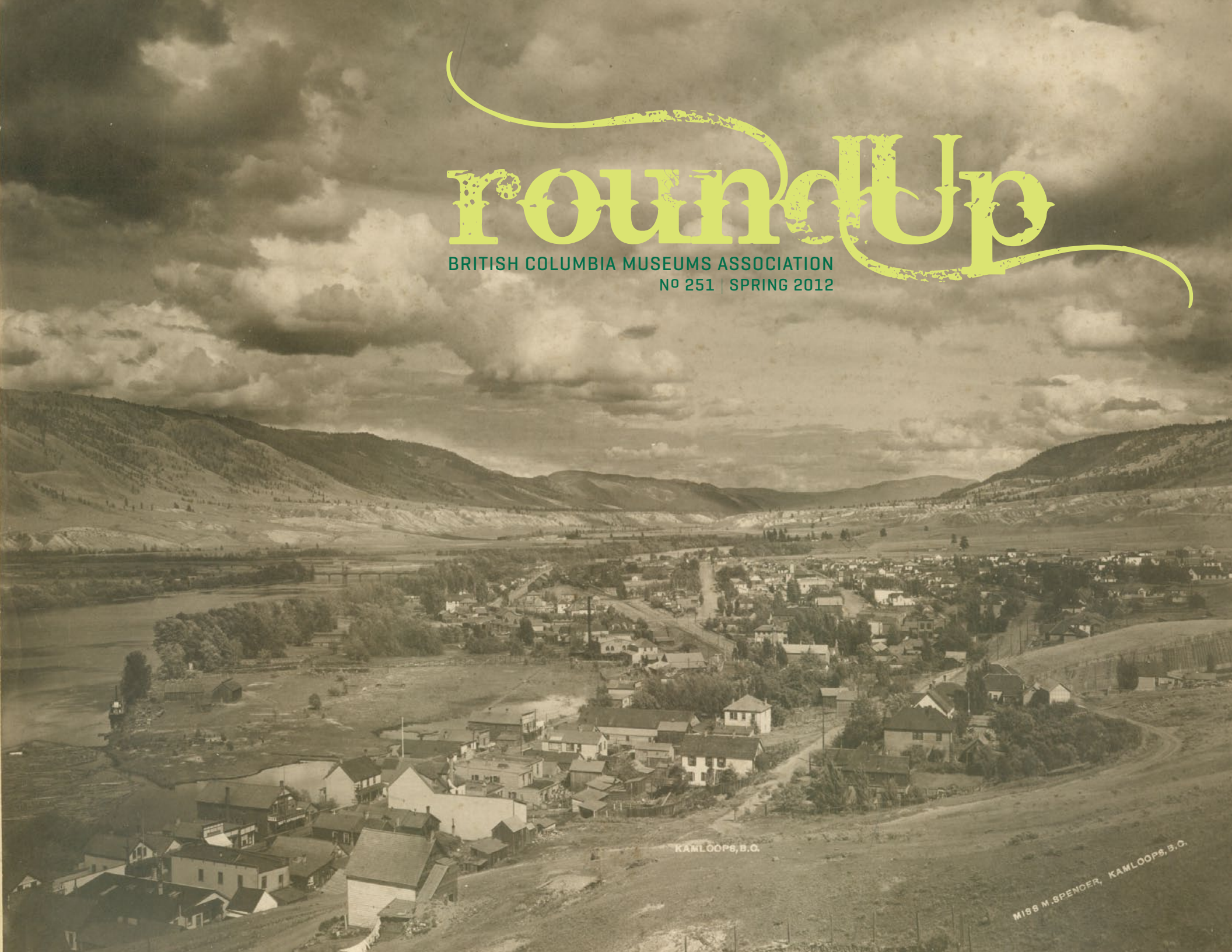


roundUp

BRITISH COLUMBIA MUSEUMS ASSOCIATION

№ 251 | SPRING 2012



KAMLOOPS, B.C.

MISS M. SPENCER, KAMLOOPS, B.C.



CONTENTS

- | | |
|--|--|
| 03 Executive Director's Message | 32 InDigitization |
| 04 Vice President's Message | 35 Creston Museum Community Engagement |
| 05 All Roads Lead to Kamloops | 36 Ross Street Temple |
| 08 Federal Funding for Paleontology Research | 38 Komagata Maru Incident |
| 11 New 2012 BCMA Awards Chair | 42 Geek Speak |
| 12 Whoo's News | 43 New Era of Collaboration |
| 15 90th year of BC Historical Federation | |
| 17 Favourite Thing | |
| 20 Our Bones are Made of Salmon | |
| 25 Diversifying History | |
| 29 Sikh Heritage Museum | |

Cover photo Kamloops in 1905. The view is looking east down the South Thompson River valley. This photograph was taken by Mary Spencer, who ran a studio in Kamloops from 1899 to 1906. Photograph courtesy of the Kamloops Museum and Archives, photo 876.

Above Saddle detail from "Captain Julius", the lead horse at the Burnaby Village Museum Carousel. The 1912 carousel is celebrating its centenary this year.

roundUp

NO 251 | SPRING 2012



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

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The BC Museums Association represents the interests of BC's museums and galleries with the generous assistance of the Province of British Columbia through the British Columbia Arts Council.

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EXECUTIVE DIRECTOR'S MESSAGE

Jim Harding

A Forum for Collaboration

As this Spring issue and its “collaboration” theme ‘goes to press’, the final report to Canadian Heritage for our year-long “Time Travel BC” CIF project is being compiled by our Production, Marketing and Technology teams, and our Heritage Tourism Alliance partners, [See ED Message, Winter 2012 issue].

It is hard to come up with a broader example of multiple contributors from cultural heritage, both organizations and content-providing ‘market ready’ institutions; provincial and federal agencies; economic development initiatives; BC heritage properties; Aboriginal tourism; tourism industry marketing agencies and services; and private sector service-providers—ALL coming together to produce a vital, online resource for both our sector and heritage tourism visitors in TimeTravelBC.com; and to develop a new relationship between BC’s history and heritage and handheld technology. A tremendous Thank You! to all our HTA and CIF project partners.

Buoyed by overwhelming member survey support [99.1%] last fall for “a provincial level Conference”, the collaboration between Council’s Conference Committee, Program and Host Committees and the BCMA staff is a longstanding and integral one. Conference as a prime opportunity for networking and exchange of best practices is well established, with local hosts ever-striving to put a memorable ‘local flavour’ stamp on their event. It takes these

committees working all together to deliver BCMA’s main event.

This year’s Program [Peter Ord, Chair], and Host Committees [Elisabeth Duckworth, Chair, with Dennis Oomen, Conference Chair], and their teams, with host Kamloops Museum & Archives, are already hard at work—with the goal to launch the online Conference 2012 program LIVE at BCMA’s 1-day AGM and Workshop in Vancouver, BC on June 29, 2012, [Watch for these details, coming SOON!]

The collaboration between Council, its Committees, and the staff is vital to the operation, growth, representation and success of the Association. BCMA has recently undertaken a review and revision process for renewal of its governance and management functions in a dedicated effort to remain current, to increase member engagement and service, and to adjust to new realities in terms of funding, including the continued development of strategic partnerships at the provincial and regional levels.

These are three key examples of how important collaboration is to your BCMA, and how in turn the Association provides our provincial community with an indispensable forum for partnerships, exchanges of ideas and expertise, and to promote the health and long-term sustainability of our sector and Association.

To register your museum, art gallery, historic site, heritage property, interpretive center FREE, please visit TimeTravelBC.com and click-on “Are you a Heritage Experience?” to complete the brief online as “market readiness” questionnaire. You will be automatically added and can begin posting your exhibits, special programming and events.



VICE PRESIDENT'S MESSAGE

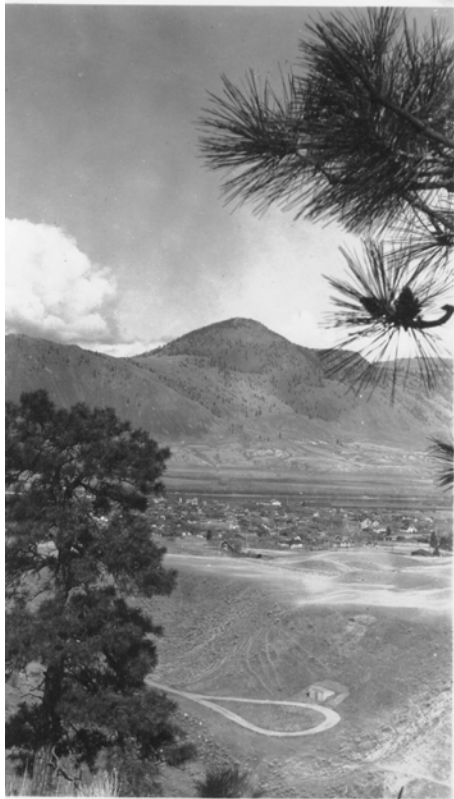
Leah Best

To start off, I want to take this opportunity on behalf of Council and the Secretariat to recognize the leadership and support of Kris Andersen, outgoing Council President and Mark Sakai who will soon be leaving the position of Past President. Many of you will know both Kris and Mark personally – each very talented museum professionals who have shown both strong leadership and dedication to the Association. Mark's legacy, for me anyways, will be his financial acumen and his eloquent call to action with respect to diversifying our individual and institutional membership-base, including at the Council level. I am looking forward to working with Kris in her role as Past President. She holds the organizational memory at Council and is arguably the most passionate about the BCMA. She is certainly the most capable among us when it comes to Provincial-level advocacy.

Looking forward, the current Council is embracing grassroots innovation as one way to deliver services to members in a low cost but accessible and creative format. Tools like the newly launched BCMA Facebook page and the upcoming BCMA webinar series will provide engagement opportunities through an open, networked and socially relevant medium. Council also recognizes that members want to be more involved in all aspects and at all levels of the BCMA. Take, for example, the newly revitalized BCMA Communications

Committee. The committee is made up of a truly diverse group of museum professionals who are coordinated by one Council member. The group is currently working on a number of new initiatives including the development of a communications plan for the Association. The Conference 2012 Committee and the Awards Committee are also coordinated by one Council member. These committees share an action-oriented approach to their work and bring fresh ideas and approaches to the work of the Association.

