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(Continued on inside back cover)

A Solid Foundation for the Future

John Walton
Chair, SOA Advisory Board



I would like to recognize the tireless contributions of the museum's staff, volunteers, sponsors and supporters during this year of tremendous change.

It has been a year of transition at the Royal British Columbia Museum, one in which I have been proud to participate. We are adding to the history of the institution charged with preserving and protecting the heritage of our province. It is fulfilling to see the Museum move forward on its own path toward the future, while respecting and building on the solid foundations of the past.

On behalf of the board, I would like to recognize the tireless contributions of the museum's staff, volunteers, sponsors and supporters during this year of tremendous change. It did not start easily, as we said goodbye to colleagues during the staff-reduction program. But as true professionals, the remaining staff embraced the new reality and led the way to the rewards of attendance by launching two fabulous temporary exhibits (*Celebrating Royalty* and *Dragon Bones*), opening two permanent exhibits (*Nisga'a* and *Haida Argillite Carving*) and moving the *Living Landscapes* outreach program to a new area of the province.

And while all this activity supported attendance and community building in a year of tourism challenges, museum staff managed to produce both the plan and the supportive environment for the creation of a new Crown Corporation, then execute the work that resulted in legislation to make it happen.

I want to thank the Honourable George Abbott, Minister of Community, Aboriginal and Women's Services, for his foresight and support of this new form of governance for the Royal BC Museum. Thanks also to the Special Operating Agency Board of Directors, CEO Pauline Rafferty, and the museum's directors and staff – you have all made history and helped to position the Museum Corporation for a successful future.

As I say goodbye to the board members of the Special Operating Agency, with thanks for their service and dedication, I also welcome the new corporation board. Together with the amalgamated staff and volunteers of the Museum, BC Archives, Helmcken House and the Netherlands Carillon, we have the honour to set a new course.

It will be an exciting year, filled with potential, supported by the depth and breadth of the past.

Special Operating Agency Board of Directors

John Walton, Chair
Sue Chambers
Bob de Faye
David Mulroney

John Bray
Angela Deering
Nancy Flood

A handwritten signature in black ink that reads "John Walton". The signature is written in a cursive, flowing style.

Building on the Past, Evolving for the Future

Pauline Rafferty
Chief Executive Officer

It has been a historic year for the Royal British Columbia Museum, culminating in Royal Assent of the new Museum Act on March 25, 2003. The resulting Royal BC Museum Corporation was launched on April 1, 2003.

The new Museum Corporation brings in three institutions with long and proud histories: the BC Archives, Helmcken House and the Netherlands Carillon. They join the Museum and its other holdings – St Ann's School House, Mungo Martin's Big House, Thunderbird Park and the First Nations Carving Studio – to form a showcase for British Columbia's heritage. We have worked hard to achieve this new corporation and we are excited with the prospects for success.

As a Crown Corporation, the Museum will be governed by a board of directors who are responsible for managing the Corporation, and for raising funds to support its core functions and activities. The province remains a partner through financial support. Now the corporation's future will be envisioned by the board and executive, enhanced and executed by our staff and volunteers, and supported by our community, sponsors and donors.

I look forward to reporting next year on the activities of the amalgamated corporation. Now, I look back at the final year of the Museum on its own.

From April 2002 to March 2003, the Royal BC Museum continued to enchant visitors with new exhibits, programs and offerings. Highlights of the year include:



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view their expertise as they work on the collections. Designed to be a permanent offering, experts staff this area seven days a week.

- Official openings of two additions to the *First Peoples Exhibit: Nisga'a: People of the Nass River* celebrates the Nisga'a people and the signing of the first modern-day treaty; and *Haida Argillite Carving*, in a jewel-like display, returns the Reif Collection of argillite carvings to public view.
- Launching *Experts in the Galleries*. This program allows visitors to speak directly to museum collections managers, curators and specialists in a number of disciplines and

- In commemoration of the Queen's Golden Jubilee, we presented *Celebrating Royalty*, an exhibit that displayed artifacts primarily from our own collections and that of BC Archives. Curatorial staff also arranged loans from the Canadian Museum of

Civilization, the Maltwood Art Gallery, the Maritime Museum and private collectors. Her Honour, Iona Campagnolo, Lieutenant Governor of British Columbia and honorary patron of the Friends of the Royal BC Museum, opened *Celebrating Royalty* on June 28.

- Completing the Upper Fraser Basin portion of our *Living Landscapes* research program last fall, we have now launched the new regional initiative in the Peace River / Northern Rockies that will continue to 2005.
- The Museum was awarded "Best Offsite Venue" by Meeting Planners in the western U.S., Canada and Mexico. This is a significant honour for our Gallery Rental program and will promote after-hours business.

- We supported Victoria's tourism and hospitality industry in hosting tour operators from the U.S. for their prestigious National Tour Association spring meetings. This was just one of several initiatives designed to expose key players in the tourism industry to our galleries and services.
- The Museum received an Award of Merit from the British Columbia Museums Association for the Kwaday Dän T'sinchi management team's work on preserving B.C.'s "iceman".
- On March 13, we opened the temporary exhibit *Dragon Bones: When Dinosaurs Ruled China*. This spectacular exhibit – a first in western North America – is coproduced by the Museum and the Institute of Vertebrate Paleontology and Paleoanthropology in Beijing. Early attendance, positive press and good customer comments indicate that it could draw many visitors through the summer.

- At year end, admission revenue reached 94% of our target, despite significant negative influences on travelling and tourism, including fears of terrorism, the war in Iraq and SARS-related travel advisories.
- Finally, we introduced the new Museum Corporation logo, just one element of a branding program that will focus on our visitors and customers.

Opportunity awaits the Museum Corporation in the upcoming year, as we integrate the staff and services of our component institutions. These are exciting times, and we are limited only by our collective imagination.



Brand New Look

In preparation for becoming a new corporation, the Royal BC Museum created a new logo that expresses its role in preserving the province's heritage. The two figures signify the two main branches of human history in our collections and research: anthropology and post-contact history. The tree growing between them illustrates our inexorable connection with the natural history of B.C. The tag-line evokes the timeless quality of our exhibits and the depth of our collections. This new logo will appear soon in all our communications.



Where the past lives.

"What impressive, educational, memorable and well-thought-through displays. I'll be telling others not to miss this museum. Thanks, I'm very impressed."

