shared middle ground.

Metrics

The rise of cloud computing has allowed developers to track gamer behaviour and use this data to inform design efforts. This focus on metrics takes the guesswork and assumptions out of how gamers are playing games and replaces this with meaningful data on what is and is not working. Studios have adapted by not only collecting this data, but

interpreting this data to inform iterations of existing games development as well as choices for new games. Similarly, museums have a potential treasure trove of information on visitor behavior made possible through the rise of digital media exhibits. Data tracking allows museums to collect aggregate data on patterns of visitation such as dwell time, visitor flow between exhibits or galleries, and the comparative popularity of a variety of digital content. Smart use of this data promotes an understanding of visitor preferences and allows for the museum to make adjustments to retain existing visitors as well as attract new ones.

Vines

Like a vine, game design is adaptive, persistent, and resilient. Driven by agile methodologies, it is responsive to new information. Much like museum planning and design, the process of designing

Right: The Magna Carta exhibition's digital globe.
Photo credit: Lord Cultural Resources

and creating a new game is lengthy and expensive. During this process, it is essential to manage resources, budgets, and schedule, all while staying focused on the end result. The challenge for both industries is the pace at which things change: audience expectations, consumer habits and technological innovations.

Agile Methodology

The gaming sector has stayed relevant amid the sea of change by utilizing agile methodologies that allow for flexible iterative design throughout the development process. Rather than a strict gate check process from start to finish, game design stays open to new information and has a system to adapt to those changes. Museums can learn from the gaming sector in order to adapt to a more flexible process. Within a museum design cycle of 1-2 years, the technology available for digital media exhibits may change radically. Agile methodology would allow for adapting to new information that comes available, rather than designing based on the constraints of technology that is a few years old.

Prototyping

End user feedback is essential to the design of both video games and museum exhibits. Prototyping within the gaming industry allows for beta testing of games. Similarly, for museum design, prototyping of exhibits allows for visitors to inform the design process while there is still time to make adjustments. Prototyping for a digital media exhibit can take a few forms: paper prototyping of the on-screen experience, rapid prototyping of the fabricated exhibit and beta testing of the software experience.

Transparent Design

Transparent game design takes the ideas of agile methodology and prototyping further, where



brands seek gamers to help design games and even co-create games. For example, Xbox Preview can be purchased by gamers to play games before they are completed. Other games allow for fans to co-create games, offloading the cost of development to an engaged audience that is thrilled to participate. This idea is already gaining traction in the museum world, with exhibit designers sharing early stage plans via social media. The end result is not only designs that are better suited to the audience, but an engaged community that is involved throughout the museum design process. Co-creating takes the idea of transparent game design further, where visitors can shape the future of museums.

Jessica Doig thrives on the convergence of business strategy, design aesthetic, technical knowledge, and interpretive storytelling in her role as Vice President of NGX. Armed with her PMP

Certification and a UBC Science Degree, Jess balances her formal qualifications with her passion for creativity and innovation.



PERSONALIZATION IN MARKETING

The Art of Being Relevant

Erika Stenson

"You just watched Teletubbies. You might also enjoy Fear and Loathing in Las Vegas or Barney's Christmas Special."

We've all been targeted. Whether on Netflix, Amazon or Facebook, savvy marketers are using customized experiences to speak to their audiences. These organizations use specific algorithms to create targeted, relevant content, based on specific criteria. And you thought they were just being helpful.

Identifying your target audiences and getting to know your visitors are the first steps in creating customized experiences. Intercepts, case studies, visitor surveys, and website analytics can provide you with important information about the people you want to engage.

I recently attended the BCMA 2015 Conference and hosted a table talk about breakthrough marketing. The two key takeaways I hoped I imparted upon the group were 1) ensure you understand your organization's strategy because without that you have no idea what you are actually marketing. And 2) you have to have a clear understanding of who your target audience is (and the two better align!).

Marketing today is all about the customer (or in our case, the "visitor").

Visitors want engagement before they physically come to see you. Visitors want to know that you understand their interests and can deliver on what you promise.



Above: Royal BC Museum Twitter account screenshot.

And because everyone is on social media and sharing their thoughts instantly, it's critical to ensure you're matching experiences in the real world with your online engagement, and that these experiences are always linking back to your target audience. It means shifting your thinking away from what is relevant for you, to what is relevant for your audience. They aren't always the same thing.

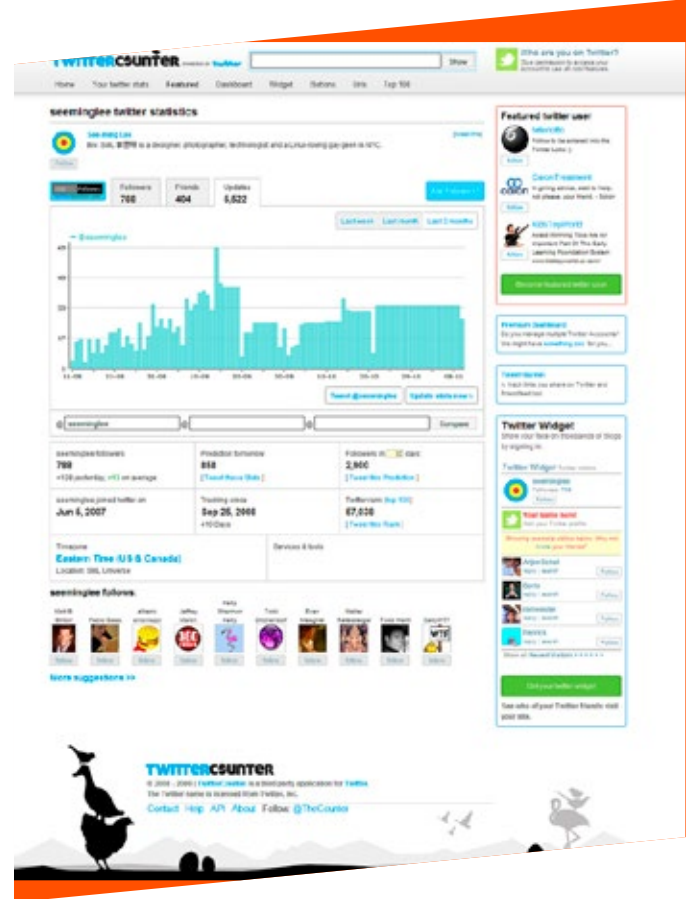
Visitors are changing how they make their buying decisions, and we must adapt with them (which is hard for us museum-folks, we hate change!). **Recent studies** have shown that human beings' attention spans have dropped to eight seconds - less than a gold fish. That means you have less than eight seconds to impress and delight, regardless of whether you are trying to reach your visitor through digital mediums or traditional advertising. These scattered attention spans mean visitors are bouncing between platforms and mediums and that traditional marketing methods designed to raise awareness may be failing to meet the needs of your audience.

The axiom still applies, people need to see or hear a message at least three times before they retain it.

So, how do we do it? We all have limited budgets, human resources and are multitasking as it is. I am reminded of a Henry Ford quote I heard years ago, "A company that stops marketing to save money is akin to a company that stops the clock to save time." Marketing (driving visitor engagement) is important to the health of our organizations.

But it needn't be complicated or expensive. You can leverage the tools you already have and keep it simple.

Ensure your website is set up with analytics (Google Analytics is free). Understand where your visi-



tors are coming from, how they track through your site, what pages they stay on and what pages they leave from.