As a provincial association, we can't lose sight of our responsibility to advocate on behalf of the membership with the Province and to seek out sector-wide opportunities for increasing sustainability such as the BCMA's membership in the Heritage Tourism Alliance network. That said, I have spoken to a lot of members and it's clear to me that the BCMA needs to develop new approaches to how, what and then to whom we deliver services. We need to be both flexible and responsive in order to adapt to your needs. Can we answer calls for more focus on critical approaches to exhibition development while at the same time providing access to basic museum education and best practices? It's a challenge – for sure – but I think we can do it. As a past Board Chair at my own organization once said to me, "we're on the runway and now it's time for lift-off."



Framed by Ponderosa Pines, Kamloops can be seen in the near distance in the valley of the South Thompson River.

ALL ROADS LEAD TO KAMLOOPS

Kamloops is celebrating its 200th anniversary this year, and hosting this year's BCMA Conference is just one part of the festivities. **Dennis Oomen**

Kamloops has always been a meeting place for the people of British Columbia and for many others as well. From the earliest days of European contact, Kamloops played an important role in provincial history. In 1811, David Stuart of the Pacific Fur Company arrived to develop trading relationships with First Nations peoples. He stayed with the hospitable Secwepemc and returned the following year to build a trading post. In 1813, the Northwest Company arrived to build its own post. The lay of the land, the convergence of the river valleys and the presence of a large

Secwepemc village made the area a magnet for fur traders and explorers. When the local supply of beaver and other fur bearing creatures gave out, Kamloops still played a role as an essential waypoint for the fur brigades coming and going from central BC to the coast.

In more recent times, Kamloops became known as the "Hub City". All roads seemed to lead to Kamloops. The Canadian Pacific Railway and the Canadian National, the Trans-Canada and the Yellowhead highways,



[Above] Kamloops has always been sports-minded.

[Left] Jean Baptiste "Lolo" St. Paul was the son of an Iroquois woman and a French-Canadian trapper who came to Kamloops to work for the Hudson's Bay Company. This image, taken in 1865, shows St. Paul with his wife and daughters Mary and Anne. Mount Paul, visible from almost any point in Kamloops, was named for him.

the North and South Thompson rivers, ...all these routes converged here, making Kamloops a communications centre for southern BC. Kamloops has other attractions as well. It has the warmest summers in Canada and generally mild winters. Kamloops is also the fly-fishing capital of Canada and has recently become Canada's Tournament Capital Centre, with world class facilities to host them.

Kamloops has other singular characteristics. It was the first city in all of North America to elect a mayor of Chinese descent, Peter Wing, in 1966. In the early days of the city, John Freemont Smith, an African-Canadian from the Danish West Indies, held a variety of leadership positions within the

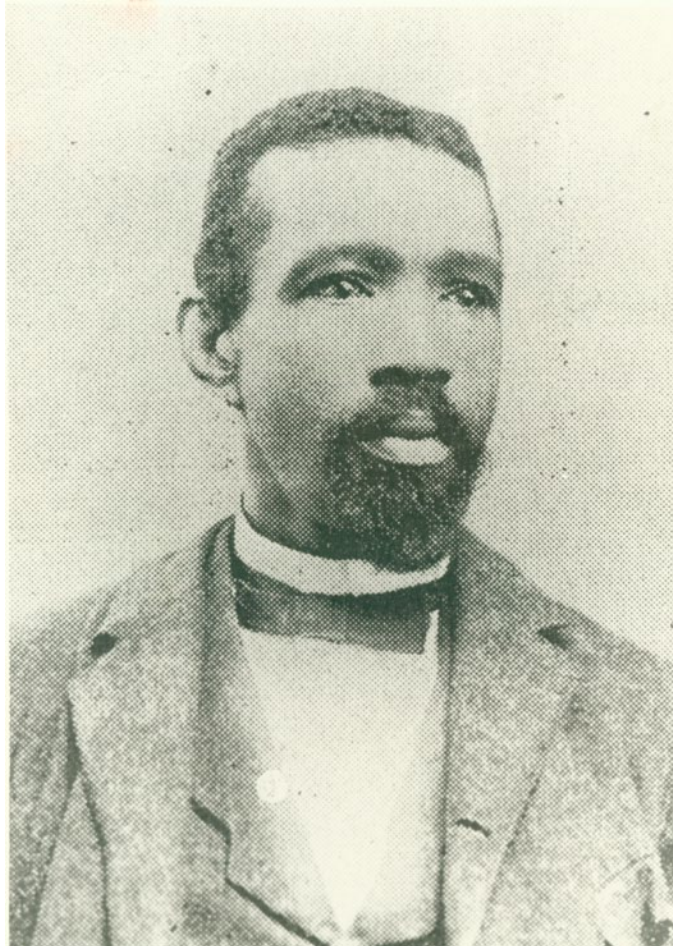
city, including that of Alderman, Secretary to the Board of Trade and as a very successful Indian Agent. The Freemont-Smith Building at 246 Victoria Street bears his name. Smith's prominent role in the city speaks well of his competence and drive, but also of the average "Kamloopsian's" tendency to value integrity and hard work over the social norms of that time.

In 2012, Kamloops is hosting the British Columbia Museum Association's 56th annual conference. Our theme is *Rendezvous - "All Together Now"*. What better place to meet than at the historic crossroads of peoples and ideas that Kamloops has become? 2012 will also see Kamloops celebrating 200 years of shared history with the



[Above left] Phillip Thomas and his granddaughter Kathleen on the front porch of their home on the Kamloops Indian Band Reserve, 1939

[Above right] John Fremont Smith was a prominent in civic affairs in Kamloops for a number of years. He served as an alderman, Secretary to the Board of Trade and Indian Agent.



Secwepemc people. From the time of David Stuart's first visit in 1811 to the present day, the lives and fortunes of the Secwepemc people have been interwoven with those of the fur traders, settlers and others who arrived since David Stuart. In light of that longstanding relationship, the bicentennial theme is 2 Rivers, 2 Peoples, 200 Years.

We look forward to seeing you all at the 56th annual BCMA Conference, October 17th to October 20th.

Dennis Oomen is the Curator of the Kamloops Museum and Chair, 2012 BCMA Conference Committee.



The Dinosaur Discovery Gallery.

FEDERAL FUNDING ANNOUNCEMENT FOR PEACE REGION PALAEOLOGY RESEARCH CENTRE

Bob Zimmer, MP for Prince George – Peace River, has announced \$267 500 in federal funding for the Peace Region Palaeontology Research Centre (PRPRC), operated by the Tumbler Ridge Museum Foundation (TRMF) in Tumbler Ridge.

Speaking in the Dinosaur Discovery Gallery in Tumbler Ridge on January 27th to a crowd of local museum supporters, Mr Zimmer, who was visiting the facility for the first time, noted that the PRPRC was the only facility of its kind in BC, with the province's only two active vertebrate palaeontologists.

He commented: "I was expecting to see a little room with some fossils, but to see it this

professional is amazing. We need to get some ministers to come and see this, and get the word out that Tumbler Ridge is here. The quality of the exhibits, the work, the research, is all outstanding – they've done a masterful job. This is an amazing facility, a little gem, of a standard you may expect to find in a large urban centre in Canada. But it's here in Tumbler Ridge."

The announcement was made on behalf of the Honourable James Moore, Minister of Canadian Heritage and Official Languages. The funding comes from the Canada Cultural Spaces Fund, and was complemented by a further \$100 000 in funding from the Northern Development Initiative Trust (NDIT), an independent regional economic



Deputy Mayor Rob Mackay [left] and MP Bob Zimmer [right] chatting with Rich McCrea.



Charles Helm making introductions; award on table, Deputy Mayor Rob Mackay and Rich McCrea beside table.

development corporation focused on stimulating economic diversification and job creation in northern BC.

Charles Helm, Acting President for the TRMF, noted that while these were the largest contributions made thus far by the federal government and NDIT, they were also the latest in a stream of consistent and much appreciated funding support over the past decade, all made possible by core operational funding by the District of Tumbler Ridge. Helm commented on a recent study by the Peace River Regional District looking at potentially increasing funding, which could lead to requests to the provincial government to likewise provide funding support. The total of \$367 500 in funding will be used to construct a new collections facility, upgrade storage facilities, install an energy-efficient

climate control system, increase security, and enhance accessibility.

Rich McCrea, Curator of the PRPRC, commented: "This support for museum renovations is a significant step to preserving the rich vertebrate palaeontological heritage of British Columbia for the enjoyment and education of all visitors. The renovations will greatly improve the long-term stability of this museum's collections and will provide much-needed upgrades to the building's infrastructure."

McCrea was honoured at the same event: Mr Zimmer and Tumbler Ridge Deputy Mayor Rob Mackay jointly presented him with the British Columbia Museums Association 2011 Award of Merit, in the form of a magnificent sculpture by Geert Maas. The award was in recognition of



McCrea's high standards, and his achievements in "creating a highly regarded heritage resource where none had existed before." As a result, Tumbler Ridge, which was previously facing extinction, had been revitalized as an internationally recognized centre for research and interpretation, and the region had become a prime tourist attraction.

McCrea, in receiving the award, generously remarked that while his name appeared on the plaque, it represented recognition of the efforts of the dedicated team of professionals and volunteers that had brought the museum project to this level of success for the region.

[Top] MP Bob Zimmer announces the federal funding of \$267 500.

[Left] MP Bob Zimmer presents Rich McCrea with the BCMA Museums in Motion Award on behalf of the BCMA, while Rob Mackay, Deputy Mayor of Tumbler Ridge, prepares to present the Certificate of Authenticity.



CORRECTION

In the Summer 2011 issue of Roundup, an article about past recipients of the Golden Anniversary Service Award contained an error regarding Barkerville. In the profile of Chester Lyons, it was indicated that Barkerville was a "ghost town". Barkerville Curator W. [Bill] Quackenbush clarifies that: "At the time that Chess began working on the Barkerville project, there were at least 60 people still living in the town - hardly ghosts. The term was popular in American and western Canadian culture at the time of the development of Barkerville and was used as an easy promotional tool for the first years of Barkerville's existence as an interpreted Heritage site."



Museum In Motion award
designed by Geert Maas.

