

The voice of the BC Museums Association

Roundup

Issue 267 // Winter 2017

Change Makers

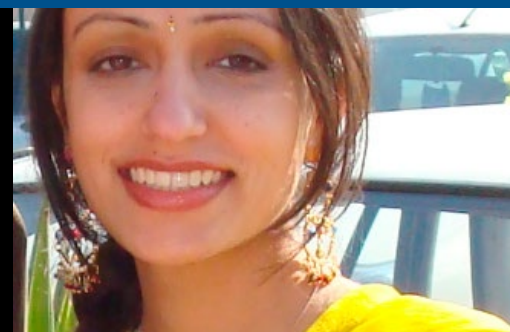
BC's Top Cultural Professionals for 2017



Leadership Thoughts

Future of the Cultural Field

2017 Change Makers



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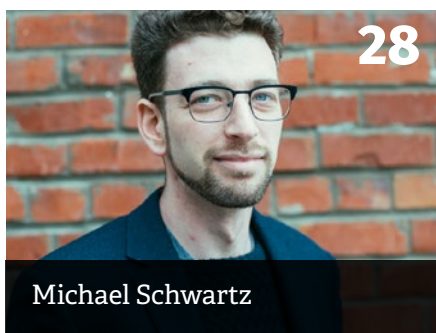
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NOTES FROM THE EDITOR



This issue of Roundup hopes to provide a platform for those making a substantial contribution to our field.

Jane Lemke

This issue of Roundup hopes to provide a platform for those making a substantial contribution to our field. From our (often cluttered) desks, we all hope to make a lasting legacy in our communities, through exhibitions, programmes, volunteers, and collections. Those profiled in this issue of Roundup have been selected by the Roundup Editorial Committee for their work in the cultural field that breaks down barriers, creates thought-provoking conversations and stimulates the minds of those in their communities, big or small.

Thank you to all those who were nominated and submitted applications; the amount of talent in BC is astounding.

A handwritten signature in dark ink, appearing to read 'J Lemke', with a stylized flourish at the end.

Jane Lemke,
Managing Editor, Roundup
jlemke@museumsassn.bc.ca

PRESIDENT'S REPORT



David Alexander

This issue of Roundup celebrates the innovators, the trail blazers and the change makers.

To quote the Honourable Peter Fassbender, Minister of Community, Sport and Cultural Development, who has kindly provided a message in this issue, “a strong cultural sector is at the heart of British Columbia’s creative economy”. This issue of Roundup celebrates the innovators, the trail blazers and the change makers that ensure this sector is strong today and well into the future, with the first issue dedicated to the ingenuity of the GLAM (gallery, libraries, archives and museums) sector. The individuals highlighted in this issue are from all reaches of the province and from small and large museums, galleries and archives. The common thread: each is making a significant

difference to our sector with the work they do. So please, I would like to introduce you to this year’s change makers – take a moment to read about the work they do and celebrate their successes.

To coincide with all this ingenuity and to celebrate the 150th anniversary of Confederation, the Province of British Columbia is investing in the cultural community with a new one-time funding program. Grants of up to \$100,000 will be provided to eligible museums, galleries, archives, historic places, heritage sites, First Nations band councils and First Nations Cultural Centres or friendship centres. The BCMA is proud to be a partner in this program and you can find out how to apply in this issue.

BC Marks Canada 150 with cultural legacies

Canada's 150th anniversary provides an opportunity for our museums, heritage sites and cultural organizations to create experiences that help us learn about and understand the diverse histories and cultures that bring us together as British Columbians and Canadians.

To mark this milestone, the Province of BC has launched an \$8 million funding program to celebrate BC communities and their contribution to Canada.

The British Columbia/Canada 150: Celebrating BC Communities fund aims to create meaningful legacies honouring the province's unique and diverse histories, culture, heritage and contribution to the nation. One time grants of up to \$100,000 are available to museums and heritage sites and to organizations with a culture or heritage mandate responsible for a museum, archive or historic place, including First Nation Band Councils, Aboriginal Friendship Centres, local governments and post-secondary institutions, throughout BC.

The BC Museums Association, with support from Heritage BC, will administer the program on behalf of the BC Government. Deadline for applications is February 10, 2017. Full details and applications can be found at museumsassn.bc.ca/grants.

Thank you to everyone who participated in the BCMA conference in Whistler. The setting was fantastic (I'm choosing to ignore the rain, wind and ferry cancellations) and the ideas flowed freely. A couple of highlights for me were the closing keynote by international museums expert Elaine Heumann Gurian on museums and civility, and the moving session on repatriation with Rod Naknakim, President of the Nuyumbalees Cultural Centre and Dr. Anthony Shelton, Director of UBC Museum of Anthropology. Together they were a fantastic way to end the conference; I left with a buzz having some assumptions overturned and a wealth of ideas churning.

Work is now beginning for the 2017 conference in Victoria. If you have ideas of how conference can be improved, please let the BCMA office know – with Canada's sesquicentennial and BCMA's 60th anniversary, next year's conference is shaping up to be spectacular. At the AGM in October we welcomed two new members to the BCMA Council: Joelle Hodgins, Rossland Museum

Director and Daniel Smith, Vice President, Board of the Nuyumbalees Cultural Centre. There are 13 members of BCMA council; these are your representatives so please if you have ideas, questions or comments, get in touch with them. A full list of council members is published at the beginning of this issue.

On May 9, 2017 British Columbians are scheduled to go to the polls for a provincial election. The next issue of Roundup, which will be published just before the election, will focus on advocacy and provide tools and examples to make your case to candidates. You are all culture advocates and an easy place to start is asking your local candidates what they plan on doing for the sector. If we are all doing this across the province, the message will get out loud and clear that culture is important. So ask once and keep on asking.

David Alexander
President, BCMA
dalexander@royalbcmuseum.bc.ca
250-387-2101



A Message from Peter Fassbender, Minister of Community, Sport and Cultural Development, Province of British Columbia

British Columbia is a province of many peoples and many stories. As our province continues to evolve, places devoted to engaging with and chronicling our changing identity are more important than ever – and B.C. museums continue to raise the bar in fulfilling this role.

This year is a special one for our province and country as we mark the 150th anniversary of Canada's Confederation. To recognize Canada 150, our government is partnering with the BC Museums Association to celebrate B.C. communities and their contributions to Canada. This funding program is investing up to \$8 million to create lasting legacies honouring B.C.'s unique and diverse histories, culture, heritage and contributions to Canada. Many inspiring projects are sure to emerge during this landmark year.

The Government of British Columbia is a proud supporter of our mu-

seums, Aboriginal cultural centres and cultural spaces, providing funding annually through the BC Arts Council and community gaming grants. A great example of a recent success is the exhibition *čəsnaʔəm, the city before the city*, a unique collaboration between the Museum of Vancouver, the Museum of Anthropology, Musqueam First Nation and the University of Waterloo. Telling the story of one of the largest ancient Musqueam villages and burial sites upon which Vancouver was built, this exhibit earned national recognition through the 2015 Governor General's History Award for Excellence in Museums.

