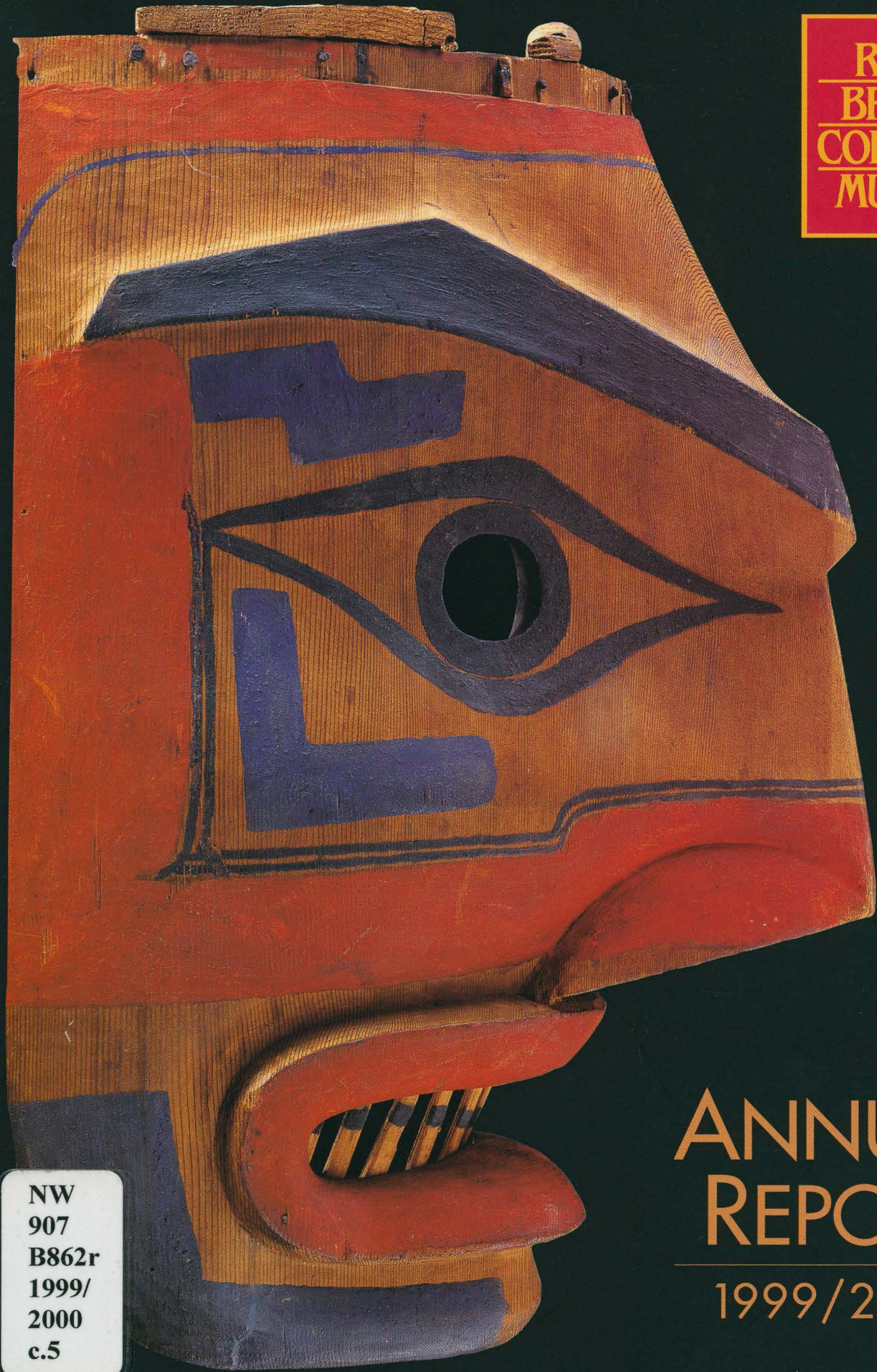


ROYAL
BRITISH
COLUMBIA
MUSEUM



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1999/
2000
c.5

ANNUAL
REPORT
1999/2000

Our reputation for excellence remains unchallenged

A well-loved landmark in Victoria, the Royal British Columbia Museum is one of Canada's most visited museums. This year, over 550,000 people travelled – via our highly praised galleries – from the last Ice Age to the bottom of the ocean, from an early B.C. homestead to a coastal big house.

***“This museum is not just
a museum – it’s a spectacle!!
I loved it! It is probably one
of the best I’ve ever seen.”***

– 1999 visitor from Lage, Germany

As a 113-year-old institution, we are respected for our research and our stewardship of 10-million irreplaceable artifacts, documents and specimens that span the province's rich and varied past.

As a vital, living museum, we are more than a place. Known innovators with expertise in technology, we continue to invent novel ways to engage different generations and people throughout the province with the wonder of their heritage.

Cover photo:
Tluuk'aana mask (Mowachah-Muchalaht), collected in Nootka Sound, 1922. This fine mask became a striking logo for our Out of the Mist travelling exhibit.

OUR RING OF SUPPORT

LONGSTANDING PARTNERS

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..whose generosity makes many research projects, exhibits & public programs possible.

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Continued on back cover

*An extraordinary place
of discovery*

*a growing place
within communities*

*a proud new place
in the museum world*

Remarks

NW
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Bill Barkley

Chief Executive Officer
Royal British Columbia Museum

The Royal British Columbia Museum sits at a crossroads. Literally, we are located in the Inner Harbour, at the corner of Belleville and Government Streets in Victoria. Figuratively, we are at the point in time where we must decide the best way to accomplish our mandate.

We must continue to care for our collections, a responsibility we do not take lightly. We must pursue research to expand and complete our collections, as well as care for existing artifacts for future generations. We must continue to share information, using the newest technologies to reach the greatest number of people. We must prepare ourselves now, to be in the best position to face the future.

In 1996, the Royal BC Museum took a first step and became a Special Operating Agency (SOA). The SOA status gave us new independence over our budget, and we gained an Advisory Board. The change allowed us to pursue new opportunities, such as hosting the exhibits *Empires Beyond the Great Wall* and *Leonardo da Vinci: Scientist, Inventor, Artist*.

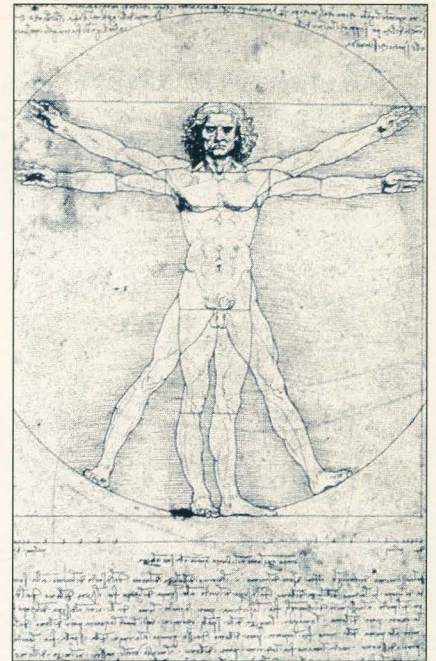
The phenomenal success that followed proved we are a museum with the capability, talent and skill to host world-class exhibits. We intend to build this reputation further.

When we became an SOA, we knew that eventually we would outgrow it. We are now at the crossroads. In order to fully realize our potential and acquire the partnerships we need to accomplish our mandate, we must take the next step. We believe the best way to meet future challenges is to become a legislated corporation.

