

The voice of the BC Museums Association

# Roundup

Issue 273 // 2018

**British Columbia | Canada 150**

Celebrating B.C. Communities and  
their Contributions to Canada



**BC MUSEUMS  
ASSOCIATION**



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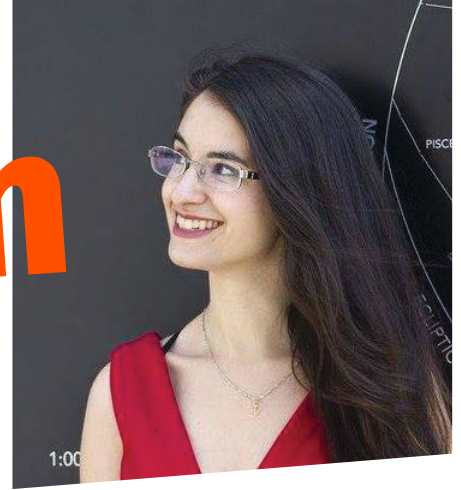
## British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada

- 02** Notes from the Editor
- 03** President's Report
- 04** Introducing the B.C. | Canada 150 Grant Impact Report
- 05** Whoo's News
- 06** Chinatown Storytelling Centre
- 08** The Legacy of Lives and Legends
- 10** Museum Collection's Rehousing Project
- 12** Repurposing the Rockwood: A Heritage Hub for the Community
- 14** The History Across the Regions Project
- 16** Developing Infrastructure
- 18** From Gold Town to Ghost Town
- 20** Liz Stubb's Cutting Garden
- 22** Ebb and Flow: Turning Points in West Coast Fishing History
- 24** Lowry's Cabin
- 26** Documenting Detainees: Recovering Records of Hastings Park Japanese Canadian Internment
- 28** Project Shoutouts
- 32** A Municipal Elections Primer
- 36** News
- 38** 2018 Conference
- 39** Volunteer Spotlight
- 40** Success by Association

**Cover:** Buncy Pagely of Victoria shares her family photos.  
Photo credit: The South Asian Studies Institute, University of the Fraser Valley

**Right:** Buncy Pagely of Victoria.  
Photo credit: The South Asian Studies Institute, University of the Fraser Valley

# Notes from the Editor



## Dezirae DaCosta

This issue celebrates the impact and legacy of the **British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada (B.C. | Canada 150)** grant. The investment has provided resources for some of the most talented, passionate, and community-minded industry professionals and volunteers across our province. They have developed new programming, installed needed infrastructure, built and revitalized commu-

nity spaces, and fought for justice by highlighting marginalized voices. Each project has nourished its community, touched lives, and made our province that much more special.

The features in this issue were selected from a pool of community-generated submissions and represent a diversity of subjects, mediums, communities, and geographies in our provincial industry. Although we could not publish all of our wonderful submissions, I encourage our readers to explore the other 200+ projects and take a peek

at our Project Shoutouts page where we included as many extra projects as we could. A comprehensive list of projects funded by the grant is available on the BCMA website and in the upcoming grant impact report, released by the BCMA this November. I hope that you take as much inspiration from them as I do.

Dezirae DaCosta,  
Managing Editor, Roundup  
[ddacosta@museumsassn.bc.ca](mailto:ddacosta@museumsassn.bc.ca)

## We Recommend...

This is a new feature where the Roundup creative team shares content that inspires us.



Mugshot of Tom Kupas.  
Photo credit: Courtesy of  
Vancouver Police Museum  
and Archives

### FROM DEZIRAE **Mugshot Mayhem**

The Vancouver Police Museum and Archives has started digitizing a collection of mugshots that are over 100 years old thanks to funds from the Documentary Heritage Communities Programs grants.

### FROM ROSEMARIE **Below the Surface: the Archaeological Finds of the North/South line**

An interactive digital archive of the finds of an archaeological project made possible by excavations for the North/South metro line in Amsterdam.

[belowthesurface.amsterdam/en](http://belowthesurface.amsterdam/en)





# President's Report

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## Tania Muir

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In 2017, the Province of British Columbia recognized Canada's sesquicentennial by investing \$7.6 million in cultural heritage projects that showcase B.C.'s contributions to Canada. This investment helped upgrade museums and cultural facilities, conserve historic places and create new exhibits and public art. BCMA was honoured to administer the grant program with the support of Heritage B.C..

Within this issue, I invite you to recognize and celebrate the tremendous impact of the B.C. | Canada 150 grant projects completed by you and your peers across the province. The 221 grant recipients located in 150 communities across B.C. are a testament to the vision, leadership, and integrity of cultural sector professionals and volunteers in the province. With a diverse range of initiatives dedicated to engaging youth, promoting community cohesion, advancing reconciliation, fostering the creative economy, and celebrating diversity, these projects not only tell important stories about B.C., but also serve as a testament to the values of its citizens.

I am very much looking forward to seeing you at Conference 2018 Innovation and Technology: Keeping Pace with Acceleration, in Kelowna B.C., which is right

around the corner! I do hope that you have planned to join us to enjoy the diverse workshops and presentations planned focused on best practice and innovations, network with colleagues from across the province, and to experience the city of Kelowna located on the traditional lands of the Syilx/Okanagan Nation.

We are proud to augment the conference program this year with a pre-conference session on Indigenous Engagement which includes representatives from Reconciliation Canada, the First Peoples Cultural Council, Indigenous Tourism B.C., the Indian Residential School History and Dialogue Centre, and the National Centre for Truth and Reconciliation, among others. This will be an invaluable opportunity to reflect on practices within your own institution, be inspired by successful collaborations taking place across Canada, and engage in productive dialogue and future planning with colleagues.

Special thanks to the 2018 conference committee: Nataley Nagy, Jodi Simkin, Erika Stenson, David Alexander, Jordan Coble, Jennifer Garner, and Laura Wyllie as well as Erica Mattson and BCMA office staff for organizing.

*Tania Muir,  
President, BCMA*

**We hope you're enjoying this issue of Roundup!**

## **ROUNDUP AVAILABLE IN PRINT**

Roundup is also available in print! Annual subscriptions (4 issues, mailed within Canada only), are available at [www.museumsassn.bc.ca/members/round-up](http://www.museumsassn.bc.ca/members/round-up).

Our quarterly magazine is available to everyone interested in the museums and galleries sector. Visit [www.museumsassn.bc.ca/members/round-up](http://www.museumsassn.bc.ca/members/round-up) to read current and archived issues.

# INTRODUCING: the B.C. | Canada 150 Grant Impact Report

## Anissa J. Paulsen

In 2017, the Province of British Columbia announced the **British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada** grant program. This grant program has been one of the most impactful grant programs for B.C.'s museums and cultural heritage sector. The British Columbia Museums Association has been honoured to administer the program on behalf of the Province, with support from Heritage B.C..

The B.C. Museums Association is working on an Impact Report that will include a statistical analysis of the grant program. The report will also highlight the variety of impacts this grant program had throughout our province. The report will be available on the B.C. Museums Association website in November 2018.

Anissa J. Paulsen,  
BCMA Program Officer

**\$7.6**  
MILLION

**150**  
COMMUNITIES

**221**  
GRANT AWARDS

**88%**

of projects were collaborative

**73%**

of projects were powered by volunteers

Estimated that  
97% of projects  
would not have  
been possible  
without the grant

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Indigenous-Led  
Projects **20**

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New Educational  
Initiatives **90**



# Whoo's News



**Sophia Maher** is the new General Manager at The Nanaimo Museum, following the retirement of Debbie Trueman who has managed the museum since 1989. She previously served as Managing Director of Visitor Experiences at Fort Edmonton Park, and Director of Guest Service and Security at Rogers Place.



**Lou-ann Ika'wega Neel** has been hired as a repatriation specialist at the Royal B.C. Museum to assist with the large job of contacting local First Nations to return ancient remains and sacred cultural objects to their communities.



**Kiriko Watanabe** is the new curator for the Audain Art Museum. She comes from the West Vancouver Museum where she was assistant curator. She has a BA in Anthropology and an MA in Critical Curatorial Studies from UBC..



**Laura Jane Ritchie** is the new Curator for the Kelowna Art Gallery. She joins the Gallery from the Art Gallery of Alberta, where she held the position of Head of Exhibitions and Collections Management. Laura Jane will be responsible for Gallery exhibitions, accompanying publications, and all permanent collection activities.



**Dr. Victoria Arbour** is the new Curator of Paleontology at the Royal BC Museum. An expert on dinosaur evolution and paleobiology, she joins the museum following an NSERC postdoctoral fellowship at the University of Toronto and Royal Ontario Museum. Arbour's appointment follows the retirement of Dr. Richard Hebda, curator emeritus, last year.

**The Museum of Vancouver** has five new additions to its Board of Directors: **Christina Clark, Chief Janice George, Melissa Holland, Leona Sparrow, and Karen Thomas.** Chief Janice George (Skwxwú7mesh Nation), Leona Sparrow (Musqueam Indian Band) and Karen Thomas (Tsleil-Waututh Nation) represent the City's three host nations.

**The B.C. Arts Council** welcomed five new board members: **José Delgado-Guevara, Phillip Djwa, Patricia Henman, Norman Armour, and Simone Orlando.** **Derral Moriyama** had his term renewed.

