

The voice of the BC Museums Association

Roundup

Issue 280 // Winter 2021

**Celebrating the Strength and
Resilience of B.C.'s Cultural Sector**



**BC MUSEUMS
ASSOCIATION**

The BC Museums Association (BCMA) provides networking, advocacy, innovation, and education opportunities for British Columbia's museum and gallery sector. 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.

Why: We believe in the transformative power of museums.

Vision: The museum community is valued for providing leadership, dialogue, influence and knowledge to British Columbians.

Mission: We lead by supporting, empowering and advocating for the BC museum community.

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The BC Museums Association Secretariat is located on the traditional lands of the Esquimalt and Songhees Nations of the Ləkʷəŋən People. We are grateful for the opportunity to live and learn here in mutual respect and appreciation.

We gratefully acknowledge the financial assistance of the Province of British Columbia and the generous support of the Royal BC Museum in providing a home for the BCMA secretariat.



Cover: Kira Westby (left) and Nicole Chernish (right) celebrating their reopening on June 1, 2020.

Photo credit: Bulkley Valley Museum and Smithers Art Gallery.

Celebrating the Strength and Resilience of B.C.'s Cultural Sector

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NOTES FROM THE

Editor



Lindsay Foreman

2020 has been a year of change, adaptation, and opportunity. While the past year has jolted us from our comfort zones, to say the least, we've done our best to weather the COVID-19 storm in both the professional and personal aspects of our lives. Watching the strength, innovativeness, and resiliency of B.C.'s cultural sector workers has been an inspiring experience. Read on to learn about the different approaches and initiatives your colleagues have pivoted to. I can't wait to see what 2021 holds!

It is my hope for all, that you've been able to maintain the self-care regimen you uniquely require to refuel and recharge. For me, this has included staying current with sector news through CBC's

[Art Uncontained](#), social media, and participating in different arts and culture online events. Recently, I was even able to visit a few of my favourite museums in Vancouver. It was a lovely 'culture day' out on the town, viewing some amazing exhibitions, and just being 'in' these spaces, at a safe distance, with others requiring the same experience.

If you haven't already done so, I recommend you take some time to check out what's been going on in the sector, either virtually or in person. It really does wonders for the cultural soul, reigniting, and reengaging your passion for the arts, culture, and heritage. And remember, this too shall pass.

President's Report

Jodi Simkin

November 16, 2020 marked the 30th anniversary of the *Native American Graves Protection and Repatriation Act* (NAGPRA) in the United States. This legislation facilitates the transfer of ancestral remains and related cultural patrimony from federally funded agencies, museums, and institutions, back to their respective Native American Tribes or organizations. NAGPRA is the legal mechanism in the United States for Indigenous repatriation claims.

While NAGPRA isn't perfect, is some legislation better than none at all? Over the past 150 years, Canada has neglected to implement a federal repatriation strategy to assist the over 600 recognized Indigenous Nations wishing to claim their ancestors and belongings. The result is a patchwork process that leaves Indigenous communities beholden to the institutions who currently steward their cultural patrimony.

For progressive organizations, repatriation and reconciliation with Indigenous communities has become the cornerstone of diversity, equity, and inclusion policy. But for others, repatriation conjures misplaced notions of empty museums and exhibit cases. Such antiquated and colonial perspectives limit individual and collective understanding of historical social and racial injustices, enabling these attitudes to linger today.

Our museums and heritage places are expected to reflect their local communities. Although many sector professionals are eager to build pathways to reconciliation through repatriation, their efforts are often stalled by board members and donors who are worried about the impact these activities may have on the organization's collections and the precedent they set.



To provide a framework for organizations, the BCMA enacted the [Rod Naknakim Declaration](#) in 2017. This document articulates the four primary pillars of the repatriation process. Rod Naknakim was a member of the We Wai Kai Nation and at the time of his passing, he was also the president of Nuyumbalees Cultural Society, the oldest facility in Canada designed specifically to house a repatriated collection.