I am particularly gratified to see museums working closely with interested Aboriginal communities to properly recognize the unique histories and experiences of Indigenous peoples. The Province recently committed \$2 million to the Royal BC Museum for the creation of a First Nations department and repatriation program. The respectful return of ancestral remains and cultural belongings is necessary for the healing of Aboriginal peoples

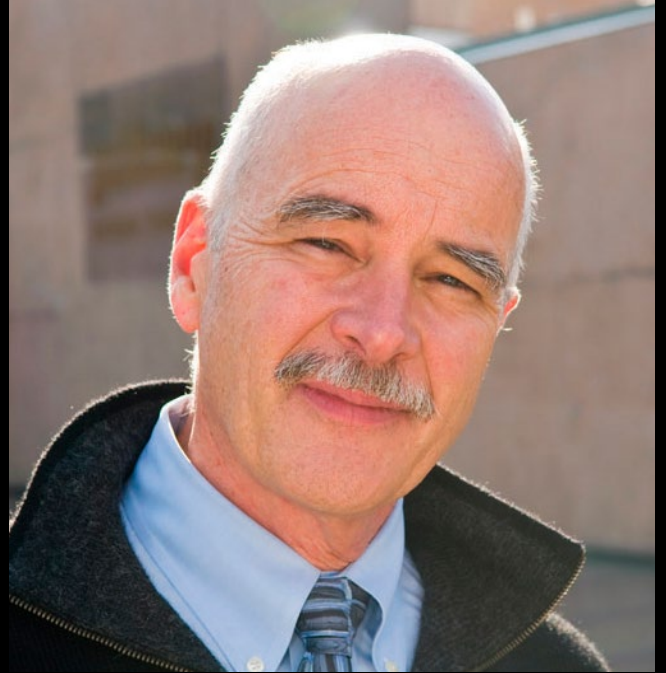
in B.C., and we are grateful for the guidance provided by the Royal BC Museum and key partners like the First Peoples' Cultural Council. As the province with the most diverse Aboriginal peoples in Canada, this program will help each community reconnect with their unique history and builds on the years of successful repatriation efforts by Indigenous communities and museums across B.C.

In acknowledging the BC Museums Association for supporting museums and visual arts organizations throughout our province, I also want to thank all the dedicated cultural workers and volunteers who make our museums places of wonder, curiosity and dialogue. Our province is richer for your efforts.

Sincerely,

A handwritten signature in black ink, appearing to read 'Peter Fassbender'.

Peter Fassbender, Minister of
Community, Sport and Cultural
Development

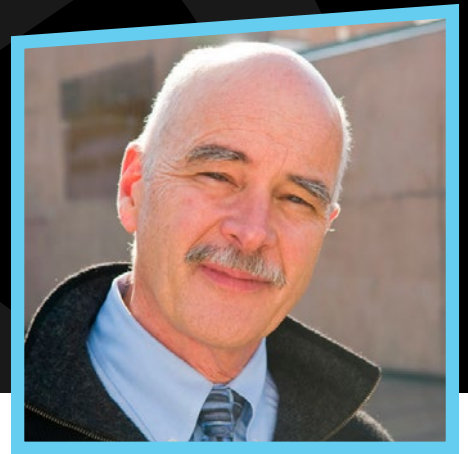


***What do
three
of BC's
movers and
shakers
see for the
future?***



Thought LEADERS

John Nightingale, PhD



President & CEO, Vancouver Aquarium Marine Science Centre

As Vancouver Aquarium Marine Science Centre celebrated 60 years of ocean conservation, we know that earth's natural areas, ecosystems and wildlife are not as healthy and ecologically sound as they were in 1956. Earth's oceans are facing the challenges of significant overfishing, the impacts of rapid coastal development, growing amounts of pollutants and contaminants, and the threats of a warming ocean with increasing acidity due to the changing climate. Our oceans cover more than 70 per cent of our planet's surface and oceanic plankton produces over 60 per cent of the oxygen we breathe. Our oceans regulate our climate and weather, and are the main source of protein for over 1.2 billion people. As go our oceans, so will go the Earth!

Vancouver Aquarium has been on a path to stepping up its focus on ocean conservation every year since it opened. As we look ahead to our next 60 years, the evolution is speeding up – we are committed to doubling our efforts during the next five years.

This effort involves increasing our impact on the conservation of earth's aquatic environments and species. While we will continue with original scientific research, principally through the Coastal Ocean Research Institute and a major expansion of our educational programs – our main focus is to engage and activate hundreds of millions of people. A visit to the Vancouver Aquarium has always been an enjoyable experience, an engaging one which leaves most visitors with a different perspective on our oceans and aquatic life that depend on it. We have now reorganized ourselves to take that engagement on a global scale.

How will cultural institutions engage with their audiences in the future?

Our focus is engaging more and more people to light that faint flicker of interest and curiosity in increasingly more people, leading to a different perspective, and a desire to help ensure Earth's future. Vancouver Aquarium's visitor experience is able to accommodate approximately 1.2 million people each year.

This limits our ability to physically engage with more people so we're expanding our engagement within the digital universe. Where we now digitally engage with 35 million people each year, our goal is to reach 100 million by 2020 and one billion by 2025. This means wholesale changes to our organization, including a new name early in 2017. The Vancouver Aquarium will always be the Vancouver Aquarium, but the name of the overarching parent organization will shift to help facilitate our global focus and partnerships we intend to build with other aquariums, museums, non-governmental organizations and government agencies worldwide.

Our goal is a larger "choir", a public where more and more people are interested in, and take personal actions to reduce our impacts on aquatic and ocean environments. A connected world where people care about our blue planet and engage others to also care and take action to protect it.

Tracy Calogheros



CEO, The Exploration Place Museum + Science Centre

Museums today have the unique opportunity to position themselves as the kitchen table of their communities; a place to gather and share ideas with friends both old and new; an organizing framework for experimentation, growth and learning; a safe place for difficult discussions. Some days there will be colleagues around the table exploring museum practice, at other times it will be a gathering of friends to celebrate an occasion. There will be times too, of heated debate, when guests push back in anger and walk away. The beauty of a kitchen table is that people circle back. This space that features sustenance, love, openness and the freedom to express your current understanding of yourself exists because we trust it. That same trust is hardwired into the external view of museums. Credibility and objectivity are the two most important assets of our facilities; they are what the public relies on when they seek us out to explore the world around them and both must be enshrined in any change our facilities embrace.

The word “change” generally implies that it is (or will be) “for the better,” and includes a silent assertion that the status quo is somehow lesser than this imagined future. Change is both exciting and terrifying and is often met with resistance, even hostility, as some see any change to be a threat to historical processes and a condemnation of work that went before. In order for museums to navigate the rapid change that this modern era is defined by, all options must be on the table, we must set aside ego (personal or institutional) and “to be relevant” must be the test.

Relevant. What does that mean in 2017?

The contemporary human experience is defined by broad public cynicism resulting from information overload, insidious marketing and special interest groups. People have lost faith in our institutions (political, medical, educational and journalistic). We need our Museums to be that place where people can test out ideas, debate opinions and reinvest in our collective futures. Small market institutions are often ahead of the curve when it comes to relevance, simply as a matter of sur-

vival. In small communities forging partnerships to host events, house collections and fund development is often the only way forward, rooting our practice in the needs of our audiences. Those same partnerships build deeply rewarding relationships inspiring friendships that go far beyond the visitor who simply comes to experience an exhibit curated largely (or entirely) in isolation from community goals, needs and wants.

Whether we are sharing a meal, doing homework or playing cards, our kitchen tables are the seat of interaction in our homes and that is the role our communities need their museums to fill. I don’t mean that we will suddenly stop housing collections, but to be relevant in 2017 we must transform our audiences into friends, trust them as they have always trusted us and invite them over for beer and apples; the conversation will be inspiring.

Anthony Shelton, PhD



Director, UBC's Museum of Anthropology

Change is Life. Change is a vital part of our sustainable futures. It is everywhere around us; it occurs on every spatial level, from the global to the national, regional and the local. Regardless of its effect change is an index of our intellectual and creative edge, which when harnessed by institutions can make them singular and extraordinary, or rudderless or destructive. Only when intellect and creativity are guided by ethics, can change be subordinated to benefit the common good. The deepening and extension of the common good therefore becomes the measure of an institution's civic value and vigour.

Acknowledgement of change and the ability to transform ourselves is fundamental to MOA's mission and to our validation by Canadian society. In its earlier years, MOA's reputation was based on the application of collaborative methodologies, the publications of a few staff members and innovative design, such as visible storage. These were all considerable achievements and easily distinguished MOA from oth-

er anthropology museums around the world, but beyond these, fundamentally we remained a university museum with limited public programs, small exhibitions, little regard for audience engagement, limited private sector fundraising capacity and few links to provincial, and federal government agencies or the foreign diplomatic corps. After obtaining \$17.2 million from the Canadian Fund for Innovation in 2002, part of a then \$70 million budget required to renovate and substantially expand the museum's building and operations, fundraising activities languished for three years. Through determination and conviction, we reversed these trends by revising the original plans and raising \$41 million.