# Chinatown Storytelling Centre

## Vancouver Chinatown Foundation

by **MIRANDA TA**

Vancouver Chinatown  
Foundation

The Vancouver Chinatown Foundation received a B.C. | Canada 150 grant of \$75,000 to support the development of the Chinatown Storytelling Centre. The Centre is a purpose-built museum that houses and celebrates stories of the Chinese Canadian experience as told through the lens of Chinatown, Vancouver. Within the Centre are stories of men and women who first came to Canada with nothing and yet successfully built a life for themselves and their families. Until now these stories and struggles haven't had an institutional home, often remaining untold. In addition to powerful personal stories, the Centre also includes artifacts and cutting-edge technology to help visitors of all ages be educated and inspired by the powerful journey of Chinese Canadians and of Chinatown itself. The Centre seeks to channel the multitude of voices in the Chinese Canadian community with respect

and to develop a world-class cultural attraction to help carry forward Chinatown and its community into the future. The Chinatown Storytelling Centre will be opening Fall 2018.

Oftentimes, we think of the history of social justice as a narrative punctuated by great moments and legendary figures. However, this history can also be found in the overlooked stories of individuals and communities; a latticework of everyday people standing up for themselves in the face of adversity. Listening to community members recounting their history in and around Chinatown can transport you back in time to these moments of resistance. The goal of the Chinatown Storytelling Centre is to provide an accessible touchpoint and physical space to preserve and share in the neighbourhood's rich history of bravery and persistence. In doing so, the Storytelling Centre is actively making space for these stories to become a part of the narrative of what it means to be Canadian.



The Centre explores stories like that of Vivian Jung. Vivian's story opens hearts to the struggles endured in the past by Chinese Canadians. Vivian Jung was a mother, a dancer, and a passionate community member. She was also the first teacher of Chinese descent hired by the Vancouver School Board. To become a teacher, Vivian needed swimming certification. However, back in the early 1940s, non-whites weren't allowed access to public pools. Denied entry, her instructor and classmates protested in solidarity, refusing to enter the pool until Vivian could as well. Their collective act of courage represented the beginning of the





desegregation of public spaces in Vancouver and British Columbia. Vivian went on to teach at Tecumseh School for 35 years. Giving her story a voice at the Storytelling Centre is an act of community assertion, healing, and reconciliation. Having a platform to share stories like hers promotes human connection and empathy – the very things most necessary to build bridges across communities. The Storytelling Centre makes space and provides visibility for the legacy of Vivian Jung, thereby integrating the legacy of her community into the broader social inheritance of British Columbia.

The Chinatown Storytelling Centre will provide an active platform for dialogue around themes of immigration, racism, adversity, and community spirit with a focus on social justice, heritage, and our shared intercultural history. The Centre ensures that the legacy of Chinese Canadians lives on not only in the memories of the people of the community, but also in accessible spaces that that can be shared with all British Columbians.

**WEBSITES:** [chinatownstorytellingcentre.org/](http://chinatownstorytellingcentre.org/) & [www.chinatown-foundation.org/](http://www.chinatown-foundation.org/)

**TWITTER:** @TheChinatownSC

Vivian Jung, the first teacher of Chinese descent hired by the Vancouver School Board.  
*Photo credit: Courtesy of Vancouver Chinatown Foundation*

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**Within the Centre are stories of men and women who first came to Canada with nothing and yet successfully built a life for themselves and their families. Until now these stories and struggles haven't had an institutional home, often remaining untold.**

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# The Legacy of Lives & Legends

## The Ladysmith & District Historical Society

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**These stories may help politicians and others understand why certain buildings and artifacts are part of our communities' heritage and should be saved.**  
– Shirley Blackstaff

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**WEBSITE:** [www.ladysmithhistoricalsociety.ca/](http://www.ladysmithhistoricalsociety.ca/)

**FACEBOOK:** [Ladysmith & District Historical Society](#)

**YOUTUBE:** [Ladysmith Historical Society](#)

by **MARINA SACHT**  
The Ladysmith & District  
Historical Society

The Ladysmith & District Historical Society (LDHS) produced a series of heritage videos called *Lives and Legends* (L&L) thanks to the B.C. | Canada 150 grant. Professionally produced by TAKE 5 and uploaded to the LDHS YouTube channel for public access, L&L consists of 24 interviews conducted by five interviewers and dozens of volunteers. The videos incorporate historical research and archival photos alongside personal testimony in order to bring to life stories that were in danger of being forgotten. LDHS used the project as an opportunity to incorporate the use of social media as a tool to reach new groups such as youth and those with mobility issues, increasing the diversity of their visitors and stakeholders while also boosting heritage accessibility within a small town context.

“The heritage video series provides a living legacy for future generations while allowing the history to be built on moving forward each decade,” said Alex Stuart, former mayor of Ladysmith. Alex was chosen for the series because of his important contributions to the town's revitalization in the 1980s.

Shirley Blackstaff carried out interviews of Stz'uminus First Nations on the subjects of language, oyster farming, industry, and hunting for the L&L series. She feels that the oral histories captured by L&L are priceless for future generations, and may help promote recognition of local built heritage through increased recognition: “These stories may help politicians and others understand why certain buildings and artifacts are part of our communities' heritage and should be saved.”

In order to foster inclusion and increase the diversity of groups invested in the project, L&L took efforts to reach youth, people with mobility challenges, and those who were not regular visitors to the museum. L&L took advantage of social media as an outreach tool, using Facebook and YouTube alongside local news and media to connect with a broader audience. Posters were distributed in key areas that provided a QR code leading directly to the L&L YouTube playlist.

The project's volunteers – interviewers and interviewees alike – found deep meaning and personal development in their participation. Interviewer Rob Johnson gained insight into the lives and histories of his own family when he interviewed





a living relative: "... I found out interesting facts that I didn't know about my own history," says Johnson. The interviews he participated in profiled stories of War Years, the Great Depression, forestry and pioneer families. "It was interesting interacting with people and seeing them remembering things that they had forgotten because no one had ever asked them."

Young people in particular enjoyed the humorous stories and the colourful characters that L&L brought to life. "Students will discover how it was in the early days and begin to appreciate all the hard work that built our community," says Blackstaff.



The benefits of this project run deep for the small seaside community of Ladysmith. This project demonstrates how a little creativity and ingenuity can have a large impact on not only a museum and heritage organization, but also the community at large and the personal lives of its stakeholders. "The community as a whole benefits from a living legacy such as L&L. Future grant applications will benefit from it, as will those looking to share stories that were a part of our community history", says Stuart. In fact, the LDHS recently obtained another grant to continue developing their video projects continuing to grow the legacy started by the B.C. | Canada 150 grant.



**Top:** Alex Stuart being interviewed by Rob Johnson. Photo credit: Ladysmith Archives

**Middle:** Ladysmith's historic downtown. Photo credit: Ladysmith Archives

**Bottom:** Marina Sacht, TAKE 5, Series Producer. Photo credit: Ladysmith Archives



# Museum Collections Rehousing Project

## Bulkley Valley Museum

by KIRA WESTBY

Curator, Bulkley Valley Museum

The Bulkley Valley Museum in Smithers received \$28,000 from the B.C.-Canada 150 grant program for the *Collections Rehousing Project*. The project's goal was to implement the use of X5 sliding shelving systems to maximize onsite storage areas for artifacts and archival collections. The project resulted in a 25% increase in the capacity of the artifact storage area, enabling the return of artifacts previously stored offsite and the creation of dedicated space for artifact photography. The ripple-effects of this project were profound. The increased collection accessibility to staff for conservation monitoring, research, and exhibitions ensures room for future collections growth and enrichment of the historical record of the Bulkley Valley. This project was the culmination of a larger three-year collections management project that has resulted in a radical increase in the accessibility of the collection and the capability of the Museum to manage its collection.

The project involved a complete inventory of artifact and archival collections to ensure that all items were accounted for in the Museum's database system. Importantly, this included accurate storage information. In addition, the reorganization

of the space allowed for the creation of a dedicated space for artifact photography. Over the past two years, the Bulkley Valley Museum has been working on making its collection accessible online. A dedicated space for photography not only allows for higher quality images, but also reduces disruptions to visitor space, as the Museum was previously forced to do these projects in spaces open to the public. The lasting legacy of an online and accessible photo inventory of the collection will serve stakeholders for years to come. The collection can be viewed at [search.bvmuseum.org/](https://search.bvmuseum.org/)

The rehousing component of the project provided a rare opportunity to completely overhaul storage areas to most effectively house the collections. Existing wood shelving was discarded, and non-adjustable metal frame shelving was repurposed for use at offsite locations. Grid wall panels were also installed in the artifact storage area for hanging oversized long items, such as skis and farming implements. Offsite artifacts were brought to the museum where their condition could be monitored more closely.

This project has a legacy that will continue to impact the Museum's capacity to preserve and share its collections for years to come. The

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public reaction to the project following the Museum's *Behind the Scenes* open house indicates a renewed sense of confidence in the organization and its ability to effectively manage the community heritage in its trust. By providing much-needed infrastructural support, the project has supported ongoing efforts to increase accessibility of the collection to stakeholders. By undertaking this project, the Museum encouraged continued community investment in the Museum as a professional organization dedicated to preserving and sharing collective local history.

To learn more about the project, check out the Collections Rehousing Project videos on [the Bulkley Valley Museum's Facebook page](#).