As a young lawyer, Rod watched cultural leaders in his community fight for the return of hundreds of items confiscated during the anti-potlatch era. He knew the value of seeing his grandfather's belongings returned, the impact it had for his Nation, and the importance of sharing the story of each item's repatriation journey. Rod also knew that working together to realize these results had long lasting and meaningful benefits. He was a passionate defender of collaborative partnerships and championed change to promote and advance opportunities for healing.

Those of us fortunate enough to have worked with Rod endeavour to carry his teachings with us. He had incredible optimism, knowing what is possible when we work together for the common good. Be patient as your institution finds its way through the repatriation process; strive to make things better. Be courageous, act with integrity, and be respectful of those around you. Have faith, as Rod did, that your leadership and perseverance in doing what is right, will ultimately change the world.

Stay safe,
Jodi



Canada Day at the
Cape, Nuyumbalees
Cultural Centre, 2014.
Photo credit: BCMA.

BCMA'S INDIGENOUS ADVISORY COMMITTEE

Establishment, Initiatives, and Looking to the Future

Established in 2017, the BCMA's Indigenous Advisory Committee (IAC) exists to acknowledge injustices between museums and Indigenous communities, to actively work together to build stronger relationships/partnerships, and to decolonize museological practices. The IAC is comprised of leaders from B.C.'s First Nations and from museums that have shown excellence and innovation in working with Indigenous communities.

The IAC is a stand-alone committee that champions the [Rod Naknakim Declaration](#) to ensure the importance of repatriation is acknowledged and adhered to based on protocols, policies, and procedures identified by host nations and communities.

The Committee also provides guidance and insight to BCMA Council and staff. Of particular importance, the Committee identifies and builds relationships between Indigenous and non-Indigenous stakeholders to facilitate reconciliation opportunities.

The IAC acknowledges that much work remains to truly decolonize museum practices and to take another meaningful step forward in the reconciliation process. Additional resources for both institutions and host communities will be developed to help facilitate the process of repatriating items back to the communities to which they rightfully belong while facilitating healthy discussions on the respectful representation

of 'other' voices. Presented as workshops, webinars, and toolkits, these resources will serve as templates for communities to initiate their own protocols and for institutions to create a level of awareness, respect, and understanding.

The IAC will raise the level of expectations and accountability of museums to adhere to the Rod Naknakim Declaration, ensuring that host communities are given the opportunity to not only reclaim their belongings, but also to develop a more comprehensive understanding of their own identity. We fully acknowledge that the brunt of this difficult work will fall upon the First Nation host communities. It is of utmost importance that it be guided

by the host communities so that it is done respectfully and in line with local Indigenous governance practices. We strongly encourage your involvement; never hesitate to share stories, ideas, concerns, and suggestions in a good way.

It must be acknowledged that much of the IAC's work to date could not have taken place without the dedication, persistence, and passion put forth by former chairperson, Dan Smith, who recently had to fulfill responsibilities closer to his home community. His patience, advice, and knowledge has greatly assisted the BCMA with its decolonization efforts. Dan has graciously passed his duties on to a new wave of cultural heritage leaders as the IAC continues to expand its reach and positive influence in the cultural heritage and museum sector. ʕris - Jordan Coble, səxʷkʷinmaʔm̓, Councillor, Westbank First Nation, is the new chair of the committee.

The IAC will continue to carry on Dan's legacy, as well as those who inspired him, to the absolute best of our abilities. From the bottom of our hearts, thank you so much, Dan, for clearing a path forward for us and for setting high standards for everyone to adhere to in order to create healthier relationships and representations of history.