KIRSTIN CLAUSEN NAMED 2012 AWARDS COMMITTEE CHAIR

The BCMA is very pleased to announce the appointment of Kirstin Clausen, Executive Director of the Britannia Mine Museum and the Britannia Beach Historical Society since 2000, as Chair of BCMA's 2012 Awards Committee.

Kirstin will lead a team of select museum, art gallery and heritage professionals to review nominations received from all over BC for BCMA's provincial *Museums in Motion* Awards [pictured at left], presented each fall at the Association's annual Conference, this year in Kamloops, BC, October 17-20, 2012. The Awards Banquet is considered the emotional highlight of Conference each year.

Recipients in the categories of Distinguished Service, Corporate Service, and Awards of Merit (up to three), are presented with the prestigious *Museums in Motion* bronze sculpture, exclusively designed for the BCMA by world renowned bronze sculptor, Geert Maas of Kelowna, BC.

The awards committee also selects recipients of the Barrie Hardcastle Bursary, and the Joe Nagel Technology Bursary, each up to \$1,000.

2011 honorees included: Ron Candy,

Director/Curator, Greater Vernon Museum & Archives [Distinguished Service Award]; and this year's chair, Kirstin Clausen [Britannia Mine Museum]; Richard Todd McCrea, Curator & Executive Director, Peace Region Palaeontology Research Centre, Tumbler Ridge, BC; and The Reach Gallery Museum, Abbotsford, BC [Awards of Merit]. The Hardcastle Bursary and the Joe Nagel Technology Bursary were not awarded in 2011.

Kirstin Clausen, was recognized by the BCMA for nearly 30 years as a museum curator, educator and administrator in small and mid-sized community and specialty museums in Alberta and BC. At the Britannia Mine Museum, she has been instrumental in guiding the museum and its Board of Directors through many milestone projects, including the \$5 million revitalization of the historic Mill Building (2007), and recently, the \$14.7 million transformation of the overall museum, resulting in visitor attendance growing from 25,000 to 72,000 since 2010. Kirstin is also a Past President of the BCMA and currently sits on various local and provincial boards for business and tourism. The BCMA enthusiastically welcomes Kirstin to her new "rewarding" volunteer duties!

Annual nomination deadline for BCMA's Museums in Motion Awards and bursary applications is July 27, 2012. Details and nomination forms are now available from the BCMA website at:
<http://www.museumsassn.bc.ca/>

20 Years of Heritage Preservation in Falkland

The Falkland Historical Society celebrates its 20th anniversary this year. In 1992, the Society was formed and proudly opened the Falkland Heritage Park and Museum in 1994. The two and a half acre beautifully groomed park includes the local St. John's Catholic Church, C.N.R. Caboose, Nick Moodry display building, a replica of the old Falkland Garage, a blacksmith shop, original Hamer log cabin, fire lookout and overhead roof housing many stoves and machinery display. All the buildings are furnished inside with antiques donated by local residents. The Museum building is the original mine machine shop and houses hundreds of antiques as well as the archives with recorded documents, pictures, ledgers, diaries and written articles. In addition to being the community's main park and an important tourist attraction, the Heritage Park has been the site of weddings, family reunions and family picnics.



The white building in the background is the latest addition to the Falkland Heritage Park, a forestry lookout building. With help from BC Forestry, Vernon Branch, the Historical Society has the original fire finding equipment, books and pictures. Fire towers were built across Canada to protect the value trees for the forest industry. Most towers were built between the early 1920s to the 1950s; a mix of wood and steel structures. They are still in use in BC, Alberta and the Maritime Provinces.

WHOO'S NEWS

Several members of British Columbia's museum community received awards at the recent annual conference of the Canadian Museums Association in Gatineau, Quebec. The **Museum of Vancouver** and the **Vancouver International Bhangra Celebration Society** received an Award of Outstanding Achievement in Education for the Bhangra.me Project. The **Vancouver Art Gallery** received an Award of Outstanding Achievement in Publications for *The Colour of My Dreams: The Surrealist Revolution in Art*. The Barbara A. Tyler Award in Museum Leadership, a bi-annual award recognizing excellence in museum leadership within the Canadian museum community, was awarded to **Lesia Davis** for her work as the executive director of the Museum at Campbell River. **Garry W. Anderson** was one of five museum professionals in Canada to receive an Award of Distinguished Service. Anderson is Executive Director of the Cranbrook Archives, Museum and Landmark ("CAMAL") Foundation, which includes the Canadian Museum of Rail Travel.



Michael Audain donates ceremonial club from Cook Collection to MOA. Photo: MOA.

On March 20, 2012, thanks to a generous donation from the **Audain Foundation for the Visual Arts**, the Museum of Anthropology received an object of global historical and cultural significance, likely given in trade or as a gift by the Nuuchah-nulth people to Captain James Cook and members of his crew on his final Pacific voyage in 1778. The object, a club, is finely carved of dense yew wood in the shape of a hand grasping a sphere. It resembles halibut or sea-mammal clubs made and used in the 19th and 20th centuries by Nuuchah-nulth and other aboriginal peoples of the Northwest Coast, yet its powerful imagery suggests that it also functioned as a symbol of its owner's privilege and high rank, and perhaps had a ceremonial use as well. For more on this remarkable piece, please visit <http://moa.ubc.ca/about/news.php>

Lesley Keith recently published a book of early Squamish annotated photos, titled *The Squamish Valley Before the Highway: A Story of Squamish through Photographs*. Keith is a member of the board of Directors of the Squamish Historical Society, and the granddaughter of Squamish pioneers.

The University of Victoria's Cultural Resource Management Program is pleased to announce that its new Graduate Professional Certificate in Cultural Heritage Studies program for

museum and heritage professionals will begin September 2012 with the first online core course: CH560 Cultural Heritage Stewardship and Sustainability, with instructors **Laurajane Smith** and **Gary Campbell**. Smith is Australian Research Council Future Fellow in the School of Archaeology and Anthropology at the Australian National University, Canberra. She is an internationally renowned specialist in cultural heritage, the author and editor of several books, and editor of the *International Journal of Heritage Studies*. Campbell draws on his educational background in politics, sociology, and industrial relations and human resource management to reflect on contemporary cultural heritage and museum practice. Gary's current areas of research include heritage, labour, class systems, and memory. Applications for the Graduate Professional Certificate are still being accepted until June 30, 2012. Visit: www.uvcs.uvic.ca/cultural for more information.

Sue Morhun was recently re-appointed to the Barkerville Heritage Trust, as a representative of the BC Museums Association and Heritage Society of British Columbia.

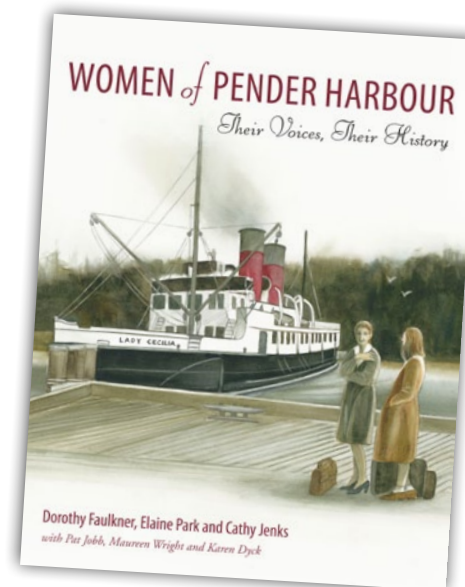
Sandra Parrish, was recently promoted to Associate Director at the Museum at Campbell River, where she has been Exhibits & Collections Manager for the past 15 years.



Justin Muir

Malaspina Printmakers is pleased to announce that **Justin Muir** has been hired as the executive director. Justin previously worked as a consultant, employee, and director with many arts organizations in BC, including the Contemporary Art Gallery, Federation of Canadian Artists, Langley Arts Council, ArtsBC, BC Arts Council, Unit/Pitt, Balcone, Live Biennale, and Full Circle.

Women of Pender Harbour: Their Voices, Their History by Dorothy Faulkner, Elaine Park, and Cathy Jenks with Pat Jobb, Maureen Wright, and Karen Dyck recently received two awards of recognition from the BC Historical Federation and BC Genealogical Society. The book weaves the voices of over 40 early settlers into a tapestry of remembrance while telling the story of Pender Harbour's development from an isolated settlement of logging and fishing families into a vibrant modern-day community. It is a story that reflects the history of many of BC's coastal villages. The book is available through sales@maritimeheritage.ca.



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Ron Welwood presenting the Anne Yandle Award for best article in BC History magazine to Greg Nesteroof in 2006.



The Council of the BC Historical Federation in Fort Langley.

In 2011 the Federation undertook the creation of an online encyclopedia of British Columbia History — all those facts about BC history people wish they could find on Wikipedia but never can. It will have free access, and will concentrate on BC history. The Federation is looking for contributions from the public for this project to be successful – submission guidelines and contact information is available at <http://www.bchistoryonline.com>.

The Federation's annual conference has been hosted by its member societies from Port Alberni to Revelstoke, and Kimberley to Prince George giving its members the opportunity to share in local historical projects and events throughout the Province. The Federation also supports and works in conjunction with BC Archives, by assembling a record of historic trails and markers, marking historic sites such as The Royal Engineers and Cariboo Road near Alexandra Bridge in 1927.

The BC Historical Federation celebrated its 90th year with a special issue of *British Columbia History* and the *Blast from the Past* conference in Campbell River May 3 - 5, 2012. A highlight of this year's conference was Lieutenant-Governor Stephen Point presenting the Lieutenant-Governor's

medal for historical writing In memoriam to Chuck Davis for his book *The History of Metropolitan Vancouver*. The annual Historic Writing Awards, as well as awards for best website, newsletter, student essay, best BC History article award, plus Certificates of Merit, Recognition and Appreciation recognizes the ongoing interest in British Columbia's history by rewarding the recipients who excel in their interests.

The Federation's website www.bchistory.ca is a wealth of resources for history of British Columbia over the past ninety years and offers online membership, *British Columbia History* subscription service and website book store offering over 80 titles on British Columbia history.

Ron Hyde assembled the the article from input from Barb Hynek, President, BCHF, Jacqueline Gresko, Chair, Andrea Lister, Editor, BC History and Ron Hyde, Editor of the BCHF Newsletter, all are members of the Publications Committee for the BC Historical Federation. Dr. Jacqueline Gresko has co-authored several books, Andrea Lister is author of *Commitment to Caring: Chilliwack Hospital Auxiliary's 100 years, 1911 - 2011* and Ron Hyde, author of *The Sockeye Special: the story of the Steveston tram and early Lulu Island*.