# Before



The museum's previous, inefficient storage, overflowing with the Museum's collection.  
 Photo credits: Bulkley Valley Museum.

# After



The former inefficient wooden shelving was replaced with X5 sliding shelving systems (left), which improved accessibility to the collection and allowed for the creation of a dedicated photography station (right) which reduces the disruption of the visitor space.  
 Photo credits: Bulkley Valley Museum.

## GRANT RECIPIENTS IN NORTHERN B.C. BROKEN DOWN BY REGION

Nechako Region\* **07**

Northeast\* **10**

North Coast\* **15**

**\$1 MILLION**  
 combined total funding.

\*British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada grant program Impact Report

# Repurposing the Rockwood: A Heritage Hub for the Community

## District of Sechelt

by **SIOBHAN SMITH**

Arts, Culture & Communications  
Coordinator, District of Sechelt

Perched atop a hill and surrounded by a garden of rhododendrons, Rockwood Lodge is not only a piece of Sechelt's history, but also the home of its future. Rockwood Lodge is a landmark heritage building that was built between 1935 and 1936 in Sechelt, B.C.. Originally a guesthouse owned and operated by Scottish-born couple William and Jessie Ann Youngson, the Rockwood was for many years a popular destination for visitors from Vancouver who traveled to the Sunshine Coast via steamship. After being acquired by the District of Sechelt in 1987 and receiving heritage building status, Rockwood Lodge was repurposed into a hub for community organizations and the arts. After extreme flood damage in 2016 that threatened the survival of the building, the District of Sechelt received a well-timed B.C. | Canada 150 grant to rescue the building and preserve much-needed community space for years to come.

The history of Rockwood Lodge as an essential part of Sechelt's community infrastructure goes back decades. The Rockwood was originally the home of the SunCoast Rockwood Lodge Society. Programming included pottery and printmaking classes, a children's music program, writers' workshops, and a women's drop-in group. Now, a variety of organizations take advantage of the space. The longest running event held at the Rockwood is the annual Sunshine Coast Festival of the Written Arts. Over 36 years, the festival has utilized the Rockwood site to host authors from across Canada, including Michael Ondaatje, W.P. Kinsella, Dorothy Livesay, and Carol Shields.

In the fall of 2016, the Rockwood experienced severe drainage issues and basement flooding that threatened the structural soundness of the building. The funds from the B.C. | Canada 150 grant went directly to saving this precious community space. What started off as a project to repair the drainage system quickly revealed deeper issues that needed to be addressed to rescue the Rockwood from complete decay. The mould and mildew swiftly became a health hazard. Worse still, with no proper drainage in place two feet of ground water filled the space between the walls and the ground below. Over the course of nearly one year, the District repaired the Rockwood's drainage system, waterproofed the foundation, rebuilt all interior walls, installed a complete lighting and electrical panel upgrade, created new storage space, installed art rails, and built an accessible washroom and kitchen. The Rockwood was not only repaired, it was revitalized.

On May 17, 2018 the 750 sq. ft. multi-purpose basement space reopened. The newly renovated lower level has effectively doubled the space available to community groups. Recognizing the practical and relevant role the building provides to local arts and social service groups, the District of Sechelt kept

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**In the fall of 2016, the Rockwood experienced severe drainage issues and basement flooding that threatened the structural soundness of the building. The funds from the B.C. | Canada 150 grant went directly to saving this precious community space.**

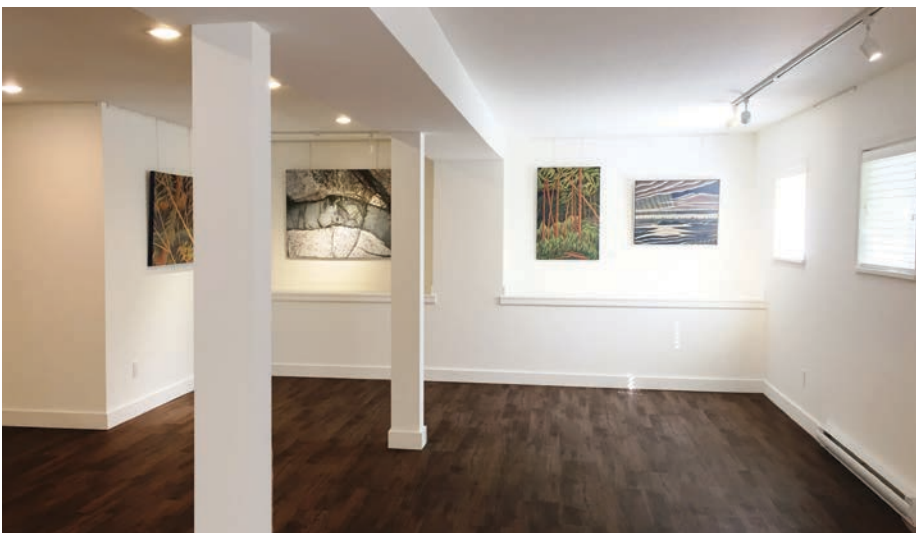
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**Top:** The Rockwood Lodge, c. 1939/40.  
 Photo credit: Courtesy of Betty Ingram (née Youngson), Sechelt Community Archives 6.5.211

**Bottom:** View of the Rockwood Lodge.  
 Photo credit: Photos by Justin Samson.



the community use rental rates affordable after the upgrade. The building is the year-round home of the Sunshine Coast Restorative Justice program and the regular meeting spot for local cancer support groups, Victim Services, Indigenous healing circles, an LGBTQ pride youth group, and the Child and Youth Mental Health Team. The new space on the lower level will also be able to host exhibitions by local artists, displays from the Community Archives, meeting and workshop space for small and medium-sized groups, and can even accommodate music lessons on the community piano now housed in the space.

This renovation project has saved a truly beloved heritage building for generations to come. Investing in the restoration and improvement of the Rockwood has been critical in ensuring it can continue as the historic heart of our community. The Rockwood stands as both a link to our past, and a legacy that contributes to our future wellbeing. The District of Sechelt looks forward to continuing to expand the community-oriented uses of the Rockwood, providing the public with an opportunity to learn more about history and discover new ways to experience Sechelt's cultural heritage.

**Top Left:** After the drainage system failed, approximately 2 feet of groundwater filled the space around perimeter of building.  
 Photo credit: Photo by S. Smith.

**Top Right:** Removing the baseboard trim and built-in cabinets revealed the full extent of the water damage. Black mould was found on drywall throughout the space.  
 Photo credit: Photo by S. Smith.

**Bottom:** Finished Rockwood Community Arts Space, featuring paintings by local artists Brian Romer and Bob Evermon.  
 Photo credit: Photo by S. Smith.

**WEBSITES:** [writersfestival.ca/](http://writersfestival.ca/) & [www.sechelt.ca/](http://www.sechelt.ca/)  
**FACEBOOK:** @DistrictOfSechelt

# The History Across the Regions Project

## South Asian Studies Institute, UFV

by **SATWINDER KAUR BAINS**  
 Director, South Asian Studies  
 Institute, University of the  
 Fraser Valley

Supported by funds from the B.C.-Canada 150 grant, the History across the Regions Project (HARP) has created an extensive record of oral testimony from Punjabi communities across the province in an effort to address the historical erasure of South Asian experiences from the historical record. As Canada marked the sesquicentennial of Canadian confederation, HARP embarked upon an unprecedented journey across seven regions of the province to hear and record the personal histories of Punjabi communities and their members. This is a critical step forward for justice making in both provincial history and the provincial museum industry, as these communities had not been previously accessed in a purposeful manner by mainstream archival organizations. The project's goal was to address the history of neglect, omission, and erasure of these experiences due to the structural, historic, and systemic racial inequalities in both the museum in-

dustry and Canada at large. With the support of the grant, these personal stories were heard and preserved, building a foundation for community empowerment, connection, and advocacy. The legacy of the Punjabi community was given a platform to reach a wider audience through both a publicly accessible webpage, and an ongoing collaboration in collections management and exhibition with the Royal British Columbia Museum.

In total, the B.C./Canada 150 grant allowed HARP to interview 93 people in municipalities as diverse as Abbotsford, Golden, Kelowna, Prince George, Surrey, Vancouver, and Vancouver Island. The goal of including so many regions was to develop an inclusive opportunity for regionally diverse Punjabi communities to (re)write and (re)construct histories and collections together. This was the first time that inter-regional linkages between Punjabi communities were purposefully developed to address the erasure of South Asian heritage from the historical record. The goal was to inspire and empower community members to move forward into a continuous dialogue that will continue beyond the scope of HARP. This is particularly important as these communities have an expressed need to mature into their own voices, particularly towards their responses to personal histories, cultural artifacts, historic sites and the preservation of archival material. This project



Consultation with Punjabi community members in Vancouver  
 Photo credit: The South Asian Studies Institute, University of the Fraser Valley



**While the Lower Mainland may have a largely maturing understanding of heritage within the Punjabi Canadian community, in other parts of the province this is a new introduction and is still in its infancy.**

Buncy and Raj Pagely of Victoria with Ishpreet Anand and Satwinder Bains  
 Photo credit: The South Asian Studies Institute, University of the Fraser Valley

has provided a platform for meaning-making and identity building within these communities in our provincial context.