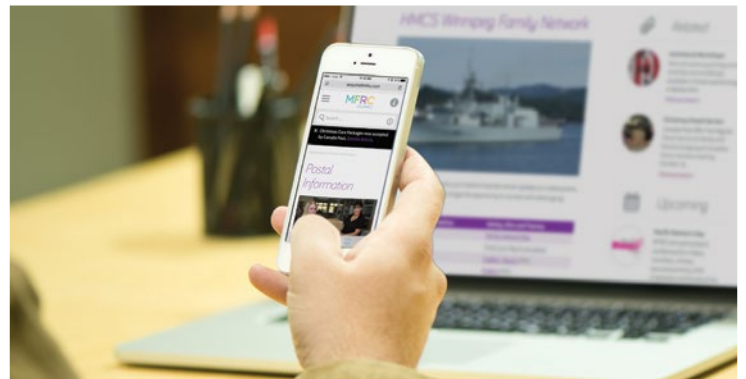
With the opening of new galleries and public amenities in 2010, as well as state of the art research and storage facilities, MOA changed forever. For the Olympics we welcomed 11 heads of state and since then our visitor numbers have increased each year. MOA's staff, as well as First Nations partners and communities were deeply involved in the renovation and expansion project. Unusual for most museums, our associate

director, Moya Waters, took on the responsibility of project manager, and the sectoral leads for building, collection enhancement, the multiplicity galleries and the development of the RRN were all filled by our own staff. This not only led to the accumulation of invaluable experience and expertise but it delivered a building that fulfilled all our requirements and expectations. The success of the process made us become more ambitious and think more expansively, fortifying our energies to embark on the wholesale transformations seen in the last six years. One of the most important duties of any museum director is, in my mind, to create a space that values and encourages individual ideas, creative even crazy thinking, to make an environment unshackled from established conventions, free from dogma, but that always seeks to engage contemporary issues and which values the past according to its ability to illuminate the present.

In six years the 'Museum of Anthropology' has become 'MOA. A Place of World Arts and Cultures', signalling a shift from a disciplinary based perspective to a focus on global and local cultures, art and social move-

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ments and human conditions and aspirations. Man Ray, Frida Kahlo, Remedios Varo, Ishiuchi Miyako, Parviz Tanavoli and most recently Lawrence Paul Yuxweluptun have been featured at MOA alongside exhibitions on contemporary Cuban and Middle Eastern artists, Portuguese popular art, African photography, Taiwanese modernism, and world textiles. To be truly inclusive, we have adopted a new language policy which commits us to doing as many exhibitions as possible in both English and the national language of the people or culture represented. So far we have curated exhibitions in Spanish, Portuguese and Chinese, as well as offering tours in those as well as French, Mandarin and Cantonese. We have launched a prize winning publication series and curators have started to offer visitors exclusive cultural journeys to places as diverse as Cuba, Portugal and Papua New Guinea. Despite these new offerings, we also remain profoundly committed to showcasing First Nation arts and we are proud in the last six years to have curated more exhibitions than at any time in our history.

As I write these words in praise of change, one of our new curators, April Liu, is preparing to vastly increase our public and family based programmes; curators Karen Duffek and Bill McLennan, along with curatorial intern Jordan Wilson, are involved in designing a soon-to-be constructed masterworks gallery to house one of the largest and most important collections of NWC art in private hands that has recently been donated to us, and staff, headed by Jill Baird, are preparing to launch a new professional MA in museums and heritage studies. But, as recent joint projects with communities and museums in the city and province seem to suggest, we must also change to better support the aspirations of our sister organizations and begin to decentralize some of our events and activities. Museums and galleries cannot exist to pursue only their own growth and aggrandizement. They have a duty to be dynamic, but they must not lose sight of the common good and the creativity they incubate should be allowed to spiral more freely disrespecting walls and jurisdictions and, in the process change all of us regardless of who we are or where we live.

A stylized graphic featuring the profiles of two people facing each other. The person on the left is rendered in shades of purple and blue, while the person on the right is in shades of pink and magenta. The background is a gradient of these colors, with a large green rectangle in the lower right corner containing the title and subtitle.

CHANGE MAKERS

Who's making a difference?

CHANGE MAKERS

Who's making a difference?

Nika Collison has worked to bring home over 500 Haida Ancestors, repatriating belongings based on mutual respect, cooperation and trust.



Nika Collison

The Haida Activist

Nika Collison, Associate Curator, Haida Gwaii Museum at K̓aay Llnagaay

Jisgang (Nika Collison) belongs to the Ts'aahl Eagle clan of the Haida Nation. Collison works closely with the Haida Nation to uphold a Haida way of knowing and being; and to exhibit, publish, consult and lecture on an international scale, providing Haida perspectives on history, present-day life and on intent for the future. She has worked for the Haida Gwaii Museum at K̓aay Llnagaay since 1999, currently as the Associate Curator. Highlights of this work include creating exhibits and experiences throughout the Haida Heritage Centre at K̓aay Llnagaay (where Haida Gwaii Museum lives) and the production of other critical works, such as *That Which Makes Us Haida ~ The Haida Language and*

Gina Suuda Tl'l Xasii ~ Came to Tell Something: Art & Artist in Haida Society. She co-chaired the Haida Repatriation and Cultural Committee for ten years and has managed the Skidegate chapter since 1998. Collison has taken numerous professional development opportunities, including courses at the University of Victoria's Cultural Resource Management Program, courses in the Haida language and has a Financial Management Diploma from BC Institute of Technology.

"We carry the responsibility to affect societal change by mainstreaming Canada's dark history with Indigenous peoples while actively working to set things right. In the Haida/Museum realm, the path towards conciliation has been shaped by Yahguudangang—the act of paying respect. Yahguudangang is not

quick, easy or pretty; it is complicated, powerful and transformative. It is more than repatriation—it is a way of life." - Nika Collison

Collison has also served on numerous arts/culture panels and juries and has worked as curator, author or presenter of Haida culture and heritage for several national, international and overseas organizations including the Vancouver Art Gallery's *Raven Travelling – Two Hundred Years of Haida Art*, 2006 and the Smithsonian National Museum of the American Indian's *Listening to Our Ancestors*, 2006. Collison also leads Hltaaxuulang Gud Ad K'aaju, a traditional Haida dance group.



Top: Bill Reid's Loo Taas is paddled in front of the Haida Heritage Centre at Kay Llnagaay, home to the Haida Gwaii Museum.

Photo Credit: Rolf Bettner; courtesy Haida Gwaii Museum

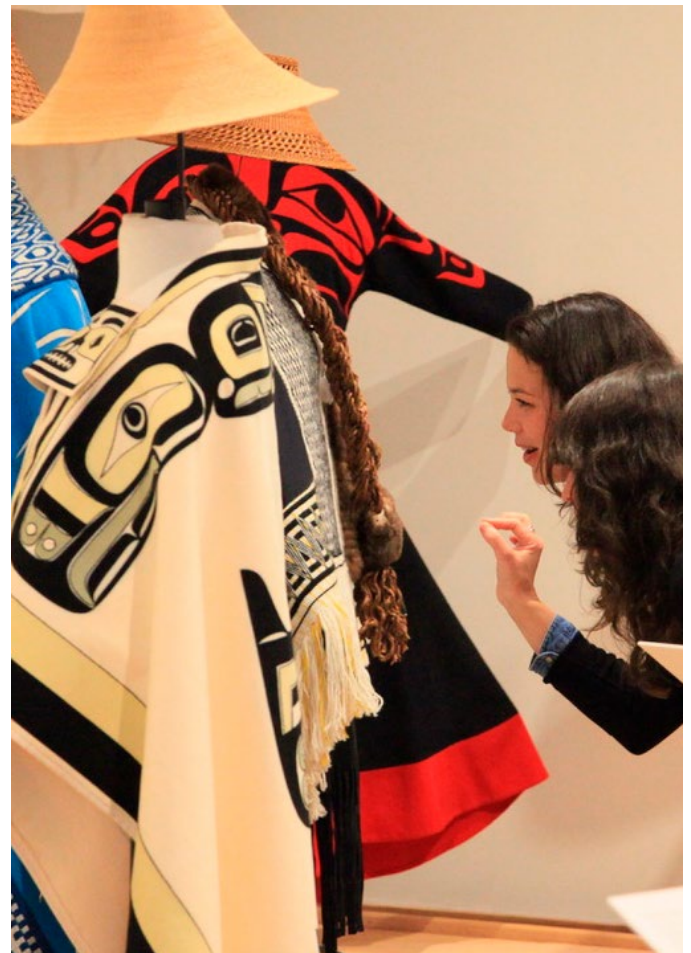


Above: Haida Gwaii Museum.