Owl regaling Cliff Quinn with colourful tales of the BCMA.

FAVOURITETHING

OWL



Louise Avery

In every issue, we ask someone to share the story of their favourite object in the collection of their museum or gallery. For this issue, Louise Avery of the Kitimat Museum and Archives volunteered to gather stories about “Owl” – the intrepid mascot of the BC Museums Association.

I had thought that new members to the BCMA would not know the significance of Owl nor should they unless provided by the BCMA. With all the Owl content in *RoundUp* and at Conference, orientation on his/her [BCMA earliest members say “she”, and more recent members say “he”] significance would perhaps be important for new members.

Owl has been an important part of events during my years of involvement with the BCMA. From all that I have read, Owl was born out of a need for member focus – to provide a bit of fun and camaraderie to BCMA activities, and

draw together our widely dispersed provincial members.

I did find out, going back through past issues of *RoundUp* that the Owl Awards were invented by Ursula Surtees, Okanagan Museum & Archives [Kelowna] and Primrose Upton, in 1971 – referred to as the Okanagan Peaches. The Golden Anniversary Service Awards Committee writes: Owl is fun, frivolity and feathers and represents the continuity of the BCMA family. Owl knows all the secrets, is the symbol of wisdom [and after-parties], is mentor to new/young members and is known to be a “hoot.”



Auntie Lynne [Lynne Wright] trying to get Owl to eat something; the stress of the annual kidnappings ruins his appetite especially when the banquet fare doesn't include little mousies.

Bob Broadland writes: “[Owl] certainly had an interesting career while she gave many museologists something to hoot about! As for gender, I always looked on her as a she as the Museum community is populated with talented and wise females. The owl-napping occasions were not visualized when the creature took wing, and obviously reflect the innate sense of humour and innovation variously expressed by some of the members who took to heart the objective of not taking ourselves too seriously. BCMA Owl knows all and appreciates all.”

Caroline Posynick as Program Chair for the BCMA 2010 Conference launched a search for Owl after Owl’s disappearance at the Richmond Conference in 2007. At the 2011 Conference at the Museum of Vancouver, Owl made an appearance after spending time in Haida Gwaii. In the interim, Caroline, hot on the trail of Owl discovered much from members to do with Owl’s activities over these many years.

Nick Tuele shared his memories of Owl with Caroline: “In 1959 at Camp Chilliwack, Vedder Crossing, Owl was brought out from McCord Museum by Alice Turner, guest speaker at the series of museum workshops then being held. Out of this weekend of deliberations a decision was made to form the BCMA and Alice donated Owl as a symbol of wisdom and helpfulness that would guide the nascent Association.”

Nick recently shared: “My direct contact with Owl was during the interval between the 1985 conference in Vernon and the 1986 conference in Whistler where I was the Chair. I had “stolen” Owl at the conclusion of the ‘85 conference and hidden her away. There were periodic “sightings” in *RoundUp* throughout the year. My intention was to drum up interest in the Whistler conference and I was adamant in my innocence throughout the twelve months.

At Whistler I convinced Colin Stevens, in full kilt regalia, to march into the hall claiming Owl had been found. Imagine



Owl incognito, trying to avoid a kidnap plot.

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my surprise when I was sand bagged by Rick Duckles [then BCMA Executive Director] and company who had kidnapped my wife Susan from Victoria and hustled her into the hall covered in a sheet with only her ankles showing. They demanded I return Owl. I recognized those well-turned ankles and immediately confessed to my wrong doing.

Kathleen Trayner writes: “For the record, Susan was NOT kidnapped, she went with us, I mean them, willingly. I was elected to council that year, and Owl helped run my campaign.

I spent three long summers at the offices of the BCMA under Owl’s wise...frightening gaze; he often dressed up in wild, gay, costume – I remember one occasion as an aviator, with goggles and scarf, a curator, complete with glasses and bow-tie...another time wore an eye patch [extra-large] when a staff member suffered an eye infection.

Owl was a bird of great patience, and could even wait out Bob Broadland’s loquacious serenades! Owl attended more conferences than any of us, and was long a witness on high shelves at various BCMA offices. He was fearless, never tiring, often hooting late into the night. He was so much more than papier mache. He was, and I hope still is, the heart of this organization, a nocturnal bird, perhaps prone to wild evening shenanigans, lots of ‘em come to think of it and going off with the crowd, but always ready to return to his post.”

Louise Avery is the Curator of the Kitimat Museum & Archives, and a member of the BCMA Communications Committee. She invites everyone to “LIKE” the BCMA on Facebook.



Sonny McHalsie overlooking his fishing site with his family.
Photo credit: Stó:lō Research and Resource Management Centre.

OUR BONES ARE MADE OF SALMON

Shannon King, Education Coordinator
Fraser River Discovery Centre

Located on the New Westminster waterfront the Fraser River Discovery Centre [FRDC] is an interpretive centre that provides interactive educational experiences showcasing the Fraser River's role in shaping British Columbia's ecological, cultural and economic diversity.

We have just completed an exhibit and education program entitled *Our Bones are Made of Salmon* about the Aboriginal dry-rack fishery near Yale, BC. We wanted to create educational materials that included Aboriginal ways of knowing and sought the assistance of Aboriginal educators to help us achieve this goal.

From the start, we felt it was important to feature Aboriginal perspectives and voices in this project. We distributed a call for input and project summary to the Aboriginal groups from Lytton to Vancouver. We wanted people from all Aboriginal groups along the Fraser River to feel invited to join the project if they were able and interested. Patricia Raymond-Adair from the Coqualeetza Cultural Education Centre, Sue Hanley from the First Nations Fisheries Council, Gerald Michel from Xwisten [Bridge River Indian Band], and Glen Joe from the Kwikwetlem First Nation each helped promote the opportunity or suggested useful resources.

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Musqueam Elder Larry Grant during the filming of the salmon stories film. Photo credit: George Faulkner

Three Aboriginal educators offered to form the advisory committee: Musqueam Elder Larry Grant, Cultural Historian Sonny McHalsie [Stó:lō Research and Resource Management Centre], and Aboriginal Education Coordinator Bertha Lansdowne [New Westminster School District]. Larry, Sonny and Bertha taught us some key lessons that guided the project. Here's some of what they taught us and how it translated into the education program and exhibit.

a) Aboriginal knowledge is personal

Larry Grant led an Aboriginal Protocols Workshop at the FRDC in April 2011 for New Westminster school teachers, Museum and City employees and FRDC staff. Larry taught us that Aboriginal knowledge is personal and that each person will have a separate and unique perspective about a story, past event, or cultural practice.

We put this lesson into practice in the exhibit panel about fishing methods. Instead of using ethnographic sources to present an overview of a few of the many fishing methods developed by Aboriginal people over several thousand years along the Fraser



Stó:lō Cultural Historian Sonny McHalsie during the filming of the salmon stories film. Photo credit George Faulkner.

River, we focused specifically on how Sonny fishes at his fishing site at Aselaw. During an interview when Sonny was explaining how he uses a dip net, he sketched out a map of his fishing site which became the main feature of the exhibit panel. Where and how Sonny uses dip nets and gill nets are closely connected to the micro-environments of the river at his site. He taught us to see his site as a series of rock outcroppings, areas of churning water, back eddies, and calmer bays. Sonny's personal fishing experiences form the main text for this exhibit panel.

b) Oral Tradition is a key learning strategy:

All three committee members impressed upon us the importance of the oral tradition as a teaching tool. This idea led to a short film about how salmon came to the Fraser River produced by Kamala Todd. In the film, Larry shares the Musqueam story of how Salmon came to the Fraser River, and Sonny tells the Stó:lō story of how Sockeye salmon came to the Fraser River. The video also introduces Sonny and Larry to visitors and demonstrates the unique relationship that Aboriginal people have with the river.

HISTORICAL THINKING PROJECT SUMMER INSTITUTE

July 9-14, 2012

**at the Ontario Institute for Studies in Education,
University of Toronto**

In July 2012, come join UBC Faculty of Education's week-long Historical Thinking Project Summer Institute. This immersion program will take you on an exploration of historical thinking, while examining the themes of immigration and aboriginality. As well, the program will look at the broader substantive theme of cultural exchange across borders.

The six historical thinking concepts — which have been integrated into a number of curriculum documents, including the forthcoming, revised Canadian and World Studies documents in Ontario — will provide the methodological core of the program.

Plenary lectures will be presented by UBC's Dr. Peter Seixas and other distinguished guests. Field trips will enhance the work conducted during the in-class portion of the institute.

Come collaborate with history teachers, curriculum leaders, and museum educators from across Canada for an exciting immersion experience being held at the Ontario Institute for Studies in Education [OISE].

REGISTRATION:

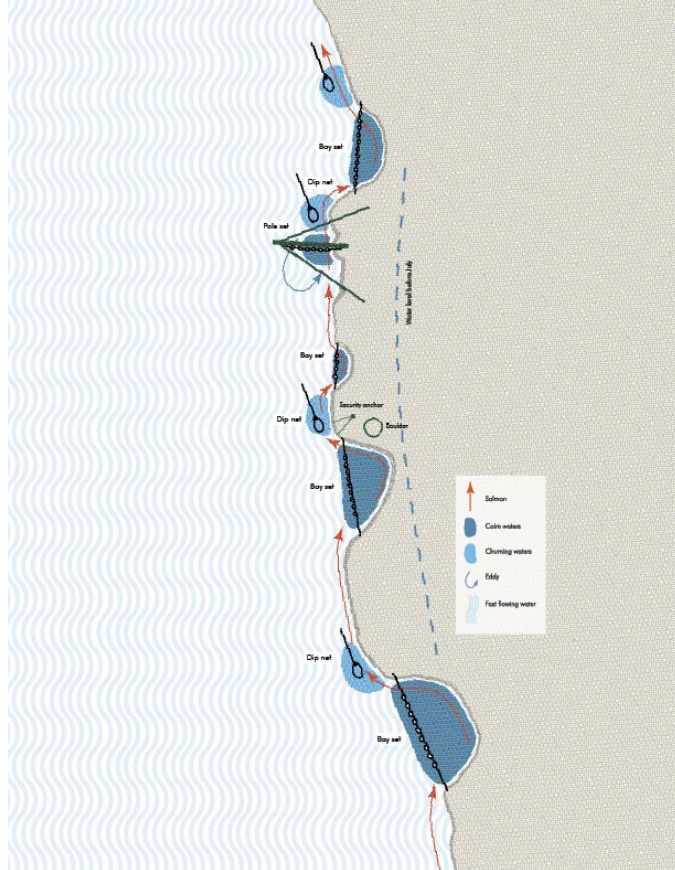
The program can be taken for credit [3 credits] or for professional development purposes [non-credit]. Graduate Students at University of Toronto, McGill University, University of Montreal may have UBC tuition fees waived by applying through the Graduate Exchange Agreement!