The work of the project has been fulfilling, creative, and deeply challenging. The collection of oral testimony is a task that needs to be urgently undertaken as community elders age. While the Lower Mainland may have a largely maturing understanding of heritage within the Punjabi Canadian community, in other parts of the province this is a new introduction and is still in its infancy. Travelling across the province to engage in face-to-face dialogue in regional and provincial

museums, archives, and libraries generated conversation and community building among the people the project touched.

HARP has also been able to reach out digitally through social media sharing, digital collections, and online learning tools, fostering connections with communities beyond the initial scope of the interviews.

**WEBSITE:** [www.southasiancanadianheritage.ca/pclp/](http://www.southasiancanadianheritage.ca/pclp/)  
**INSTAGRAM:** @sacheritage  
**TWITTER:** @ufvsasi







Some of the buildings in the recreated pioneer village. The new accessible path can be seen to the right of the image.

*Photo credit: Pemberton Museum and Archives Society*

# Developing Infrastructure

## Pemberton Museum and Archives Society

by **EMMA ESLAKE**

Supervisor, Pemberton Museum and Archives Society

Like many smaller organizations, Pemberton District Museum and Archives Society has struggled with balancing accessibility and safety needs while working with limited resources. For the Society, these issues stem mainly from the accessibility, safety, and collections management concerns of the one-acre site that houses their heritage assets. The site contains a recreation of a small pioneer village comprised

of seven buildings, four of which are of historical significance. The site was not developed under one cohesive plan, instead it was constructed in phases with the support of the Village of Pemberton and volunteers. This form of development was born out of necessity. Due to limited resources and increasing needs, infrastructure could only be developed over time. However, without a comprehensive plan, problems emerged that created difficulties for the accessibility and safety of the site, particularly in regard to visitors.

Thanks to the B.C. | Canada 150 grant, the Society were able to implement several key infrastructural changes that increased the accessibility, safety, and artifact management capacity of the site. This resulted in enhanced visitor experiences and increased functionality of the museum. The project fostered community collaboration and economic stimulus through the involvement of local contractors and volunteers. This has further engaged the community with the museum, resulting in increased positive experiences reported by visitors. These projects have allowed the Society to better serve the mandate of the museum and its ongoing commitment to supporting Pemberton's legacy.

Accessibility issues were addressed by putting in a wheelchair accessible paved path that connects all of the buildings onsite. Previously, the site's paths had an uneven gravel surface that rendered many areas of the site inaccessible to those with

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## Accessibility issues were addressed by putting in a wheelchair accessible paved path that connects all of the buildings onsite.

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wheelchairs, strollers, or other mobility needs. The path is a huge asset that opens up our site to more visitors. It is thrilling that many people are now able to enjoy our site more than before.

The safety of the site was also a major concern, as the size of the site and the added management needs of preserving and protecting multiple pieces of built heritage provided security challenges for the Society. The original property fence did not cover the full perimeter of the site, and did not actually rest on the museum's legal property line. The Society was able to use grant funding to repair and relocate the fence and add a second access gate, improving public safety during events. While organizing the moving of the fence, the Society also obtained an updated legal survey for the site. The survey empowers the Society to plan for the addition of new buildings and other potential future changes to the site, thereby enabling future development. This was a major achievement for the museum, as there are currently plans to add two historic buildings to complete the village.

The grant funding directly enabled the construction of an all new building specifically designed to house, protect, and showcase the Society's collections. Prior to this funding,



the building that housed a sizeable portion of the collection had been closed to staff and public for years due to safety concerns. Many small museums and community organizations struggle with securing dedicated and accessible space to protect, showcase, and contextualise artifacts. This directly impacts the ability of these communities to have their voices heard, to build community, and to educate visitors from near and far alike. The grant has not only lifted a burden off of the shoulders of the Society by helping them better serve their mandate to the community, it has also empowered Pemberton itself by acknowledging the importance of their history and their legacy.

**WEBSITE:** [www.pembertonmuseum.org/](http://www.pembertonmuseum.org/)

**FACEBOOK:** [@PembertonDistrict-Museum](https://www.facebook.com/PembertonDistrict-Museum)

The wheelchair accessible paved path which connects all the site's buildings. *Photo credit: Pemberton Museum and Archives Society*

**24 museums and heritage places received funding to increase accessibility for people with disabilities\***

\*British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada grant program Impact Report





# From Gold Town To Ghost Town

## The Granite Creek Preservation Society

The oldest map the society has of the old Granite Creek Townsite.

Photo credit: Courtesy of the Granite Creek Preservation Society Archives

**Within the first two months after the project was completed, over 400 groups toured the Granite Creek town site and cemetery.**

by **DIANE STERNE**  
Vice-Chair, Granite Creek Preservation Society

The wilderness is home to many sounds, but none so loud as the call of gold. This is how it was in 1885 when prospector John Chance discovered gold nuggets glistening in Granite Creek. People arrived on foot and horseback, and soon a town mushroomed from the forest floor to become the third largest centre of population in British Columbia. Nearly overnight, roads and bridges were constructed, stores and services opened, and a vibrant community gained its footing. Family roots were planted in Granite Creek that remain in the region to this day. The town survived until 1918 when, like many gold rush settlements in British Columbia, it disappeared as quickly as it came to life. Between the forces of nature and opportunistic looting, the built heritage nearly disappeared from the landscape with little trace. Eventually, the town of Granite Creek was all but forgotten.

The Granite Creek Preservation Society has undertaken the task of preserving and interpreting the historical legacy of the site. This is a significant challenge considering that little built heritage remains on the small plateau. Granite Creek is a reservoir of powerful human stories. The Society's website features digitally accessible materials from resident Lou Hare, who left behind countless photographs, diary entries, and sketches that documented his daily life. His diary entries contain phrases and words in Chinook Jargon, a unique "pidgin" language specific to the Pacific Northwest. The Society website also details the large community of Chinese miners and settlers, such as Frenchy (pictured right). The Society is making strides in elevating and preserving Granite Creek's particular Chinese heritage, including recovering and transcribing the claim records coordinates, dates, and names of many Chinese miners. The website also preserves the story of Ah Foo, Chew Lum, Ning Pam, and Soo Key, who made a fortune in 1921 by rediscover-

# 37

grant recipients were grassroots organizations run exclusively by volunteers\*

\*British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada grant program Impact Report





ering a stash of platinum they had collected and hidden thirty years prior as young men adventuring around the Tulameen region.

After receiving a B.C. | Canada 150 grant, the Society was able to turn its dream of sharing these stories with a wider audience into a reality. Volunteers banded together to erect storyboards containing photographs, maps, and descriptions of the town and its inhabitants. The interpretive materials provided much-needed context to the remains of the settlement. Within the first two months after the project was completed, over 400 groups toured the Granite Creek town site and cemetery. Visitors are once again walking the paths pounded out by humans and horses in 1885. In an echo of history, a new commu-

nity has once again sprung forth at Granite Creek, a community of volunteers that have only started to understand what they are capable of, and who are inspired to push forward with future heritage projects. The Society is making new connections with diverse stakeholder groups that are kickstarting opportunities to expand the Society's capabilities and mandate. The grant did far more than provide the financial backing to install signage and pathways at Granite Creek, it launched a community, and the legacy will be far-reaching.

**WEBSITE:** [www.granitecreekbc.ca](http://www.granitecreekbc.ca)

**Far Left:** Frenchy.

*Photo credit: Courtesy of the Granite Creek Preservation Society*

**Top:** Prospector John Chance, and his horse.

*Photo credit: Courtesy of the Granite Creek Preservation Society*

**Bottom Left:** The cairn memorializing the development of Granite Creek.

You can watch the 1958 unveiling of the cairn, shot by Eric Goodfellow, on [YouTube](#). The cairn is the meeting place for the walking tour.

*Photo credit: the Granite Creek Preservation Society*

**Bottom Right:** Storyboard containing information about the inhabitants of Granite Creek.

*Photo credit: the Granite Creek Preservation Society*

# Liz Stubbs Cutting Garden

## Filberg Heritage Lodge and Park Association

by **EDEN LINDSAY-BODIE**  
Executive Director, Filberg  
Heritage Lodge and Park  
Association

Supported by the B.C. | Canada 150 grant, the Filberg Heritage Lodge and Park Association (FHLPA) was able to revitalize the community-run Liz Stubbs Cutting Garden, along the way making important new connections in the community and industry. The project involved crafting a new concrete retaining wall in the garden, added fencing structures, and completely redeveloping the existing garden plots. Expanded garden facilities increased functionality and accessibility for volunteers and visitors alike. Along the way, FHLPA liaised with First Nations groups and the Provincial Archaeology Branch, connected with contractors, and engaged new volunteers.

Filberg Lodge was developed in 1929 by businessman Robert Filberg, who crafted the property into a European-style lodge and park. It is estimated that the Filbergs collected over 100 species of tree seeds from around the world that were eventually planted

on this property to compliment this vision. Today, visitors can still spend time under these very same trees and engage in this unusual piece of living legacy. The land upon which Filberg Park was originally built in the 1920's and 30's is on the traditional territories of four Indigenous groups, the Nanwakolas Council, Qualicum First Nation, Tla'amin First Nation, and Xwemalhkwa First Nation. Before proceeding the FHLPA liaised with the groups to receive the go-ahead to break ground on the project, thereby forming new community and stakeholder connections.