– visitor from Monterey, Australia

Our Vision:

**Revealing
British Columbia,
Inspiring Wonder**

With a commitment to research, education and public involvement, the Royal BC Museum secures its place among the finest museums in the world.

Our Values:

Accountability to public expectations and concerns.

Responsible stewardship of the collection and information entrusted to our care.

Respect for diversity.

Respect for people and partnerships.

Objectivity in our work.

Environmental responsibility.

Excellence in all we do.

Royal BC Museum Corp

The new Museum Act establishes the Royal BC Museum as a government corporation, with a fiduciary board of directors responsible for determining its future. The Act enables the Museum to grow an endowment to invest in exhibits, research and many other initiatives. This new structure puts the Museum on a footing with other great museums around the world.

The provincial government remains involved through the appointment of the Museum's board of directors, approval of annual plans and on-going funding to care for and manage the collections.

The Museum will realize many efficiencies and opportunities as a result of this legislation. It creates a unique precinct of cultural heritage in the heart of B.C.'s capital city, consisting of the Museum itself, Thunderbird Park and St Ann's School House, with the addition of the BC Archives, Helmcken House and the Netherlands Carillon.

In the coming year, the public will begin to see the benefits of our amalgamation into the new Royal BC Museum Corporation. Visitors to the precinct will discover the story of B.C. told more completely than ever before. Visitors to our Web site will find a single comprehensive source of information on the history of our province. We invite members of our community to join with us as supporters, sponsors or partners in sharing our story with the world.



Au Revoir, Emily

On April 7 we closed one of our favourite temporary exhibits, *Emily Carr: Eccentric, Author, Artist, Genius*. This exhibit portrayed the whole character of the woman and all she did. It featured priceless paintings, notebooks, sketches, manuscripts and personal memorabilia of Canada's premier female artist and shed new light on Emily Carr's artistic and creative soul.

It seemed natural for us to present this complete exhibition of Carr's life. She lived most of her life near the site of the Museum, yet her talent and reputation reached far and wide, around the world.

The exhibit was a major collaboration with the BC Archives and the Art Gallery of Greater Victoria. *Emily Carr* was very well received by the public. Indeed, 350,000 people came through the exhibit, about 25,000 more than we had expected.

But all good things must come to an end, and we had to move on....





Celebrating Royalty

In honour of Queen Elizabeth's Golden Jubilee, the Royal BC Museum presented an exhibit commemorating the province's majestic memories. We celebrated royalty from June 28 to December 31, 2002, presenting a 500-square-metre exhibit of artifacts and royal memorabilia that explored the royal connections to British Columbia throughout our history.

The exhibit honoured the reigns of Queen Victoria and Queen Elizabeth II, highlighting their contributions to our history and cultural identity over the last two centuries.

The exhibit featured everything from tea cups to mythical beasts, all related to British royalty. Multi-coloured reproductions of the Queen's Beasts that stand in London's Kew Gardens were on view from the Canadian Museum of Civilization: two-metre tall lions, unicorns, griffins and other beasts, poised like gigantic chess pieces. We displayed a 130-cm model of the royal yacht *Britannia* and a striking portrait of the young Queen Victoria, on

loan from the University of Victoria's Maltwood Gallery.

Clothing highlights included the stunning Maple Dress that Queen Elizabeth II wore during a 1957 state banquet in Ottawa, a pair of dresses worn by Diana, Princess of Wales, a bonnet that belonged to Queen Victoria, and the coronation robe and cornet worn by Viscountess Kathleen Churchill, daughter of B.C. Premier Robert Beaven.

Over 300 pieces of royal memorabilia from two private collections commemorated Queen Victoria, Queen Elizabeth II and the kings of the early 20th century. Thrones, art, ceramics, an automobile and a carriage, genealogical charts and family portraits – it was a royal cornucopia. It even included Queen Victoria's letter selecting the name "British Columbia" for the new colony, and historic films of Royal visits provided by BC Archives.

During its five-month run *Celebrating Royalty* drew more than 230,000 visitors, a fitting tribute to a much-loved queen.

We gratefully acknowledge the following people and organizations for their contributions to our *Celebrating Royalty* exhibit and events:

Mark Anthony Wines
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 BC Buildings Corporation
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 Allison Brodie Designs
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 Bernard Callebaut Chocolaterie
 Honorable Iona Campagnolo
 Lieutenant-Governor of
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 Trapeze Communications
 Barbara Travers-Smith
 Vancouver City Archives
 University of Northern British Columbia
 University of Victoria



Victoria Welcomes the Ancient Dragons



We said goodbye to *Royalty* on New Year's Eve, packed up all the tea cups, gowns, crowns and photographic memorabilia, and prepared the exhibit space for something much older, larger and stranger. For three months, exhibit staff prepared our temporary exhibit space behind black curtains, and any visitors walking by the entrance may have heard the sounds of hammers, saws, drills ... and later, the resonating bass of gigantic footsteps.

The dinosaurs were coming!

The exhibits crew constructed cases, built mounts, painted walls, including a spectacular mural of the Jurassic Gobi Desert. Then, they arrived, bone by bone, from the ground up – dragon bones, dinosaurs of the Mesozoic Era in China.

Dragon Bones: When Dinosaurs Ruled China was designed by Don Lessem of Dinosaur Production Inc. and the Chinese National Institute of Vertebrate Paleontology and Paleoanthropology. It came here after a show at Indiana State Museum in Indianapolis, and the Royal BC Museum will be its only stop in western North America. Our own exhibits crew enhanced the design with extras, such as the desert mural, a series of amazing BBC-

produced computer animated films on dinosaurs, and a section on British Columbia fossils. We also added, for the first time here, junior docents, boys and girls aged 10 to 12 who describe fossils, tell dinosaur stories and answer questions from visitors – after all, who knows more about dinosaurs than kids?

The exhibit opened on March 13, just in time for Spring Break. Opening night was a hit. Don Lessem exclaimed that our presentation of *Dragon Bones* is the best dinosaur exhibit he has ever seen. High praise, indeed, from someone who's visited many such exhibits.

Now that the word was out, the people came – more than 31,000 in the nine days of Spring Break, 3500 each day, about 425 per hour. At times the ticket line stretched through the foyer, through Clifford Carl Hall, all the way to the Museum Café. But there were few if any complaints – the line moved quickly and everyone who came enjoyed the experience.

We look forward to the next 5-1/2 months of *Dragon Bones'* stay at the Museum, and to reporting on its success in next year's annual report.