As the Royal British Columbia Museum Corporation, our partnership with government will remain important, and their funding support is vital for us to fulfill our public service responsibilities. The biggest change will be a new ability to raise funds from the private sector.

When we are a corporation, we will continue to pursue partnerships similar to the one we have with the National Geographic Theatre. We will be able to pursue sponsorships for research and programming and work with donors who see a strong place within our new focus.

The future of the Royal British Columbia Museum is bright with hope, with new directions and opportunities. I encourage you to join us!



Last year's Leonardo exhibit expanded the tourist season by drawing 500,000 visitors to Victoria. It produced a \$44.8-million impact on the region, solidified our reputation, created new partnerships and earned \$1 million for this year's Museum projects.

Our Mission

To explore and preserve British Columbia's cultural and natural heritage, to inspire curiosity and wonder and to share our story with the world.

Our Values

accountability to public expectations

stewardship of the collections entrusted to our care

respect for diversity

objectivity in presenting information

excellence in product and service

Our Strategic Objectives

become more relevant and responsive throughout British Columbia

innovate in developing and disseminating knowledge through exhibits, programs and technology

increase self-sufficiency by becoming less financially dependent on government

focus on results by working together productively to achieve the objectives of our annual business plan

Remarks

Miriam Bennett

Chair
SOA Advisory Board

This is a vast province, a living province. From the ocean to the northern plains beyond the mountains, from the southern border north to Alaska, we have it all!

Some would say that most of British Columbia is barren land, unusable for farming or industry, inhospitable to humans and animals. We know that this is not so. From historical records, we know that the land has been inhabited by animals, plants and people, and current research confirms that we are home to even more species than previously identified in this province, with its many ecosystems.

A human- and natural-history museum tells stories. The research it does enhances those stories and completes them. To understand our province, we must understand its history and the geography that helps shape history. Then we need to present the material to our public in a clear and understandable way.

Research, done through the Museum's *Living Landscapes* program, is one way we are working to provide this understanding. Research "fleshes out" the collections with knowledge that can be used in creating exhibits and displays – an important method of sharing BC's stories. It provides updated perspectives, important as we begin to renew and revitalize our displays and incorporate new and relevant issues. We have the challenge ahead of presenting this information without editorial comment, to allow our visitors to come to their own conclusions.

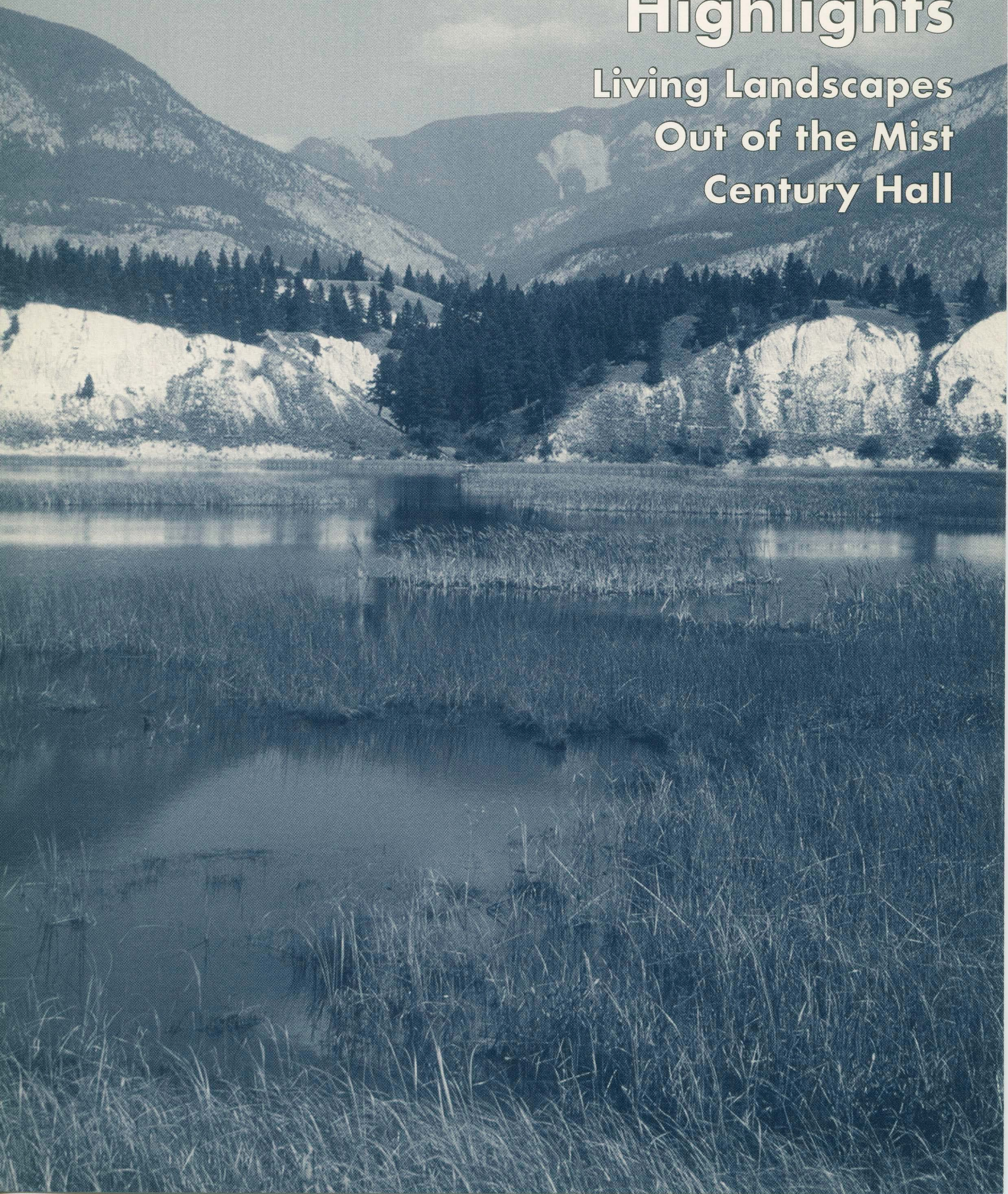
The Museum is working towards more independence. We are looking to the communities within the province to support the work being done through partnerships, donations and by sharing resources. As Chair of the Board, I am proud to support the Museum's activities and plans.

We want to share our story with the world, to inspire curiosity and wonder about this beautiful province for our visitors and the people who live here. We can best do that by improving our displays, increasing our research and providing information that is easily accessible to all.



3 Memorable Highlights

Living Landscapes
Out of the Mist
Century Hall



Living LANDSCAPES

A Bold, New Outreach Program

British Columbia is a mosaic of vast regions and unique communities. There are a thousand or more histories to tell, a thousand or more ecosystems to understand.

Being a provincial museum over great distances and remarkable diversity offers us many challenges. To respond in a unique way, we began an experiment in 1994 called *Living Landscapes*. Today, it is not only an award-winning program, but the focus and the drive behind many of our activities.

We go to communities and work as partners

Our vision for this program is far-reaching and ambitious: to explore the human and natural history of British Columbia, region by region. Our method is flexible and collaborative: we are involved with communities not for a week, but for years, as we develop and execute regional projects together. Our aim is to uncover the past and present; preserve information, artifacts and species at risk of disappearing; and offer exciting opportunities for learning. *Living Landscapes* extends Museum collections, knowledge and the expertise of our project managers, researchers, educators and other staff far beyond our walls.