Seats are limited, early registration is recommended.

<http://eplt.educ.ubc.ca/htp2012>

(Right) Map of Sonny's fishing site. Created by exhibit designer Luyi Wang.

(Far right) Dip Netting at Sonny's fishing site. Photo credit: Stó:lō Research and Resource Management Centre.



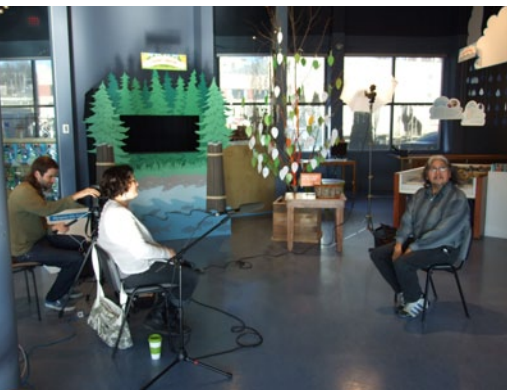
c) Authentic Aboriginal Voice

Bertha taught us that a current trend in Aboriginal education is to avoid relying on sources written by non-Aboriginal people and focus instead on first hand accounts by Aboriginal people. This inspired us to choose direct quotes from interviews with Larry and Sonny for the majority of the exhibit.

Removing the FRDC voice almost entirely from the exhibit felt a bit risky at first... Would the exhibit make sense without the FRDC voice providing context? These fears were quickly dispelled when we put Larry and Sonny's voices first. They share a wealth of knowledge about

fishing techniques, river conditions, and their perspectives of why salmon fishing is still vital to Aboriginal communities today. Their words are poignant and powerful.

For example, we cut our "From the time of abundant salmon runs in the Fraser River 5000-6000 years ago, Aboriginal people living along the Fraser River have relied on salmon for food." Instead, Larry now introduces the exhibit with "In the words of our old people 'we have always been here'. We have no stories that bring us over land or over water or any other means of coming here. We have always been here. The [Fraser] river supplied a huge amount of food for our people that was shared among the different



Sonny McHalsie being interviewed for the salmon stories film. Kamala Todd producing, and George Faulkner on sound. Photo credit: Shannon King

communities: salmon, sturgeon, trout, eulachon, herring. Salmon was crucial to our people because it provided the majority of our protein.”

For the introduction of the second panel, we edited out our words, “As salmon migrate up river to spawn, the bays and back eddies become vital resting places. Aboriginal people designed salmon fishing tools to work in these specific river conditions and with the behaviour of the salmon as they migrate up river.” Sonny’s teachings now introduce that panel: “[W]e have our own technology and our own methods of fishing and we’ve developed them for thousands of years of relying on the salmon. Look at the connection that the technology has with the place that it’s in, the geography of the land, the climate of the area. Everything is all connected, and

it all hinges together.”

We are extremely grateful that Larry, Bertha and Sonny shared their knowledge with us for this project. We asked them why they chose to share their traditional knowledge [sniw’] with us. Larry said, “I shared my sniw’ with the Fraser River Discovery Centre to explain that the river has sustained us since we have been here. This is to share the importance of what salmon means to our people. It is also to show that the people were interdependent and shared the resources of the river. That knowledge is not in-depth in our history books.”

The FRDC will be hosting an exhibit opening on Saturday June 23rd 2012.

WISH YOU WERE HERE

Lesia Davis, former Executive Director of the **Campbell River Museum**, was recognized by the Canadian Museums Association on April 26 with the prestigious Barbara Tyler Award for Leadership in Museum Management at the CMA conference in Gatineau, Quebec.

Left to right: Bill Greenlaw, President of CMA Board of Directors, Lesia Davis, and Joanne Dicosimo, President of the Barbara Tyler Award Jury. Photo: Ryan McCosham © Canadian Museums Association 2012.



Dancers at the Spring and Norouz Festival which is the Canadian Iranian Foundation's signature event to welcome spring. It occurs every year on second week of March at the Mickey Macdonald Gymnasium. Photograph by Mr. Hamid Zargarzadeh, courtesy of the Canadian Iranian Foundation.



DIVERSIFYING HISTORY ON VANCOUVER'S NORTH SHORE

Sharon Fortney

The North Vancouver Museum and Archives [NVMA] has undergone a re-visioning process in recent years, redefining its role in the community and seeking a new home for its museum collections and galleries. The NVMA considers itself to be an agent of community building. Its mission states that:

The NVMA exists to engage, strengthen and inspire our community by exploring history, connecting people and sharing ideas.

The NVMA is the sole custodian of the cultural,

archival and museum collections of two municipalities: the City and the District of North Vancouver. It preserves historically valuable community records and makes them meaningful and accessible to the public by organizing exhibitions, delivering educational programs, caring for collections, and providing access to archival information.

To make this vision a reality, museum and archives staff have begun to explore ways to make museum collections, exhibits and programming more inclusive of the diversity



Dancers at the Spring and Norouz Festival which is the Canadian Iranian Foundation's signature event to welcome spring. It occurs every year on second week of March at the Mickey Macdonald Gymnasium. Photograph by Mr. Hamid Zargarzadeh, courtesy of the Canadian Iranian Foundation.

that exists within the City and the District of North Vancouver. A first step in the process was consultation with the Squamish Nation and the production of two exhibits, 2010's *Squamish Community: Our People and Places* and 2011's *Entwined Histories: Gifts from the Maisie Hurley Collection*.

A successful school programme was also developed in partnership with the Squamish Nation Education Department and offered for the duration of the *Entwined Histories* exhibit. Materials developed for the programme continue to be used by the Squamish Nation, creating a lasting legacy of the exhibit and

the partnership. A secondary level program, available online through the NVMA's website, continues to be offered.

The NVMA is now moving forward on a new initiative that seeks to open the museum and the archives to the North Shore's diverse Iranian community. Iranian Canadians are the fastest growing immigrant community on the North Shore. There are 30,000 Iranians in Metro Vancouver, most of whom live on the North Shore, in West and North Vancouver, making up about 5% of the local population. The Persian community has been represented on the museum's governing commission for many



The Haftseen feast, which is usually held at every Iranian house before their new year March 21st. The meal features different items which each symbolizes something related to life and spring. Photograph by Mr. Hamid Zargarzadeh, courtesy of the Canadian Iranian Foundation.

years now, but has been absent in the galleries, collections and public programming.

The NVMA wants to include this diverse and vibrant community in its collections, exhibits and programming, but is essentially starting from scratch. The NVMA currently has no artefact collections representing the Iranian community, and minimal archival holdings. The few materials held by the archives were collected as part of other initiatives, and are not considered representative of the community. Staff wanted to move forward in a thoughtful and sensitive manner.

In 2011, the NVMA hosted a focus group with members of the local Iranian/Persian community, and individuals who work closely with this community, including representatives of the Aga Khan Foundation and SFU History Department. Encouraged by the feedback they received, staff decided to proceed with an oral history project that will gather arrival stories, providing material that will facilitate future exhibits and programming.

The NVMA's *Diversifying History Project* will collect oral history narratives from the North Shore's multifaceted Iranian Canadian community, which includes multiple

ethnic communities (Kurds, Baluchi, Asari, and Persianate peoples), three major languages, and multiple faiths - among them Muslim, Jewish, Christian, Baha'i, Zoroastrianism, and Ismaili. With the guidance and expertise of SFU faculty with a middle eastern focus, the NVMA intends to collect oral histories from community members who reflect this diversity. A partnership has already been established with the SFU Centre for the Comparative Study of Muslim Societies and Cultures.

The *Diversifying History Project* will be organised into several phases, which will seek to understand how Iranian immigration to the North Shore has changed over time.

- **Phase One** will focus on the first Iranians to immigrate to the North Shore in the 1950s-60s.
- **Phase Two** will include families that emigrated in the 1970s and 1980s.
- **Phase Three** will focus on immigration from 1990 to present.
- A fourth phase of the project will explore ways of expanding the project as community outreach through a school programme or kit that allows local

students to gather family history and present it to the public through an archival exhibit, web-based exhibit, or pamphlet.

Each of the first three phases of the project will culminate in a short video that can be shared in the museum's free public galleries or online via the NVMA website. Archival materials, such as photographs, posters advertising community events, and Persian language newspapers created on the North Shore, will also be collected for the Archives when possible and incorporated into the videos.

A part-time Project Coordinator [Dr. Sharon Fortney] has been hired to design research questions, train researchers, and monitor the oral history project as it progresses. Press releases are being sent to all of the North Shore's Persian language newspapers, as well as the *North Shore News* and *North Shore Outlook*. Funding is now being sought for a September start date for Phase One of this project.

Immigration patterns change over time, and museum and archives collections must grow and change to reflect this diversity. Making connections can take time and care needs to be taken to ensure a lasting relationship. The NVMA recognises a need to establish connections with other newcomer populations, including the Chinese, Korean and Filipino communities which are also growing on the North Shore. Changing demographics are being translated into changes to collecting policies, as the NVMA balances its past focus on maritime and industrial history with the life histories of the people who define our community today.

Dr. Fortney has worked with the NVMA on several projects involving community consultation in the last three years, including: two Squamish Nation exhibits, a focus group with the Persian community, collections documentation and research, school program development and delivery. She has previously conducted oral history research with several local First Nations, and recently co-ordinated with SFU's Making Culture Lab to create the "Ongoing Legacies" oral history video featured in the Entwined Histories exhibit.



WISH YOU WERE HERE

Getting ready for the newest **Royal BC Museum** exhibition opening May 17, 2012: *Dinosaurs: Ancient Fossils, New Discoveries*.