Opening Two New Exhibits

In April 2002, the Royal BC Museum officially opened two new exhibits in the First Peoples Gallery on the third floor, adjacent to the Jonathan Hunt big house. *Nisga'a: People of the Nass River* celebrates the signing of the first modern-day treaty with a B.C. First Nation, as well as the Nisga'a people and their lands.

Right next to the Nisga'a exhibit, *Haida Argillite Carving* presents artistic works unique in style and character, from ceremonial pipes to model poles, animal-form bowls to elaborate platters and chests. This is the world's most comprehensive collection of Haida argillite carvings, comprising an important force in the continuity of Haida art styles.

The Magic Leaves: A History of Haida Argillite Carving

Peter L. Macnair and Alan L. Hoover

This long-awaited new edition of a classic book on Northwest Coast art was published in February 2003. It complements the new exhibit, which features many of the items in this book, but it stands alone as a comprehensive history of a unique Haida art form – and it's a dazzling art book.

176 pages,

9 x 10-1/2

\$39.95



We gratefully acknowledge the following people and organizations for their contributions to our *Dragon Bones* exhibit:

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Institute of Vertebrate Paleontology
and Paleoanthropology

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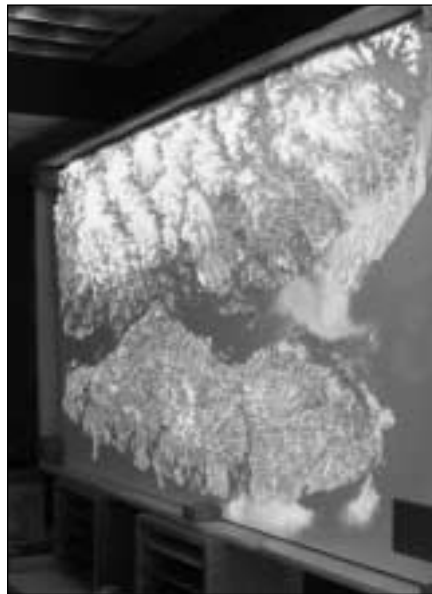
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Western Edge Science: Anne Zamluk

Gearing Up for a New Exhibit

Work continues on the BC Gallery, a new permanent gallery of exhibits that integrates natural history with human activities to tell the whole story of our province. Because the story is as large and complex as the province itself, the BC Gallery will incorporate data gleaned from *Living Landscapes*, our province-wide outreach program (see page 19). To properly cover the story, the new exhibits will feature specific topics that can change every few years.

The BC Gallery production team, co-chaired by directors Brent Cooke (Public Programs) and Grant Hughes (Curatorial Services), includes exhibit designer John Robertson and curators Martha Black (ethnology), Robert Cannings (natural history) and Bob Griffin (history). This year, they revised and expanded the scope of the gallery, completed



Test portion of the 3-D model of B.C.

a preliminary design and drafted the storyline.

One gallery feature now in production is an enormous topographical map of B.C. A Victoria company is converting satellite images of the province into digital data, which can be used to cut a 3-D model of B.C. The map will be the most accurate reproduction ever done of our province. It will become the iconic hub of the gallery, offering visitors options for interaction through computer kiosks and map projections.

Just before year end, the team issued requests for proposals for an exhibit writer and a project manager. Now, after all the planning and preparation, the team is ready to shift gears into the production phase, where progress becomes more tangible.

Presenting B.C.'s History to the World

The Fannin Building stands tall on the west side of the Museum's main entrance and appears very quiet and austere, except for the colourful banners announcing the major exhibit currently on display. But don't be fooled by this illusion of serenity – inside, it is a hive of activity. Our unofficial name for this building is "the curatorial tower", not only because John Fannin was the Museum's first curator, but because it is home to most of our collections as well as the staff and volunteers who care for and conduct research on them.

In the labs and offices of the curatorial tower, curators, collections managers, conservators and their volunteers carry out their business, all related to the Museum's vast collection of objects. Every year, they accession, preserve, document, study, count, mount, pack, loan out and restore thousands upon thousands of specimens and artifacts related to British Columbia.

Again this year, our collection grew by more than 10,000 objects and lots (sets) of objects, including important photographs. The primary value of the collection is the information it contains. As time passes and the province changes, we need to ensure that our documents, artifacts and specimens represent the historical record. By selectively adding to the collection, we are preserving the ongoing record of British Columbia's history, cultures and environment.

But we do so much more than collecting, storing and maintaining. This year we continued to make the collection more accessible to the public by curating exhibits and displaying objects, by publishing research results, and by adding more data to our expanding Object Database (<http://obj.royalbcmuseum.bc.ca>). Research and collections staff participate in just about every Museum activity, and this year were even more visible as Experts in the Gallery (see page 14).

Collection Migration

The growth of our collections and the ongoing changes in storage conditions sometimes necessitate adjustments in how and where we keep certain collections. This year we moved a major portion of our Natural History collection stored in the Fannin Building. The wet collections – Ichthyology, Herpetology and Invertebrate Zoology – traded a room with a view for a basement suite, albeit refurbished to accommodate them most comfortably. The fish, reptiles, amphibians and invertebrates in the wet collection are the kinds of specimens that would decompose if we dried them. Instead, we store them in jars (and other sealed containers), preserved in alcohol. Over the years, the wet collection grew and grew in weight and volume, spreading over two floors.

Consolidating this massive collection in the tower's basement made it safer (especially should an earthquake occur) and more efficient to manage. But moving it was no minor task. It began with renovating the basement by building new storage facilities, offices and labs. Then movers transported more than 250,000 specimens in their jars and other containers, weighing about 80 tonnes, down to their new home.

In departing from the 6th and 7th floors, the wet collection left a vacancy soon filled by other collections brimming over from their overcrowded locations. The entomology collection now occupies the 6th floor and the history collection now shares the 7th floor with the education (lending) collections for natural history and anthropology.

Another floor recently vacated once housed the Museum library. Recent financial constraints forced us to decentralize our library, distributing most of its materials to relevant Museum departments. We then offered unclaimed books and periodicals to other libraries, and finally to the public via bids from second-hand booksellers.



Collections Manager Kelly Sendall shows off the new storage facility for wet collections in the basement of the Fannin Building.