The rebuilding and restructuring of the garden has not only provided much-needed infrastructural support, but also helped this vibrant community space grow. The new fence protects the carefully grown plants from four-legged visitors, and the addition of a wrought iron gate provides more functionality and access for volunteers. A reconfiguration of the flower beds has created more growing space, allowing for a larger variety of flowers in the garden. Twelve volunteers shared the task of filling the new garden beds with seedlings and bulbs beds. Annually more than 1000 volunteer hours are spent planting seedlings, cultivating plants and maintaining the garden. The addition of a newly built red flower cart helps with the sale of the beautiful bouquets in the spring and summer, which are a welcome boon to Fall fundraising efforts.

It is amazing how much growth can stem from the simple revitalization of a garden plot, and a project like this can spread deep roots in a tight-knit community like Comox. Spaces where people can come together provide opportunities for learning,

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**While in the Cutting Garden the other week, there were three generations admiring the garden from outside the gate. A grandmother, a mother and a young child, each one was eager to come in to smell, see and wander around the flower beds. It was a special moment for me and for them to come into the garden and experience the beauty. We look forward to many more moments like this as the Cutting Garden continues to attract visitors to the park and gain interest from all generations.**

– Eden Lindsay-Bodie, Executive Director

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conversation, and community building. These are the things that make a place worth living – and worth protecting. By using this grant to support improvements to the garden, the FHLPA has generated more community interest to enjoy the Lodge, park, and surrounding area. Preservation and involvement go hand in hand, and the improvements to the garden have led to a noticeable increase in interest and support from the community for the preservation and maintenance of the heritage site. This interactive, engaging, and collaborative community project makes people care about their history and their community by giving them an opportunity to have a creative, connected experience.

**WEBSITE:** [filberg.com/](http://filberg.com/)  
**FACEBOOK:** [@FilbergPark](https://www.facebook.com/FilbergPark)  
**TWITTER:** [@FilbergLodge](https://twitter.com/FilbergLodge)



Filberg Apple Press Party, 2017  
 Photo credit: Filberg Heritage Lodge and Park Association.



The Cutting Garden surrounded by its new fence and concrete retaining wall.  
 Photo credit: Filberg Heritage Lodge and Park Association.



Contractor, and local archeologists who were on site throughout the project in case anything interesting was found.  
 Photo credit: Filberg Heritage Lodge and Park Association.



# Ebb & Flow: Turning Points in West Coast Fishing History

Gulf of Georgia Cannery Society &  
Port Edward Historical Society

by **KIT GRAUER**

Vice Chair

& **SHANNON KING**

Manager of Audience

Engagement, Gulf of Georgia  
Cannery Society

Two National Historic sites, The Gulf of Georgia Cannery Society (GOGCS) and the North Pacific Cannery (NPC), utilized a B.C. | Canada 150 grant to produce a documentary on the history of B.C.'s commercial fishing industry. *Ebb & Flow: Turning Points in West Coast Fishing History* was written and produced through a collaboration between Denman Digital and the two organizations. The film explores how colonization, immigration, social movements, technological progress, and growing sustainability concerns have affected the industry's evolution and legacy.

For the GOGCS, *Ebb & Flow* replaces *Journey Through Time*, the introductory film that has been playing onsite in the Boiler House Theatre

since 1996. *Journey Through Time* is a fictionalized account of the life of a worker at the Gulf of Georgia Cannery during the 1940s. While *Journey Through Time* will still play a part in the Cannery's educational programming, *Ebb & Flow* represents a much-needed update to the main interpretive material shown in the Theatre. The film

has also been playing in the NPC's gift shop since May, 2018. The new narrative includes expanded material on the diverse cultural and socioeconomic groups that were involved prominently throughout history, including highlighting Indigenous fisheries and the influence of the Japanese community in the industry.

While it is impossible to tell the complete history of West Coast commercial fishing in a 25-minute film, *Ebb & Flow* highlights the key historical, sociological, and technological milestones that impacted the industry. The film begins with centering the development of the modern fishing industry within the context of a pre-existing history of Indigenous fisheries. The film also discusses how Japanese workers experienced discrimination and xenophobia, and how ultimately these sociological factors impacted the development of the industry's labour movement. Key technological innovations and their subsequent impact on the



Postcard of two Columbia River skiffs fishing for salmon on the Fraser river. The postcard was sent on Dec 3, 1907.

Photo credit: Courtesy of Gulf of Georgia Cannery Society G2009.034.001



The seiner Neekis and crewmember holding up a dip net. ca 1900-1934. Photo credit: Courtesy of Gulf of Georgia Cannery Society G2002.003.001E

industry and its employees are explored through narration and personal testimony.

Denman Digital sought input from multiple stakeholders, fisheries workers, GOGCS and NPC staff, and volunteers to develop the storyboard for the film. A small group of these stakeholders lent their voices to add a personal touch to each section of the film. Sto:lo Cultural Advisor and Historian Albert McHalsie provides an Indigenous perspective on the social history of fisheries in our region. Fishermen Barb Howe and Don Pepper discuss camaraderie and fishing culture alongside the impact of changes in technology on their experiences of work. Fisheries Management and Reconciliation expert Paul Kariya delivers a clear and impactful overview of the environmental consequences of our historical resource management practices

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### The film explores how immigration, social movements, and technological progress affected the fishing industry's evolution and legacy.

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and resultant fisheries decline. The GOGCS is incredibly grateful to the voices that came together to share their stories and perspectives, edit the narrative, and encourage Deman Digital to develop specific themes and stories.

For both organizations, the benefit of creating a new film was greater than simply replacing old interpretative material. *Ebb & Flow* provides a broader view of the commercial fishing industry that was so import-

ant in shaping not just Steveston, but many other communities along the coast of British Columbia.

Redeveloping the film also allowed the GOGCS and NPC to increase accessibility and meet the needs of emerging audiences with particular thought to English as a Second Language learners. *Ebb & Flow* can be viewed with French, Chinese and Japanese subtitles.

The Gulf of Georgia Cannery Society operates the Gulf of Georgia Cannery National Historic Site on behalf of Parks Canada. *Ebb & Flow* can be viewed hourly in the Boiler House Theatre. The Port Edward Historical Society operates the North Pacific Cannery and the film has been running in their gift shop/visitors center since May. The documentary can be viewed at [gulfofgeorgiacannery.org/learn/resources](http://gulfofgeorgiacannery.org/learn/resources).





*Lowry's Cabin*, a site specific, 360° virtual recreation of author Malcolm Lowry's cabin, based on research by Stan Douglas for his photograph *Lazy Bay* (2015), Cates Park, 4141 Dollarton Highway, North Vancouver  
Photo credit: 3D Render Composite by Jonny Ostream



# Lowry's Cabin

## The Polygon Gallery

by **JENNIFER WHEELER**  
Marketing Manager

While the buildings of North Vancouver's historical Lazy Bay squatter's community may no longer exist, they can still be seen today via an innovative digital experience developed by the Polygon Gallery. With support from a B.C. | Canada 150 grant, The Polygon Gallery's *The Polygon Outside* project created *Lowry's Cabin*, a digital, site-specific art project that depicts the cabin of famed British novelists Malcolm Lowry and Marjorie Bonner. *Lowry's Cabin* is based on the work of artist Stan Douglas, who has visually recreated numerous historic and erased sites through his work in photography, video installation, and digital media. In his 2016 work *Lazy Bay*, Stan recreated an image of the community as it would have looked while still standing. The research he did for the piece was invaluable to the development of *Lowry's Cabin*. Accessed through the Gallery's free mobile app, visitors can virtually "see" the cabin Lowry occupied while

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**One of the objectives for *Lowry's Cabin* was to expand the public's idea of what gallery "architecture" might encompass.**

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visiting the former site of Lazy Bay. It is a captivating new entry point for the community to consider the legacy of a site that has lost its built heritage.

The history of squatter communities around Vancouver dates back well over a century. In the 1930s and '40s there were as many as 90 wooden buildings erected on stilts in the intertidal zone along the North Shore waterfront. The concentrated group near Dollarton, where Cates Park is today, was known as "Lazy Bay." Malcolm Lowry and Marjorie Bonner lived in Lazy Bay intermittently between 1940 and 1954. It was during this time that Lowry finished his novel *Under the Volcano*, considered one of the most important novels of the twentieth century. The novel benefitted from Marjorie Bonner's astute editing. Lowry left Dollarton in 1954, angry and dismayed after municipal inspectors evicted the residents and set fire to the structures of Lazy Bay.

Funding through the B.C. | Canada 150 program allowed The Polygon to create truly interactive digital experiences based on recreations of historically and culturally significant spaces. One of the objectives for *Lowry's Cabin* was to expand the public's idea of what gallery "architecture" might encompass. The experience, as well as the context provided for the artwork through the

accompanying text on the mobile app, provides a captivating new entry point for visitors to benefit from an understanding of the artistic legacy of Stan Douglas Malcolm Lowry and Marjorie Bonner. In addition, the project allows visitors to connect directly with Lazy Bay in a way that would have been previously inaccessible. This highlights the history of squatter communities in British Columbia, elevates their stories into the historical narrative, and contributes to an account of the social, cultural, and built landscapes of Vancouver's North Shore. The digital artwork will exist in perpetuity as a representation of and legacy for British Columbia's diverse histories.

The B.C. | Canada 150 grant has enabled The Polygon Gallery to expand its programming into new media technologies, offering artists an innovative space for engaging audiences. These projects position The Polygon Gallery as a leader among visual art institutions in British Columbia in the area of digital art, enabling the organization to explore and benefit from how digital technologies provide opportunities for reaching people with art outside of an institutional setting.