ABBOTSFORD SIKH HERITAGE MUSEUM

Satwinder Bains

NATIONAL HISTORIC SITE GUR SIKH TEMPLE, 1911

Photographs courtesy of Centre for Indo Canadian Studies, UFV.

Over a century ago, from 1908 to 1911, determined immigrant Sikhs from Punjab, India joined together against all odds to build one of the first Sikh Gurdwara [temples] in North America—the Gur Sikh Temple, in Abbotsford BC. In 2002, the temple was designated a National Historic Site by Parks Canada. Today the grand old temple is restored to its former glory by the governing body of the temple, The KhalsaDiwan Society of Abbotsford, BC. Parks Canada's news release in 2002 stated: "The Sikh Temple is the oldest surviving example of the temples which formed the religious, social and political centre of pioneer Canadian Sikh communities. Architecturally, it is an adaptation of traditional Sikh forms to Canadian conditions which nevertheless embodies the fundamental beliefs of Sikhs and their early experience as immigrants in Canada."



Completed in 1911, more than a hundred years ago, amidst much pomp and ceremony the Sikh Gurdwara was declared open February 26, 1912. Many Sikhs as well as non-Sikhs from all over British Columbia came to take part in the ceremonies. Its outward form, a wood frame building with a false front and a gabled roof, was similar to many buildings in many Canadian frontier towns. However, its interior reflected Sikh traditions and religious beliefs.

There were two floors in the temple: the second floor prayer room housed the sacred text, the Guru Granth Sahib, and provided an open space for worshippers to sit, cross-legged on the carpet. The ground floor contained a kitchen and a dining hall where the “langar” [a communal meal] was prepared and eaten, affirming the equality of those who partake of it. *The Abbotsford Post* reported on March 1, 1912 that the members of the congregation “were much impressed with the highly intelligent address delivered by Priest Teja Singh, who spoke in his native tongue and in English”. The newspaper reported that the non-Sikh community present also observed the requirement to

remove their shoes before entering the temple and covering their head with a scarf.

The Heritage Temple fulfilled many needs of this young immigrant community — it met their religious needs, their ability to congregate, provide assistance to each other and provide free food and shelter to those in need. At that time due to settlement hardships and discriminatory racist laws that severely restricted immigration from India, this was a bachelor society made up of men who worked long, hard hours to financially support themselves and family members back in India. It would be July 30th 1918, before the Canadian Government received word from the British Ministry of Information that, “Indians already permanently domiciled in other British countries would be allowed to bring in their wives and minor children” [*Abbotsford Post*, 1918]. However, the first wives would not arrive until 1921 and in that year the first Indo-Canadian child was born. The community survived all the hardships because it was built on a foundation of strong kinship ties and was closely knit as members of the community were related to each other.



In honour of the Temple's centennial in 2011, The Sikh Heritage Museum was designed and installed in the ground floor of the newly renovated Temple. It is here that people from the larger community and from the Sikh community itself can visit and gather to learn its history, listen to the pioneers' stories, and view archival pictures, exhibits and artefacts.

The Sikh Heritage Museum is a legacy project for our community as it is the only official Sikh temple standing in its original form in the Americas. Having a largely oral tradition, Sikhs from the Punjab have held onto the history and passed it on by word of mouth and some historical collections. The Sikh Heritage Museum of Abbotsford will hold, display and acknowledge the rich and vibrant history of its own people.

The Sikh Heritage Museum is brought to life directly in the heart of the oldest standing Sikh Temple in the Americas-- the National Historic Site Sikh Temple on South Fraser Way in Abbotsford. The Museum tells the story of the last 100 years; the cultural, social and political history; the past, the present and the future. The development and implementation of the Museum is one part of the many projects, festivals, activities,

etc., which were held in 2011 to commemorate the 100th anniversary of the building of the Sikh Temple.

The museum introduces the community to archival materials that include pioneer voices/digital recordings, archival documents/recording/film and artefacts, as well as photos and exhibits, previously untold, unheard or unseen.

One part of the Museum holds a theatre space to showcase history as it unfolded through documentaries, films and cultural footage. In addition to being accessed by interested members of the community at large, the Museum also provides tours. These include students at the elementary, middle and high school levels. As well, the University of the Fraser Valley (UFV) faculty and students are involved in research, provide opportunities for internship, hold seminars, talks and interactive historical colloquiums at the Museum. Sikh forum discussions already occur on the last Sunday of every month.

Satwinder Bains is the Director of the Centre for Indo Canadian Studies, University of the Fraser Valley.



INDIGITIZATION: A COLLABORATIVE PROJECT AT MOA TO DIGITIZE UNIQUE FIRST NATIONS CONTENT

Submitted by Jennifer Webb, *Museum of Anthropology*

In 2011, the Audrey & Harry Hawthorn Library & Archives at the UBC Museum of Anthropology received funding through the National Archives Development Program to digitize a portion of our archives at risk, including open reel audio tapes that contain unique First Nations content. This project is about more than just digitizing a specific collection of audio materials, however; it's about creating the infrastructure and means to assist indigenous communities to address their own analog holdings. To this end, MOA recently partnered with the First Nations Technology Council, who supplied equipment for the project, in exchange for MOA and the Oral History Language Lab developing a tool-kit to assist with digitization at the community level.

To carry out this work, MOA engaged Xelsilem Rivers, a Squamish/Kwakwaka'wakw artist, writer, activist, blogger, cultural educator, and language enthusiast. Below is the text of a blog Xelsilem wrote about his internship at MOA. For more information on his research, please visit www.SquamishLanguage.com.



Joyce Devlin with VPAG Curator Lubos Culen at a recent artist's talk by Devlin.

WISH YOU WERE HERE

VERNON PUBLIC ART GALLERY

On April 14, the VPAG hosted an artist talk by Joyce Devlin, Artist in Residence at the Mackie Lake House. The popular presentation explored the subject matter of her recent paintings shown in the Ottawa Art Gallery in 2011 from the exhibition titled *So Much Beauty*. In addition to her most recent body of paintings, Devlin addressed several questions from the audience regarding her prolific studio practice which now spans over six decades.

INDIGITIZATION AT MOA by Xelsilem Rivers



Showing a 5" reel tape.

I am an indigenous person who is extremely passionate about cultural resurgence in my community, about decolonizing, and reclaiming our old ways. My chosen path has identified my ancestral languages as one of the areas where I can help my people.

I am presented with constant challenges working on language revitalization. The language of my people is considered critically endangered. I have few people that I can regularly go sit with to hear the beauty, rhythm, or "song" of the language. A language is more than a set of grammatical rules – it has a song, a flow, a cadence. It's the accent and tone. With so few options to hear, or become immersed in my language, the recordings of our elders have become invaluable.

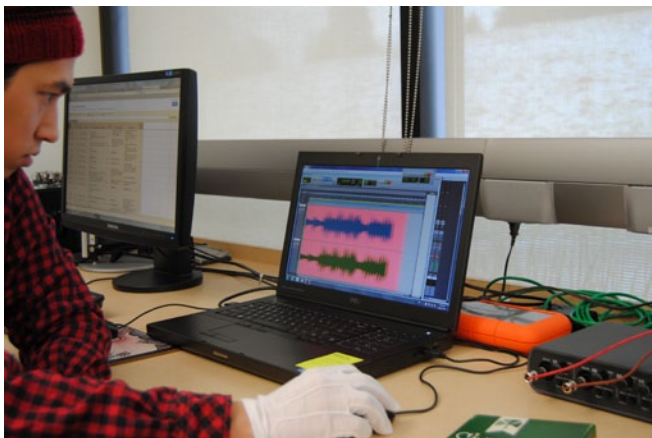
Reel-to-reel technology was once a primary tool for recording First Nations language and oral histories in British Columbia. Now, 60 years after its advent, it has become apparent that this media has a shelf-life – it will someday decay beyond repair. Collections of analog tapes are held by First Nations Communities, organizations and families. The tapes may contain the last known recording of a song, or the last unique spoken-word of an endangered language — should the reels decay beyond repair this rich cultural content would be lost forever.



Pressing play for recording.

Digitization of open reel media from the MOA Archives is the work I have been doing as the Digitization Intern here. Digitization is transferring analog media [things like audio reels or cassettes] to become digital media [like wave or mp3 files]. In my work I've uncovered recordings of traditional singing by elders, language interviews, and oral histories containing legends and stories. The recordings also includes lectures, interviews and talks with noted anthropologists, artists, and people who had been involved with UBC and MOA [Wayne Suttles, Audrey Hawthorn, Bill Reid, Homer Barnett, etc.]

The MOA Centre for Cultural Research and The First Nations Technology Council received funding from the Irving K. Baker Learning Centre at UBC and the National Archival Development Program to create a "First Nations Digitization Toolkit". At MOA, we have been developing a portable digitization system for First Nations communities. This system will assist them in preserving and digitizing their own valuable oral histories and language recordings.



Watching audio wave as reel is recorded.

Indigenous languages are in a critical state. Numerous academics have worked with elders and community members to document and preserve oral history. These recordings hold the voices of elders who may have been born prior to 1900, and possibly knew people born just after the 18th century. [For most of the British Columbia coast, contact occurred around the 1770's]. Community members, cultural leaders, and other researchers need to have access to the knowledge and history preserved on these recordings.

This project addresses the need to support researchers to access recorded oral histories such as interviews with elders, language recordings, and traditional songs. These recordings carry valuable information and histories about our ancestors. Through digitization they can be preserved and accessed by researchers and community members for generations to come. We want to ensure our history and knowledge can be passed on, and we thank our ancestors for the foresight to see the importance in documenting and preserving our rich history and culture.



Costumed participants at a Creston Museum event in 2009.

COMMUNITY ENGAGEMENT AT THE CRESTON MUSEUM: FOCUS ON WOMEN

**GOOD THINGS HAPPEN WHEN
A MUSEUM COMES UP WITH A
THEME THAT FIRES THE PUBLIC
IMAGINATION. PEOPLE COME
OUT OF THE WOODWORK,
ASKING TO BE INVOLVED.**

“When we celebrated the bicentennial of David Thompson, in 2008, we found that people were extremely excited about the theme,” says Creston Museum manager Tammy Hardwick. “They wanted to be part of it, as organisers, not merely as spectators or participants.”