Three Collection Acquisition Highlights



Thunderbird and Whale

by Simon Charlie

One of three plaques carved by Coast Salish artist Simon Charlie (b. 1919), donated by Dr John F. Coombs of Fallbrook, Ontario. This plaque shows Thunderbird hoisting a whale from the sea. Simon Charlie took up carving in his teens, as a hobby; later, he worked with Kwakwaka'wakw artist Henry Hunt at the Royal BC Museum. In addition to smaller items, such as plaques and masks, Charlie carved several large sculptures that can be seen along the highways of southern Vancouver Island.

RBCM 20025



Anyone for Tea?

Acquired for our history collection, this beautiful silver tea service once belonged to James Gaudin, captain of a Hudson Bay Company ship. It was presented to Captain Gaudin in appreciation for bringing the ailing Robert Burnaby (after whom the City of Burnaby was named) back to B.C. from London in 1875.

RBCM 2002.52.1 a-d

Photographic Record of Island Flora

Normally, a physical specimen with associated data is more important than a photograph of a specimen. But 6000 slides of wild plants taken from 1967 to 1980 comprise a significant historical record of southern Vancouver Island's flora, especially because the photographer, J. Armstrong, kept detailed notes on all his shots. Generously donated by Jack VanDalen, this collection of botanical slides gives curators a good look at 14 years of a region's natural history.



Bunchberry (*Cornus canadensis*).
Satinflower (*Olysnium douglasii*).

Trillium (*Trillium ovatum*).



Tales from the Conservation Lab

The Museum's conservators have always gone by the motto, "keeping the past alive" (which fits nicely with the Museum's new tag-line – see page 3). It indicates the conservator's responsibility for the collection and tireless efforts to hold back the agents of entropy.

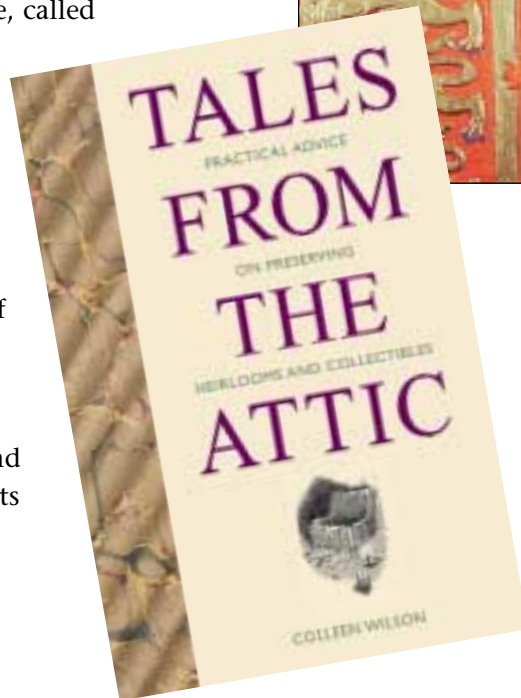
The Museum's conservators evaluate every object that the Museum acquires or borrows, and treat them, as required; this year they treated 500 objects. They also monitor the environments for all the collections, and conduct regular inspections for insects. Whenever an artifact is moved, conservators are there to help. The environment in an exhibit case is different from a storage box, so conservators make sure the artifacts can survive in the new location; they even help construct mounts for safe display.

Besides their work preserving museum specimens, conservators answer questions from the public on everything from how to keep a wedding dress from yellowing to the best way to polish grandpa's medals. In response to many of the questions she and her colleagues answer every year, conservator Colleen Wilson wrote a regular column in the Friends' *Discovery* magazine, called "Conservator's Corner". In it, she offered advice on solving many of the more common problems people might face keeping their family treasures in good condition. In December 2002, just in time for Christmas, the Museum published a collection of Colleen's articles in *Tales from the Attic: Practical Advice on Preserving Heirlooms and Collectibles*.

Written with charm and grace, and accentuated by historical woodcuts and comic illustrations, *Tales* is friendly and very usable.

128 pages,

6 x 9 paperback, \$15.95



Conservator Val Thorp gently dabs a speck of dust from one of the Queen's Beasts in *Celebrating Royalty*.



Experts in the Galleries

Turning the Museum Inside Out

In the summer of 2002, a small team of Museum curators and collection managers quietly moved their workplaces to the third floor of the exhibits building, just outside the entrance to Century Hall. So began *Experts in the Galleries*, a new program offering visitors personal interaction with Museum staff who usually work behind the scenes. Few, if any, North American museums have offered such close everyday contact with their resident experts.

The initial team of experts specialize in archaeology, entomology, ethnology, botany, mammalogy, marine zoology and ornithology. On any day, visitors might talk to our First Nations expert about a set of Coast Salish dance costumes on display or watch the “bug guy” catalogue a set of green beetles. Our experts welcome questions and they are



“Thank you again for the most stimulating discussions we had during our visit to your museum galleries. I really learned a lot and appreciated your time in answering all my questions. It really made my visit worthwhile.”

– visitor from California

“Absolutely marvelous to be able to speak with knowledgeable people about bats and poisonous plants. Wonderful personal contact and information! Thank you!”

– visitor from Black Creek, B.C.

eager to talk about their own specialties. But they answer a great variety of questions, including “How long has that exhibit been there?” and “Where is the nearest bathroom?”

We initiated *Experts in the Gallery* without fanfare because we expect it to have a growing positive effect on our visitors. The added value of personal contact with people who work on our collections will make visiting our Museum more memorable, something more to talk about with friends. The *Experts* area began modestly, with a few tables and computer terminals. Since then we’ve added shelving and exhibit cases, microscopes and other technical equipment, mounted specimens and a video monitor. Next year, we will introduce a wider range of experts to the gallery, enriching the visitor experience even more.

Gallery Animation

Animation means “vivacity, passion, being alive”, and even the best exhibits can benefit from an injection of lively action. Enter the Museum’s docents – dedicated volunteers committed to adding energy and meaning to any static display. In *Celebrating Royalty* docents roamed the exhibit answering questions from visitors about the Royal Family or anything in the exhibit; others told stories about the Queen’s Beasts, the giant sculptures of mythical creatures bearing royal crests, and others explained the genealogy of the Royal Family, from Queen Victoria to present day.

In our permanent exhibits, docents run animated programs all year round; this year 50 docents participated in gallery animation. On any day visitors may find a docent demonstrating gold panning by the water wheel in the History Gallery, pointing out the live creatures in the tidal pool in *Living Land*, *Living Sea*, answering questions in the *First Peoples Gallery*, or anywhere in the galleries, enhancing the visitor experience with vivacity and passion.