Photo Credit: Rolf Bettner; courtesy Haida Gwaii Museum

Right: Admiring the beautiful regalia presented in Gina Suuda T'l'l Xasii-Came to Tell Something: Art & Artist in Haida Society, 2014.

Photo Credit: Rolf Bettner; courtesy Haida Gwaii Museum



CHANGE MAKERS

Who's making a difference?

Paul Crawford led an exhibition that was not for the faint of heart, but one that affirms the incredible capacity of the human spirit.



Paul Crawford

The Global Visionary

*Paul Crawford, Director/Curator,
Penticton Art Gallery*

Paul Crawford of the Penticton Art Gallery is one of those people in the cultural field who is not afraid to tackle the difficult subjects and the challenging logistics to put on a provocative exhibition.

Throughout his work, Crawford has made tremendous strides to bring art from other countries to Canadian viewers. Crawford has a BA in Art History from the University of Victoria and sits on the boards of numerous arts organizations including Island Mountain Arts, Okanagan School of the Arts, the International One Minute Play Festival and is a co-founder of the ArtsWells Festival of All Things Art.

One of Crawford's most impressive projects has been Penticton Art Gallery's exhibition *Behind the Lines*:

Contemporary Art from Syria, a project that was over a year in the planning and featured 19 artists and 100 works of art. Of the 19 artists, 1 was lucky enough to live outside Syria before the war began, 5 have left Syria since the war broke out, and 13 are still living in Syria today. The exhibition was extremely emotional for the community of Penticton and for the participating artists, some of whom are dealing daily with the realities of war.

"The work is incredible and at times terrifying with the intense emotions it elicits." - Paul Crawford

When Crawford started to plan the exhibition over a year ago, he could not have imagined the relevance the exhibition would have had to the community. For many people living in Canada, Syria is a far off place undergoing the most unimaginable of situations which

are regularly captured on the local news. As the Federal Government welcomed 25,000 Syrian refugees, the Okanagan Valley saw a number of families settled to great fanfare and community support. The exhibition was perfectly timed and helped build a greater understanding of the Syrian people, their art and culture.

The exhibition is not for the faint of heart, but is also one that affirms the incredible capacity of the human spirit to not only survive the most unimaginable circumstances but thrive. The artists' powerful work stands as a testament to their existence and will inspire similar voices for generations to come.

Right: "Graffiti" by Malina Suliman.
Photo Credit: Kabul Artist Project.



Below: "Dream of Graffiti - Darulaman Palace" by Shamsia Hassani.
Photo Credit: Shamsia Hassani and Kabul Artist Project.



CHANGE MAKERS

Who's making a difference?

Jessica Doig has shaped the broader discourse on visitor behavior in museums by sharing her lessons learned with the cultural community.

A close-up portrait of Jessica Doig, a woman with blonde hair, smiling warmly at the camera. She is wearing a small hoop earring.

Jessica Doig

The Digital Guru

Jessica Doig, Vice President and Executive Producer, NGX Interactive

Jessica Doig has pushed innovation for BC's cultural sector through challenging perceptions of how technology adds value to the museum experience. Doig received her Bachelor of Science in Biology and Earth Science from University of British Columbia in 1997 and was certified in 2014 as a Project Management Professional. She joined NGX in 2007, when the business focused on website design for a variety of business sectors. With Doig's influence, the business changed direction to specialize in digital media exhibits for the cultural industry. Since that time, Doig has led the creation of 600 exhibits in cultural institutions. The NGX business has grown in size from a team of 6 to a team of 20 full time staff, adding 14 full time jobs to the BC cultural industry. This job creation

led to a gender shift at NGX with 8 of the 14 new jobs going to women. This changed the gender ratio from a 1:6 to a 50:50 balance. This advocacy for women in technology-focused jobs within BC's cultural industry is a significant contribution.

Mindful of the necessary endurance for cultural experiences, Doig has resisted the pressure to relentlessly chase trends and promote the latest bleeding edge technology.

Doig has steadfastly pursued technology-enabled endeavors that promote interactive storytelling, cultural immersion, and engaging learning experiences through innovative techniques that invest the visitor

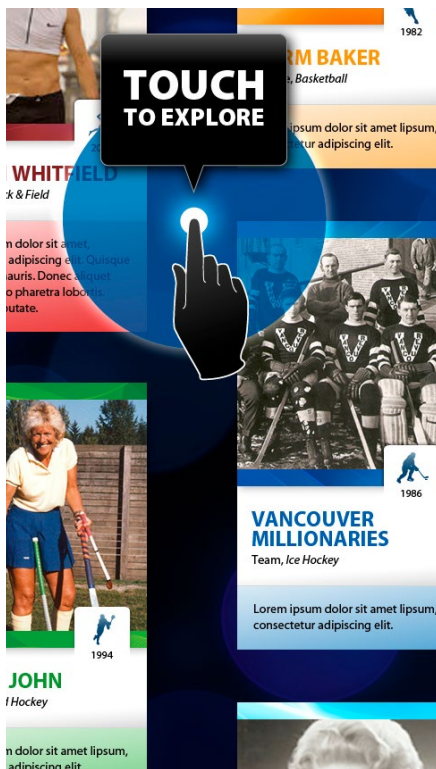
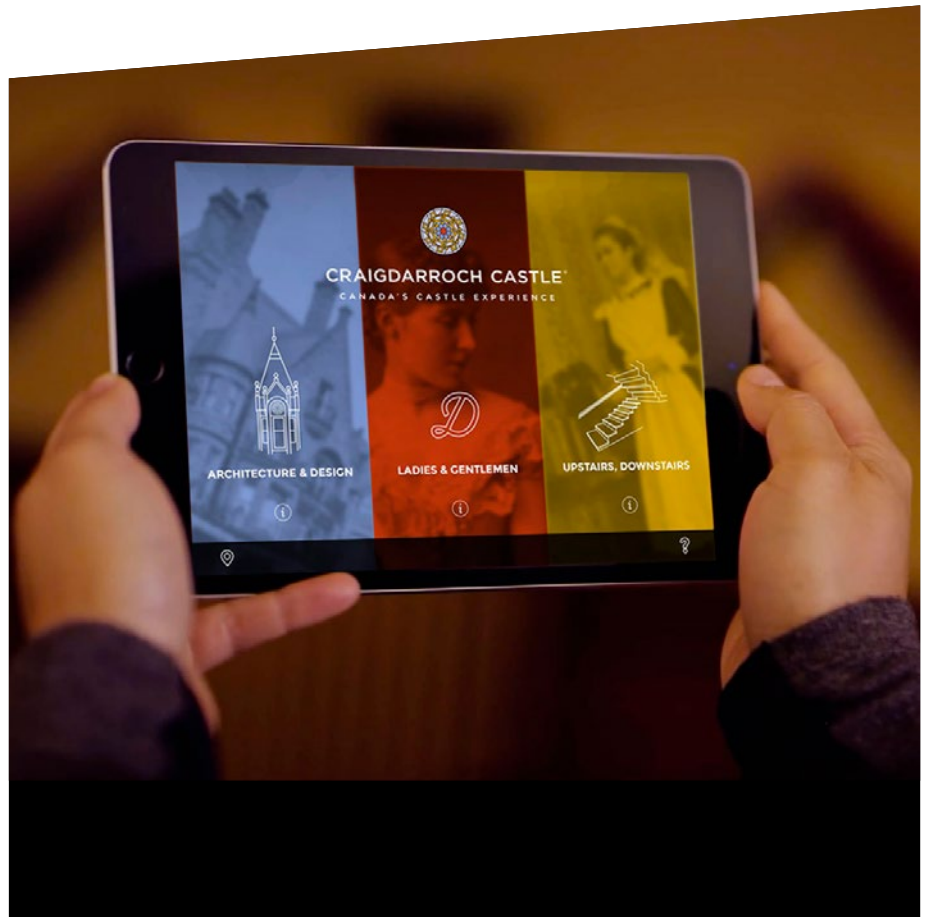
in a story, rather than highlight the latest gadget. Doig's work with the Royal BC Museum highlights smart technology solutions that are trend savvy yet appropriate for the goals of the museum: the mobile responsive website for the Learning Portal, documentary films for the Gold Rush exhibition, and an Augmented Reality app for the mammoth exhibit.