Add a form for online users to opt in to receive information from you. Use this database, along with your membership database and social media followers, to survey and collect data on your audiences. There are a number of online survey tools that are free or almost free that tabulate the response data for you.

Meet your visitors where they are. This applies to traditional and new media. Mass marketing in the daily newspaper isn't going to drive engagement, especially when you have a limited budget. Where do your visitors live? Is there a neighbourhood with a particularly large group of your target audience?

Above: Royal BC Museum Twitter Counter.
Photo credit: Flickr user See-ming Lee

Focus on those. Traditional mediums, like direct mail and transit shelter advertising, can still be very effective, if they are targeted. Combine targeted traditional mediums with specific online initiatives like YouTube pre-roll, native advertising or Adwords, and you can get in front of your target group with relevant messaging again and again.

Look for opportunities to allow your audiences to share. They want to share their ideas and experiences with you and you should respond. Social media like Twitter and Facebook are important. But they are setup to provide opportunities for conversation. If you don't respond, you are sunk. It can be difficult to stay on top of these mediums.

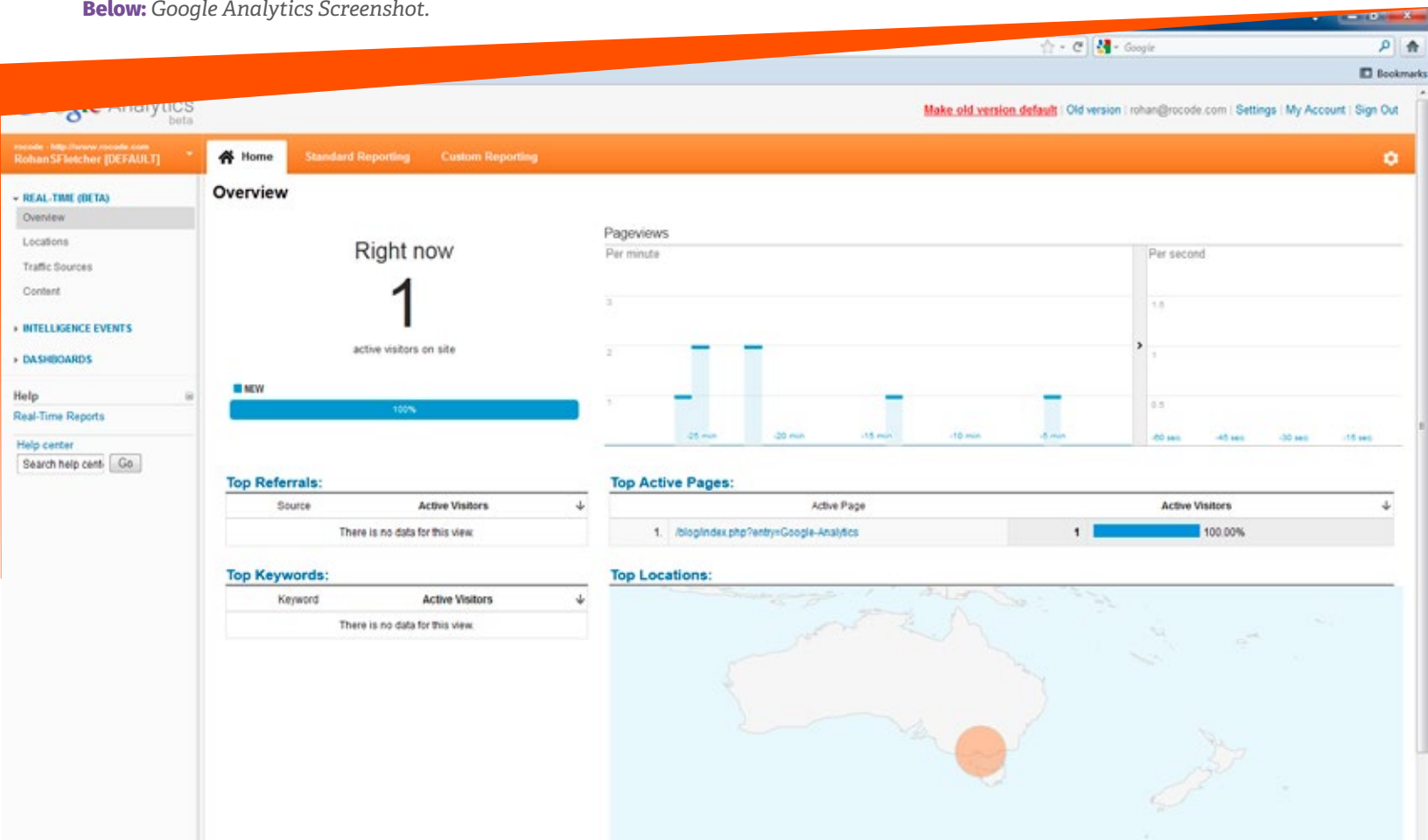
Understand which social media platforms your target audiences are engaged in and concentrate on those. You can't do it all, so pick one or two and do them well.

Below: Google Analytics Screenshot.

Focus on sharing content, responding to questions and challenges and encourage your followers to start conversations. Still need help? Get social media savvy volunteers working for you. It's also a great way to engage youth in your museum.

It is also important to understand that social media is *not* a meaningful source of direct traffic to sales conversion. In fact, according to an [**online article by Jay Baer**](#), social media represents only 1.55% of all ecommerce traffic and conversion rates are less than three quarters of one percent. BUT social media is additive in the conversion funnel. Social media is the new word-of-mouth. And word-of-mouth is part of 80% of all purchase decisions.

Online marketing channels take time to develop. A well-curated YouTube channel or Facebook page can turn into a hub of conversation, ideas and engagement, but none of it occurs without carefully building a following.



All activities



BritanniaMineMuseum's channel uploaded a video 1 year ago



Britannia Mine Tunnel Virtual Walkthrough

by BritanniaMineMuseum

1 year ago • 233 views

See our historic tunnel like never before with this virtual map created by 3D Laser Mapping.



BritanniaMineMuseum's channel uploaded a video 1 year ago



EPCOR Britannia Mine Water Treatment Plant & The Community

by BritanniaMineMuseum

1 year ago • 195 views

A short video on the impact of the EPCOR Britannia Mine Water Treatment Plant on the local environment and the community of Britannia Beach.



BritanniaMineMuseum's channel uploaded a video 1 year ago



New froth flotation at Britannia Mine Museum

by BritanniaMineMuseum

1 year ago • 20 views

An interpreter demonstrates how froth flotation works for extracting ore.

Popular channels

- BuzzFeedVideo Subscribe
- JustKiddingNews Subscribe
- BuzzFeedYellow Subscribe
- Daily Bumps Subscribe
- SHAYTARDS Subscribe
- Ryan ToysReview Subscribe

Above: Britannia Mine YouTube Screenshot.

Let's not forget about traditional media. It's easy to talk about engagement, content and personalization in the digital form but what about print or broadcast advertising? This is where it is so important to understand what makes your audiences tick. What publications are they reading and what sections of those publications are the most important? What shows are they watching or listening to? Your message needs to resonate with your target group. What problem or need are you solving for them? Breaking through and "personalization" in traditional media means answering that question. Your message needs to be valuable to the minds that receive it.

Personalization is about being relevant to your visitor. It is about looking at what you do from their side and meeting them where they live. Engaging, monitoring and asking questions are key to driving

a successful marketing program. If you don't know who your target audience is and what they value, you may be wasting the small amount of resources you have.