**WEBSITE:** [thepolygon.ca](http://thepolygon.ca)

**FACEBOOK:** [@thepolygongallery](https://www.facebook.com/thepolygongallery)

**TWITTER:** [@\\_ThePolygon](https://twitter.com/_ThePolygon)

**INSTAGRAM:** [@thepolygongallery](https://www.instagram.com/thepolygongallery)



# Documenting Detainees: Recovering Records of Hastings Park Japanese Canadian Internment

## The Japanese Canadian Hastings Park Committee

by **JUDY HANAZAWA**

President, Greater Vancouver  
Japanese Canadian Citizens'  
Association

The Japanese Canadian Hastings Park Committee is composed of Japanese Canadian organizations and individuals whose mission is to ensure there is public education about the 8000 Japanese Canadians who were incarcerated in Hastings Park from 1942 until 1943. In early 2017, the Greater Vancouver Japanese Canadian Citizens Association (GVJCCA), a member organization of the Japanese Canadian Hastings Park Committee, was awarded a \$20,000 B.C. | Canada 150 grant to locate and document the records of Hastings Park Japanese Canadian detainees.

Despite the tragic discovery that official RCMP Hastings Park Detainee records were destroyed in 1962, the goal to document most Hastings Park detainees was achieved. Following the advice of detainee elder Ruth Takemura who suggested

reviewing the Redress Secretariat's archives of Individual Redress applications, researcher Linda Kawamoto Reid obtained access to the Redress Secretariat files in the Library and Archives Canada (LAC).

In total, our project reviewed Redress Secretariat files, archives from 18 Government departments, U.B.C. Special Collections, and 466 Volumes at LAC. Remarkably, by March 28, 2018, approximately 6000 detainees were able to be identified and documented thanks to the efforts of the LAC, Linda Kawamoto Reid, and volunteers from Ottawa National Association of Japanese Canadians.

Today, detainee names are being recorded on a site attached to the [HastingsPark1942.ca](http://HastingsPark1942.ca) website. This site will also invite unrecorded detainee families to provide their names, and can be used by Japanese Canadians, teachers, students, and the general public as a family history and education resource.

The ultimate purpose of this project is to present detainee names in a future commemorative interpretive display in a Hastings Park Livestock building that is scheduled for redevelopment in the next 5 years. This will provide broad, impactful public education about Canada's historic Japanese Canadian detention at its authentic site. Presenting detainee names will honour and commemorate all those who were uprooted and incarcerated in Hastings Park from 1942-1943. The interpretive display will not only provide history and lessons in human rights, it will also fulfil the wishes of elder detention survivor, Mary Ohara who stated, "I like to pass my learning on to young kids so they grow up understanding that innocent people can be hurt by the actions of a few. It's up to us to teach our kids to keep Canada as a peaceful, good place to live."

**WEBSITE:** [hastingspark1942.ca/](http://hastingspark1942.ca/)

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**I like to pass my learning on to young kids so they grow up understanding that innocent people can be hurt by the actions of a few. It's up to us to teach our kids to keep Canada as a peaceful, good place to live.**  
 – Mary Ohara, detention survivor

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**Top:** Lisa Uyed, National Nikkei Museum archivist, displaying a small suitcase used by a Hastings Park detainee.

*Photo credit: Photo by Wendy Matsubuchi-Bremner*

**Bottom:** Joyce Oikawa and Judy Hanazawa at the Hastings Park 1942 Community Forum held at the Nikkei Centre.

*Photo credit: Photo by Wendy Matsubuchi-Bremner*





# Project Shoutouts

3/5

projects recognized the contributions of diverse cultural groups\*

\*British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada grant program Impact Report

Many projects sought to expand the diversity and inclusivity of the historical narrative, working towards honouring the legacy of groups who have experienced erasure, xenophobia, racism, and colonialism

**Chinese Canadian Military Museum Society**  
Developing Infrastructure Upgrade

**Kamloops Chinese Cultural Association**  
Commemorative Historical Chinese Garden Legacy Project  
**Cowichan Tribes**  
Commemorating Ye'Yumnuts

**The Jewish Museum and Archives of B.C.**  
East End Stories



The 1903 Chinese Empire Reform Association Headquarters building.

Photo credit: The Lim Sai Hor Kow Mock Benevolent Association

## The Lim Sai Hor Kow Mock Benevolent Association Building

### The Lim Sai Hor Kow Mock Benevolent Association

The Lim Sai Hor Kow Mock Benevolent Association received B.C. | Canada 150 grant support for the restoration of the 1903 Chinese Empire Reform Association Headquarters building in Vancouver's historic Chinatown. Historically, the building served as an important community hub, providing social services and support to the people of Chinatown during an era of deep xenophobia and discrimination. The work stemming from the grant has made sure that this important cultural legacy will not be forgotten.

collection  
storage  
upgrades\*

21

conservation  
projects\*

135

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B.C. Communities and their Contributions  
to Canada grant program Impact Report

**Museum Log Restoration**  
Fort Nelson Historical Society

**Preservation and Rehabilitation of  
the "Old Hospital"**  
Burns Lake Native Development  
Corporation

**Valemount Museum (Old Train  
station) Exterior Renovation  
for Preservation**  
Valemount and Area Museum.



Haney House Museum. Photo credit: Haney House Museum

## The Revitalization of Haney House Haney House Museum

With the assistance of the B.C. | Canada 150 grant, Heritage B.C., and Maple Ridge City capital funds, significant conservation and restoration work was done on Maple Ridge's historic Haney House Museum, one of Canada's few remaining mid-Victorian heritage homes. As an interpreted residence from 1883, Haney House Museum tells the tale of the Haney family, the adding of plumbing and electricity, and now, changes in fashion in interior decorating through a study of paint and wallpaper from construction to today.

## Building out CLHoF Museum and Digital Archives Canadian Lacrosse Hall of Fame

With the B.C. | Canada 150 grant, the Canadian Lacrosse Hall of Fame (CLHF) revamped their permanent exhibition space, including adding new museum grade collections management equipment and an archival quality digitizing system. This allowed the CLHF to share their extensive catalog of historical photos dating to the 1860s with the public via a new social media outreach strategy. They received a tremendous public response to this program, including an unexpected influx of unsolicited donations of significant artifacts and photos to the collection.



24 museums and heritage places received funding to increase accessibility for people with disabilities\*

\*British Columbia | Canada 150: Celebrating B.C. Communities and their Contributions to Canada grant program Impact Report

**Cumberland Museum and Archives**  
Everyone Welcome: Accessibility Building Improvements

**Port Clements Historical Society**  
story of Logging Outdoor Exhibit & Trail

**Improving Accessibility to the Martin Exeter Hall**  
District of 100 Mile House



The new paved floor at the museum. Photo credit: Courtesy Atchelitz Threshermens' Association

## Museum Accessibility Upgrades Atchelitz Threshermens' Association

The Atchelitz Threshermen's Association used B.C. | Canada 150 grant funds to address major accessibility concerns at their museum. Paving the bottom of their museum floor provided a safer environment for visitors with mobility aids such as walkers and wheelchairs, as well as making the environment more stroller-friendly. Increased physical accessibility was particularly important as 25% of the total number of volunteers and visitors are over age 80, and a significant proportion of the rest of the visitor community is made up of young families.

## Access to History at the Log Cabin Museum Saanich Pioneer Society

The Saanich Pioneer Society used a B.C. | Canada 150 grant to increase accessibility to their log cabin museum site. The museum is housed in an 85-year-old log cabin that was previously inaccessible to those requiring a wheelchair or other mobility devices. The Pioneer Society used grant funds to properly enclose their porch area from the elements and begin working on an accessibility ramp construction project.



The Blue Whale mobile workstation.  
Photo credit: Photo by Double Dare Design  
Courtesy of Beaty Biodiversity Museum

## Visitor Experience Improvement Project: Creating Learning and Social Spaces at the Beaty Biodiversity Museum

### Beaty Biodiversity Museum

The Beaty Biodiversity Museum used their grant funding to increase collections accessibility and visitor engagement by developing mobile workstations and educational pieces. This improvement made it easier for scientific professionals to access the specimens in the collection and provided opportunities for families and school groups to interact with the collection. Specifically, the interactive Blue Whale station has facilitated increased adaptability to children's differing learning styles by providing experiential, tactile, and digital learning opportunities.

## A Potato House from the Past with a Plan for the Future

### Potato House Sustainable Community Society

Williams Lake's Potato House Sustainable Community Society took advantage of their \$30,000 grant award to support the community and sustainability initiatives that make their organization so unique. The project saw solar panels installed on the roof of the heritage home, and provided a replacement furnace to ensure visitor comfort during winter community events. The Potato House currently supports a local composting program, grows vegetables for social agencies, and aims to start a daycare.



# A Municipal Election Primer

## Making the Case for Culture: How to Position your Museum, Gallery, or Cultural Centre in the Upcoming Municipal Elections

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**BCMA Advocacy Committee, 2018  
(Revised from 2017 Provincial Primer)**

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**The Advocacy Committee is committed to increasing awareness of the BCMA and British Columbia's rich and diverse cultural sector.**

The October 20, 2018 municipal elections are an excellent opportunity to generate awareness and support for our cultural facilities, programs, and conservation efforts. Municipal politics are, arguably, the most important elections in Canada for our sector as local politicians directly intercede on behalf of the citizens they serve. Additionally, local politicians are often the ones you can create the strongest relationships with.