Doig has demonstrated her imaginative ability through her work across the breadth of projects as Executive Producer. For Victoria's Craigdarroch Castle, she worked with her team to conceptualize a creative approach to a mobile app, whereby visitors and docents engage with the castle's story through a tablet-based Augmented Reality experience. The solution focused the story around three main storylines (gender, class, and architecture) and then utilized illustration, narration, and anima-

tion to bring the stories to life. The tablet is the visitor's window to the past, capturing imaginations by using modern technology to immerse visitors in a century-old story of the castle's life.

Doig has advanced the understanding of visitor behavior at digital media exhibits through her leadership of an initiative at NGX to learn from visitor interactions. The custom data tracking system (DTS) tracks the choices made by visitors, stores this data in an aggregate way and generates informative reports for NGX and museum staff. This study of visitor behavior informs how the NGX team plans for subsequent exhibits.

Right: Craigdarroch Castle's Augmented Reality App.
Photo Credit: NGX Interactive



Above: BC Sports Hall of Fame's Hall of Champions Interactive, produced by NGX Interactive in 2011.
Photo Credit: NGX Interactive



Above: Royal BC Museum's Augmented Reality App for the "enormous" Mammoth exhibit.
Photo Credit: NGX Interactive

CHANGE MAKERS

Who's making a difference?

Naveen Girn has tirelessly provided leadership to projects sharing the Indo-Canadian experience.



Naveen Girn

The Community Storyteller

Naveen Girn, Community Relations & Engagement Strategist, City of Vancouver

Naveen Girn's experiences in curation, archival research, and community outreach have been guided by a passion to provide spaces for untold stories to be heard and to use innovative storytelling techniques to connect with new and established museum patrons. His work focuses on the Indo-Canadian experience with the main goal being to encourage close collaboration with staff, stakeholders, and community partners while using the vision for the exhibition and the value of unique stories to guide key decisions. Girn holds a BA in Political Science from Simon Fraser University and a MA in Geography from York University.

Girn acted as Program Manager for the *Komagata Maru 1914-2014:*

Generations, Geographies and Echoes project, during which he led a team of eight institutions across Metro Vancouver to collaboratively commemorate this historic anniversary. During this yearlong project, Girn worked to engage new and old audiences through creative exhibitions, academic talks, panel discussions with international artists, and events that showcased the present day resonances of our history. He worked tirelessly to proactively cultivated and developed relationships with key educational institutions, media, nonprofits, artists, stakeholders, and government organizations.

Girn has worked with many cultural institutions across the Lower Mainland including the Museum of Vancouver, Surrey Art Gallery, Surrey Museum, Vancouver Maritime Museum, Simon Fraser University and Centre A Asian Art Gallery.

Girn fosters an inclusive space for a variety of viewpoints coupled with strong decision-making based on research, target audiences, and shared values is an excellent way to ensure successful events.

"My curatorial practice is based on rigorous research, sustained community engagement, and creating exhibitions that foster dialogue."

Girn frames exhibitions intergenerationally and interculturally in order to foster accessibility and inclusiveness. This helps to recognize the living legacies and present-day resonances of historical events. He continues to advocate for projects that are driven by shared values in order to provide a space for marginalized and silenced voices, although with alternative historical perspectives, to be heard.



Image: Naveen Girn led the Komagata Maru 1914-2014: Generations, Geographies and Echoes project.

CHANGE MAKERS

Who's making a difference?

Kate Hennessy's work has led to the use of new technologies to shift historical relationships between museums and Indigenous communities.



Kate Hennessy

The Cultural Collaborator

Kate Hennessy, Assistant Professor, Simon Fraser University's School of Interactive Arts and Technology

Kate Hennessy received her PhD in Anthropology from the University of British Columbia and an MA in the Anthropology of Media from the University of London, School of Oriental and African Studies. As the Director of the Making Culture Lab, Hennessy's research explores the role of digital technology in the documentation and safeguarding of cultural heritage, and the mediation of culture, history, objects, and subjects in new forms.

Hennessy's collaborative research and design work in the cultural field is grounded in the field of cultural anthropology, contributing specifically the anthropology of media, museums, and contemporary art. Hennessy's unique position at the School of Interactive Arts and Tech-

nology has supported her ability to develop projects and practices that reach across disciplinary boundaries and to connect academic, professional, community, and technical expertise through design and scholarship. Hennessy has conducted research that uses applied and collaborative digital media production with Indigenous communities, heritage institutions, and artists as a context for exploring the creation of digital museum networks, on access to Indigenous cultural property in museum collections. As a founding member of the Ethnographic Terminalia Collective, Hennessy has made a contribution to the rapidly developing area of anthropology and art exhibition in North American Anthropology.

Hennessy has worked with diverse collaborators, with different technical and cultural expertise, and academic and non-academic partners,

to critically reframe and engage with new media for museums, cultural heritage, and cultural representation. In doing so, she has made a contribution to research on the effects of new digital museum networks and related curatorial practices. Hennessy's work in this area has been defined by collaboration with Indigenous cultural property owners, museum professionals, and software developers to both create and assess the potential of new technologies to shift historical relationships between museums and Indigenous communities.

Through applied collaborative design, Hennessy has helped to develop innovative approaches to the leveraging digital collections data for Indigenous self-representation and ethical communication of Indigenous knowledge. Hennessy has collaboratively produced virtual exhibit and installation projects

that have helped to connect Dane-zaa communities (the Virtual Museum of Canada exhibit Dane Wajich—Dane-zaa Stories and Songs: Dreamers and the Land (2007)), Inuvialuit communities (The Inuvialuit Living History Project (2012)), and Stó:lo-Coast Salish and Sq'ewlets communities (the Virtual Museum of Canada exhibit Sq'ewlets: A Stó:lo-Coast Salish community in the Fraser Valley (forthcoming 2017)) to their cultural heritage in major museum institutions and private collections. Hennessy's recent collaboration with curators Jordan Wilson and Susan Rowley at the Museum of Anthropology at UBC, and colleague Alissa Antle, student Reese Muntean, and team members at the School of Interactive Arts and Technology led to the development of an interactive tangible tabletop exhibit called *ʔeləw̓kʷ* – *Belongings* which installed from December-January 2015 as a part of the award-winning exhibition *časnaʔəm*, *the city before the city*.



Right: Kate Hennessy demonstrates the tangible table, *ʔeləw̓kʷ* – *Belongings*.

Photo Credit: Reese Muntean

CHANGE MAKERS

Who's making a difference?

Ember Lundgren hopes to make a positive move towards digitization while still respecting and loving her roots in physical collection management.



Ember Lundgren

The Leader of Digitization

Ember Lundgren, Preservation Manager, Royal BC Museum

Ember Lundgren began her career at the Royal BC Museum as a volunteer in the late 1990's with both the Conservation and Preservation units. A graduate from the University of Victoria with a degree in Anthropology, Lundgren received a scholarship to study Motion Picture Film Preservation at the L. Jeffery Selznick School of Film Preservation, Eastman House in Rochester, New York in 2002. After graduating from the film preservation program, Lundgren was awarded two prizes, one of which, the Technicolor Fellowship, gave her the opportunity to preserve a rare and early colour test film from the Kodak Eastman Company. Lundgren started at the Royal BC Museum in the fall of 2003 as a Records Curator. In 2013, she became the Preservation Manager and over the past few years, Lundgren

has taken various leadership courses through Royal Roads University and The Banff Centre.