Erika Stenson is the Head of Marketing, Sales and Business Development at the Royal BC Museum. Stenson is an alumnus of Harvard Business School, a communications and advertising accredited professional, and has a diploma in applied communications. Stenson served a two-year term on BCMA Council from 2013-2015 and sits on the BCMA Finance Committee.





MUTUAL Inspiration

Documentary Filmmaking and the Museum Industry

Shannon Bettles

"When a filmmaker starts a movie they have seconds to get people to suspend their disbelief, to lose touch with where they are sitting – as they are now living in a new existence. Great filmmakers never jar the audience back to their reality. They are master craftsmen and storytellers who understand that depth and substance is more engaging than the superficial." - Paul Ferguson & Casey Williams

These words come from a conversation between Paul Ferguson, Producer, and Academy Award Winner® Casey Williams, President and CEO of Paradigm Motion Picture Co., who have been collaborating on a number of projects together, including **Pipes of War: Unparalleled Valour: the Story of James Richardson, VC**, a documentary film about a "young boy from British Columbia who was swept into the maelstrom of the Great War" (Paradigm Motion Picture Co, 2010).

This article explores what museum, gallery and archive professionals can learn from filmmakers. I interviewed a former colleague, Paul Ferguson, to see if he could provide insight into the world of filmmaking, allowing us a glimpse into a world where magic happens.

Mutual Inspiration

"When learning how to play guitar, one must quickly learn not to be scared to play with people who are better than you, for something is going to rub off."
- Paul Ferguson

Listen well, is the advice Ferguson imparts when trying something new. "Be willing to learn, be willing to share, accept your abilities and accept that you have much to learn." Staying open to possibilities by thinking big is a concept that Ferguson believes in, and one that sparked his relationship with Paradigm Motion Picture Co. years ago.

Acknowledging that he has learned more by participating than by saying no, Ferguson has found that in the world of filmmaking, anything is possible.

Ferguson contends that the film industry is open for partnerships: documentary film makers don't always know where to get their historic information or who to use to find content. Thankfully, museums, galleries and archives are full of content! As an industry, museums, galleries and archives can help documentary filmmakers by putting con-

Above: Paul Ferguson and Casey Williams
filming at the Chilliwack Archives.
Photo credit: Shannon Bettles

tent together in order to make connections and tell stories. Documentary filmmakers work by taking their subject with all its components, and carving it down to an exhibit of moving images presented on film.

“They start with a lot of content and have to take the large story and continually peel away” - Paul Ferguson

The goal is “to deepen and not broaden” a viewer’s understanding of a topic, something Ferguson passionately believes the best museum exhibits do as well.

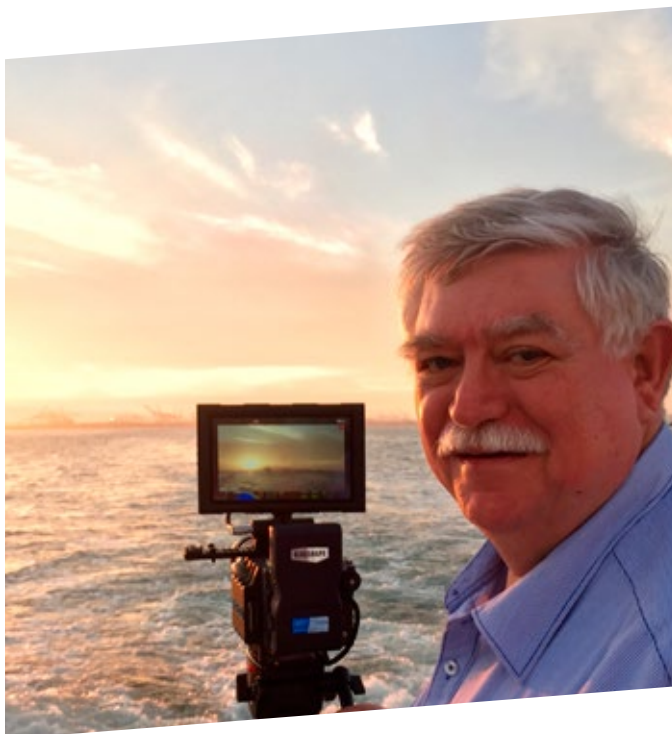
Whittling down massive amounts of content in a succinct and impactful way is not easy, as any curator or editor knows. As it takes 40 gallons of sap to make one bottle of maple syrup, it takes 40 hours of footage to create one hour of magic in a film (Burns, 2012). So what do filmmakers appreciate about museums and archives? Ferguson believes one aspect filmmakers appreciate is that museums

and archives respond quickly to research questions. Advice for museums working with filmmakers? Contracts should be holistic and both partners should benefit. Museum, gallery and archive professionals should ask themselves. “What can be gained by working with filmmakers?”

Telling Stories with Living Pictures

“When I go to an exhibit, I look at how it has been put together. How are all these things assembled? What has the curator associated with this object – this subject?” - Paul Ferguson

In the **Big Think Interview** with Ken Burns (2012), Burns speaks to the role of a director and storyteller in documentary filmmaking. Ferguson recommends the Big Think interview as inspiration for museum workers. In the interview, Burns talks about visiting archives. While he admits that he is not a historian, Burns finds a way to marry his eye as a filmmaker



Above: Film Director Casey Williams.
Photo credit: Casey Williams



Above: Casey Williams films
at the Chilliwack Archives.
Photo credit: Shannon Bettles

with the knowledge of the historian, curator or archivist. The result? Historic photographs are taken apart dynamically and put back together again. In doing so, images are contextualized and brought to life.

Viewers of Burns' documentaries, even if just for a second, are made to feel what it was actually like to be part of history.

Filmmakers may recognize what Apple has coined, the “Ken Burns Effect”, a tool in Apple computers iMovie program, which allows users to zoom or pan on still photographs. When working with Steve Jobs on the concept, Burns wanted to provide a way for amateur filmmakers to get beyond the plasticity of imagery (Burns, 2012). Ferguson and Williams think along the same lines as Burns when it comes to bringing still images to life, and challenge museum professionals to “look at archival pictures and ask ‘What’s in the picture?’” For example, do you hear birds chirping in the background or a fire crackling? Ferguson reminds us that good storytelling is all in the details. “Tell a story, don’t dictate it” Ferguson suggests. “Good directors tell a story as a narrative, not as a lesson”.

Ferguson challenges curators to think about what they can learn about storytelling from filmmakers. “Filmmakers are really good at creating connections through narratives, good at editing, knowing when to change scenes, change focus or change direction.” What filmmaking techniques can the museum industry apply to exhibitions? Burns puts it well: “the cutting room floor is not filled with bad scenes, just scenes that didn’t fit”.

Are we making conscious decisions when we add or delete content from our exhibits? Through careful editing and framing, can we do better in telling our stories?

On this topic, Ferguson points out that filmmakers find ways to “rest your eyes” between subjects. They allow time for people to pause. He asks the basic question: how many museums allow for people to pause in their exhibits? Have we ever considered that visually and emotionally, visitors can get overloaded? Ferguson suggests we take the lead from filmmakers by giving exhibit visitors time to regroup. A great example of this was at the Imperial War Museum (IWM) in London, England. Over his many visits, Ferguson has noticed that the IWM provides an opportunity for people to reflect within their gallery spaces. The former IWM main galleries included an entrance way that contrasts 6-foot-tall images with short word captions. The oversized images, each with carefully chosen and succinct wording, affords visitors time to reflect as a build up for what they will see next - a technique often used in filmmaking as a way to evoke anticipation of the upcoming scene.