The new *Dragon Bones* exhibit has a full complement of docents: George Walton uses a model *Albertasaurus* jawbone to talk about North American fossils.



Dragon Bones docent Christine Ward offers visitors the opportunity to touch B.C. fossils and learn more about them.

“I am extremely impressed with the excellent public programs of your institution.”

– visitor from Boston, Massachusetts

Special Events at the Museum

The Museum held a dozen special events this year, drawing large crowds and eliciting much interest. These weekend and evening events attract various groups of people, many who wouldn't normally come to a museum. We offered a great variety of special events this year, complementing our exhibits and presenting our collections to the public.

As part of *Celebrating Royalty*, we hosted four special events: "British Car Weekend" (Aug. 17–18), a showcase for British collector cars and motorcycles; "British Invasion Weekend" (Nov. 23–24), a celebration of pop culture, from Beatlemania to 'sixties fashion; "Our Heraldic Heritage" (Nov. 27), an evening event with experts in heraldry; and "Collector's Weekend" (Sep. 14–15), featuring Royal and

British collectibles along with experts on hand to talk about interesting objects that the public brought in (a la *Antiques Roadshow* but without the appraisal).

"Wings, Wheels and Water – the Art of Modellers" (Jan 25–26) presented an incredible variety of models and model making. "Firearms Through History" (Nov. 2–3) displayed collectors' guns from as far back as the Napoleonic era. It was followed by "Remembrance Weekend" (Nov. 9–11), drawing almost 3,000 visitors to join in celebrating the roles Canadians played in world conflicts and peace-keeping efforts. Many came to learn more about the famous "Kwaday Dän T'sinchì – Long-ago

Person Found" (Feb. 22–23) and see the fur garment worn by this ancient "ice-man" found in northern B.C.

Four popular one-day and evening events attracted fans and enthusiasts: "Astronomy Day" (April 20) gave visitors star-studded views of the universe; "Bats – Creatures of the Night" (Oct. 30) featured a slide talk by mammalogist Dave Nagorsen; "Hatley Castle and the Royal Roads Botanical Gardens" (Jan. 29) offered a tour and talk about the famous old Dunsmuir property; and "Dragon Hunters" (Mar 28) brought three dinosaur experts together presenting the latest research on our ancient ancestors.

*"Thank you for the excellent
Remembrance Weekend....
A truly excellent memorial."*

– visitor from Victoria



Partners in Action

Every year, hundreds of organizations, institutions, businesses and individuals join the Museum in the production of cooperative programs. Astronomy Day, hosted by the Museum on April 20 2002, was presented by the Royal Astronomical Society and featured exhibits of astronomical instruments, telescope building and astrophotography. Other major partners were the Dominion Astronomical Observatory (Centre of the Universe), the University of Victoria, Malaspina College, Lester B. Pearson College of the Pacific, the Herzberg Institute of Astrophysics and several local schools.

Our Remembrance Weekend is a perennial success thanks to the enthusiastic support of our partners, from veterans associations to other local museums. Indeed, the success



of every weekend event at the Museum depends upon the strength of our partnerships. If you've been to any of them, you can feel the energy of the participants. Especially rewarding are the community links forged during these events; participants not only meet the public but each other.

Our partners also contribute to other activities, including joint marketing. For the past two years

we have enjoyed a promotional partnership with the National Geographic IMAX Theatre and the Butchart Gardens: "The Three to See" ran from April 15 through September 30, offering discount tickets: "History, Nature and Adventure. Three great attractions - one great price".

Partners also help with promoting new exhibits. Thrifty Foods joined the Museum in an early promotion for *Dragon Bones*. All Thrifty Foods stores advertised the exhibit with in-store posters and offered 2-for-1 coupons with the purchase of groceries during two weeks in February. During the Spring Break rush (see page 7), hundreds of people exchanged coupons for tickets, enabling many families to enjoy the exhibit for half the price - in turn, they spread the good word about our new exhibit.



Another Fruitful Partnership

The Museum has enjoyed a long partnership with the Victoria Native Friendship Centre, who have run the carving program in Thunderbird Park's Carving Studio for several years. They also run the First Peoples Festival every August at the Museum, which attracts thousands of tourists and Victoria residents to experience the culture and traditions of the province's First Nations. The Friendship Centre is also a partner in our school program called "A Day's Journey", which explores the historical daily routine of First Nations children, from games to family chores; it concludes with students creating their own miniature bentwood boxes, potlatch pouches or spirit stones as keepsakes.



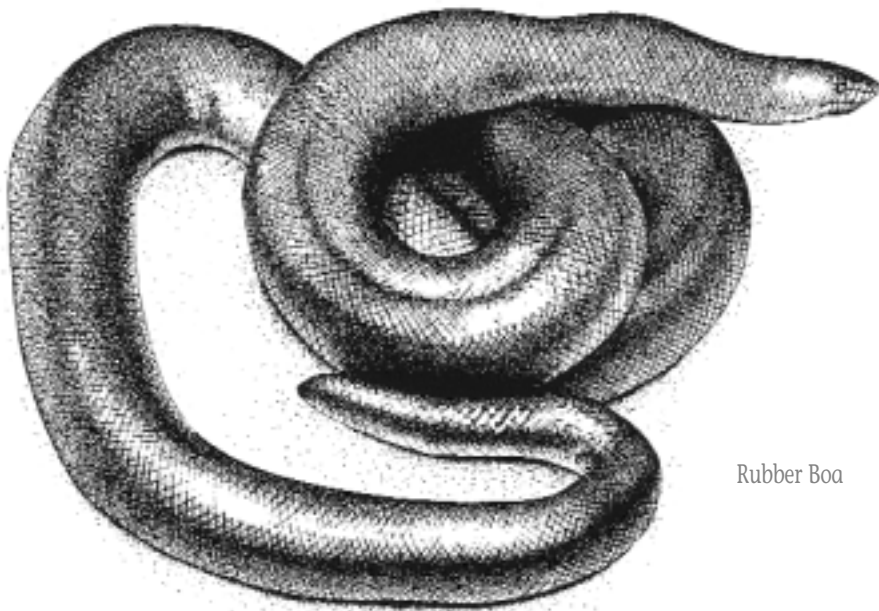
Summer Sharks

This year we ran six summer programs (through July and early August) for kids on natural history subjects ranging from frogs to sharks. Geared for children aged 8 to 12 years,

classes were limited to 20, and all but a couple filled to capacity. "Snakes and Other Cool Reptiles" featured a live Rubber Boa, B.C.'s only native constrictor. Always fascinating, "Sharks, the Inside

Story" offered a look at how this predator's body works. "Amphibians" showed just how interesting frogs, toads, salamanders and newts can be, while "Squids in the Hall" explored the underwater world of squids and octopuses, the world's most intelligent invertebrates.