Indigenous Advisory Committee members:

Chepximiya Siyam' Chief Janice George, Artist, Cultural Consultant, and Hereditary Chief of the Squamish Nation

Sdaahl K'awaas Lucy Bell, Repatriation Specialist

Anthony Shelton, Director, Museum of Anthropology at the University of British Columbia

Jonathon Forbes, Project Manager, Animikii

Jodi Simkin, BCMA President and Director, Tribal Journeys 2021 Paddle to Tla'amin

Ray Harris, Member of the Chemainus First Nation

Joshua Seymour, Councillor, Lheidli T'enneh

Drew Blaney, Cultural Activities and Information Manager, Tla'amin Nation

Samaya Jardey, Director, Ta na wa Ns7éyxnitm ta Snéwiyálh Language & Cultural Affairs, Squamish Nation

Sharon M. Fortney, Curator of Indigenous Collections and Engagement, Museum of Vancouver

As much as this committee consists of experts within the field of Indigenous cultural heritage and museums, we must all be grateful to the BCMA staff who have committed themselves to supporting the work of this committee and to creating a healthier environment across the museum sector. We are the most diverse province when it comes to indigeneity. Doing this work requires genuine dedication and a love for all people and perspectives, but also a willingness to be brave. We thank all the courageous people out there doing the best that you can to create meaningful change. We also thank the IAC for working to create a more inclusive future for all of our children and those yet to be.

The B.C. government provided \$500,000 to the BCMA to create grants to support Indigenous communities at different stages of the repatriation process in 2020. The BCMA is honoured to contribute to the decades of work that B.C. First Nations have dedicated to bringing their ancestors and cultural property home. We thank the B.C. government for their support of the 2020 Repatriation Grants and extend appreciation to the Royal BC Museum and the members of the IAC for their expertise, time, ideas, partnership, and guidance.

NOTES FROM THE

BCMA

THE MOST FUN I HAD WITHOUT LEAVING MY HOUSE

Thank You to Everyone Who Contributed to
Our 2020 Virtual Conference!

Ryan Hunt
BCMA Executive
Director

I am thrilled to share that around 600 community members attended the BCMA's 2020 Virtual Conference – three times the number of attendees we had expected for our in-person conference.

This event would not have been possible without the creativity, hard work, and willingness to take risks demonstrated by the BCMA team and community. A heartfelt thank you to our Conference Working Group (Lynn Saffery, Carolyn Holmes, Alison Rajah, Ryan Gallagher, and Wendy Cheung), our stellar summer student Desirée Hall, our speakers, moderators, award winners/nominees, and attendees for making our first virtual conference a success.

The original theme for our conference was *Stronger Together*, and the BCMA community has shown that, even when physically separated, we can still find ways to support each other.



Our 2020 Virtual Conference truly was a team effort and I've asked my colleagues to share some of their favourite behind-the-scenes moments, memories, and successes from this year. My favourite Virtual Conference memory was spending the better part of 30 minutes in my backyard with my partner Beth trying to perfect the slow-motion timing of thrown leaves for the [DIY cocktail video](#) we filmed for the Awards Showcase.

Team

**Vanessa
Gelhaar**
BCMA
Operations
Manager

When we had to start planning our first virtual conference in March, it seemed impossible to predict the state our community would find itself in by fall and how our biggest networking event of the year would fare in a digital realm. But we embarked on this exciting, slightly nerve-wracking journey. If our members were able to pivot in 2020, we owed it

to them to do the same. Seeing so many happy faces on screen and watching the excited comments in our Zoom meeting chat, specifically at the opening event and the Awards reception, has made me feel very grateful that we did. This virtual premiere has surpassed all of my expectations.

**Lorenda
Calvert**
BCMA Program
Coordinator

The BCMA's annual conference is always such a wonderful opportunity to connect, share, and learn from each other. This year, when we moved to an online platform, the team was determined to keep that collaborative and social aspect of the conference. Using a few Zoom tricks and following a similar format to our in-person conference, I believe our

Tales from the Trenches, speaker sessions, and Awards Showcase were able to recreate a social atmosphere of connecting, exchanging, and learning. I would like to take the opportunity to thank everyone who joined, chatted, and shared during these segments – it really made me feel that we were together even while we were apart.