Another plot device that museums can borrow from the film industry is the concept of a MacGuffin. A MacGuffin is “Alfred Hitchcock’s term for the device or plot element (an item, object, goal, event, or piece of knowledge) that catches the viewer’s attention or drives the logic or action of the plot and appears extremely important to the film characters, but often turns out to be insignificant or is to be ignored after it has served its purpose” (AMC, 2015). Can museums use the concept of a MacGuffin to give our audiences something to anchor to? Ferguson speaks to a 2013 exhibit at the Chilliwack Museum and Archives where he used this concept in the healthcare exhibit entitled: *May Health, Peace and Contentment be Yours: The History of*



Healthcare in Chilliwack ([visit online](#)). For the exhibit, Ferguson chose a Hipwell Drugstore calendar as the MacGuffin. This one object, simple in form and depicting an adult with child, became the exhibit theme, representative of a wheel of life from birth through death. Ferguson comments that “the simple driving force of the item provided the opportunity to highlight our medical collection and create partnerships used to explore subject material ranging from quack medicine, prosthetics, birth control and embalming.”

Imagination, Technology & Innovation

“Film has the ability to use touch technology using iPads, tablets in front of display cases that will allow you to combine cinematic storytelling, augmented reality, and text. Imagine your audience watching characters with the artifacts that are cased before them come to life. These are experiences that are available – making the audience part of the historical moment – it brings more reality, more experience.” - Paul Ferguson & Casey Williams

Above left: Hipwell Drugstore Calendar, 1926. Photo credit: Chilliwack Museum and Archives, 2008.026.003



Above right: Casey Williams shoots a documentary on location. Photo credit: Casey Williams

Ferguson and Williams invite the museum industry to imagine a museum experience where people no longer look at an artifact with a caption, but rather hear the sounds, see the sites, and experience the emotion. “Museums should be a place where the audience wants, and is able to, experience living history.” They suggest that one way to do this is to work with filmmakers who know how to create these kinds of elements. Suggesting that the technology exists right now at our fingertips, they wonder who will drive in first? Imagine immersing museum visitors with an experience that is thrilling, rewarding and emotionally satisfying. *“Let’s not let our visitors leave empty. We all know when filmmakers have not provided the full experience. Take people through that magic window and into that world - the Holodeck is closer than we think. The experience does not have to last long, 30 seconds, perhaps a minute.” - Paul Ferguson & Casey Williams*

Some of the technologies Ferguson and Williams allude to are starting to be incorporated into museum exhibits. Have you been to an exhibit yet where moving images are projected onto display



Left: Casey Williams and Paul Ferguson review film footage.
Photo credit: Casey Williams

“Brain swarming allows you to continually engage in the production of creative ideas, no matter how astonishing. Better to get the ideas out rather than to let them slide”

Advice for museum professionals embarking on their first film project? “Ask lots of questions, explore, learn the whole story, accept that there will be curves and segues on the road to development. Work towards the goal, and dream big.” - Paul Ferguson

case glass? Have you watched actors weaving within archival images, stepping out from behind the photograph while narrating the story? Film is exploring technologies such as augmented reality and 3D imagery, as well as innovations in sound and lighting technologies. Museum exhibitions can also make use of such innovations.

Doing it Right

Ferguson has said it many times before in his career as a museum curator, “anything worth doing, is worth doing right”. In the film industry, Ferguson reminds us that “anything you do has to be good. Film is about quality, there can be no half-measures.” According to Ferguson, Casey Williams works at a gold standard in all of his projects. The Piper Richardson film was started 6+ years ago, and when it is completed, it will be of exceptional quality. Good things require patience as Ferguson reminds us that it took Geoffrey Rush 13 years to begin production on *The King’s Speech*. Ferguson comments on his film journey: “It is great fun to experience all the hurdles and pitfalls, it is a positive work environment that offers satisfaction through continual encouragement and appreciation. Communicate effectively, enjoy discussion and debate – visiting the hard to ask questions and discovering the answers together creates enduring satisfaction.”

Paul Ferguson is a curator, historian and a documentary film researcher and producer. He has travelled extensively since childhood and continues to visit new places to learn of their history and stories. His studies and experiences of these landscapes of interest are integral to his passion for holistic innovation and leadership. Since 1978, Ferguson has worked with museums and archives and is currently the Registrar with the Royal British Columbia Museum. Paul also worked on “Tricks on the Dead”, the story of the Chinese Labour Corps during the Great War.



Casey Williams is a noted screenwriter, director and is internationally respected as one of the top documentary filmmakers in the world. His advances in film editing theory are used worldwide. Williams is the recipient of numerous international awards including an Academy award.

Shannon Bettles is Archivist at the Chilliwack Museum and Archives and the designer of Roundup Magazine. Bettles and Ferguson worked together in Chilliwack for several years.

Black GOLD



What the Oil & Gas industry Can Teach our Sector

Jim Cullen

These continue to be challenging times. While under unprecedented resource stress, museum professionals face growing expectations from employees, stakeholders and peers. We must act strategically, build sustainable organizations, manage risk, make the most of our human and financial resources, deliver projects and operate healthy workplaces, all while sustainably delivering community value.

Museums and industry face many of the same challenges, but we are comparatively under-resourced to deal with them; an opportunity exists to build more robust institutions and support our work by benchmarking and adapting some good ideas from industry.

Emulating for-profit methods may feel antithetical to the museum values we hold dear; however, our funders, stakeholders and boards are increasingly less-tolerant when we don't demonstrate more business-like methods.

Top: Oil fields.
Photo credit: Pixabay

Since 2003, the opportunity to cross-pollinate good ideas between the non-profit and for-profit sectors has driven my consulting practice. This article is *not* intended to “cheerlead” for the Oil & Gas (“O&G”) industry; it simply highlights some interesting practices I have observed during my work within that industry which I think can be easily referenced, adapted to our sector and scaled to our specific institutions with a little creativity and time.

Executing Strategy

Developing strategy is a standard business practice and museum accreditation programs (and wise board members) require well-crafted strategic and business plans. But *executing* strategy is often a difficult and overlooked part of strategic planning. Having invested much deep thinking and time in strategic planning, why wouldn't we pay equal attention to ensuring we actually carry out our strategic commitments throughout our organizations?

I know of one major O&G corporation of over ten thousand employees which uses an annual work alignment process to ensure everyone in the company understands and aligns with corporate strategy, their own department priorities and plans, and

commits to their individual part through projects and work activities. Starting with the CEO, the corporation uses cascading individual conversations between leaders and their employees, engaging every direct report, each of them engaging each of their employees in turn - identifying priorities, projects, activities and performance measurements for their departments and individual work. Accountability is reinforced by integrating work planning with the annual performance review process.

Having your whole staff aligning strategies presents a golden opportunity to make the most of our strategic plans and increase probability of our success by aligning the work of everyone in our organizations.

Assessing Risk

O&G is a risky industry – locating, extracting and processing the resources are all hazardous, as are the refined end products themselves, so O&G people must understand and manage myriad risks daily. O&G's historically free-wheeling "wildcatter" culture has mostly been displaced by modern shareholders' expectations that their companies carefully assess risks and put plans in place to reduce or manage them.