This article is meant to provide BCMA members with facts and strategies to make arts, culture and heritage a central municipal election issue. The BCMA is committed to advocate for our sector during the election, and we

invite members to help ensure that meaningful support for cultural infrastructure is an ongoing priority for elected officials. If members across the province engage their local municipal politicians, we have an opportunity to bring culture front and centre in our cities, townships, towns, and villages.

Increasing awareness about the value and impact of culture and heritage among local decision-makers is critical to the growth and development of our sector. It is critical that we be strong advocates for the economic, social, and cultural impacts of our work – from generating economic returns and tourism revenue to building community connections, meeting the needs of Indigenous and multicultural communities and providing welcoming and accessible opportunities to the cultural sector for all. We hope you find the information included here useful and motivating.

## BCMA Backgrounder

The B.C. Museums Association, founded in 1957, represents over 400 institutional and individual members across British Columbia, including museums, art galleries, archives, historic sites, Indigenous cultural centres, science centres, botanical gardens and related organizations. We are a provincially incorporated non-profit society and a registered charitable organization that works to create a bright future for B.C.'s museum, gallery and heritage sector. The BCMA represents a vibrant community of professionals across the province who work diligently to provide welcoming, inclusive community spaces for all, and who serve as the keepers of our cultural, natural and historic heritage and legacy. Working under an agreement with our GLAM (galleries, libraries, archives and museums) partners, we advocate as a strong block with the B.C. Libraries Association and the Archives Association of B.C. to influence all levels of government to promote culture.

## Facts Supporting Museums, Art Galleries and Cultural Centres as a Vital Sector

### Economic Impact

- The culture sector is one of the fastest growing sectors in British Columbia's economy, generating a wealth of new revenue both inside the province and externally.
- According to the most recent report by Statistics Canada (2015), culture's contribution to Gross Domestic Product or GDP in B.C. is \$5.7 billion, making up 3% of the total provincial GDP, and 12% of culture GDP in Canada.
- There are 88,000 culture jobs in B.C., which is equal to 3.8% of all jobs in the province.
- Culture GDP in British Columbia is 6.33 times that of sport, and culture creates 4.31 times more jobs than sport (Statistics Canada 2015). The GDP contributed by culture is greater than agriculture, forestry, fishing, and hunting industries.
- Through creative innovation, the culture sector is able to diversify B.C.'s predominantly resource-based economy.

- A strong culture sector gives British Columbian communities a brand, or "attraction factor," for new workers, residents and tourists, spurring and supporting a vibrant cultural tourism industry and encouraging work in the knowledge sector in the new economy.
- Culture contributes to urban and rural development and revitalization, enhancing communities and providing further opportunities for economic and social growth.

### Social and Cultural Impacts

- British Columbians are "avid cultural participants," engaging in arts and culture activities more than other Canadians.
- Cultural spaces in municipalities build civic pride and promote a strong sense of place. More than eight in ten Canadians feel that these spaces foster a sense of community pride and contribute to quality of life in their community.
- Cultural spaces and programming build communities and knit neighbourhoods together, which fosters safety and community wellbeing.
- Culture sparks reconciliation between Indigenous and non-Indigenous communities. When we share the stories of our history, cultural programming promotes understanding, respect and meaningful relationships.
- Arts and Heritage have been shown to empower youth, especially at-risk youth, to succeed in school, in work and in later life.
- 85% of Canadians believe that arts education assists in the emotional and intellectual development of children and consider it is a good reason to support the arts.
- Attending arts activities has been positively correlated with physical and mental wellbeing.



## What Museums Need: Points for BCMA Members & Politicians in their Communities

We need increased and consistent annual investment in our sector for facilities and programs. Core, operational funding is the key for the base survival of a cultural institution. Consistency provides certainty, particularly for human resources, and increases the economic and social impact of our institutions in communities. Here are some talking points for speaking with your local politicians and advocates:

- Advocate for increased annual funding for core operations and programming.
- Advocate for more funding for capital projects and/or facility improvements.
- Advocate for increases in grant opportunities for our sector.
- Increase public connection with museums, art galleries, cultural centres and historic sites in B.C..
- Promote collaboration across multiple levels of government in supporting our sector.
- Support the leading role of museums, art galleries, cultural centres and historic sites in strengthening B.C.'s national and international profile.
- Adopt a "percent for art" program that increases the presence of art in public spaces for all capital development projects.
- Double the B.C. Arts Council budget over the next three years, and provide an immediate investment of \$8.1 million to bring the provincial funding level on par with the other Canadian provinces.
- Increased funding for artistic research and development in the arts and culture sector.
- The establishment of a stable fund dedicated to repatriation and worthy projects associated with reconciliation, both for museums and Indigenous centres.

B.C. has not kept pace with cultural sector funding as in other provinces. Compared to other provinces, B.C. has more artists, but some of the lowest funding for the arts per capita in Canada.

## What Can You Do?

The most important thing is get to know your municipal candidates. For municipal politicians, cultural spaces such as community museums, historic sites and galleries are the perfect place to meet potential voters. Invite them in and show them how great your facility, program, or event is - how integral it is for the community and how important it is that it be sustained into the future.

- Find out who is running for elected office in your community.
- Contact municipal politicians, regardless of political leaning, and invite them to your special events and programs. Also, invite local media, and let the candidates know that media will be on hand.
- Ask them for their support. Do they support safe, connected, and happy communities? If elected what would they do to support the museums, art galleries, cultural centres and historic sites in your municipality/township?
- Attend municipal candidates' meetings and ask questions that relate directly to the importance of the cultural sector.
- Follow candidates in the news and on social media to keep in touch with what they are up to. Connect with candidates and make the case for arts and culture at any opportunity that arises. Let them know why they should care about our sector.
- Make sure support for museums, art galleries and cultural centres is an election topic in your community.
- Identify their understanding and commitment to Indigenous centres and the process of reconciliation within the lens of arts and culture.
- Ensure candidates understand how the cultural sector can be a catalyst for reconciliation with local Indigenous Nations.

## How will Your Candidates Support Culture?

Once you know who is running for your municipality, it is easiest to simply search for their contact information online. Phone their office, email them. Municipal politicians often respond quite quickly, especially during election time!

### Get the conversation started:

- “What is your vision for arts, culture and heritage in our riding?”
- “What role do you see arts and culture playing in our municipality?”
- Learn about their plan for supporting the sector: What specific things will they do in council to improve the capacity for our industry to serve the public?

## After the Election

- Build stronger relationships with municipal, provincial, and federal elected officials and policymakers.
- Remind councillors of their promises as they relate to culture. Connect with local media if needed.
- Continue to lobby all levels of government to increase funding to our sector. Often, local government will provide funding if other levels are also contributing.
- Work with governments on policy and legislative changes to help strengthen the sector.
- Work with governments and stakeholders to increase training and professional development opportunities for the sector.
- Build coalitions with other organizations (GLAM, other BCMA members, arts, culture and heritage stakeholders) to advocate together on shared issues and operating funding.
- Although capital project funding is very helpful, consistent operating funding can provide the best result as it increases stability and viability.

Good luck and thanks for helping promote museums, art galleries, cultural centres and historic sites in B.C.!

### Statistics for this article were sourced in the following reports:

*Susan Brinton, From the Margins to the Mainstream: Moving B.C.'s Creative Industries Forward, 2012.*

*Creative City Network of Canada, 2005c and f.*

*Statistics Canada, 2013 and 2015.*

*Hill Strategies 2012, 2014, 2016.*

*Rowland Lorimer, Dreamcatcher: Towards a Creativity/ Innovation Strategic Plan for British Columbia, 2013.*

*National Aboriginal Tourism Project-Economic Impact of Aboriginal Tourism in Canada, 2015.*

*EKOS Research Associates, 2012.*

*Truth and Reconciliation Commission of Canada, 2015.*

*National Endowment for the Arts, 2012.*

*Canadian Arts Coalition, 2016.*



# News

## Petition Urges Federal Government to Fund Historic Places in 2019 Budget

Heritage B.C. is circulating a petition sponsored by Liberal MP John Aldag (Cloverdale-Langley City), calling on the Minister of Environment and Climate Change, the Hon. Catherine McKenna, to ensure substantial funding for historic places in Federal Budget 2019. **The petition is open until Nov. 8.**

Visit [nationaltrustcanada.ca/what-you-can-do/advocacy-action](http://nationaltrustcanada.ca/what-you-can-do/advocacy-action) to sign the petition.

## Designate a B.C. Dinosaur!

The Government of B.C. is choosing an official fossil for the Province and is asking for your input.

Visit [www2.gov.bc.ca/gov/content/industry/natural-resource-use/land-use/fossil-management/designating-a-provincial-fossil](http://www2.gov.bc.ca/gov/content/industry/natural-resource-use/land-use/fossil-management/designating-a-provincial-fossil) to vote for your favourite fossil.

## Call for Submissions: Heritage BC Conference 2019

Proposals are now being accepted for speakers and presentations at the 2019 Heritage BC conference: Interpreting Heritage: Identity, Culture, Environment. **The deadline for submissions is November 9, 2018.**

Visit [heritagebc.ca/call-for-submissions-heritage-bc-conference-2019/](http://heritagebc.ca/call-for-submissions-heritage-bc-conference-2019/) to find out more and submit your proposal!