**Abigail
Buckwalter-
Ingram**
BCMA
Development &
Membership
Manager

I had the great privilege of working with the BCMA Awards Working Group this year. When the conference pivoted to a virtual event, the group was undeterred and embraced the possibilities of an online platform. One particularly memorable moment was when working group chair, Tammy Bradford, gave an impromptu tour of the Creston Museum during the Zoom call with the group. Although we were unable to gather in

person this year, there were moments such as this where the virtual space allowed everyone to be more connected than ever. A sincere 'thank you' to Tammy Bradford, Alyssa Leier, Hanna Cho, Yukiko Stranger-Galey, David Jensen, Luc Desmarais, Jolene Sampare, Kevin David Meisner, and Cuyler Page for volunteering your time and expertise to our Awards Working Group!

2020 BCMA AWARDS

The BC Museums Association announced its [Awards for Outstanding Achievement](#) on Thursday, October 8, during its [49th annual Awards Showcase](#). These awards recognize institutions and individuals who exemplify excellence in the province's museum, gallery, and heritage community.

Please join us in congratulating this year's nominees and recipients and in thanking the BCMA Awards Working Group, especially Chair Tammy Bradford!

THE DISTINGUISHED SERVICE AWARD

This award recognizes an individual who has made a unique and outstanding contribution on a regional, provincial, or national basis to the museum, gallery, archives, or heritage field over an extended period of time.

*Photo credit:
Barbara Bell.*

*Photo credit:
Julie Fowler.*

Barbara Bell

Head Archivist

The Greater Vernon Museum and Archives, Vernon, B.C.

I have very much enjoyed, and am still enjoying, my work at the Greater Vernon Museum and Archives, from Education Co-ordinator to Archivist, over time. I was surprised and really honoured with the recent nomination and awarding of the BCMA Distinguished Service Award. I feel that I have been most fortunate to have the opportunity of working in the museum world. It is such interesting, creative, varied and rewarding work, and I have been fortunate as well in working with the museum family that I have been a part of over the years.

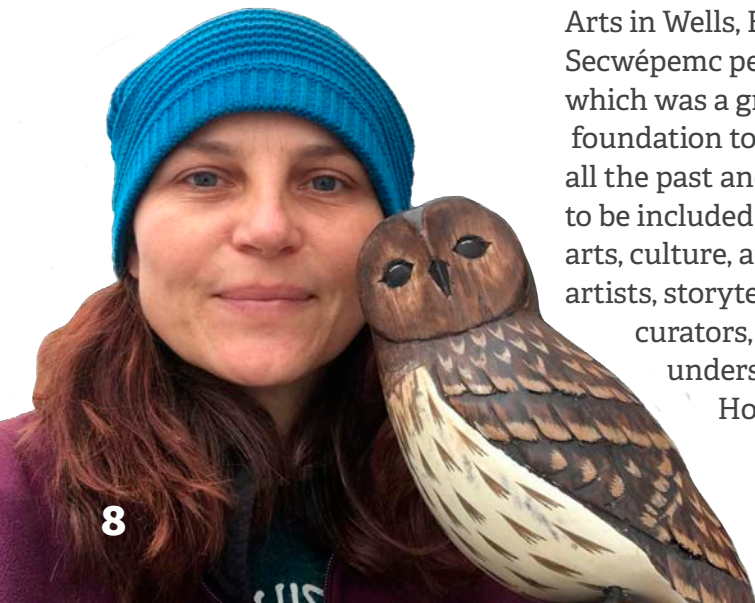
Julie Fowler

Executive and Artistic Director

Island Mountain Arts, Wells, B.C.