We are shaping a new understanding of BC

The first region studied (our pilot venture) was the Thompson/Okanagan, from 1994 to 1996. We then expanded into the Columbia River Basin for phase two. The future for *Living Landscapes* is also mapped – the next six years will be devoted to the Northern Region.

(Far left:)

The Columbia Basin's diverse terrain – home to important wetlands, threatened grasslands, profuse wildlife, a rich cultural past and vibrant present – was studied through Living Landscapes.

PHOTO: ROB CANNINGS

Steamer Days (Meet the Crew)

"I loved this project. In my mind, its what Living Landscapes is about. The wood, steel and glass steamer ships are the 'landscape,' and putting faces, stories and personalities to the people who worked on them brings the 'living.'

I don't know how to begin to tell you how much we found out. We tracked down 500 men and women who served as officers, crew, and shipyard and shore workers for the CPR and other transportation companies. We found so many stories, like that of George David Kurtz, heroic captain of a steam tug by the age of 23, who dove into Kootenay Lake to rescue a crew member who went overboard in a storm.

So many people here have relatives that were ex-crew. Just today, the grandson of a captain came in and asked what we knew about him. All I had to do was pull up the database. It's not unusual, now, for us to have more information about people than the family!"

– Beth Weathers,
Steamer Days Project Coordinator,
Kootenay Lake Historical Society

A crucial part of *Living Landscapes* is to make the results widely available. This is done through lively public events and a growing network of Web sites on the Internet. Eventually, every part of the province will contribute important new knowledge of its own.

The Columbia Basin Adds Its Chapter

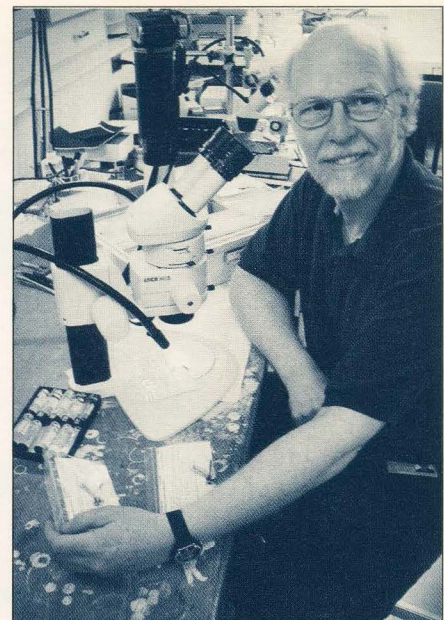


The CPR paddlewheeler, SS Slocan, approaching New Denver, 1919.

Living Landscapes: *The Columbia Basin* wrapped up its two-year study this year. Our close partner was the Columbia Basin Trust. Together, we designed and administered the program, selected an eclectic range of community projects to sponsor and provided \$360,000 in funds. The Museum also contributed support the equivalent of a further \$300,000.

“The ink was barely dry on our regional plan when Living Landscapes came along. It was fortuitous in the extreme – we wanted to get programming started; the Museum had a framework, yet was flexible and prepared to redraw it for our region.”

– Dr. Agnes Koch, Columbia Basin Trust



Curator Rob Cannings

The Columbia Basin was the focus of Museum natural history studies and collections work again this year.

Curator Rob Cannings and his research partners visited over 130 wetland sites to complete the first field survey of dragonflies done in the region. The project uncovered three new species for BC, including the Forcipate Emerald which had eluded biologists for years.

Other Museum curators researched freshwater fishes, rare and endangered small mammals, land molluscs and grasslands, drawing on the Museum's extensive specimen collections. Results are available worldwide, via the Web – including a 228-page illustrated key that sorts out the Basin's 152 different grasses.

PHOTO: BSCARS: NA-05508

PHOTO: ANDY NIEMANN

Local expertise was tapped

In total, 31 research and public education projects were completed. Among the many enthusiastic participants, some searched for leopard frogs, banded birds, excavated information and artifacts from a First Nations fishing station and mapped underwater shipwreck sites. The stories of early ranchers and residents were written and taped; a booklet on Doukhobors and many other school materials were produced. Festive events were held in five communities.

By year end, a *Living Landscapes* Web site on the Basin was also launched – giving people in every corner of the province access to a rich store of knowledge and resources. The site will continue to grow under the care of the Columbia Basin Trust in the years ahead. Already, the encyclopedia of information generated through the *Living Landscapes* program, phases one and two, has grown to the enormous size of 1,800 Web pages (<http://livinglandscapes.bc.ca>).

The Basin is changed

Crisscrossed with new connections among its schools and naturalists, historians and societies, passionate amateurs and museums, First Nations and researchers, a deeper understanding now exists between the people of the Basin and the past, present and future of their own living landscape.

PHOTO: KEVIN CURRIE, COURTESY OF THE GOLDEN STAR



Children eagerly learned about exotic and endangered fish from Curator Peter Troffe at the Festival of Birds & Bears.

“Working with the Museum staff was pure pleasure!”

– S. Ballendine, organizer for the Golden Festival of Birds & Bears

Education was a key part of *Living Landscapes: The Columbia Basin*. We took school programs out to 1,800 children. We linked up with community festivals in Nelson, Invermere, Revelstoke, Fort Steele and Golden – adding displays, showcases and lively talks to the celebrations. At the Festival of Birds & Bears in Golden, BC, 900 people or 21 percent of the population came by – the largest per-capita ratio the Museum has ever had for a three-day outreach event.

People had many novel opportunities – among them, the chance to chant the Latin names of plants with Curator Richard Hebda, hear Curator Bob Griffin weave colourful stories about early hotel life in Revelstoke, speak with local project participants about their topics and go nose-to-nose with a huge grizzly...specimen.

Community-event partners:
Nelson & District Chamber of Commerce /
Revelstoke Railway Days /
Wings Over the Rockies Bird Festival
(Invermere)/
Golden Festival of Birds & Bears /
Fort Steele Heritage Town



OUT OF THE MIST

HuupuK^wanum • Tupaat Treasures of the Nuu-chah-nulth Chiefs

An Exhibit Unlike Any Other

The Royal British Columbia Museum has a long history of working closely with First Nations. However, the experience of producing a major exhibition with the Nuu-chah-nulth people has made this an extraordinary – and historic – year for us.

Our collection has over 2,000 Nuu-chah-nulth artifacts. The Nuu-chah-nulth people have stories and treasures, passed from generation to generation for 5,000 years, which bring isolated objects to life. As willing partners, we began a two-year collaboration to create *Out of the Mist*, a travelling exhibit that opened in July.

(Far left:)

Hosts like Stan Smith (Ehattesah) spoke with visitors daily. The dramatic sculpture behind him, *How We Revere the Family*, is the work of contemporary carver Tim Paul and was commissioned for the exhibit.

PHOTO CURT YODER

The title ***Out of the Mist*** relates to the foggy west coast of Vancouver Island where the Nuu-chah-nulth live, and that they are revealing aspects of their culture that have never been seen before by the outside world.

The word **huupuK^wanum** refers to everything a chief owns: hereditary names, dances, objects, rights, privileges, lands and resources.

Tupaat, a Ditidaht word, denotes ceremonial rights achieved by spiritual quest, owned by chiefs and commoners.