Two courses allowed parents to tag along with their children on field trips. In "Night Wings", participants could see owls and bats in action after dark in Goldstream Park. "In-Seine Beach Life" featured a trip to a local beach, armed with a beach seine (a large net) to catch and observe a variety of marine life.



Rubber Boa

Living Landscapes

L*iving Landscapes* is the Royal BC Museum's regional outreach program that encourages the exploration and appreciation of BC's human history and natural history from local perspectives. During 2002–03, our primary objectives were to continue support for completion of local research initiatives in the Upper Fraser Basin, expand relationships to communities in the Peace River / Northern Rockies region and continue to maintain public access to program information through the *Living Landscapes* website.



Flower Pass in the northern Rocky Mountains: a breathtaking vista of living landscapes in our province. (Wayne Sawchuk photograph)

Upper Fraser Basin:

Education, communities and partnerships continue to be at the heart of the *Living Landscapes* program. In 2002–03, the public programs staff from the Royal BC Museum worked closely with local museums in the communities of Williams Lake, Quesnel and Prince George to mount three days of public events in each community.

Public events included displays and presentations highlighting local researchers, community organizations, agencies, First Nations and small businesses. Travelling exhibits, presentations and demonstrations offered by museum curatorial staff complemented the local perspective. They also provided a unique opportunity for our curators to

meet people in their own communities and explore the province's heritage with a local perspective. Our public programs and curatorial staff also delivered several one-hour school programs to students in grades 3 to 7. Over three days in each community, these programs attracted more than 3,200 people, including 1,500 students.

"Thank you for allowing me to be a part of Living Landscapes in Prince George. I am grateful that the RBCM takes part in sharing the Carrier culture to the public.... To me, the RBCM ... promotes healing and wellness for our people."

– Musi (Lillian Sam), Nak'azdli First Nation Fort St. James

Peace River / Northern Rockies:

On September 21, 2002, the Museum hosted a regional visioning workshop in Dawson Creek to plan *Living Landscapes* for the Peace River / Northern Rockies region. Twenty representatives from communities throughout the region conveyed their perspective about program potential. In January 2003, *Living Landscapes* issued a call for research projects, formally launching this new initiative, which will run to 2005.

Vision Statement for Peace River / Northern Rockies:

To provide a learning window on the northeast, to raise awareness of its human and natural diversity and emphasize the importance of our northern heritage to the province as a whole, and to foster local pride and appreciation, particularly among the young.

Living Landscapes Web Site

The Living Landscapes Web site (<http://livinglandscapes.bc.ca>) underwent significant changes in 2002–03. The Royal BC Museum and our regional partners in the Thompson-Okanagan (Okanagan University College) and the Columbia Basin (Columbia Basin Trust) agreed to consolidate all *Living Landscapes* Web material into a single presentation hosted by the Museum.

Transfer and reformatting of all Columbia Basin projects was completed in January 2003. Now available on the Web site is a teaching unit on old-growth ecosystems suitable for grade 7 science students, as well as three social studies units for grades 4, 5 and 6 using themes relevant to the Columbia



Lillian Sam (above) of the Nak'azdli First Nation presents her research to a school group in Prince George, as do Museum curators Lorne Hammond (below) and Robert Cannings (bottom left).



Basin. In addition, sample material of an early childhood education package focusing on Doukhobor Culture and Values was added.

On the Upper Fraser Basin component, visitors can now view project information for 10 of the 14 local projects.

We (an archaeologist and botanist) recently visited B.C. from Oregon. Before the trip I did some research on our route. Somehow, I got to Living Landscapes. I was amazed to find such good scientific articles on a breadth of topics on the areas we were visiting. Indeed, we configured part of our travels to see some of the areas described in the papers (notably Cranbrook and northern Windermere Lake). Thank you so much for enriching our visit to such a refreshingly wonderful part of the world!
– Cheryl McCaffrey, a Web-site visitor, received September 21, 2002

Priceless

Our museum would be a rather quiet place without its volunteers. This year, 427 volunteers performed a multitude of functions at the Royal BC Museum, all year long, committing more than 45,000 hours of their time.

Visitors to the Museum might first stop at the Information Desk, where volunteers welcome them and introduce them to exhibits and services. Then they might chat with the volunteers at the coat and baggage check as they relieve themselves of a heavy pack. When strolling through our galleries, they'll likely talk to a docent or two, offering them a closer look at some artifacts or sharing some interesting bits of information about our province. As they leave through our gift shop, courteous volunteer clerks may help them find a special memento of their visit.

There are also many volunteers that visitors don't see. Throughout the Fannin Building (see p. 9), curatorial volunteers work on our collections, helping to gather and record information about them, and to store and preserve them for generations

Volunteers Wendy Wilcox (left) and Phyllis Mundy prepare to greet visitors at the Information Desk.



Volunteer Audrey Price serves customers in the Royal Museum Shop.

to come. Marketing volunteers help spread the word about special attractions. In the Friends office, volunteers help raise funds to support the Museum's activities.

Volunteers contribute their time, knowledge, experience and effort in almost every department of the Museum, helping form and strengthen vital links with our community.

Fun in the Museum Classroom

The Museum ran its usual complement of school programs this year, much to the delight of local students and teachers. Every year our school programs run at full capacity from October to May, and there's often a waiting list to register. This year, 71 docents taught 6,172 students in grades K to 7 in subjects ranging from pioneer life to microscopic organisms in wetlands.

Why are Museum school programs so popular? The main reason is the docents, who make learning fun. Using props from our educational collections and other materials docents encourage students to explore, touch and experience. Participation even includes role playing. Museum staff often hear the howling of wolf cubs echoing down the hall from the classroom where grades 2 and 3 students are emerging themselves in the "Wild World of Wolves" program: "aaaoooh!"

From Pole to Pole and Beyond

A Good Year for Large-Format Films



The National Geographic IMAX Theatre, operating within the Museum complex, continues to be a strong partner, attracting a diverse audience. Managed by Destination Cinema Canada, the privately owned theatre also provides a steady stream of revenue to the Museum.