## Museum and Gallery Toolkit on Accessibility in Exhibitions

The toolkit, developed by the School of Media Studies and Information Technology at Humber College and Tangled Art + Disability, and in collaboration with disability-identified, Mad and Deaf Humber students and artists is a downloadable PDF resource “of developing practices that informs and educates artists, arts organizations, curators, students, staff and faculty on ways to incorporate accessibility into the presentation of art and design. The project provides practical guidelines around inclusion and access in art galleries and exhibition spaces.”

To learn more and download the toolkit, visit [www.humber.ca/makingaccessiblemedia/modules/06/06.html](http://www.humber.ca/makingaccessiblemedia/modules/06/06.html)

## Storytelling as Medicine: Indigenous Art Symposium

**October 13 | Royal BC Museum**

The City of Victoria, in collaboration with the Royal BC Museum, presents a one day symposium exploring Indigenous philosophies related to storytelling and oral histories. Register to take part in a series of interactive workshops and a lunch, or drop in later in the day for a site-specific performance and a panel discussion.

Visit [royalbcmuseum.bc.ca/](http://royalbcmuseum.bc.ca/) to register.

## Intake for the Community, Culture and Recreation Fund is Now Open

In September the The Province, in partnership with the federal government, committed up to \$134 million towards an initial intake under the new Community, Culture and Recreation (CCR) program. The CCR program will provide access to funding for projects that upgrade and build sports facilities, trails, local community centres and spaces for arts and culture. It will also support health and educational facilities that uphold the Truth and Reconciliation Commission's Calls to Action. **Deadline for submissions is January 23, 2019.**

Find out more at [www2.gov.bc.ca/gov/content/transportation/funding-engagement-permits/funding-grants/investing-in-canada-infrastructure-program/community-culture-recreation](http://www2.gov.bc.ca/gov/content/transportation/funding-engagement-permits/funding-grants/investing-in-canada-infrastructure-program/community-culture-recreation)

## Make It Count! Attend Your Local All Candidates Meeting

Here's your chance to find out which of your local candidates are committed to supporting arts, culture, and heritage. Check out this mapped list of All Candidates Meetings happening across the province at [ArtsVoteBC.ca](http://ArtsVoteBC.ca). This is your chance to share your stories about why arts, culture and heritage matter to you, and ask your questions about arts funding, policy and affordability.

## Submit Nominations for the 2019 Heritage Awards

Recognizing sustainable conservation of British Columbia's unique cultural heritage, Heritage BC presents the Annual Awards celebrating the outstanding and significant achievements in heritage conservation. Submit your nominations at [heritagebc.ca/heritage-awards-2019/](http://heritagebc.ca/heritage-awards-2019/)

## Museum professionals, enrich your career path!

Strengthen your practice and build confidence with our programs and Pro-D opportunities.

### Diploma in Cultural Resource Management

Deepen your knowledge and skills base with practical and theoretical professional training in the fields of museum studies, cultural management and heritage conservation.

- 10 courses (Online)
- Immersive elective options available
- Optional practicum placement
- Connect to a community of professionals across Canada and around the world

### Professional Specialization Certificate in Collections Management

Gain the skills you need to develop, manage and bring meaning to cultural collections.

- Four courses (Online)
- Immersive elective options available
- Connect to a community of professionals across Canada and around the world

APPLY OR VIEW PRO-D OPPORTUNITIES ONLINE  
[continuingstudies.uvic.ca/museums](http://continuingstudies.uvic.ca/museums)



University  
of Victoria



# 2018

# Innovation & Technology: Keeping Pace with Acceleration

# Conference

## October 21-23

Join us from this October in Kelowna in the heart of wine country for our annual conference, featuring sessions, workshops, social events, networking, and local site visits. For information, visit the BCMA website: [bit.ly/BCMAconference](http://bit.ly/BCMAconference).

BCMA is also proud to include a full-day pre-conference offering on October 20 to help you develop, enhance and stimulate relationships with First Nations communities.

Keynote presentations by **Dr. Yosef Wosk**, O.B.C., and **Megan Richardson**.

## Annual General Meeting

Tuesday, October 23, 2018 at 12:30 pm  
Delta Hotels Grand Okanagan Resort, Kelowna, B.C.

## BCMA Thanks our 2018 Conference Sponsors



*Kelowna, site of the 2018 BCMA Conference.  
Photo credit: Tourism Kelowna.*



# Volunteer Spotlight

submitted by TAMMY BRADFORD

In the fall of 2016, the **Creston Museum** started a major reorganisation of our artifact storage areas following the installation of new shelving and resultant increase in accessible space. The reorganisation work has involved sorting objects according to function, physically moving them to the appropriate section of the storage areas, and housing them safely either in bins or directly on the shelves. Along the way, this has required identifying many mystery objects, reuniting separated pieces of a single object, resolving a whole bunch of cataloguing errors, and deaccessioning the many duplicate, unprovenanced, and broken-beyond-all-use items that somehow find their way into every collection.

It also means doing a complete artifact inventory, updating our collections database, and printing final bin and shelf labels once all the information has been collected and recorded accurately. As you might imagine, this is a huge job, one that would be well beyond the capability of our two staff people.

Six volunteers, John, Eric, Helen, Rosanne, Al, and Doris, have been coming in almost every Wednesday morning (John and Eric have also been coming in on Thursdays) for the past year and a half. Each volunteer spent three hours at a time on this project. They have been working with groups and individuals from schools, community organizations, and the local employment office who have been helping from time to time for educational, altruistic, or skill-development opportunities. They have solved endless problems, made valuable contributions to our overall collections management practices, and brought a lot of fun, energy, and enthusiasm to a difficult and tedious job.

There is still much to do, but these six volunteers are doing a phenomenal job and making great progress. It is an effort I appreciate more and more each time I go into the storage areas and find what I'm looking for quickly and easily. Thanks so much, all of you!



# Success by ASSOCIATION

## Webinars

### The B.C. Museums Association is pleased to present a monthly webinar series

On the third Tuesday of every month, join your museum colleagues from around the province for a lunchtime webinar. These engaging professional development opportunities will cover a different topic each month, including education, conservation, marketing, exhibit management, and everything in between. Webinars are free for members, and \$10 for non-members.

You can also access our growing archive of past webinars by visiting the BCMA website. For more information, visit [museumsassn.bc.ca/archives/5112/introducing-BCMA-webinars/](https://museumsassn.bc.ca/archives/5112/introducing-BCMA-webinars/)

## BCMA Podcast

The BCMA has launched a new podcast! You can listen to new episodes and find out how to download the series on the BCMA website. Visit [bit.ly/BCMApodcast](https://bit.ly/BCMApodcast)

## BCMA Job Board

The BCMA is excited to launch a new job board for the B.C. museum community! Check it out at [museumsassn.bc.ca/members/job-board/](https://museumsassn.bc.ca/members/job-board/)

## Who accepts the BCMA OWL Card?

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

Visit some of the outstanding museums, galleries and historic sites in B.C.! Present your OWL card, with your picture ID, to our member institutions for complimentary admission during regular operating hours. A list of participating institutions is continually updated and available on our website.

If you are a student or volunteer member and would like to change your membership category to access OWL card benefits, email [members@museumsassn.bc.ca](mailto:members@museumsassn.bc.ca).





# We're growing!

## Welcome to new members:

### Individual members

- Don Boudon
- Anne Desplanches
- Bronwen Lewis
- Lisa McIntosh
- Jillian Povarchook
- Laura Jane Ritchie
- Hilary Ruffini
- Natalie Shykoluk
- Lisa Wilson
- Yosef Wosk
- Laura Wyllie
- Hilary Erasmus

### Student/Volunteer members

- Shannon Croft
- Denise Fong
- Maeva Gauthier
- Sophie Yamauchi
- Sheldon Nider

### Institutional members

- Vernon Cadet Museum
- Comox Valley Art Gallery
- Gabriola Historical & Museum Society

### Affiliate Individuals

- Frank Brown
- Mark Loria
- Gabriel Newman
- David Stinson

Vintage typewriter from Bing C. Wong and Associates. Photo credit: Vancouver Chinatown Foundation





# BC MUSEUMS ASSOCIATION

The BC Museums Association creates a bright future for British Columbia's museum, gallery and related communities through networking, advocacy, innovation, and education. Membership is available to museums, galleries, heritage sites, and individuals in the province affiliated with or interested in B.C.'s museums, galleries and heritage sites. For more info visit: [museumsassn.bc.ca](http://museumsassn.bc.ca)

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**Editorial Policy:** Roundup is the quarterly publication of the BC Museums Association, providing a forum to highlight B.C. museums and galleries, and best practices relevant to museum and gallery professionals in the province. Quarterly themes are established by an editorial committee, who direct the managing editor to solicit related content. It is recommended that people contact the managing editor before submitting unsolicited content. Unsolicited content is reviewed by the editorial committee for suitability for the issue. Though the content published in Roundup does not necessarily reflect the views and opinions of the BC Museums Association, the BCMA reserves the right to reject or require edits to content at any point in the publication process due to suitability or space restrictions.

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**Above:** Flower cart stocked with blooms from the Liz Stubb's Cuttings Garden. Photo credit: Filberg Heritage Lodge and Park.