What a huge honour to receive a Distinguished Service Award from the BCMA for my 17 years of service running Island Mountain Arts in Wells, B.C. on the shared ancestral lands of the Dakelh and Secwépemc peoples. From 2008-2012, I served on the BCMA Council, which was a great learning experience for me and helped build a foundation to move forward and lead strongly. Congratulations to all the past and present recipients of this award; it is truly an honour to be included! I also express my gratitude to all the people in the arts, culture, and heritage sector who work tirelessly to support our artists, storytellers, historians, scientists, thinkers, doers, sages, and curators, helping us to navigate, celebrate, and better understand the complex and beautiful world around us.

Hoot Hoot!





EXCELLENCE IN COMMUNITY ENGAGEMENT

This award recognizes a recent outstanding success in community engagement, as demonstrated by ongoing participation of new audiences, new partnerships with community organizations, and supporting needs of the community through innovative programming. Programming may be exhibit-based, school-oriented, stand-alone, or focused on volunteer engagement; it may be delivered on-site, off-site, or both.

Photo credits:
Museum of Surrey.

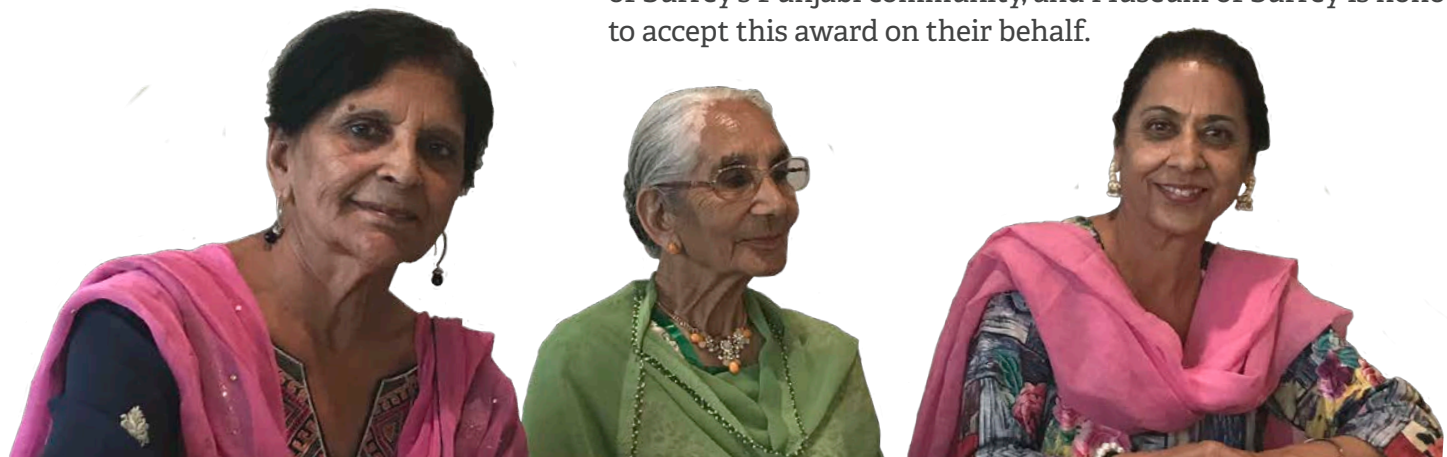
Museum of Surrey

Being Punjabi: Unfolding the Surrey Story **Surrey, B.C.**

Museum of Surrey was delighted to receive the BCMA Excellence in Community Engagement Award at the 2020 BCMA Virtual Conference. *Being Punjabi: Unfolding the Surrey Story*, is more than an exhibition – it is the beginning of deep engagement with Surrey's diverse and innovative Punjabi community.

With the formation of the Punjabi Advisory Committee, which includes Balbir Gurm, Ranbir Johal, Raj Lally, Moninder Lalli, Steven Purewal, and Sharanjit Kaur Sandhra, plus other key contributors and sponsors, the exhibition theme, content, and design were all provided by Punjabi community members. This project, lasting three years, included conversations with hundreds of Punjabis, including six public engagement events throughout Surrey, and has resulted in special events, artist talks, additions to the collection, and education programs.