Use of a "risk matrix" is a common requirement for O&G employees - at all levels, in the field and office alike - to systematically analyze their actions for: 1) possible consequences (e.g. financial, health, safety and environmental) and their likelihood, and 2) what they should do and who they should involve to reduce or manage the identified risks. Focused conversations among the employee, subject matter experts and leaders at any level may be necessary to plan next steps.

This is a useful model; while museums are risk-averse, we are in the "forever business", still take risks and need to be conscious of them, no matter how innocuous our work environment may seem. We have an opportunity in our day-to-day work to stop and ensure we systematically assess risk and take well-planned actions for the benefit of our fellow employees, our visitors, our objects, and our institutions.

Developing Organizational Culture

A simple working definition of "Organizational Culture" is "the way people think and act" (Connors and Smith). Both scholarly and popular research over decades have shown that organizations with robust, ethical cultures consistently out-perform those with weak ones, including in attracting and retaining people.

Below: Oil industry worker.
Photo credit: Pixabay





Above: Safety section.
Photo credit: Pixabay

Successful O&G companies pay close attention to their organizational cultures.

Developing and activating a high-performing organizational culture pays off handsomely for those who get it right, but it is a tough nut to crack and an evolutionary process.

Many O&G companies employ organizational development specialists, a core task of whom is developing and reinforcing organizational culture using a variety of tools from team building to climate surveys.

Many companies adapt a third-party organizational culture framework to help them concisely articulate desired business results and the underlying beliefs and behaviours needed to create them. While such frameworks come with proprietary training programs and methods, some are also published, so anyone from the museum sector can glean practical ideas on developing their organization's culture from a book or short course.

Let's face it – some of our institutions have less-than-functional work environments (or worse). The cost of a dysfunctional museum culture is obvious in morale and productivity but it also insidiously impacts visitor experience and public value. Museum leaders have an opportunity to analyze their organization's current cultures, engage their people in envisioning the kind of intentional culture they collectively aspire to, and then plan how to move culture towards that desired state.

Managing Projects and Change

Rigorous project management is clearly essential to the success of major O&G capital projects (multiple millions of dollars and up) and the "PMP" (Project Management Professional) designation is relatively common among O&G people. They also use "gated" project management processes where projects are formally reviewed at regular intervals to ensure everything is on track or issues can be corrected early. It's interesting that leading O&G companies also apply a scaled-down project management process to small, non-capital projects - applying more rigour to scoping, scheduling and budgeting all projects, clarifying deliverables and outcomes, and ensuring disciplined project execution.

Projects always include change, and leading O&G businesses pay attention to the *people side of change*, realizing that sustained change depends on more than just technical project management. "Change Management" is now a credible specialty bridging project management and human resources, and many O&G companies have developed in-house change management capability. It encompasses systematically assessing readiness, identifying stakeholders and impacts, and developing integrated action plans including communication, capability building, leader alignment, and organizational culture to increase chances of successful implementation.

Cultural organizations have far less resilience than O&G companies to rebound from projects gone awry. Given the institutional and human costs of badly-planned and managed projects, investing in a museum's project and change management muscle seems wise. Project management and change management coursework or written material are readily accessible to all of us.

Museums have an opportunity to ensure we optimally use our financial resources by ensuring our projects are delivered on time, on budget and on scope, rather than stressing our organizations and depending on the heroism of the same key players to get us through badly-planned and managed projects. We can increase our chances for lasting implementation by ensuring our people are aware of and motivated to support changes, knowledgeable and capable of implementing them, and supported in sustaining them.

Building Safety Culture

"Safety culture" is a term heard with increasing frequency these days, often following major disasters such as the 2013 Lac Megantic catastrophe. It refers to the amalgam of safety-specific beliefs, capabilities and attitudes throughout the organization and is integral to a larger safety "system" including things like: enforcing safety policies and rules, following operating procedures and safe work practices, using personal protective equipment, and investigating all incidents and near-misses to identify root causes and ensuring those are addressed. Research shows a strong safety culture correlates with improved business performance as well as lowered frequency of near-misses, incidents, injuries, and fatalities.

An example of a key belief in a strong safety culture is that "all incidents are preventable" (compare the underlying values of this statement to the "ac-

cidents just happen" belief typical of poor safety cultures). Changing such a basic belief in a large organization takes time, and high O&G performers regularly assess their safety performance and work to improve their safety culture, sometimes using expert organizations (such as DuPont).

Healthy workplaces are a key part of museum sustainability; while we may never face the hazards of a petroleum processing facility, we still have incidents and injuries, perhaps because our workplaces seem deceptively safe. The safety culture concept is scalable to museums of any size and implementation can start with simple steps such as: starting meetings with a five minute discussion on a safety issue, requiring employees to assess hazards and risks of their activities, examining and addressing root causes of incidents and near-misses, and establishing a norm for employees to intervene in unsafe situations.

While the "bandwidth" of museum professionals is packed, there are areas within our demanding workloads where building capability or implementing some simple tools would ultimately make life a little easier and help build more sustainable institutions capable of delivering the public value demanded of us. Capitalizing on the research, development and learnings of industry can help us adapt useful models for the museum sector.

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Jim Cullen is an independent consultant with thirty years of experience in the corporate, public and non-profit sectors. He has a BA in Business Administration from Western University, has attended the Getty's Museum Management Institute and is currently enrolled in the University of Leicester's Master of Museum Studies program.





SHARING OUR VALUE

3 Things Happening in the Library and Information Studies Field

Shannon Bettles

Libraries, archives, galleries, museums, and cultural heritage organizations have many things in common. All are places of learning and knowledge where information is collected, preserved, organized, accessed, shared, interpreted and presented in some form or another. These cultural organizations engage audiences virtually and in person, preserve community memory and promote access while representing values such as democracy and human rights.

This article highlights three points of interest in the field of Library and Information Studies (LIS) that museum, archive, gallery and cultural heritage professionals can participate in and learn from.

Top: Fraser Valley Regional Library, Sardis Branch, Chilliwack.
Photo credit: Shannon Bettles

1. Community-Led Service

In 2004, the Vancouver Public Library (VPL) initiated a project entitled the *Working Together Project*. The goal of the demonstration project was to develop ways in which libraries could “work with low-income communities through a community development approach” (Campbell et al.). Since 2008, the concept of community-led library service has grown to become a philosophy adopted by many library systems and professionals across Canada.

But what is community-led? In the VPL publication **Connecting the Dots: A Guidebook for Working with Community**, community-led is defined as “a particular kind of community engagement, where the library works collaboratively with communi-

ty members so that we can understand the needs of the community, and use this understanding to inform the direction of the library work and policies.” In community-led philosophy, the community is the expert of its own needs and informs the direction of the library. The goal is not to only engage with current library users, but to reverse the model and prioritize members of the community who are not engaging with the library. According to **John Pateman** if libraries are meeting the needs of the non-users, then the needs of the passive and active users will also be met. With community-led, everyone wins.

But community-led approaches are not easy to do. Pateman suggests that in fact, community-led is actually equal to “the unknown.” Identifying needs is the core of the philosophy; establishing relationships is how needs are identified. Once needs are identified, challenges of how to meet them may prove difficult.