The move to digital, whether for access or preservation, is often difficult for individuals in the cultural sector, especially those moving from an analog/physical world and work history. Lundgren realized that for some collections, digitization was the only hope for long term accessibility, and for other collections which have the good fortune of being robust in nature, their accessibility was often reduced due to minimal online information or the geographic location of the Archives. Digital platforms help researchers overcome some of those hurdles; online access using different platforms allows British Columbians to access their history.

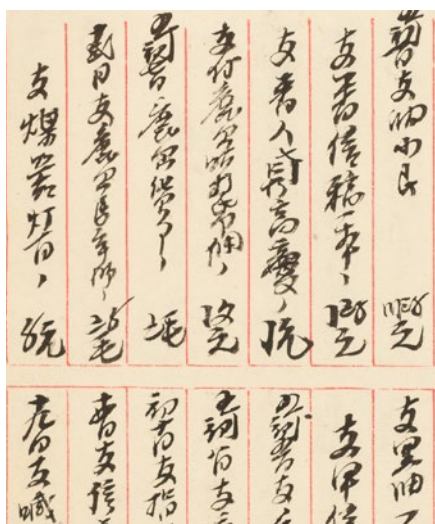
Lundgren and her team were awarded the Royal BC Museum recognition award for Responsible Steward-

ship in 2012 and 2013 for the work to preserve the film, magnetic media and photograph collections by putting them into cool storage. Preservation of at-risk magnetic media (video and audio tapes) had to shift into the digital era and traditional preservation methods were not sustainable and Lundgren recognized that in another few years we would lose collections due to decay and obsolescence. By the end of the project in 2017, over 75% of the episodes will be preserved and made available online, about 700 hours in total.

Pushing for community engagement and participation in Archival holdings, Lundgren envisioned a transcription platform and helped to push for and create the Transcribe site. Developed in house on an open source platform with a limited budget, this platform was the first time textual (paper) records had ever been made available online for the

public in an engaging way and set the stage for more projects digitizing textual records. That year, over 5000 World War 1 letters and diaries went up for public transcription and Transcribe is now used as a way to engage the public with highlights from collections.

As part of the Chinese Historical Wrongs Legacy Initiative, Lundgren was also part of the Royal BC Museum's yearlong project to digitize holdings associated with the Chinese Community within British Columbia. Over 13,000 pages were digitized and all Archival holdings were attached to the online catalogue descriptions; allowing members of the public to explore the collections, a first for the museum and archives. And yes, some of the records made their way onto Transcribe.



Above: As part of the Chinese Historical Wrongs Legacy Initiative, this Chinese account ledger has been digitized and available online.
Photo Credit: Royal BC Museum



Top: Tape stock such as this has been saved from chemical decay by Lundgren's team.
Photo Credit: Royal BC Museum

Above right: The Royal BC Museum's cold storage houses at-risk collections.
Photo Credit: Royal BC Museum

CHANGE MAKERS

Who's making a difference?

Laura Millar is the person “in the know” about the future of the archival profession but continues to humbly state that she does so “from the sidelight”.



Laura Millar

The Maestro of the Archives

Laura Millar, Independent Archives Consultant

Laura Millar has been an independent archival, records, and information consultant, writer, and editor for over 30 years. Millar is a thinker, synthesizer, and communicator, with a desire to reflect deeply about an issue and then communicate these ideas clearly and succinctly, to raise awareness, foster growth, and facilitate change in the world of archives and records management. Millar has her MAS from University of British Columbia and her PhD in Archive Studies from the University College London.

In her work as an independent consultant, Millar articulates the core principles of archives management clearly, cogently, and engagingly. She is the author of *A Manual for Small Archives*, first published in 1988, which remains a core archives

management resource nearly 30 years after it was first published. Millar wrote the award-winning book *Archives: Principles and Practices* in 2010, which has been adopted as a textbook by dozens of universities as well as *The Story Behind the Book: Preserving Authors' and Publishers' Archives*, which aims to raise awareness among authors and publishers of the value of their archives. As Managing Editor of the Management of Public Sector Records training program in the late 1990s, Millar developed a series of guidance materials on records and archives management that are still in use around the world. As General Editor for the Training in Electronic Records Management program, completed in 2009, she produced a series of training tools that have become fundamental resources in electronic records and archives management.

Millar has taught dozens of workshops and seminars on archives topics, from introductory courses at Simon Fraser University to graduate courses at the University of British Columbia, University of Toronto, and other institutions. She developed and delivered the face-to-face and online versions of “Managing Archival Collections” for the University of Victoria’s Cultural Resource Management Program, and has taught dozens of workshops on aspects of archives management.

“It is a continual delight to me to meet so many archives and museum professionals, many of whom are now leaders in museums and archives management, who tell me they have taken my courses or read my books and found my words of value to them.”

Millar believes that her contributions as a consultant, writer, and

educator have helped move archives and archivists from sidelight to centre stage. Her next projects involve writing about the value of archives for the wider public, to continue to raise awareness of the critical importance of protecting our society's documentary evidence to help ensure accountability, foster identity, and support collective and community memory.

Right: Book cover of Laura Millar's pivotal book, "Archives: Principles and Practices". Chicago: Neal Schuman, 2010.

Below: Book cover of Laura Millar's book, "The Story Behind the Book: Preserving Authors' and Publishers' Archives". The Canadian Centre for Studies in Publishing Press, 2009.



CHANGE MAKERS

Who's making a difference?

Sharanjit Sandhra elicit conversations that will reshape knowledge production of traditionally disenfranchised communities.



Sharanjit Sandhra

The Multicultural Master

Sharanjit Sandhra, Coordinator, Centre for Indo-Canadian Studies at the University of the Fraser Valley

As a part of her role as Coordinator at the Centre for Indo-Canadian Studies (CICS) at the University of the Fraser Valley in Abbotsford, **Sharanjit Sandhra** has worked with the Khalsa Diwan Society, Abbotsford and the National Historic Site Gur Sikh Temple and Sikh Heritage Museum. Since the inception of the Museum in 2011, the CICS has curated eight successful exhibits covering a wide breadth of topics related to Sikh culture, history, diaspora and experience. Throughout, Sandhra has worked hard to establish long standing partnerships with the Reach Gallery Museum Abbotsford and have provided tours to hundreds of school aged children, University students, Professional Development groups, adult learning groups, community members, etc.

Sandhra has successfully received a number of grants at the Municipal, Provincial, and Federal level in order to put forth these exhibits, highlighting the expansive recognition the site elicits from others. As well, the CICS received the Award of Merit from the 2016 British Columbia Museums Association (BCMA) Conference held this past weekend in Whistler. The Gur Sikh Temple space serves a significant purpose to challenge the silencing of Sikh migration history, but also serves to forge new friendships.

Sandhra has a BA in History from the University of the Fraser Valley, a MA in Asian Studies from the University of British Columbia and is currently working towards her PhD in History at the University of British Columbia. She is active in the Sikh community where she conducts research, teaches and fights for Sikh cultural awareness.

"Perhaps the most rewarding experience has been the bridges between communities that have been built, as well as the shedding of ignorance, racism and stereotypes".

Sandhra melds academia with museum work due to both museums and affective spaces like the Sikh Heritage Museum work as powerful means for knowledge production and dissemination of such knowledge which will counter traditional methods of learning as seen within the discipline of history in particular.



Image: Canadian Sikhs in World War I, exhibition launched at the Sikh Heritage Museum.
Photo Credit: Sikh Heritage Museum

Michael Schwartz continues to rise to any occasion with gusto as he tackles new and exciting initiatives on behalf of BC's Jewish community.