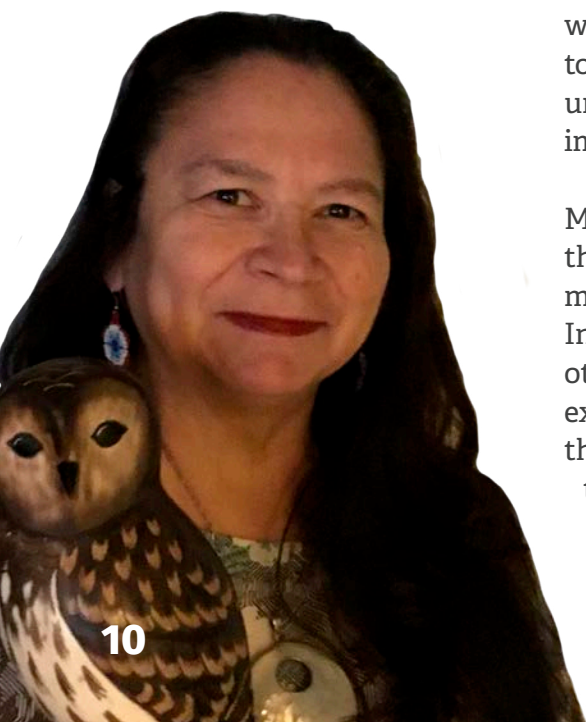
Although this engagement began with a community-based exhibition, this is only a first step in a process to integrate the identities and stories into Museum of Surrey galleries and programs. This award is testament of the hard work, creativity, and dedication of Surrey's Punjabi community, and Museum of Surrey is honoured to accept this award on their behalf.



EXCELLENCE IN EXHIBITIONS

This award recognizes a recent outstanding, innovative, and/or creative achievement in any and all aspects of exhibition development and design, including content and curatorial choices; presentation, organization, and format; interpretation (including exhibit-based signage, publications, live interpretation/performance, web-based interpretation); and community relevance; etc. Exhibitions may be permanent or temporary, on-site, off-site, or online.

Photo credit:
Rose M. Spahan.



Two Rivers Gallery and Independent Indigenous Curator Rose M. Spahan

Redress: Sacred Obligation - Indigenous Voices on Reconciliation, Prince George, B.C.

Redress: Sacred Obligation - Indigenous Voices on Reconciliation was inspired after hearing a talk by Senator Murray Sinclair, Chief Commissioner of the Truth and Reconciliation Commission. He asserted that “Canada’s story telling has not been inclusive” and challenged the museum community to address Reconciliation. The result was a collaboration with independent Indigenous curator Rose Spahan and this extraordinary collection of work by 22 Indigenous artists.

Artwork by Mike Alexander (Anishinaabe); Kristy Auger (nêhiyaw [Plains Cree]); Crystal Behn-Dettieh (Dene/Carrier); Margaret Briere (Coast Salish); Liz Carter (Kwakwaka’wakw); Lee Claremont (Mohawk, Six Nations); Joane Cardinal-Schubert (Blackfoot, Kainai); Waabi Makooahns, James Darin Corbiere (Anishinaabe); Emily Dundas Oke (Cree/Métis/Scottish); TEMOSEN, Charles Elliot (T’sartlip); Karen Erickson (Métis/Cree); Pat Gauthier (Secwépemc [Shuswap]); Monique Hurteau (Muskowekwan/Cree/Ojibway/Métis); Carla Joseph (Métis/Cree); Keith Kerrigan (Haida); lessLIE (Coast Salish); Lou-ann Neel (Kwakwaka’wakw); Carey Newman (Kwakwaka’wakw/Coast Salish/English/Irish/Scottish); Jennifer Annaïs Pighin (Lheidli T’enneh/Wet’suwet’en/French Canadian/Italian); Lenard Paquette (Cree/Métis); Patricia June Vickers (Ts’msyen); and Lawrence Paul Yuxweluptun (Coast Salish/Okanagan) embodied recollections, assertions of strength, defiance, and empowerment. The artists offered powerful windows onto our history. Encountering these experiences, visitors responded with a broad range of emotions. At the crux of many responses was a recognition of how important it was for these experiences to be shared and heard so that we might take a step towards understanding a shameful part of Canada’s past, and most importantly, towards healing.