What the Museum had initially planned as a relatively simple event turned into a two-day extravaganza involving Ktunaxa elders, history professors, re-enactors, artists and quilters, and four different organisations. The Museum planned the canoe excursion, in partnership with the Lower Kootenay Band. Other groups asked to be allowed to do the rest.

“It was hugely successful, for all the partners” says Hardwick. “We had people involved with the Museum who had never been involved before, and vice-versa. All our partners formed new relationships, and they’re still working together today. Between us, we created an event that the whole community was talking about for months – without placing an increased burden on any of us.”

The Museum expects similar success with its “Tea with Dorothy Davis” in August 2012. The suffragette theme had people asking to be involved as soon as it was announced.

Footlighters theatre group will provide a “Dorothy Davis” character, Davis was a leader of the provincial suffragette movement. The Key of She women’s vocal group will get guests into the spirit with suffragette-inspired songs. Several individuals will play historical characters representing the arguments for and against women’s vote.

More importantly, the Suffragette Tea will launch a whole series of events and exhibits celebrating the role of women in the community, past and present. “We chose the suffragette theme because it’s the centennial of the movement in Creston,” says Hardwick. “But it immediately got people talking about the role of women in all aspects of local society – and a number of groups, including the Museum, the agricultural association, and several women’s support groups, are now coming together to explore that role more fully.”



[Top] The exhibition technical production team with their Sikh partners. Left to right: Mike Bailie [3DS exhibit fabricators], Hugh Johnston [Simon Fraser University - author/ consultant], Nicko Chang [EDG - design], Kalwant S. Parmar [writer/ poet, historical consultant], Pat McCloskey [McCloskey Productions - video producer], Shital Anmol [artist - original paintings], Heather Walter [McCloskey Productions - researcher/writer], Ian C. McLennan [Project Manager], Amarjeet S. Rai [administration], Hon. Jason Kenney [Federal Minister of Citizenship, Immigration & Multiculturalism], Kesar S. Bhatti [Manager of Khalsa Diwan Society/ Ross Street Sikh Temple], Brent Cooke [exhibit researcher, writer & theme consultant], Reg Wilford [3DS fabricators, Burnaby], Sohan S. Deo [President, Khalsa Diwan Society].

ROSS STREET TEMPLE

There is a brand new museum-style exhibition, recently opened, at the Ross Street Sikh Temple in Vancouver. *The Komagata Maru Story - from Tragedy to Triumph* is an exhibit commissioned by the Temple in anticipation of the upcoming 100th anniversary of the Komagata Maru incident in Vancouver Harbour.

In 1914, nearly 400 would-be immigrants from the Indian Punjab came to Vancouver on board a rusting Japanese freighter. However, due to the discriminatory racial policies of the governments

of Canada and British Columbia at that time, most of the passengers were not allowed to disembark. For two months, there was a stand-off in Vancouver Harbour while members of the Khalsa Diwan Society in Vancouver raised money for legal representation on the issue, and made arrangements to provision the ship [despite attempts to thwart the process].

In the end, the ship was sent away - to a terrible conclusion in India - and a sad chapter in Canadian immigration became history. The Komagata Maru incident eventually had a profound effect on



[Bottom] Video producers Pat McCloskey and Heather Walter [McCloskey Productions, Canmore, Alberta] with Kalwant S. Parmar, a Sikh poet and historian - who provided many of the historical references associated with imagery used in the exhibition], and Mike Bailie - who acted as project manager for his exhibit fabrication company, Three Dimensional Services [3DS] Company in Burnaby, B.C.

Canadian immigration policy - and that is part of the story that is told in the new exhibition.

The exhibition was conceived by the Manager of the Sikh Temple, Kesar S. Bhatti, who initially consulted with Phil Aldrich, Ian McLennan and Bill Barkley about the possibilities - as early as 2007. Eventually, the project was funded, largely by the Federal Government under the CHRP - the Community Historical Recognition Program - Citizenship & Immigration Canada. The official opening, which was attended by the federal minister, Hon. Jason Kenney was held in conjunction with Vaisakhi Day, April 14th, 2012.

The exhibition team [some well known to BCMA] was as follows:

- Executive Producer: Kesar S. Bhatti, KDS, assisted by Amarjeet S. Rai
- Chief Consultant: Ian C. McLennan
- Exhibit Layout and Story Development: Brent Cooke
- Design, Wayfinding: Nicko Chang, Experience Design Group with Barry Marshall & Colleen Keith
- Fabrication: 3DS Three Dimensional Services, Inc., Reg Wilford and Michael-John Bailie [3DS project manager]
- Research and image assistance: Hugh Johnston, Kalwant Parmar and Shital Anmol [original paintings]
- Video Production: McCloskey Productions, Inc., Pat McCloskey & Heather Walter - featuring Belle Puri and Harnarayan Singh

DOCUMENTING THE KOMAGATA MARU INCIDENT

Melanie Hardbottle



A page of the Vancouver Khalsa Diwan Society diary showing members in front of the 2nd Avenue temple.

On March 23rd, Simon Fraser University Library celebrated the launch of its new website *Komagata Maru: Continuing the Journey* in the Segal Room at the University's Harbour Centre campus in downtown Vancouver. The room overlooked the very same harbour where, on May 23, 1914, 376 passengers, mainly Punjabi, arrived on the ship Komagata Maru in hopes of immigrating to Canada.

The passengers were denied entry under the continuous passage regulation, which stated that immigrants must "come from the country of their birth, or citizenship, by a continuous journey and on through tickets purchased before leaving the country of their birth, or citizenship." The federal government enacted the regulation in 1908 to curb Indian immigration to Canada. After being refused docking for two months, the ship was turned away on July 23 and all but twenty of its passengers returned to India, where some were shot and many were imprisoned.

In 2011, the Library received \$350,000 in funding from the Department of Citizenship and Immigration's Community Historical Recognition Program to create an interactive website to document the incident. As we began the project, we identified some of the most obvious primary



Passengers aboard the Komagata Maru in Vancouver harbour. Leonard Frank photo, Vancouver Public Library 6226.

source material. We located key documents in the H.H. Stevens fonds at the City of Vancouver Archives – Stevens was the Conservative MP for Vancouver at the time and an opponent of Asian immigration. Other government documents originated in the holdings of institutions such as Library and Archives Canada and the Public Record Office in London.

But what about the records of the community that was most affected by this event? The project objective was to reframe traditional perspectives of the story to include a variety of Canadian Indian voices and to see how the ripples of that incident still affect us as a nation today. This is represented by the website's splash page, which features an image of the ship against a blended background of the 1914

and present day Vancouver skyline, as well as its tagline "Continuing the Journey."

Local historian Mr. Kalwant Parmar and Community Liaison Librarian Moninder Bubber were invaluable in connecting us to members of the community with relevant records in their personal archives. Through their efforts, we acquired a diary in Punjabi documenting the history of the Vancouver Khalsa Diwan Society from 1906 to 1946, penned by its former secretary Bhai Arjan Singh Chand and carefully preserved by his descendants. Rarely viewed outside of the family, the diary contains day to day accounts of the Temple Committee, anecdotes about life in Vancouver, funds raised for charitable causes and photographs of the historic Second Avenue Gurdwara. It

THE HINDUSTANEE

The Official Organ of the United India League

Volume I

Vancouver, B. C., Friday, May 1, 1914

Number IV

CONTENTS

	Page
Portrait of U. P. Famine Relief Committee	1
An Appeal to Hindustanees of Canada from United Provinces for Famine Relief and Vancouver's Campaign for Famine Fund	2
Positive Police in Punjab	3
Famine in United Provinces (Editorial)	4
Our Benevolent Admirers	5
The Work Before Us (T. K. Das)	6
Sukhs in the Democratic Self Government of India (Rajah Singh)	7-10
Rainaldi Festival at Victoria, B. C.	8
Canada as a Hindu Law II	9-10
Bhai Anandull's Visit to Vancouver—Woman's Problem	11
Advertisements	12

OURSELVES

All that we have to say about "The Hindustanee" is that we report progress, and a few highly commendatory notices have commenced to arrive from India, while the acknowledgements of this type from America are a flood.

The subscriptions are still not enough to justify us to shorten the interval of publication of this sheet which remains a monthly.

We shall continue to freely discuss, in its columns, problems in economics, politics, labor and industry as they affect the lives of the Hindustanees at home and abroad.—Ed.



U. P. FAMINE RELIEF FUND COMMITTEE, VANCOUVER, B. C.

Standing, From Right to Left: (1) Mr. Mohammed Akbar, (2) Bhai Umrao Singh, (3) Bhai Ganga Singh, (4) Bhai Mihan Singh, (5) Lala Harnam Chand. Sitting, From Right to Left: (1) Bhai Raja Singh, (2) Bhai Natha Singh, (3) Bhai Ratan Singh, (4) Lala Sohan Lal.

A rare issue of *The Hindustanee* newspaper, published in Vancouver just prior to the Komagata Maru's arrival.

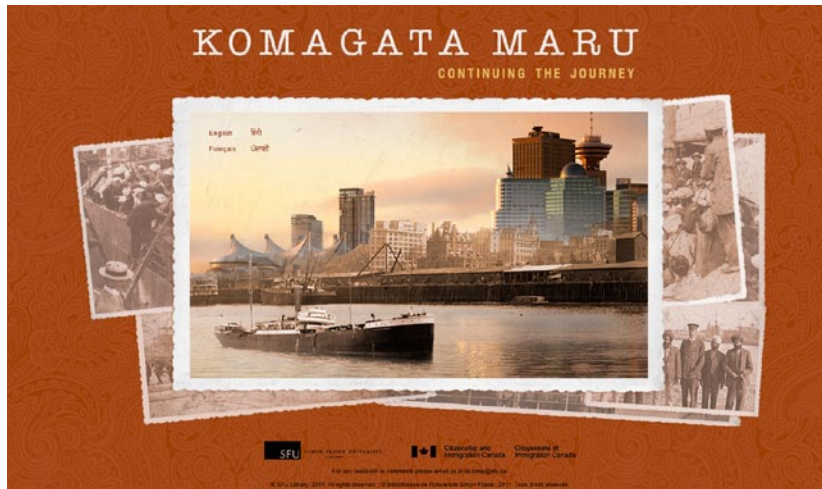
also includes first-hand accounts of the Komagata Maru incident and the Shore Committee that assisted the passengers with food, provisions and legal challenges. In order to make the diary accessible to a wider audience, a selection of passages were translated into English.