Michael Schwartz

The Out of the Box Programmer

Michael Schwartz, Coordinator of Programs and Development, Jewish Museum and Archives of BC

Michael Schwartz brings incredible creativity and innovation to his work developing programs at the Jewish Museum and Archives of BC (JMABC). Schwartz has a BA in History from Concordia University and an MA in History from University of Toronto after which he began working with Vancouver's Jewish community at both the Vancouver Holocaust Education Centre and then at the JMABC.

Following the closure of the JMABC's physical museum in 2010, the organization found itself in an identity crisis. Without a dedicated space for exhibits, programming lagged, and it took several years for a cohesive vision to be re-established. With a little creativity, Schwartz

demonstrated that flexibility has its advantages. In the span of one year, Schwartz oversaw the creation of 6 completely new online exhibits which are curated by his students, interns, and volunteers. These exhibits are publically launched as part of our talk-back moderated series called Intersections. The online exhibits were made possible because of the JMABC's new website, which was born out of an IndieGoGo campaign that Schwartz developed: the first of its kind seen in the Vancouver Jewish community. A massive success, this campaign allowed for the growth and exposure of the archives, which in turn supports the development of so many successful programs and exhibits, all of which run concurrently.

Feeding Community, JMABC's over-arching program plan for late 2016 and 2017 already has a hugely varied

plan, including the production of a podcast, the organization of a super club, workshops, and lectures. Podcasts have become increasingly popular and well respected in the 21st century, but they have remained a largely untapped resource for the museum world. Building upon the JMABC's Oral History Collection, Schwartz and two student assistants have worked tirelessly to interview community members, draw out themes, and craft unique episodes. Schwartz continues to develop outreach and sponsorship opportunities in support of these projects which help to increase exposure for the JMABC, build multicultural understanding as well as excellently preserve and share the history of BC's Jewish community.

"I believe that our organization has a wealth of material that is of interest not solely to the local Jewish

community but to people of all backgrounds. It's my job to interpret and present this material in ways that excites both existing and new audiences."

In his "off-hours", Schwartz also acts as Curator at *Kafka's Coffee and Tea*, where for the past 6 years he has worked with over 70 local artists, helping them develop their careers and gain exposure for their work.

Right: Michael Schwartz leading one of the Jewish Museum and Archives' historic tours of Strathcona and Gastown.

Photo Credit: Adele Lewin

Bottom: The launch of the online exhibit, *New Ways of Living: Jewish Architects in Vancouver, 1955-1975*.

Photo Credit: Alysa Routtenberg



Tania Willard works towards shifting perspectives and perceptions of Indigenous culture.



Tania Willard

The Curatorial Visionary

Tania Willard, Independent Curator

Tania Willard of the Secwepemc Nation, works within the shifting ideas around contemporary and traditional, often working with bodies of knowledge and skills that are conceptually linked to her interest in intersections between Aboriginal and other cultures. Willard has a BA in Fine Arts from the University of Victoria and has sat as Artist in Residence at Stanley Park Ecological Society, Banff Centre and many more. She is active in the Aboriginal Curatorial Collective and has received numerous Canada Council for the Arts Aboriginal Curatorial Residencies.

Working through both artistic and curatorial practice, Willard has successfully collapsed boundaries between artistic and curatorial practice through community engaged

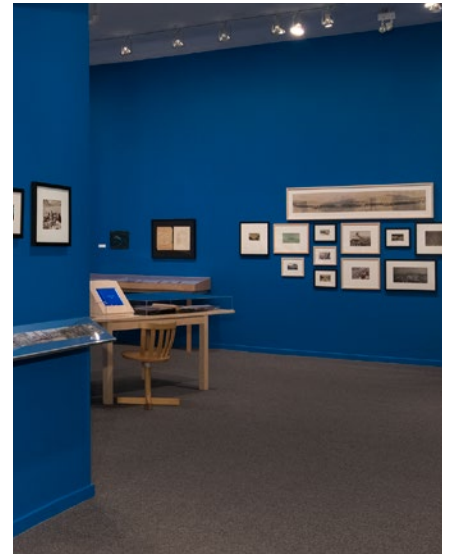
strategies that are part of her approach to creative works. Willard was Aboriginal Curator in Residence with Kamloops Art Gallery from 2013-2015. Recent curatorial work includes *CUSTOM MADE/Tsitlem te stem te ckultens'kuc*, the culminating exhibition for her curatorial residency with Kamloops Art Gallery featuring 20 contemporary artists working with ideas of re-contextualizing skills-based practices and collapsing boundaries between Native art and craft. *CUSTOM MADE / Tsitlem te stem te ck'ultens-kuc* focuses on artists referencing skills-based artistic production within a contemporary and transformative context. The exhibition explored the ways in which artists are manipulating, transposing and re-learning skills-based arts like beadwork and basketry and how they are relating these skills to cultural heritage, new materials, concepts and techniques. *CUSTOM MADE* frames a dialogue

between artists, whose works cross boundaries, challenging and conflating binaries of art and craft, both contemporary and traditional.

Willard's curatorial work also includes the widely successful, national touring exhibition *Beat Nation: Art Hip Hop and Aboriginal Culture*, co-curated with Kathleen Ritter of the Vancouver Art Gallery which features 27 contemporary Aboriginal artists. She is currently working on co-curating a solo exhibition (May 2016), *Unceded Territories*, Lawrence Paul Yuxweluptun, co-curated with Karen Duffek at Museum of Anthropology, University of British Columbia.



Left and top: *Work to Rule*: Krista Belle Stewart, guest curated by Tania Willard, on display at the Kelowna Art Gallery.



Right and below: *NANITCH: Early Photographs of British Columbia from the Langmann Collection*, curated by Tania Willard on display at North Vancouver's Presentation House Gallery.
Photo Credit: Scott Massey



CHANGE MAKERS

Who's making a difference?

Lara Wilson has continued to advocate for the transgender community through her work with UVic's Transgender Archives.



Lara Wilson

The Gender Champion

Lara Wilson, Director, Special Collections & University Archivist at the University of Victoria

Lara Wilson has always been energized by the breadth of a collection, which ultimately led her to the University of Victoria in 2001. Since starting with UVic, Wilson has had progressively challenging responsibility for the University Archives and, more recently, Special Collections. She has been responsible for institutional archives transfer and preservation, private records acquisition and preservation, digitization initiatives, rare print materials selection and acquisition, and donor relations. Wilson has a MA in History of Art and a Master of Archival Studies degree.

In 2007, Wilson began working closely with Dr. Aaron Devor on the development and promotion of the

UVic Transgender Archives. Major outreach initiatives for the Transgender Archives and the Chair in Transgender Studies have been the Moving Trans History Forward (MTHF) Conferences held in March 2014 and March 2016 at UVic, and book *The Transgender Archives: Foundations for the Future* by Dr. Aaron Devor, published by UVic Libraries.

Other major UVic projects have included the artists' archives initiative to expand the University's holdings representing artists associated with Victoria and UVic, who have been recognized nationally and internationally. Artists represented in the holdings include: Robert Amos, Judith Foster, Ted Harrison, Robin Hopper, E.J. Hughes, Sandra Meigs, Margaret Peterson, Herbert Siebner, Karl Spreitz, and Jack Wise. Most recently, Wilson worked with the

UVic Libraries project team to create a new online exhibit of selections from our First World War holdings, which provides diverse perspectives on the lives of ordinary Canadians during the conflict; Wilson also worked with colleagues and community members to guide acquisition, digitization, description and access of the Mathew Ko films of Victoria's Chinatown and Region, c.1939-c.1950.

Wilson is currently in her third term as Chair of the Canadian Council of Archives (CCA), the national not-for-profit organization representing Canada's over 800 archival institutions, and the coordinating body for the Canadian Archival System. As Chair of CCA and as Past President of the Archives Association of British Columbia (AABC), Wilson has worked with colleagues to pilot and implement Access-to-Memory (AtoM) --the Canadian-designed,

free, open source multi-level archival description software, for both the British Columbia and national union lists of archival descriptions. Across Canada, AtoM has replaced outdated technical platforms, and enabled rich archival resource discovery for Canadians via the internet.