PHOTO: RICHARD INGLIS

Ahousah Kingfisher Dancers performed during opening celebrations on July 3, 1999.

We pioneered a new way of working together

This was the first opportunity for the Nuu-chah-nulth to interpret their culture publicly and the first opportunity for the Museum to interpret this living culture through a major display. The protocol we followed with the Nuu-chah-nulth Tribal Council – to shape the story, to acquire and display the objects – and the day-to-day contact for over two years was unprecedented in the museum world.

“A great effort was made by everyone to make sure it was presented, in every sense, the way we interpret our history. The Museum showed genuine, total respect throughout the dialogue.”

– Willard Gallic, Protocol Worker for the Nuu-chah-nulth Tribal Council

The result? A dramatic gallery with evocative soundscapes, telling videos, remarkable artifacts, vividly described rituals and first-person accounts. The blend between past and present practices was made seamless – whenever an hereditary chief, for example, was in the building, the paddle standing in for his presence was removed from the display.

The Nuu-chah-nulth shared generously

Objects were gathered from our collection and 26 other museums – including the loan of a rare mask from the South African Museum.

But 14 hereditary chiefs contributed many private treasures. Over 125 First Nations individuals provided ideas, objects, vivid stories and previously private information about traditions, curtains, screens, rattles, baskets, masks, headdresses and carvings.

Nothing added more life to the exhibit than the daily presence of the Nuu-chah-nulth, acting as hosts. Deeper meaning was also woven into the displays through a series of cultural weekends where artisans demonstrated their skills and showed the vital place these cultural objects continue to have in their lives.



PHOTO: ARIENE YAWORSKY

Conservators, including Kjerstin Mackie and Colleen Wilson, prepared several ceremonial curtains for display and travel. The curtains tell a family's history, and drew the most questions from visitors for the exhibit hosts.



River-bird rattle, collected by C.F. Newcombe in 1903.

RBCM 1230

For 30 years, the Museum has developed and provided engaging school programs for children, tied to the BC curriculum and delivered by talented docents. Curators and Museum educators designed two new programs this year to enrich school visits to *Out of the Mist*.

Through the *Wolves* program, grades two and three learned how to find the members of a pack by scent, why the wolf has long legs, what barking, squeaking, howling, and different body language conveys and the techniques of wolf survival.

In *Woven Tales on Cedar Trails*, grade fours learned about the importance of the redcedar and the artistry of weaving inherent in the Nuu-chah-nulth culture through storytelling and making a cedar bracelet.



PHOTO: ARIENE YAWORSKY

School children were greeted for the program *Woven Tales on Cedar Trails* by storyteller Robb Johnson (*Huu-ay-aht*).



PHOTO: ROBB JOHNSON

The Contemporary Artists Weekend included fashion shows featuring Nuu-chah-nulth designs by Joyce Little (shown here) and Denise Williams.

Over the fall and winter, Nuu-chah-nulth artisans shared their thriving culture with Museum visitors through an extraordinary series of weekend events. People had the rare opportunity to watch a carver complete a dugout canoe, to question master weavers as they made basketry, to learn the different stages of paddle-making or watch a skin be transformed into a painted drum.

“I liked learning how he [Robb Johnson] had to earn things, like his canoe and his name.”

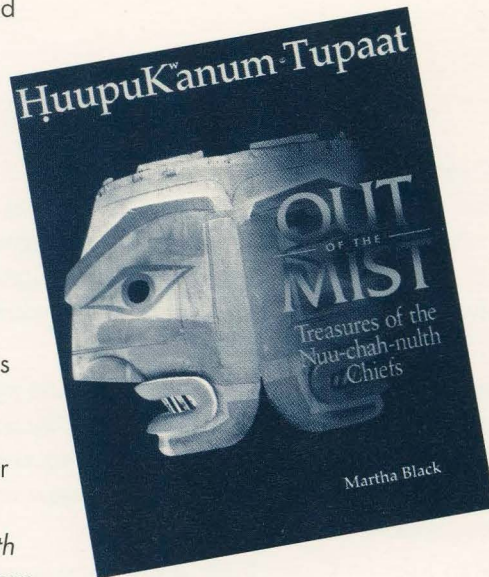
– Anna, Grade 4, Durrance Elementary School

The Museum, which publishes a respected series of handbooks and other works, produced a handsome companion book for *Out of the Mist*, written by Curator Martha Black and edited and designed in-house.

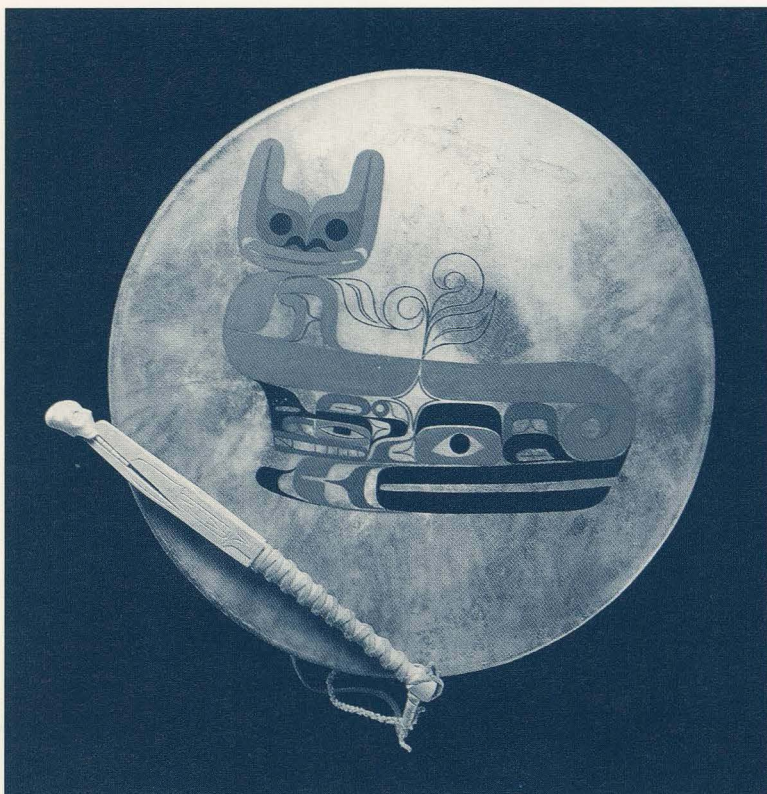
The book sets a new and exciting standard for museum catalogues. Rich with historical photographs from our collection, augmented with reminiscences and comments, its unorthodox approach complemented the spirit of the exhibit. Cutting-edge technology resulted in stunning, full-colour visuals that do justice to the treasures of the Nuu-chah-nulth chiefs. The book received a BC 2000 Book Award for excellence.

A scholarly anthology, *Nuu-chah-nulth Voices, Histories, Objects and Journeys*, edited by Curator Alan Hoover, was also written and will be published in the coming year.

These Museum publications are a major contribution to the small collection of works in print on Nuu-chah-nulth art, culture and history, a lasting legacy that will be available worldwide.



Out of the Mist won the Canadian Museums Association's Award for Outstanding Achievement in Presentation, cited as nationally significant, exceeding the current standard of practice and a useful example that demonstrates creativity, leadership and the effective use of resources.



Drum, 1979
Joe David (Tla-o-qui-aht)

RBCN 16622

Chuu

Chuu is a traditional Nuu-chah-nulth word meaning "OK" or "bye." It can be used at the beginning or the end of speaking.