The community-led approach starts with mending internal organization relationships and changing attitudes, behaviour and culture. Pateman suggests that “we need to change the way we work with each other before we change the way we work with local communities.” Remembering who you work for, avoiding industry sub-cultures and taking a common sense approach to purpose, is a key factor in this model.

As museum professionals we ask: how can the community-led approach be applied to public museums, galleries and archives? Does it apply or should it? Public museums, galleries and archives share some similar community service roles with libraries: engaging with all members of a community, inspiring, educating and connecting. If public museums were to adopt community-led approaches, could we entice new audiences to visit? If museums discovered what their community really cared about, would it

“With community-led, everyone wins.” - John Pateman



Remembering who you work for, avoiding industry sub-cultures and taking a common sense approach to purpose is a key factor in this model.

Right: Library patrons.
Photo credit: Pixabay

result in a more connected organization? Pateman proposes that a common sense of purpose and place is very important to community-led libraries. Removing barriers to access can help achieve a greater sense of true public ownership and pride in our organizations.

2. Digital Literacy

It will not come as a surprise to you - the future is digital. Actually, wait... the present is digital! So what does this mean for libraries and archives that traditionally have housed books, CDs, DVDs, maps and other analog materials? At the same time that museums and galleries question their relevancy in a digital world, so too are libraries.

When imagining the future, we are all asking the same questions as we consider how to position ourselves for the next (or.. er.. current) generation of museum/ archive/ library and gallery-goers.

Many academic libraries are taking the lead when it comes to digital literacy initiatives. Educating students in areas of social media, privacy, copyright fair use, open educational resources, citing internet sources, and digital identity issues, for example, is a large part of helping students improve their ability to use digital technology, communication tools or networks to locate, evaluate, use and create information. The University of British Columbia (UBC) has a number of initiatives to this end. The [Digital Literacy Centre's website](#) promotes the University's digital literacy programs, speakers' series and workshops, while the [UBC Digital Tattoo](#) page works to inform students about online harassment, protecting mobile devices and removing oneself from the internet. Archives, too, are starting to see the need to provide digital literacy skills to



researchers accessing digital or digitized archival materials. The Archives department at the Royal BC Museum, for example, offers an [Archives Boot Camp](#), which as well as familiarizing patrons with record collections, provides an overview of online search techniques for accessing digital collections. Can your museum, archives, gallery or cultural centre offer a digital literacy program?

Right: Fraser Valley Regional Library,
Sardis Branch, Chilliwack.
Photo credit: Shannon Bettles

3. Creating Flexible Spaces

The 77,000 square foot Surrey City Centre Library, built in 2011, is representative of current trends in library architecture, which allow for flexible, multi-purpose spaces for all ([take the virtual tour](#)). Gone are the days when patrons were faced with oversized, permanent and intimidating library desks and towering library stacks. While such historic libraries are preserved and treasured throughout the world, the modern public library building in Canada is built to be functional. Surrey City Centre Library has four floors including what staff call a “living room” space complete with digital fireplace, lounge chairs and gaming centre. Macaroni benches and book forts are meant to be used and moved around the library opening up a variety of spaces for programs of all types.



The new library architecture concepts being taught in library schools (LIS) features libraries where shelves come on wheels and service desks can be re-arranged. Wayfinding strategies are prioritized and flex spaces allow for spontaneous programming. Is there a similar future in store for new museum and archive facilities? What can our public museums, archives, galleries and cultural centres take away from exploring new library architecture and facility design? Perhaps museums can solve programming space issues with creative, flexible and mobile designs too. On the other hand, perhaps we need more 77,000 square foot museums?

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Shannon Bettles is the Archivist at the Chilliwack Museum and Archives, as well as the designer for Roundup. Shannon is a Library and Information Studies (MLIS) student at the University of Alberta.



Above: Surrey City Centre Library.
Photo credit: Wikipedia Creative Commons

AMusing

Columnist: Mairin Kerr

This column explores how cultural institutions can encourage visitor interaction through new media, technology, and exhibitions. I will seek to uncover the innovation ideas within our provincial institutions, across the country, and internationally.



Harnessing the Power of the BuzzFeed Method

Whether you think it's a click-bait trap or a creative genius of a website, you are probably familiar with BuzzFeed. With an audience of over 200 million, they have to be doing something right.

BuzzFeed succeeds with image and gif heavy lists, quizzes, and short videos. Images rather than words communicate the key messages of the story. They target niche things that people will strongly relate to and want to share with their social networks (ex **Quiz: How well do you know the first episode of "Buffy"?** or **23 things you only understand if you are 10 years older than your sibling**). They embrace silly – their content is fun.

Derek Tan, Digital Media Specialist at UBC's **Beaty Biodiversity Museum** in Vancouver emulated this model to promote a recent event.

The '**Beaty Eats Bugs**' video was inspired by the many similar videos done by BuzzFeed in which

their **staff try out foods from countries foreign to them**," Tan explains. "Their videos are successful due to their spontaneity and energy, plus the appeal of watching people's immediate reactions to unusual stimuli."

Tan took certain elements from BuzzFeed's style that would translate well to the museum world when creating his video for the Beaty. "In shooting our video, I kept the concept of having people try eating insects in pairs. This allowed them to interact with each other instead of only with the camera. In editing the video, the time between cuts was kept short, delivering a high rate of entertainment value per minute and reducing the overall video length."

Tan also took some steps away from BuzzFeed to make it work better for the museum audience. "To work within the museum framework, we added an introduction establishing the sustainability and nutritional benefits of eating insects. BuzzFeed tends to be quite random in their subject matter, and the larger intent of their videos can sometimes be vague." The result? Success both online and on-site. The video was picked up by the UBC social media team resulting in a very high number of views,



Above: ROM Selfie.
Photo credit: Lexi Buchanan

shares, likes, and comments. The event that the video was created to promote, a Bugs & Beer night, had 140% attendance.

A key BuzzFeed concept is that they share popular content rather than making content popular. This is an idea Ryan Dodge, Digital Engagement Coordinator for the **Royal Ontario Museum** (ROM) in Toronto can get behind. Dodge explains, “...we tried to connect our collections, research, and exhibitions to things that were happening in the news. Some call it newsjacking but what it does is insert our content into a larger conversation and build greater awareness about the museum.” This decision came after his social media team grew and Dodge was able to step back and look at the ROM’s content strategy. He found that they were heavy on museum marketing messages and didn’t have high levels of engagement. That has changed with this new approach.

How does the ROM newsjack? One example is their guide for how to take selfies in the museum. “The selfie guide came out the same week that the **Russian Safe selfie guide** did, ours on Friday and the Russian one on Monday. We were able to take some-

thing that was talked about in the news and put a museum lens on it and turn it around quickly.” The ROM made the **mainstream news** with this story. The key is moving quickly and making it relevant to the museum.

The Beaty contributes to the popular **Vancouver is Awesome blog**. One of the most successful posts was one I wrote like a BuzzFeed list – “5 Reasons to Eat Insects.” I’ve just written “**5 Ways to Tell if you are a Fungophobe**” to promote an Instagram campaign and **Mushroom Walk**. The key is to have a goal in mind – what am I trying to gain from a popular post? It’s like carrot cake – hiding vegetables in a sugary treat. At the Beaty we use this method to drive traffic to our website, blog, social media, and increase awareness of an event or campaign. And it works.