Right: A sketch from the Margaret Peterson archival fonds.
Photo credit: University of Victoria Archives

Below: "The Transgender Archives: Foundations for the Future" by Aaron Devor, 2nd edition



The Transgender Archives: Foundations for the Future Free Download

Dr. Aaron Devor explains the origins and explores the holdings of the Transgender Archives at the University of Victoria Libraries – the largest collection of transgender archival materials in the world – accessible to the public free of charge.

transgenderarchives.ca



University
of Victoria

Chair in Transgender Studies
Transgender Archives



University
of Victoria

Libraries



Success *by* Association

Whether an institution or governing organization, a mid-career professional, volunteer, or student on the brink of a career, membership in your professional association comes with lots of benefits including professional and career development, networking, and OWL Card privileges.

Issued to all Individual and Institutional members, the OWL Card provides free admission to museums, galleries and heritage sites across B.C.

Membership in the BCMA is open to organizations and individuals, with benefits designed specifically for each membership category. Visit our website for an outline of benefits by category.

Who accepts OWL Card?

Visit some of the outstanding museums, galleries and historic sites in BC! Present your OWL card, with your picture ID, to our member institutions for

complimentary admission during regular operating hours. A list of participating institutions is continually updated and available on our website.

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.

Barrie Hardcastle Bursary Award

The late Barrie Hardcastle, a former director of the Nanaimo Centennial Museum, was an active supporter of the BC Museums Association and an energetic BCMA Councillor.

Mr. Hardcastle was very concerned that financial and managerial aspects of museum and art gallery operations tended to be overlooked or taken for granted. He felt that improvements in these areas would assist the museums and art galleries of BC by improving everyday effectiveness and preparing them for the future.

The Hardcastle Bursary makes up to \$1,000 available to enable staff and volunteers of current Institutional Members, or Individual Members currently employed at a museum, gallery or historic site, to take training in financial administration and management. BCMA Council's Professional Development Committee decides on the amount and recipient of the Bursary and the award is announced at BCMA's AGM.

The 2016 Hardcastle Bursary recipients were formally announced at BCMA's AGM, October 14, 2016 in Whistler. Congratulations to **Lorraine Bell** of the **Qualicum Beach Museum** and to **Eleonora Sermoneta**, a volunteer at the Burnaby Art Gallery!

Welcome to new members:

Karen Duffek
Alison Pascal
Doug Munday
Toni McAfee
Eleanora Sermoneta
Michaela Sawyer
Pacific Art Services Ltd.
Ross Ireland

Carr McLean
Chantelle Clark
Howard Meakin
Ryan Meech

BCMA Welcomes New Council

At the recent AGM at the BCMA's 2016 Conference in Whistler, the following members were elected to Council:

- David Alexander, President
Head of Archives, Access & Digital,
Royal BC Museum
- Tania Muir, Vice President
Director, UVic Cultural Resource Management
Program
- Rebecca Clark, Treasurer
Executive Director, Gulf of Georgia Cannery
National Historic Site
- Nataley Nagy, Secretary
Executive Director, Kelowna Art Gallery
- Joelle Hodgins, Councillor
Director, Rossland Museum
- Jodi Simkin, Councillor
Executive Director, Nuyumbalees Cultural Centre
- Catherine Ouellet-Martin, Councillor
Administrative Manager, Beaty Biodiversity
Museum
- Daniel Smith, Councillor
Vice President, Nuyumbalees Cultural Centre
- Dr. Kit Grauer, Academic Councillor
UBC Professor Emerita
- Danielle Lemon, Non-Sector Councillor
Lawyer

The following Council members continue their terms:

- Peter Ord, Past President
Managing Director, Robert Bateman Centre
- Dr. Scott Marsden, Councillor
Executive Director, Haida Gwaii Museum
- Hanna Cho, Councillor
Interactive Producer, NGX Interactive

**Thank you for the years of service of
our two retiring Council members:
Deborah Hudson and Lillian Hunt.**



2016 BCMA Awards for Outstanding Achievement

Awards of Merit

Sikh Heritage Museum

Innovative programming and exhibits recognizing and raising awareness of Sikh heritage and history in BC and Canada at the Gur Sikh Temple National Historic Site. The award was accepted by Sharanjit Kaur Sandhra of the Centre for Indo Canadian Studies, University of Fraser Valley.

Chinese Canadian Artifacts Project

Dr. John Price, Project Director, University of Victoria, and a UVic research team, partnered with 16 museums across the province to compile a database of Chinese Canadian artifacts held by BC

Museums. The archive is now publicly available online. The award was accepted on behalf of the CCAP by Anna Rambow of Cumberland Museum and Archives and Aimee Greenaway of Nanaimo Museum who piloted the project.

The Residential and Indian Day School Art Research Project

UVic Associate Professor of Anthropology, Andrea Walsh, led a research and curatorial collective called Residential and Indian Day School Art Research (RIDSAR), to understand the status of children's artwork created in residential schools, in Canadian museum collections. As part of their research, they worked with survivors from the Alberni Indian Residential School on a multi-year exhibition project. This project fo-

cused on paintings from that school which, in 2013, had been repatriated to the survivors who created them as children. Dr. Walsh accepted the award, accompanied by a group of Residential School survivors

Distinguished Service Award

George Harris

A Distinguished Service award was presented for a unique and substantial contribution over an extended period of time:

George Harris, Curator at Two Rivers Gallery in Prince George, received recognition for his many years of dedication to the development of artists and art in Northern BC.

Above: Award winners, Award Committee chairperson Tammy Bradford, and BCMA council members at the BCMA conference in Whistler.
Photo Credit: Destrube Photography

NEWS

BC Museums and Canada's First Nations: A Call to Action

Rod Naknakim, President of the Nuyumbalees Cultural Centre and a member of the We Wai Kai Nation presented at the 2016 BCMA annual conference during the plenary session entitled: "Museums and Canada's First Nations: A Moral and Legal Obligation – The Colonial Legacy." During his moving presentation Rod discussed the opportunity for museums, archives and Indigenous peoples to work together to realize the goals set out by the Truth and Reconciliation Commission and the United Nations Declaration on the Rights of Indigenous Peoples. He also suggested four specific steps museums, archives and cultural institutions can take to work in partnership with Indigenous peoples:

1. Museums acknowledge the fact that the ownership of First Nations artifacts and remains is by the Indigenous peoples;
2. Acknowledge there is an opportunity for museums to decolonize the museums by partnering with the Indigenous owners;
3. The new relationship must result in a space in which there is greater respect and effect for Indigenous peoples and a more authentic experience for museum goers;
4. Costs for repatriation of artifacts and remains should not be born by the Indigenous peoples.

Throughout his presentation Rod acknowledged the challenges and complexities of collaboration, but urged everyone to build relationships and seek out advice as they work toward a shared vision and commitment to Indigenous language, heritage and culture in partnership with First Nations communities.

The Reach Gallery Museum Abbotsford Wins National Award

The Reach Gallery Museum Abbotsford has won a prestigious 2016 Governor General's History Award for Excellence in Community Programming for its work to engage the local community. The Governor General's award recognizes community projects that tell stories about our past in unique and innovative ways. The Reach has been recognized for *Voices of the Valley*—a permanent museum exhibition and interpretive program, developed in collaboration with the MSA Museum Society in Abbotsford. *Voices of the Valley* tells the story of the Abbotsford community through the eyes of individuals who have shaped it, and features on-site educational activities, interactive technologies, and engaging school programs.



Above: The Reach's Kris Foulds, Curator of Historical Collections is pictured with Christina Reid, Collections Manager from the MSA Museum Society.

Photo Credit: Shannon Bettles

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.

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Editorial Policy: Roundup is the quarterly publication of the BC Museums Association, providing a forum to highlight BC museums and galleries, and best practices relevant to museum and gallery professionals in the province. 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: Britannia Shipyards National Historic Site's Interactive Timeline was produced by NGX Interactive in 2016. Photo Credit: NGX Interactive

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



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