The theatre presented five films last year, including the first animated film ever shown here, *Santa vs the Snowman*. This film was a huge success and brought families to the complex at a time when visitation is often low. From north pole to south, *Shackleton's Antarctic Adventure* attracted a mostly adult audience and became our most successful film of the year. The film slate also included *Space Station*, *Jane Goodall's Wild Chimpanzees* and *India, Kingdom of the Tiger*.



Meeting Planners Agree:

The Royal BC Museum is the Best in the West

Meetings West, the magazine for meeting and event planners in western North America (Canada, the USA and Mexico), picked the Royal BC Museum as the Best Off-Site Venue 2003. This award was one of only two presented to Canadian organizations (the other was to the Fairmont Chateau in Lake Louise for Best View) and will attract more clients to our galleries.

In 2002-03, the Museum hosted 100 events, 23 more than last year, ranging from ten-plate dinners to banquets for more than a thousand; many of these were delegates to international conferences. The *Meetings West* award and the increase in events bodes well for a bright future in gallery rentals.

Friends

The Friends of the Royal BC Museum continue to be faithful partners in our journey to success. Our Friends form a solid foundation of support. It's more than the revenue they raise for the Museum – \$550,000 this year. Friends members help promote the Museum by telling *their* friends about us, and by bringing out-of-town guests for a visit to our galleries.

The most visible change in the Friends this year was the

Friends Board of Directors

David Mulrone, President
Jim English
Leslie Farmer
Peter Gustavson
Paul Hadfield
Shirley Hunter
Betty Kennedy
May Lou-Poy
Frank Moretti
Dale Murray
Pauline Rafferty
Judith Scott
Sanci Solbakken
John Walton

newlook *Discovery*. Now all dressed up in full colour, *Discovery* doesn't come around as frequently (from six to three times a year), but when it does you sure notice it.

Governor's Circle and Corporate memberships continue to grow, and the overall membership remains strong at over 10,000 (estimated from 4,952 paid memberships, which includes many families).

Thank you, all our friends, for your unflagging support.

Fast Facts for 2002 - 2003

1,278,881	visitors to the museum's Web site during the year (3,920 per day), from more than 19.5 million hits.	10,000	Friends of the Royal BC Museum, estimated from 4,952 memberships, including many families.
437,767	people visited the museum's exhibits, including paying visitors, guests with complimentary passes, students in free school programs and the public on our free weekend.	8,544	specimens loaned out by Natural History.
45,000	hours (approx.) of work contributed by 427 volunteers during the year (see p. 21).	7,767	students attended docent-led school programs.
31,689	people visited the newly opened <i>Dragon Bones</i> exhibit during Spring Break (March 15–23).	7,500	museum books distributed to the public.
18,221	students explored the museum's exhibits in self-conducted tours with their teachers.	2,774	visitors to the museum's exhibits during our annual Remembrance Day event.
		100	groups rented our galleries for social or business events.
		28	corporate members of the Friends.

Statement of Revenue and Expenditures for the Year Ended March 31, 2003 (Unaudited)

	2002-03	2001-02
Revenue	\$	\$
Government allocation	10,934,000	11,459,300
Admissions	2,830,356	2,583,100
Other	2,195,157	863,900
Total revenue	15,959,513	14,906,300
Expenditures	\$	\$
Salaries and benefits	5,257,211	5,943,200
Facilities and security	6,046,595	6,174,822
Office and business	3,884,008	2,274,959
Amortization	771,699	513,319
Total expenditures	15,959,513	14,906,300
Surplus	0	0

Volunteer Milestones

30 years

Betty Holms
Margaret Jamieson

25 years

Marilyn Hewgill
Shirley Ross

20 years

Gladys King
Jean Marchuk
Margaret Shortliffe
Doreen Sutherland
Sheila Taylor
Ron Wingfield-Digby

15 years

Halina Hebda
Pat Moyles

Emeritus

(retiring after at least
10 years of service)

Jean Duck
Eileen Healy
Bette Henry
Margaret Jamieson
Marion King
Jessie McEachern
Ruth Morrison
Rene Moss
Audrey Price
Michael Rainone

10 years

Betty Kennedy
Betty Little
Jessie McEachern
Diane Nowlan
John Oleson
June Yelland- Carlson

5 years

Steve Ashton
Madeline Barnes
Valerie Barnes

Brenda Beckwith
Charles Briere
Helen Chapel
Sandra Cowan
Shirley Cuthbertson
Leslie Farmer
Peggy Foott
Violet George
Teresa Howden
Lorna Julyan
Grace Lyngard
Mary-Lynne Keenan
Michael Mackinnon
Peter Masterton
Betty McMurray
Jean Mihell
Elizabeth Parnis
Elizabeth Penner
Barbara Reed
Jeanne Scarrow
Edith Sima
Betty Thacker
Trudy Usher
Beverley Wong
Vera Woodburn

\$50 to \$99 (continued)

Cecile Lannon
 Nancy Lee
 Diana Lockyer
 & Gillian Edwards
 Hugh & Jean Maccartney
 H.J. MacKinnon
 Betty MacNaughton
 Gwendolyn MacNutt
 Claude & Lillian Main
 Robert & Lynda Malpass
 William McIntosh
 Michael & Joan McNeely
 Muriel Messenger
 Evelyn Miller
 William & Doreen Miller
 Ruth Morrison
 Lloyd & Lois Newsham
 Nancy Oke
 James Patterson
 Susan Patterson
 R.J. & Lorraine Peck
 Fred & Mary Peirce
 Richard & Audrey Price
 Sharon Reznik
 Clifford & Agnes Richardson
 Charlene Anne Robson
 Arthur Sager
 Gunter Schaarschmidt
 Ronald & Mary Schaufele
 Florence Scott
 Frank Sikkens & Cornelia
 Kardens-Sikkens
 Myre Sim
 Bernice Smith
 Raymond & Elinore Squires
 Dorothy Sullivan & Kate Pharis
 Bruce & Christine Tait
 Margaret Thompson
 Rodger & Pat Touchie
 Marilyn Trigg
 John Trofymow & Janine
 Gagnier
 Brian Turner
 Trudy Usher
 Linden Van Alstine
 Jill & Val Vitols
 Keith & Angela Walker
 George Whitehead
 Clifford & Patricia Whitfield
 E. Vivien Wiley
 William & Lillian Wonders
 Connla & B. Anne Wood
 Cary & Connie Yan