Members of the Lheidli T’enneh First Nation smudged the gallery at the beginning of the exhibition and throughout its run. Community members offered counselling to those who needed it. Local Indigenous performers participated in the opening event, while others offered guidance and support at different stages during the exhibition’s development. We are grateful to the artists who opened their hearts to the sharing of their stories and experiences and to those who visited the gallery with open hearts and a readiness to truly hear them, to learn, and to take a step towards positive change.



Lheidli T'enneh
drums group
performing at
Redress opening,
2019.

*Photo credit: Two
Rivers Gallery.*



Redress opening
visitors drumming
and singing, 2019.
*Photo credit: Two
Rivers Gallery.*



Photo credits: Louis Bockner.

HONOURABLE MENTION FOR IMPACT AND ENGAGEMENT

This honourable mention recognizes exhibits, programming, and other projects that foreground relevance, engagement, and collaboration with community and stakeholders.



Touchstones Nelson: Museum of Art and History

A Mountain Biking Retrospective: 25 Years of Tales, Trails and Bails, Nelson, B.C.

A Mountain Biking Retrospective was envisioned, researched, and developed by the mountain bike community of Nelson and area, and curated by Astrid Heyerdahl, Executive Director of Touchstones Nelson: Museum of Art and History. It was a phenomenal show, which brought together mountain bikers of all generations, and showcased the history and living cultural significance of the sport. Touchstones was thrilled to receive the award from the BCMA for this exhibition, and we would like to pass on the praise and the thanks to the people who brought this project to life.

Thank you to: Darren Davidson, Deb MacKillop, Nelson Cycling Club, Mark Holt, Pink Bike, Derek Westerlund, Freeride Entertainment, Bryan Ralph, Mike Seniuk, NRG Enterprises, John Gibson, Robbie Bourdon, Denis Bourdon, Ross McNamara, Gericks Cycle and Ski, Christian Begin, Mark Crowe, Fred Rosenberg, Frank Baranyai, Ian Hylands, Doug Le Page, Travis Hauck, Darcy Hennessey Turenne, Speedpro Signs, Hall Printing.

We would also like to thank our exhibition sponsors: Columbia Basin Trust, Heritage BC, Nelson & District Credit Union, Kootenay Mountain Culture Magazine, and the BC Arts Council.

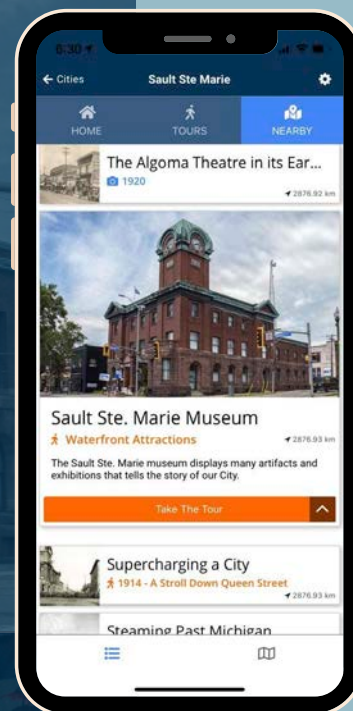
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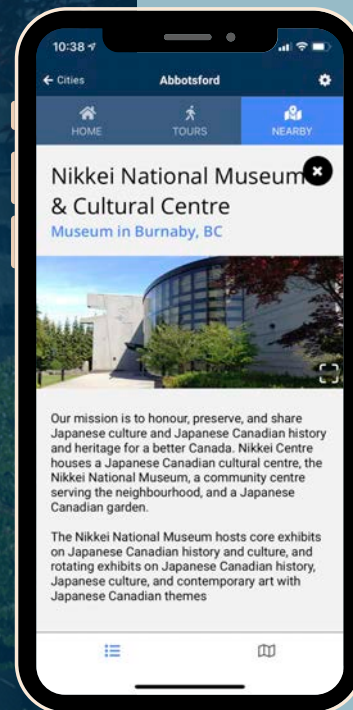
- Get a museum profile on the 'Nearby' map.
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HIGHLIGHTS FROM THE 2020 VIRTUAL CONFERENCE