Right: Carrot Cake.
Photo Credit: Flickr user Ruth Hartnup

The BuzzFeed method goes beyond emulating the style of content. You have to take on a new way of working that can be uncomfortable, if you like to plan things far in advance and don't like uncertainty. But it's worth it. Dodge describes this well: "I think you have to be willing to experiment and find what works for you and your community, they won't always like the form of content you do and you just have to be ready and willing to change up what you are doing."

What Dodge is referring to is something people in the tech industry have been doing for ages. It's been gaining momentum in museums for the past few years – **agile methodology** and **design thinking**.

Being flexible and being aware of what's topical is how your team can also increase your active engage-

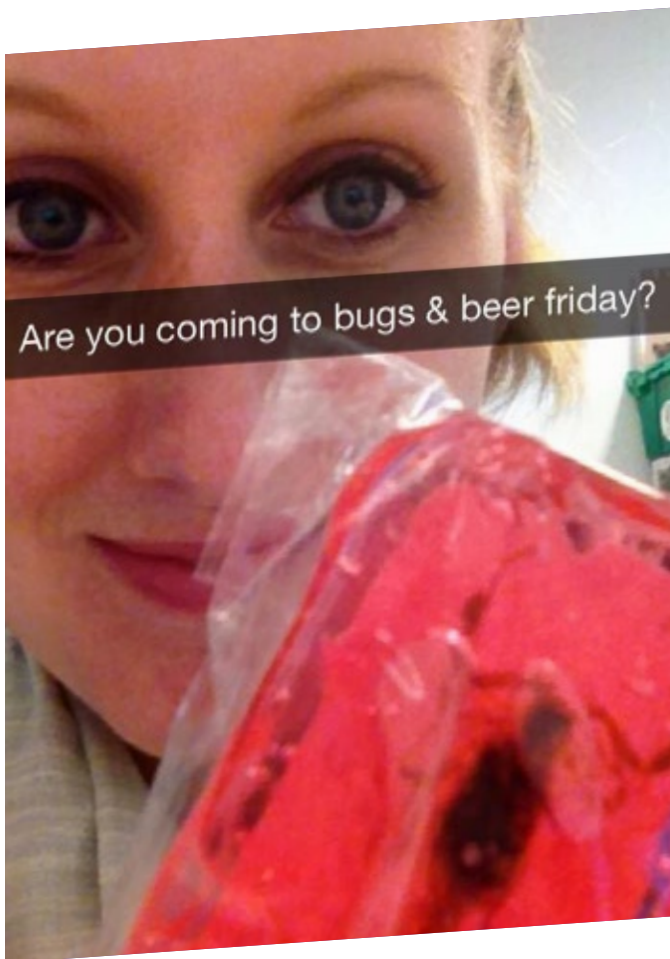
ment on social media, awareness of your museum, and attendance at your events. "I think agility is key, having room to jump on things day to day but also having a bank of content to choose from if there isn't anything you can connect your museum to in the news."

On the flip side it's important to make sure that these aren't the only types of stories and content you're sharing. It's just one tool in your arsenal. And it might not work for every museum. You have to consider who your audience is and who you are trying to reach on each social media platform.

At the Beaty we are on a university campus and one of our key audiences are the young adults who attend UBC. This type of content speaks to them. We share other types of content to reach different target audiences like families or teachers. The ROM targets young adults with events like **Friday Night Live at the ROM** (if you are ever visiting Toronto when this is on you should go!). It makes sense for them to reach out to this group with their news-jacking BuzzFeed-style content.

If it works for your museum, join us in taking inspiration from BuzzFeed and harness the power of topical, entertainment-oriented online content.

Mairin Kerr is the Marketing, Communications & Events Coordinator at the Beaty Biodiversity Museum and a Blogger at edgital.org. She had previously worked at the V&A Museum in London and the J. Paul Getty Museum in LA. Kerr has a Masters of Museum Studies from the University of Toronto.



Above: Bugs & Beer Night.
Photo credit: Mairin Kerr



I'm Still **KNOCKING...**



Columnist: Sarah Sewell

In the search for the elusive full-time career in the museum field, making sure you have the right education and skill-set is no easy feat. Whether you are trying to find that first job, or looking to update your skill-set as a mid-career professional, professional development is key at all stages. But where does one go to get those skills? What skills should you be getting?

This column will seek to address these concerns from my perspective, (a determined museum professional, with 4 different part-time jobs, only one actually in a museum), but I hope professionals at all stages of their careers will be able to learn something here as well. After all, one of the great things about our field is the collaboration and sharing of information that occurs.

Exploring Grant Writing Programs in BC

This first column will look at grant writing programs, courses and workshops and aim to help you understand what's available, and what will give you practical skills.

So what's available to you?

- BCIT offers an Associate Certificate in Fundraising Management, but also allows professionals to take a single course. Courses are aimed at individuals at all levels of their career including those considering the fundraising management field as a career, fundraisers with less than 5 years experience and Executive Directors (from smaller organizations). Those who would benefit most from BCIT's program are people who want to take a course remotely (online), need a flexible schedule and are looking for more in depth, fundraising focused training. Intake into the program happens year round and if you meet the prerequisites for the course (which are limited) and there's space available, you can register for a course immediately. Perhaps best of all, you do not have to be accepted into the school to start.

Searching through other institutions however, it is hard to find a comparable program. Most universities or colleges that do offer grant writing or fundraising classes offer them in their Continuing Education programs or as upper-level courses, where you will run into the problem of credits and needing to apply to the university.

- The University of the Fraser Valley offers Grant and Proposal Writing in their Communications department, but there are specific prerequisites

and only on campus offering. UFV does also offer Grant Writing as a Continuing Education course, depending on course availability.

- Northern Island College offers, on a limited basis, two day on campus workshops such as Effective Grant Writing.

I recently posted a request on the BCMA List-serve asking what other people in the field have found useful in their fundraising course work. Those who responded believed that while courses and workshops were helpful, what was really required was practical experience and practice; however, an employer would appreciate somebody with the course work behind them. For those trying to find their career in the field, this may be something to consider.

At the recent 2015 BCMA Conference, grant writing courses were discussed in one of the evening workshops. In that discussion, the resounding opinion was that courses were not helpful because they are not specific to the museum industry. Your time (and money) is better spent doing one (or all) of several things. It was suggested the only way to get better at grant writing is to try and try again (hence the workshop title “Try and Try Again – a How to for

Success with the BC Arts Council Projects Grants”). Taking museum specific grant writing workshops were also suggested but make sure the workshop will actually spend time teaching how to write an application. Finally, it was also noted that a great way of learning about the process is to become an adjudicator. Yes, this was news to many people in the room too. ArtsBC, among other organizations, allows you to nominate yourself, and if chosen, allows you to have a first hand look into what makes a good and bad grant application, and just what the committees are looking for.

In the end, there is no clear answer as to if a grant writing course will help you become a better grant writer. But I believe, at the end of the day, grant writing is a skill. And like most skills, some people can pick it up on their own and others need formal education or training to become successful. If you are unable to put “proven track record in successfully obtaining grants” on your resume, perhaps a course or workshop will get that foot in the door for you.

Sarah Sewell is currently a Historical Researcher with Canadian Development Consultants International, Museum Assistant with the Langley Centennial Museum and a Researcher with the West Vancouver Memorial Library. Sewell holds a Master of Arts degree in Canadian Military History from the University of Calgary.



Left: Students in classroom.