Up to \$50

Graham & Diane Aitken
 Ross & Mary Anderson
 William Anderson
 Diana Angus
 David & Elsie Apivor
 E. Richard & Marlene Atleo
 Kym Aughtry
 Monica Barnes & David
 Fleming
 Dorothy Barton
 Edward W. Beck
 Barbara Beaubien & Erglis
 Percy
 Ann Belither
 Nancy Bennett
 William & Anita Birt
 Penny Bond
 Ron Bowman
 Elizabeth Breyfogle

Deryk & Patricia Briscoe
 William & Mary Bull
 John & Barbara Campbell
 Edith Christy
 Loren & Mary Clifford
 Phyll Cochrane
 Joan Coldwell & Ann
 Saddlemyer
 Edythe Cook
 H.M. Cook
 Anneliese Colley
 Robert & Helene Corregan
 Robert Corwin
 Louis & Dorothy Cox
 Dorothea Crofton
 Irene Crofts
 David & Brigid Crump
 Sylvia Curtis
 Richard Dalziel
 Richard & Laurie Davies
 Victor & Betty Dawson
 Del & Sharon Delabarre
 Victor Dove
 Marion Dubuc
 Eileen Edgar
 J. Eggleston-Booth
 W. E. Elias
 Joan Ellingham
 Michael & Alice Elston
 Mitch & Mabel Ferguson
 Kevin & Lesley Finlay
 John Fitzgeorge-Parker
 Joyce Flood
 Donald Flynn & Mali Lise
 John & Elizabeth Forster
 Norman & Aline Fowlow
 Zenta Gerber
 Bob & Susan Gill
 David & Susan Goff
 Bernard Gore
 Frank & Linda Gower
 Averill Gray
 John Guse
 Eileen Hall
 Beatrice Hanneson
 Ted Harrison
 Janet Hawksley
 Anne Hay
 Marjorie Hewitt
 Michael & Carolyn Hoebel
 John & Helen Hopkins
 Jack & Joan Hopper
 N. Claire Hughes
 Ment & Leona Hus
 Harriett Hyde
 Fiona Hyslop
 Allan & Ora Johnson
 Sara Jane Johnson
 Todd & Christine Jones
 Brenda Kalyn & Jen Frost
 Rudolf Kind
 Borris Kondratieff
 Muriel Kopp
 Hilda Koryus
 Dora Kreiss
 Jim & Jane Laing
 Quentin Lake & Galina Laks
 Douglas & Florette Lauber
 Lorna Le Gallais
 David & Yvonne Leeming
 Felix & Eva Lion
 Dennis & Ann Liu
 Rosalind Longridge
 Gordon & Ann Macey

Kay Major
 Poppy Marles
 David & Patricia Mattingley
 Lindsey Maule
 Garth Mayhew
 Moncia McGarrigle
 Peggy & Ruth McGill
 Jean McIntosh & Donnie
 Caverhill
 Doris Michaux
 Jane Middleton
 Shannon Miller
 Michael & Margaret Monkman
 Joan Moody
 James & Mary Jane Moore
 Daniel & Linda Myers
 Patricia Nash
 Ronald & Wilma Neilson
 Joe & Mary Nemeth
 Johan & Joyce Nordwall
 E. Lois North
 Mark & Cindy O'Neill
 Winnifred Olsen
 Daniel & William Olson
 Grace Palfrey
 Alfred & Pamela Panter
 William & Fiona Parker
 Judith Patt
 Kathleen Paulin
 T.S.R. Peacock
 Merle & Linda Pearce
 Yvonne Peirce
 Leslie Phillips
 James & Barbara Pitman
 Jon & Caroline Preston
 Dorothy Ragg
 Ottilia Rigetti
 Tim Roberts & Janet Currie
 Barbara Rolls
 Richard & Rhonda Rosier
 A. Winifred Scot
 Lorraine Scott & John
 Stephenson
 Edward & Dorothy Seifred
 Janet Senior
 Dale Shortliffe
 John & Ruth Silvernale
 Joan Simpson
 Aileen Skinner
 William Slater
 Janet Slaughter
 Richard & Jan Small
 Jean Smart
 Sally Smart
 Douglas & Georgina Smibert
 Arthur & Madeleine
 Southgate
 Richard Sparke
 Sheila Steuart
 Donald Stewart
 Dorothy Stewart & Ann
 Zachwieja
 Paul & Virginia Thiebaud
 Leonard & Mary Thomas
 Judy Tsukijima
 Reinhold Ullrich
 David & Lee Valentine
 Ted Van Zant & Nancy Martens
 Joan Veitch
 Victor Vokes & Dorothy
 Williams
 Barry & Lou Vokers
 N. Roger Walker
 Neil & Margaret Walker
 Gordon & Deanna Wallace

Jack & Elizabeth Watanabe
 Helen Watson
 Len & Jane Weaver
 Jean Webber
 George & Marie Weis
 Marjorie Westhaver
 Lucy Williams
 David & Ingrid Wolsk
 John & Frances Wood
 Lilla E. Wright
 Ryosuke Yoshii

Memorial Gifts

W. Edward & Jeanne W. Beck
 Janet MacGregor Williams &
 Christopher Williams
 Diana McKendree

Matching Funds

Chevron Canada Resources

Corporate Members

Curator \$2500
 Custom House Currency
 Exchange
 Hemlock Printers
 Pacific Coach Lines
 Strathcona Hotel

Explorer \$1500

BC Buildings Corporation
 Hotel Grand Pacific
 RBC Financial Group
 Trapeze Communications

Collector \$1200

Budget Rent-A-Car of Victoria
 Cadillac Fairview Corporation
 Gateway File Systems Inc.
 Sage Group Management
 Consultants
 Vancouver Island Brewery

Naturalist \$800

Stantec Consulting

Adventurer \$500

Black Ball Transport –
 MV *Coho*
 Brown Bros Agencies Ltd
 Canem Systems Ltd
 Certified Folder Display Service
 Canada
 Coast Harbourside
 Hotel & Marina
 Grant Thornton LLP
 Helm's Inn
 Laurel Point Inn
 Munro's Books
 Munro's Driving Instruction
 Rogers' Chocolates
 Russ Hay's The Bicycle Shop
 Sydney Reynolds
 Victoria's Suite Hotel –
 Royal Scot

We have done our best to ensure that donors are recognized accurately and appropriately. If you notice an error or omission, please let the Friends Development Office know by calling 356-7936.

Our Mission:

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