RBCM 15056

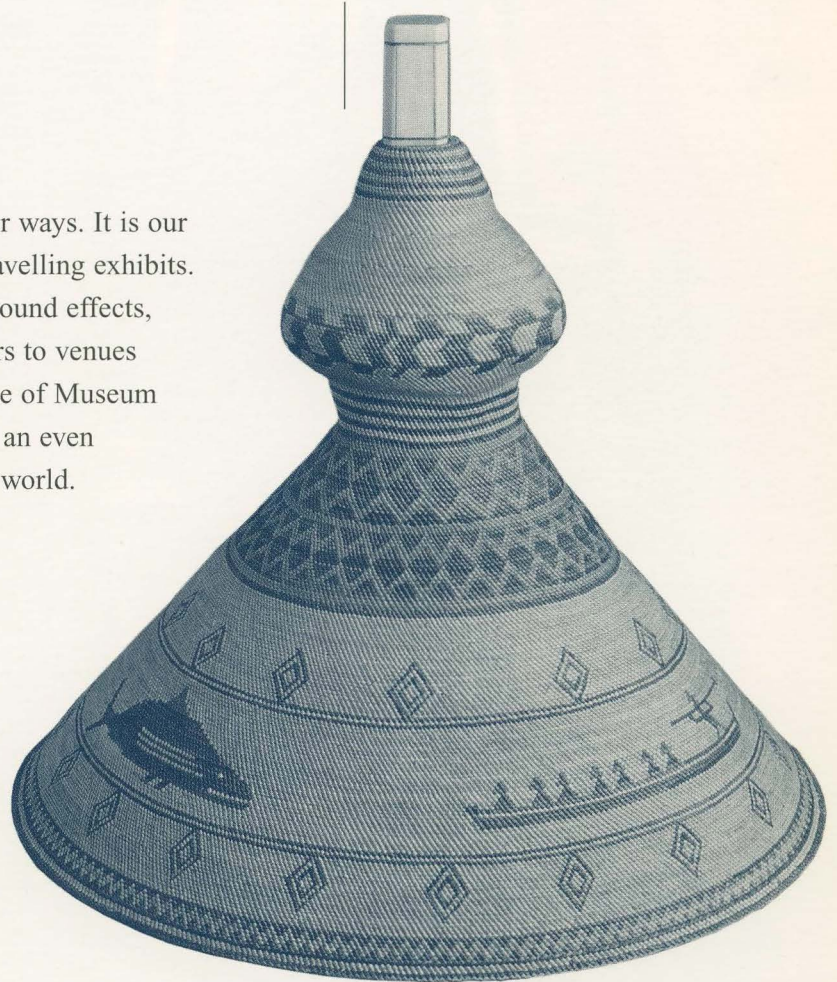
A version of this plywood headdress – almost two-metres long – is still used at Opitsat.

The Museum is stepping onto the international stage

Out of the Mist is a major accomplishment in other ways. It is our first venture to join an international circuit of travelling exhibits. Designed for this purpose, the exhibit's 241 objects, sound effects, videos and cases will travel in custom-made containers to venues across North America. Besides providing a new source of Museum revenue, *Out of the Mist* will spread understanding to an even wider public as we take a larger place in the museum world.

“You have reconnected the objects, that have been so separate, with the people...To those who have shared their personal visions and precious objects, many thanks.”

– Visitor comment card



Whaler's Hat, c. 1905
Ellen Curley (Tla-o-qui-aht)
THE FIELD MUSEUM 19927

Daily Colonial. 1944.
PEACE



CENTURY HALL

A Gallery Fit for a Century

Where the Decades Cases once enticed visitors into the Old Town exhibit, the new *Century Hall* now gives visitors a provocative and nostalgic look at 100 years of history in BC. The hall is a significant renovation, begun this year as a millennium project and the first phase of plans to revitalize our galleries over the next five years.

An engaging précis of BC history

To represent each decade from 1900 to 2000, hundreds of artifacts – from the three-piece suit of a 1910 bank manager to memorabilia from the *X-Files* – were gathered. Vintage showcases were meticulously restored. To inject interactivity, computer stations set in oversized newspaper pages were created to line the walls.

Our skills are also on show

In every detail, the talents and expertise of our staff are evident. The clever concept for the setting – a reproduction (at reduced scale) of the Museum's former home in the Legislative Buildings – makes the entranceway and hall a history lesson of its own.

Each brick, dentil block and ornament on the façade was painstakingly handcast by our exhibit technicians. Leaded windows, floor tiles, the beam ceiling, vintage lights and over 500 silver-gilded rosettes on the walls were among the many details attended to. A parade of fashions – selected from our extensive clothing collection – was prepared for display by our conservators, with each garment hung on a custom-made mannequin, using an adhesive-free technique invented for the project.

To set the mood, a sound track of songs and sounds was composed to coax the mind down memory lane.

(Far left:)

A 1931 Columaire art-deco clock radio and the WW I cap, uniform, diary and photograph of Private William Clyde Howes help bring the past alive in Century Hall.

PHOTO: INFOCUS



Adrienne Aikins, Exhibits Technician, made the decorative wall brackets by building up layers of fibreglass in a tin mould. The forms were then painted to resemble stone.



Computer Arts Specialist Andrew Niemann created 10 interactive computer kiosks. Visitors can roam through the pictures, political cartoons and stories of each decade like a newspaper.

Many Accomplishments



A Year of Great Activity

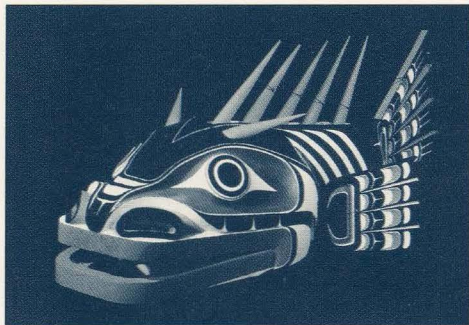
1999/2000 was a year of memorable highlights, but also one of broad accomplishment as we extended our reach and services to more people: 70 communities outside Victoria made significant use of Museum services and staff.

We opened our educational doors wider

By year-end, an astounding four-million people visited the Museum – via our Web site (www.royalbcmuseum.bc.ca). We continued to make the site friendlier, and added the option of downloading popular files as a PDF (portable digital file), so formatting can remain intact. With new research findings, images and Museum news added monthly, the site swelled to 5,000 pages.

Many used our collections for research and enrichment

Our collection of 10-million items not only generated new knowledge this year through inhouse research, but hundreds of scientists, universities, museums, students and others outside our walls borrowed objects for study and display.



Sculpin mask by Richard Hunt (C.M., O.B.C.)

- Forty Museum artifacts were loaned to the Art Gallery of Greater Victoria for an important retrospective of the Kwakwaka'wakw artist Richard Hunt.
- A loan of over 2,400 specimens from our outstanding invertebrate collection aided a taxonomy expert to research and write a book on weevils.
- Film producers, publishers, scholars and historians acquired images from our ethnohistoric photographic collection, a priceless set of 23,000 visuals.



PHOTO: ARENE YAWORSKY

Our traditional school programs delighted Magdalene Maung (shown here with docent Renée Moss) and 69,000 other children this year. Our programs are so popular, there are wait lists. To give more grades, more classes and schools at-a-distance access, two electronic school programs were designed: *Bird Feathers* (about BC songbirds) and *Whales Tales*. A third is also underway on wetlands.