The family also provided us with scrapbooks filled with newspaper clippings pertaining to the incident, two rare recordings of speeches given by Prime Minister Jawaharlal Nehru on his visit to Vancouver in November 1949, and other unique records documenting the activities of the Khalsa Diwan Society and local South Asian community.

Other members of the community came forward with precious photographs and documents, including the family of Dr. D.P. Pandia, who played an important role in the achievement of the franchise by the South Asian community in 1946. Additional rare material came from the Kohaly Collection in the Library's Special Collections. The late Mr. Kohaly had spent several years visiting members of the local South Asian community and gathering information, photographs and documents pertaining to the activities of pioneer families and their stories of immigration. Several alternative versions of the ship's passenger list emerged amongst the records; these helped to fill in gaps and clarify areas that were unclear on copies of the original manifest. The aggregated information has been made available on the website via an interactive passenger list.

The arts community also happily contributed copies of poetry, plays and other artistic works. This included poetry by Sadhu Binning and material relating to plays about the incident by Ajmer Rode and Sharon Pollock. Interviews with

Splashpage design for the Komagata Maru:
Continuing the Journey website.



scholars, youth and community members were conducted by the SFU School of Communications, each bringing forward a unique perspective on the incident.

As word of our project spread, some unanticipated results occurred; we were contacted or put in touch with descendants of passengers of the Komagata Maru, including the great-grandson of Baba Gurdit Singh, the charterer of the ship. Through interviews and related materials we were able to document the stories of what happened to these men after the Komagata Maru left Vancouver and the impact of the incident on their families.

A decision was made early on to have the main text of the website available not only in the official languages of English and French, but in Punjabi and Hindi as well, so as to better engage the community. The website also contains many documents in Punjabi.

Piece by piece, a whole new perspective of the event and the South Asian experience in Canada not present in the "official record" emerged and is now accessible to anyone, anywhere, at anytime. In the words of Mr. Parmar, "When things are lost forever, their memory attains a flawless, golden perfection of a dream." This new website ensures that this will not be the case.

Website url: www.komagatamarujourney.ca

Melanie Hardbattle is the Project Coordinator/Archivist for the Komagata Maru Incident Project at the Simon Fraser University Library.



A 1909 certificate for the Sikh-owned Guru Nanak Mining & Trust Company.



GEEKSPEAK

NOMENCLATURE

Nomenclature Committee and Canadian Heritage Information Network

What Is It?



Courtesy of The Strong, Rochester, New York

It's a Donut Maker made by Popeil Brothers, Chicago, circa 1955.

—Tools & Equipment for Materials/Food Processing
& Preparation T&E/Food Preparation Equipment/
Shaper, Food/Mold, Food/ Mold, Doughnut

Have you checked out Nomenclature 3.0?

Nomenclature is a hierarchically organized list of object terms for museums that's been an industry standard since 1978. The newest version is better than ever with over 5,000 new terms and a revised and enlarged hierarchical structure. Join the online community at <http://aaslhcommunity.org/nomenclature>. There you can watch a tutorial about the revision, ask questions, and propose new terms.

Nomenclature 3.0—We Name Names!

Nomenclature 3.0 for Museum Cataloging is a structured and controlled list of object terms organized in a hierarchical classification system. It provides a way to index and catalogue collections of human-made artifacts based on their function. A museum standard for over 30 years, the third edition of *Nomenclature*, produced in 2010, includes over 5,000 new object terms. More importantly, the lexicon has been improved and expanded, grouping similar object terms and offering increased levels of naming. These enhancements help cataloguers determine the best term quickly and accurately.

In order to introduce Nomenclature 3.0 to the museum public, an online community has been established at <http://aaslhcommunity.org/nomenclature/>. There visitors can find a tutorial explaining the changes found in the third edition and keep up with the news on such issues as the lexicon's adoption by software

vendors, upcoming presentations, etc. Users can also query experts about the proper name for an object, propose new terms, and find recent updates to the lexicon. Many of the people involved in the online community participated in the recent revision.

Nomenclature is one of the vocabulary and classification standards recommended by the Canadian Heritage Information Network [CHIN] for use by Canadian museums. Terminology used by Canadian museums is reflected in *Nomenclature*. Of the 80 museums and cultural institutions worldwide that contributed terminology and/or helped with editing *Nomenclature*, 21 of them [26%] were Canadian!

British Columbia's Yale and District Historical Society was one of the museums that provided input to the 2010 publication of *Nomenclature 3.0* – they are to be congratulated for their efforts in improving this important standard!



*Check it out! A partnership between the Royal BC Museum and Greater Victoria Public Library enables people to borrow a pass to the museum from the library.
[iStockphoto / © Nancy Louie]*

USHERING IN A NEW ERA OF COLLABORATION

*Maureen Sawa, CEO for the Greater Victoria Public Library and
David Alexander, communications manager for the Royal BC Museum*

**The new RBCM-GVPL partnership broadens
a community's cultural offerings**



Old Town is a recreation of a late 1800s street, lined with shops of the day, a grand hotel with furnished rooms, a functional movie theatre, a train station and an authentic Chinatown. [Old Town, Modern History Gallery, Royal BC Museum]

There's a popular motivational poster that's ubiquitous in banks, insurance company offices and corporate cubicles across the continent – I've even seen it in the occasional museum. Sometimes it's a photo of a baton being passed from hand to hand; sometimes just a poem on a chalkboard. But the lettering very clearly spells T.E.A.M.: Together Everyone Achieves More. And a new partnership between the Royal BC Museum and the Greater Victoria Public Library embraces just that philosophy.

Spearheaded by Maureen Sawa, CEO for the Greater Victoria Public Library and David Alexander, communications manager for the Royal BC Museum, the new library museum pass program aims to bring the museum experience to a wider spectrum of users than is possible through paid admission alone, while adding a richer dimension to the library's lending repertoire.

"I both sit on the library board and work in a museum," says Alexander. "And I see an amazing connection between the two."

A Closer Look at the Program

Offering twenty passes in total [two for each GVPL branch], the RBCM-GVPL partnership provides free general admission for two adults 19 years and older and up to three youth aged six to eighteen. Youth under five are free. The pass can only be checked out by adults, and does not include special events or discounts. Upon checkout, patrons can keep the museum pass for a week, a lending period that's consistent with existing library loan periods for limited availability/high demand items. Patrons can put a museum pass on hold, but the passes aren't renewable.

All museum passes are laminated and bear a GVPL sticker for easy identification by museum



The Royal BC Museum has a large collection of monumental carvings, including historical and contemporary totem poles. The ones seen here are from many different coastal areas, illustrating a variety of First Nations carving styles and traditions. [Totem Gallery, First Peoples Gallery, Royal BC Museum]

staff. They are kept in CD cases with customized covers bearing the same graphic as appears on the pass, plus an informative blurb about the museum and the pass program.

The Importance of Museum-Library Partnerships

In years gone by, libraries and museums opened their doors to a waiting public. Now, the focus is on outreach and finding ways to expand their collections to incorporate an experience – both tangible and virtual – of the institution itself. The emphasis is on being relevant to the community – and to the lives of the people who live there.

Museums and libraries make good collaborative partners, as they frequently serve the same community in similar ways. They provide access to information from the past; they preserve and protect community heritage; and they create

and support opportunities for lifelong learning. Museum-library partnerships aren't a new concept, having been embraced in cities such as Kingston, Ottawa, Toronto and Pembroke, and even farther afield, in Chicago, Boston, Philadelphia and Pasadena. While not a new phenomenon, however, these partnerships are still relatively rare – and this is the first of its kind in British Columbia. By merging their energies and offerings, cornerstone cultural institutions like libraries and museums can reach out to a broader audience and remind the local community of the many gifts within its midst.

As British Columbia's provincial museum, the Royal BC Museum's mandate is to offer services to the entire province. Partnering with the Greater Victoria Public Library allows the museum to reach out to an audience that might not otherwise have access to a museum. The lending

FEEDBACK FROM THE COMMUNITY

“We had the pass the week before Christmas when the kids were out of school and at loose ends,” writes Victoria resident and GVPL user Kate Rutherford (and, full disclosure, GVPL employee). “My husband went with them one day and they visited the mammoth and the old town (his favourites) and I took them the next day and we saw the Wildlife Photography exhibition (astounding!) and the First Peoples Gallery (my favourite). Then, on the third day, we all went together, along with my (paying) sister and her two kids. We sent the kids off to explore on their own while the adults peacefully lingered in the photography exhibition. In the past, our visits to the museum have involved rushing around trying to see everything and leaving exhausted. With the pass, we were able to visit repeatedly and see everything we wanted to see at a much more relaxed pace. Because we live in James Bay and walked to the museum all three days, I could justify taking the kids to the cafeteria for lunch, something I’ve never done because we always blew the budget on entrance fees.”

pass creates a strong partnership with another community organization, generates excitement about the museum, and brings positive publicity to the museum and archives – especially when people share their thoughts about the program with a wider audience through social media.

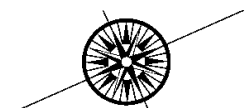
A partnership like this confers similar benefits to libraries: heightened publicity and a rewarding partnership with another community organization. More than that, a museum pass partnership expands a library’s offerings beyond the realm of books, movies and music. Being able to “lend experiences” broadens a library’s relevance in a world where books and cultural experiences are increasingly forced to compete with digitalia for people’s attention.

“Libraries are committed to fostering a passion for lifelong learning among people of all ages”, says GVPL CEO Maureen Sawa. “The museum pass lending program is a wonderful example of how the library serves as a wellspring of ideas, new discoveries and community connections”.

What’s Next?

The RBCM-GVPL partnership is expanding with the addition of 20 youth passes into the system thanks to a grant from the Victoria Foundation. Now, a youth can take out a pass and bring a friend to the museum – yet another powerful way of reaching out to the community.

The current family pass has proven to be popular with over 2000 holds on the passes – a waitlist of up to a year. “We would love to increase the reach of the program but don’t have any funding to do so,” says Alexander. “If we had a sponsor come on board to cover the cost, that would be great.”



British Columbia Museums Association

Since 1957

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
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