Photo credit: Wikipedia Creative Commons

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. 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. 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



Design Thinking

At the recent 2015 BCMA Conference at the Anvil Centre in New Westminster, the Innovation Committee hosted the **Vancouver Design Nerds** for a Design Jam. The Design Jam was a collaborative, brainstorming workshop designed to help museum, gallery and archives professionals better understand the concept of "Design Thinking".

Design Thinking is a mindset.

Design thinking is about believing we can make a difference, and having an intentional process in order to get to new, relevant solutions that create positive impact. Design Thinking gives you confidence in your creative abilities and a process for transforming difficult challenges into opportunities for design.

- It's Human-Centered.
- It's Collaborative.
- It's Optimistic.
- It's Experimental.





Above: Design Jam session at the BCMA conference.
Photo credit: Jared Korb

The brainstorming process enables ideas to flow naturally through discovery, interpretation, ideation, experimentation and evolution. Design Thinking can be used to approach any challenge such as the use of space, logical systems, and processes and tools that are needed. For many of BC's smaller museums, collaborative planning sessions are not always possible and planning sessions are rarely fun – no matter the institution's size. The classic "yes, and" rule of Improvisational comedy was aptly applied to solving the practical problems we all encounter. Groups worked on problems re-

lated to increasing visitor awareness, creative space uses and audio-visual storytelling.

"Some of the craziest ideas ended up being some of the better ones when combined with other people's ideas" – Workshop Participant

"Made planning fun. Creativity is easier when you don't have to be right or wrong." – Workshop Participant



Above: Design Jam participants in action.
Photo credit: Jane Lemke



Lunch With WL

Roundup Editor, Jane Lemke, recently sat down with Kathleen Bartels, Director of the Vancouver Art Gallery (VAG) at the Anvil Centre in New Westminster. Refreshingly approachable, Bartels was full of excitement about her organization's new building and its expanding role in BC's cultural scene.

1. What piqued your interest in the field and what steps did you take to get you to where you are at the helm of the Vancouver Art Gallery?

In many ways, it feels like I have been around art my entire life. My uncle was a well-known artist – a sculptor – and, head of the visual arts department at Washington University in St. Louis. As a young child, I remember being in awe of this man and used to hang out in his studio for hours on end, and would listen in as his students and fellow artists would gather to talk with him and share ideas. I think it was precisely in those early moments when I realized I could grow up and be involved in this exciting world. As a young adult in university, I enrolled in art history and attained my BA in photography. During that time, I worked as a student intern in what is now a very respected small museum, the Museum of Contemporary Photography in Chicago. After undergrad, I worked in the commercial gallery sector in Chicago and gained valuable experience in everything from hanging shows to working with artists and planning events. Following this, I spent several years travelling throughout Oceania and Asia eventually landing at the University of Hawaii where I studied art history with a

focus on the Pacific Island art from Micronesian to Melanesian. My first professional position in the museum was at The Museum of Contemporary Art in Los Angeles (MOCA). It was at MOCA that I had the breadth and depth of experiences that taught me so much about art museums; the importance of fundraising and how to work with a board and volunteers; and that artists must be at the core everything you do. I worked at MOCA for 14 years, working my way up the ladder to being the Assistant Director, and was extremely excited to be recruited to come to Vancouver to serve as the Director of the Vancouver Art Gallery.

2. You've been the Director of the VAG since 2001 and your 14 years of leadership has been a period of unprecedented growth in terms of the budget, the collection and visitor engagement. What's your secret?

I think it's about building strong relationships, being positive, welcoming and collaborating. And, being ambitious and never saying "we can't." So many people say to me, "Oh you aren't like most museum directors I know. I thought you'd be more reserved and serious." At the Vancouver Art Gallery, we try to make our exhibitions accessible to all our visitors by making connections through our programs so that there is something meaningful for everyone. It's really about making it a place where people want to visit because it's exciting, engaging and always unexpected. The Gallery is a place that

people can come to meet others, to hang out and to be inspired by great art. That's what I think museums should be like.

Tell us about the design philosophy for the new Vancouver Art Gallery and how it was conceived to suit BC's unique needs?

Following an in-depth peer review and interview process, the Gallery was unanimous in its decision to select Herzog & de Meuron. This was based on their proven ability to create innovative museum buildings that place prominence on artists and institutional mission, as well as the vision they presented for a new Gallery. We wanted an architect with a design aesthetic that we felt could be transformational for Vancouver and British Columbia. And, for the past year, we have been engaged in an intense, collaborative, and exciting conceptual design and master planning process with their team

led by Senior Partner Christine Binswanger. This process has involved our board, staff, many artists, colleagues and key stakeholders. The team from Herzog & de Meuron has spent extensive time in Vancouver and has also travelled throughout the province. They've been to Haida Gwaii, the Okanagan and to the Gulf Islands, for example. They really wanted to have a sense of what British Columbia means as a place and as a culture.

How does the Vancouver Art Gallery collaborate and engage with artistic and educational community groups and how does this play a role in fostering a more community-led institution?

I am very proud of how the Gallery collaborates and works with artists and our colleagues in the arts and culture sector, but of course we could always



Above: Vancouver Art Gallery's conceptual design as seen from across Queen Elizabeth Plaza.
Photo credit: Herzog & de Meuron



Top Right: Vancouver Art Gallery's Conceptual Design in the Gallery Courtyard.
Photo credit: Herzog & de Meuron



Right: Vancouver Art Gallery's Conceptual Design. View from West Georgia Street at night.
Photo credit: Herzog & de Meuron

do more. On an ongoing basis, we work with artists and designers through our ambitious exhibition program. As a large institution, this is an important part of our responsibility to our community. In our regular programs such as FUSE and Family FUSE Weekend we work with many artists and performing arts groups, and in programs such as our Teen Art Group (TAG), we have the opportunity to collaborate institutions such as Emily Carr University of Art + Design.

We also work with organizations beyond our city, with examples including our provincial touring program; Across the Province that has enabled the Gallery to share our impressive collection of more than 11,500 works to communities across British Columbia. This program, which provides Gallery-organized exhibitions with no fees, partners with many important organizations including the Art Gallery of Greater Victoria, Kamloops Art Gallery, Two Rivers Gallery, among others. We also

collaborate with countless institutions across the country and internationally through our exhibition touring program, and in our new building, we'll be doing even more as we'll have more space. The opportunities are endless.

What advice would you give someone trying to get into this field?

First, get a great education and do as many things as you possibly can within the field. Museum professionals often work in many different areas throughout their career, and this includes working in the commercial art sector, education, retail, museum services, fundraising and curatorial, among others. Don't get stuck on a job title as you might not get your dream job right away but you will be getting significant hands-on experience along the way.



Kathleen Bartels presents the keynote
at the BCMA 2015 Conference.
Photo credit: Jane Lemke

Selfies from you!

Submit to jlemke@museumsassn.bc.ca



Theresa Mackay,
Executive Director
of the BC Museums
Association at the
Rossland Museum.



BC History magazine Editor Andrea
Lister in Vancouver's Historic
Chinatown.



Fraser River Discovery Centre's
unofficial mascot, George, gets ready
for Christmas. See his adventures
@SturgeonGeorge.



Korina Charpentier, Senior Leader
at the Historic Stewart Farm, City of
Surrey.

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

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Right: DLee Yut Wah Ida, second daughter of Lee Mong Kow, a Chinese Canadian community leader in Victoria. Circa 1900.

Photo credit: BC Archives D-5671

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