(Far left:)

Two fine collections of fishing tackle from the 1880s to 1930s were among the year's donations. Curator Lorne Hammond selected items, including a handmade rod by Tommy Brayshaw and gear belonging to early surveyor William Drewry, for new cases to revitalize our fishing exhibit.

PHOTO: CURT YODER

- After years of development, *Oracle* is in its final testing. This search engine and database links all Museum collections for the first time, placing records, images and even sound recordings at the fingertips of staff – with the potential for computer access by the public in the future.

The province drew on our reservoir of expertise

- The University of Victoria's Cultural Resource Management Program approached the Museum for Curator Martha Black to design and teach a new third-year level course. Students came to the Museum for lectures, tours of the collections and presentations by RBCM curators. The response was enthusiastic; the course will be offered again.
- The province appointed Curator Richard Hebda scientific expert advisor for a crucial ecosystem review of Burns Bog – the largest raised bog on the west coast of the Americas. The massive study's findings will help determine the future of this important ecosystem.
- The taxonomy skills of Curator David Nagorsen were called on to make several important identifications. Nagorsen confirmed a vole from Burns Bog was a rare subspecies not seen in BC since the 1940s, and that two grassland shrew species found in the Okanagan were new mammals for Canada – an astonishing scientific event.
- The Anthropology Section continued to provide First Nations with information and access to the ethnology, archaeology and audio-visual collections. This work helps develop our relationship with First Nations, many of whom are interested in the repatriation of aboriginal cultural materials.



Our renowned galleries took centre stage

- Through our flourishing partnership with the tourism industry, international clients and conference planners continued to rent Museum galleries after hours for their events. During these memorable evenings, over 26,000 guests learned about BC – and the rental fees added to our earned revenue.



PHOTO: P. LAMBERT

The community of Sidney, in partnership with the Department of Fisheries and Oceans, used Museum expertise for a project to bring teeming marine life back to their pier by installing an artificial reef. Curator Phil Lambert and Collections Manager Jim Cosgrove compiled species lists, taught nearly 75 volunteers identification and underwater-survey skills and wrote a guide for the reefkeepers.

PHOTO: YUKON GOVERNMENT HERITAGE BRANCH

The frozen remains of Kwaday Dän Sinchì (Long Ago Person Found), discovered at the edge of a glacier near the Yukon border in August, came to our unique storage facilities and under our care. An international team of investigators, including several of our curators, began studying the associated artifacts – such as the hand tool above. Our highly respected conservators started cleaning and piecing together the fur robe.



PHOTO: ANDREW NIEMANN

- Ingrid Owsiaci (above, as Jenny) and David Mohr (as Jack, a strike organizer) at first startled visitors then delighted them with their staging of “Agitating Jenny” – right within the logging exhibit. The vignette was one of three written and performed as part of our new Gallery Theatre Program – a dynamic way to understand BC history. The actors are Museum volunteers, rehearsed by a professional theatre director.

Fruitful collaborations are in place

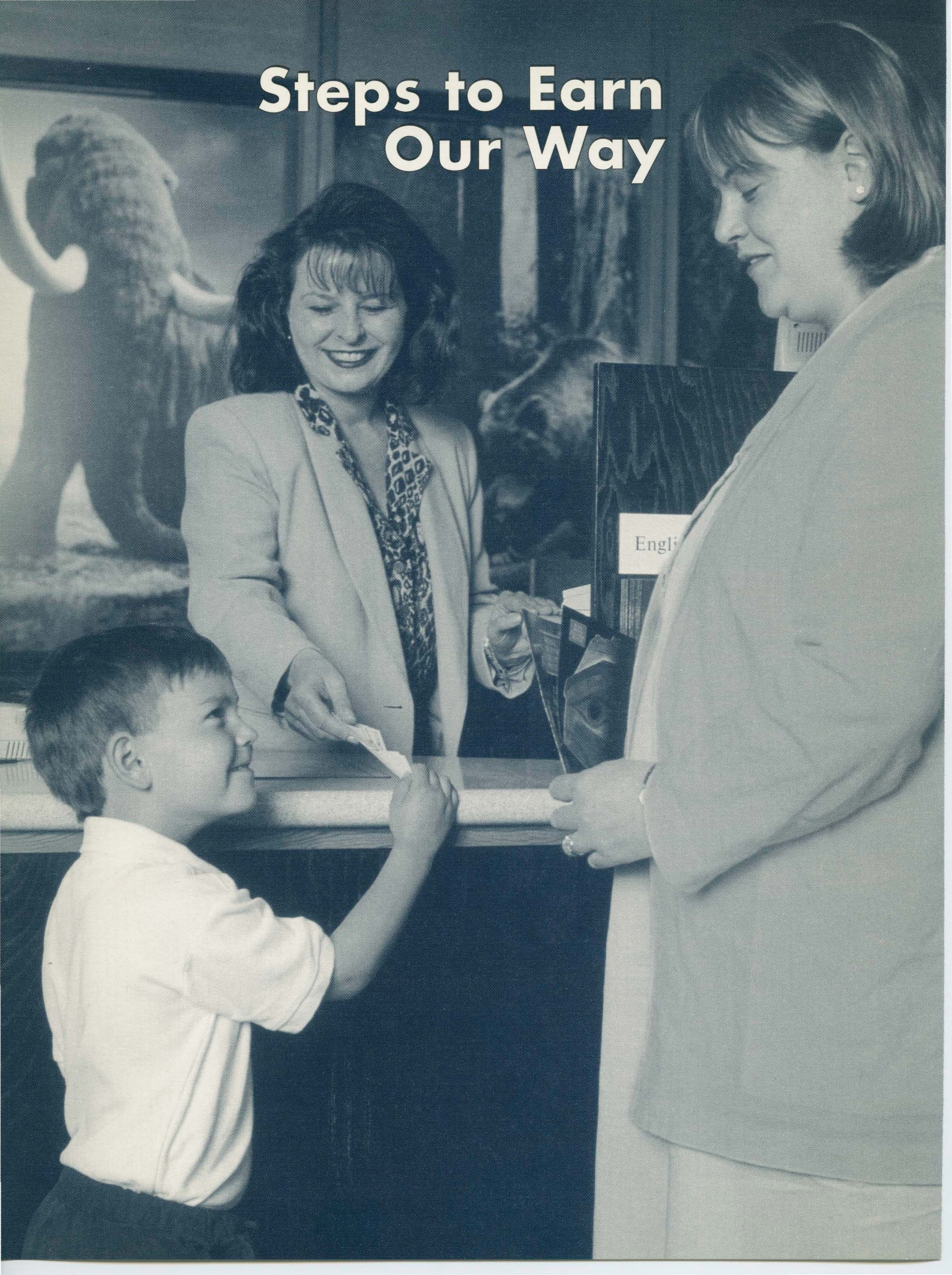
- The Museum joined researchers at UVic and Memorial University in Newfoundland to propose a major five-year project and gain \$5 million in funding. For his part, Curator Lorne Hammond will focus on the people and resource economies of the North Coast, using case studies of mining, the forest industry and Prince Rupert to examine the dynamics of change and adaptation over the last 100 years.
- Giving students the opportunity to work with real museum collections and professionals is one aim of a Community University Research Alliance three-year project launched this year. UVic, the BC Museums Association, Heritage Society of BC and Art Gallery of Greater Victoria are fellow collaborators; together, we will be bringing art and culture into communities throughout BC and the Yukon.



PHOTO: ARIENE YAWORSKY

The first original totem pole to be raised on the grounds of Thunderbird Park was unveiled in October. It was carved by Johnathan Henderson and Sean Whonnock as part of the Emerging Artists Program we co-sponsored with the Victoria Native Friendship Centre.

Steps to Earn Our Way



Self-sufficiency is Growing

Over the last three years, the funds we have earned ourselves have grown dramatically: from 10 per cent to 30 per cent of our budget. Funding sources range from grants, gallery rentals and admission fees to the important contributions of donors, sponsors and key partners.

The Friends, a loyal partner for 30 years

The Friends of the Royal BC Museum is a society of people who care about the Museum and provide support in a variety of ways.

There are currently 17,500 Friends. Among them is the family that visits the Woolly Mammoth over and over, the community leader on the Friends Board who helps shape and execute Museum projects and plans, the generous donor who responds to the President's Appeal with a gift and the many voices in the community that lobby on our behalf.

The Friends continue to raise significant revenue by operating the Royal Museum Shops, including the special Out of the Mist Shop this year. Their \$500,000 contribution made many Museum projects possible – from the purchase of artifacts for *Out of the Mist* to renovating space into the new Newcombe Conference Hall.

Two years ago, the Friends set up and now continue to fund the Museum's Development Program, dedicated to garnering donations and sponsors. The program encourages giving and involvement in a variety of ways: through the Governors Circle (individuals who donate more than \$500 a year), an annual President's Appeal, in-kind and financial donations, an endowment fund, planned giving and a newly established Royal British Columbia Museum Fund (for US supporters).

Of significance to earning our way, the Friends Board took the important step in 1999/2000 of becoming a fundraising board, dedicated to finding new sources of funds and to promoting the Museum throughout the community.

Friends



(Far left:)

As a Special Operating Agency, the Museum can use admission fees – such as those collected by Suzie Brewster from Tony and Coreen Burtini – to support new exhibits, education, research and other priorities. Admissions earned nearly \$2,500,000 this year.

PHOTO: CURT YODER

The National Geographic Theatre, a new kind of partner

Visitors and Victorians gained a spectacular, six-storey-high film experience when the National Geographic IMAX Theatre (NGT) opened its doors last year. The launch represented an exciting new direction for the Museum: a private sector partnership and promising revenue source. While the theatre is owned and operated by Destination Cinema, royalties are paid to the Museum.

As the success of the theatre has grown, so have the revenues. Attendance reached nearly 440,000 for 1999/2000, including 38,000 students – bringing the Museum over \$476,000. The theatre's programming efforts significantly boosted revisits and drew new audiences.

Our partnership with the NGT extends beyond revenues. The Friends operate the National Geographic Theatre Shop. The theatre books IMAX films to complement Museum exhibits. *Wolves*, for example, expanded the experience of many visitors and classes coming to *Out of the Mist*. In turn, a Marine Biology Speaker Series was introduced, featuring Museum curators, to enhance filmgoers' viewings of *The Living Sea*.

 NATIONAL
GEOGRAPHIC
THEATRE

AN IMAX[®] EXPERIENCE





Statement of revenues and expenditures for the year ended March 31, 2000

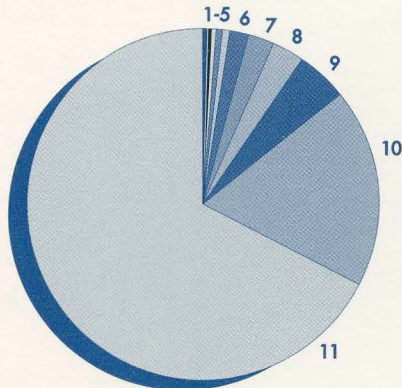
(Unaudited)

Revenue & recoveries

	1999/00	1998/99
	\$	\$
1 Copyrights, publications & image sales	60,843	64,353
2 Recoveries within government*	63,907	261,303
3 Museum Café	70,263	69,660
4 Other revenues**	93,240	200,249
5 Gallery rentals	108,716	122,141
6 Miscellaneous grants & recoveries	280,094	395,551
7 Fundraising	383,500	258,000
8 National Geographic Theatre royalties	476,864	176,458
9 Friends contribution***	756,237	0
10 Admissions	2,497,788	4,174,959
11 BC Government allocation	10,845,000	10,794,000
Total revenue & recoveries	15,636,452	16,516,674

Funding sources at a glance

1999/2000



* Activities undertaken by the Museum with funds provided by other ministries. In 1999/00 these items were: the Environmental Assessment Office re Burns Bog (\$1,650); Ministry of Forests re Biodiversity Publications (\$35,609); Ministry of Small Business, Tourism & Culture, Archaeology Branch re Kwaday Dän Sinchi (\$24,648) & PSERC re Youth Employment Initiative (\$ 2,000).

** Includes ECO Program, consulting services, coat check, misc.

*** The Friends undertook numerous fundraising activities associated with the *Leonardo* exhibit in 1998/99; the balance of their annual contribution was deferred to 1999/00 to assist with *Out of the Mist* costs.

Expenditures

	1999/00	1998/99
	\$	\$
Salaries & benefits	5,927,597	6,371,075
Advisory board expenses	13,943	10,492
Employee travel	122,619	93,011
Professional services	1,724,950	2,324,982
Information systems operations	246,186	274,708
Telecommunications	155,514	190,885
Office & business expenses	583,305	220,340
Office furniture & equipment	22,440	47,123
Training & staff development	22,357	15,644
Advertising & promotions	302,825	493,521
Statutory notices	42,383	8,135
Utilities, materials & general expenses	1,708,450	752,360
Amortization charges	274,350	281,863
Information systems - hardware/software	296,854	427,209
Specialized equipment	83,523	87,317
Building occupancy charges	3,895,648	4,277,109
Grants & contributions	163,727	257,733
Other expenditures	42,438	70,592
Total expenditures	15,629,109	16,204,099
Surplus (deficit)	7,343	312,575



Renting our renowned galleries, with their life-like dioramas, to outside groups for functions and special events created another revenue stream, adding nearly \$110,000 to earning our way this year.

“...such a great evening for us at the Royal BC Museum. This was ranked the absolute best ‘Welcome Reception & Dinner’ that SEFA has hosted.”

*– Tedde Reid, President
Supply & Equipment Foodservice Alliance
Illinois*

The View Ahead



Poised for a Remarkable Future

1999/2000 was a busy, rewarding year. Without taking a breath, plans are in motion for an exceptional year ahead.

Circus Magicus is coming soon

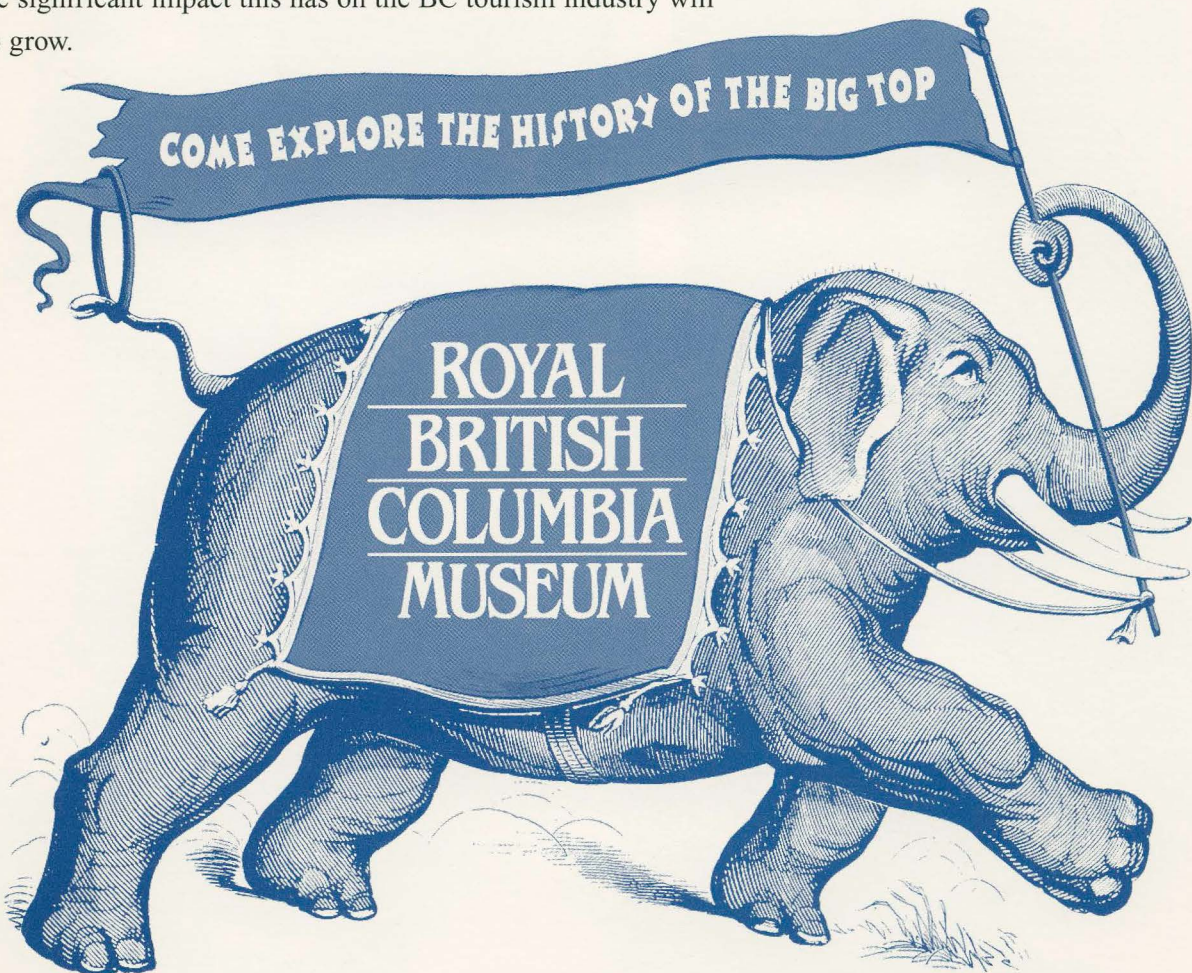
This dazzling travelling exhibit, co-produced by the Musée de la Civilisation and the famous Cirque du Soleil, will open in our galleries October 5, 2000. Circus-themed Museum programs to educate and enthrall the young of all ages are in the works, and the breath-taking IMAX circus film, *Journey of Man*, is already booked.

With support from our tourism partners, we continued to scour the world for a selection of other high-calibre exhibits to host in the future, to bring curiosity and wonder – and visitors – from far and near. Our place as a cultural destination and the significant impact this has on the BC tourism industry will continue to grow.

(Previous page:)

Aerialist Lois Anderson performed at a thrilling press event staged by our marketing staff to announce the upcoming special exhibit *Circus Magicus*. Our aggressive marketing strategy repeatedly draws international attention and hundreds of thousands of visitors to the Museum.

PHOTO: RAY SMITH/COURTESY OF THE TIMES COLONIST



We are set for a trip into the future of education

For ten years, we have been exploring live, interactive video presentations as a tool for learning, producing the *Jason Project*, *Underwater Safari* and other dynamic experiences. Last year, together with the Ministry of Education and Sony Canada, we tested video conferencing technology through giving students sitting in Lumby, BC, our first “virtual field trip” - to the *Leonardo da Vinci* exhibit.

Videoconferencing – a technology which allows people at different locations to see, hear and speak with each other – already places 60 per cent of BC’s public school students within range of a “virtual” Museum visit. To refine our model of virtual field trips and to produce a video showcasing the potential this technology and our expertise have for future educators, the groundwork has been completed to take students in Merritt, BC, on a virtual tour of the *Out of the Mist* exhibit in May 2000.

The next chapter of Living Landscapes is beginning

The Canadian Museums Association recently recognized *Living Landscapes: The Columbia Basin* for its “creativity, leadership and effective use of resources,” with an Award for Outstanding Achievement in Museum Management. The same successful program now goes north, to focus local expertise and enthusiasm on preserving the cultural and natural heritage of the Upper Fraser Basin.

Striking new directions for our exhibits are on the drawing board

Our galleries have enthralled and engaged visitors for a generation now. After extensive consultations, a 5-year plan is ready to be launched – injecting new wonder, interactivity and contemporary ideas into our exhibits using revolutionary design and techniques.

As well, our first venture into touring an international-calibre travelling exhibit is about to begin. When *Out of the Mist* leaves Victoria for its three-year tour, it not only takes Nuu-chah-nulth culture beyond our country, but the Royal British Columbia Museum to a new place – within the galleries of the world’s finest museums.



JASON
PROJECT



Leonardo
da Vinci

Scientist • Inventor • Artist

*“I am from Saskatoon and
we came to Victoria on vacation.
My mom kept on trying to convince me
to go to this museum, and I’m, like,
‘No way! It’s probably a real bore.’
But it’s definitely not. It’s one of
the best museums I’ve been to.”*

– Angela, 1999 Visitor Comment Card

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Tony Young & Terry Le
Blanc
plus 6 anonymous donors

\$50 to \$99

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Given in memory of
Maureen Kermack
by George & Alison
Kermack

Planned Gifts

Three individuals included
the Royal BC Museum in
their estate plans this year.

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Nuu-chah-nulth Tribal
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CHEK TV
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*...retiring after
at least 10 years
service*

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Yolande Verspoor

**... plus 400
other dedicated
volunteers who,
in total, donated
49,000 hours.**



A Living Landscapes study of butterflies in the Pend d'Oreille Valley by Norbert Kondla found an extraordinary total of 80 different species. This uncovered one of Canada's premiere spots for butterfly viewing.

Our Vision

With a renewed commitment to research, education and public involvement, the Royal British Columbia Museum will maintain its place among the finest regional museums in North America.

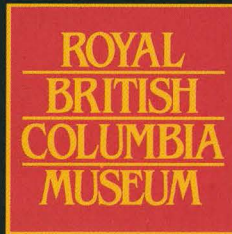
The relationship between British Columbians and their Museum will deepen and diversify with community-based programs throughout the province. At the same time, technologies will enhance the Museum's exhibits and make our collections and research available to a new, global audience.

As the Museum continues to evolve and grow, we will seek out new partnerships and new sources of revenue in order to adapt, serve and succeed – now and in the future.



*The entryway to our new Century Hall
is a meticulous, scaled-down reproduction
of part of the façade of the Legislative
Buildings, a former home
for the Museum.*

PHOTO: INFOCUS



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