Thank you to all our participants and attendees of this year's Virtual Conference! One of the perks of the chosen webinar format is the instantaneous recording of the discussions and presentations. We encourage you to revisit and share these amazing talks and conversations, archived on the [BCMA's YouTube channel](#).



Lightning Talk Series

Chris O'Connor and Kim Gough, Learning Team, Royal BC Museum, Victoria, B.C.

Michelle Willard, Anthropologist and Museum Specialist, Mighty Museum, Comox, B.C.

Cecily Nicholson, Interpretive Programmer & Art Instructor, and Alanna Edwards, Engagement Facilitator, Surrey Art Gallery, Surrey, B.C.

Laura Robin, School and Public Programs Manager, Maritime Museum of BC, Victoria, B.C.

Colleen Sharpe, Curator of Exhibits, Museum of Surrey, Surrey, B.C.

Spencer W. Stuart, B.C. Museum Portraits Project, Vancouver, B.C.

Emma Hamill, Visitor Experience Supervisor, Art Gallery of Greater Victoria, Victoria, B.C.

Kanchan Lal, Museum Coordinator, PoCo Heritage Museum and Archives, Port Coquitlam, B.C.

Liz Crocker, Learning Team, Royal BC Museum, Victoria, B.C.

Coralee Miller, Kayt Ell, and Deani Mostert, Museum Team, Sncəwips Heritage Museum, Westbank, B.C.

Moderated by BCMA Roundup Managing Editor, Lindsay Foreman.

How to Address the Collections Management Troublesome Trio

With Lucidea's museum collections management specialists Marcus Liban and Benitta MacLachlan.

Interactive Storytelling in the Digital Era

With Jonny Hepburn, Content Strategist at NGX Interactive.

Conversation on Innovation

Tracy Calogheros, Chief Executive Officer, The Exploration Place, Prince George, B.C.

Johanna Martens, Executive Director, Kiwanis Performing Arts Centre, Dawson Creek, B.C.

Michael Unger, Programs Coordinator, H.R. MacMillan Space Centre, Vancouver, B.C.

Facilitated by Michael Schwartz, Director of Community Engagement, Jewish Museum & Archives, Vancouver, B.C.



2020 Conference Insights

Surveyed attendees said the most impactful session was

Beyond the Black Squares

A Meaningful Conversation on Museums and Allyship

Follow-up coming soon!



Beyond the Black Squares: A Meaningful Conversation on Museums and Allyship [🔗](#)

Sdaahl K'awaas Lucy Bell,
Haida Nation, B.C.

方靜怡 Denise Fong, University of British Columbia Interdisciplinary Studies Graduate Program, Vancouver, B.C.

Armando Perla, International Advisor on Museums, Montreal, Q.C.

Facilitated by Sharanjit Kaur Sandhra, Co-Curator, Sikh Heritage Museum/ University of the Fraser Valley, Abbotsford, B.C.



2020 Conference Insights

Survey results show your preference for future conferences is split!

Virtual | In-Person
50 | 50

We're glad so many of you enjoyed our Virtual Event!

Conversation on Decolonization [🔗](#)

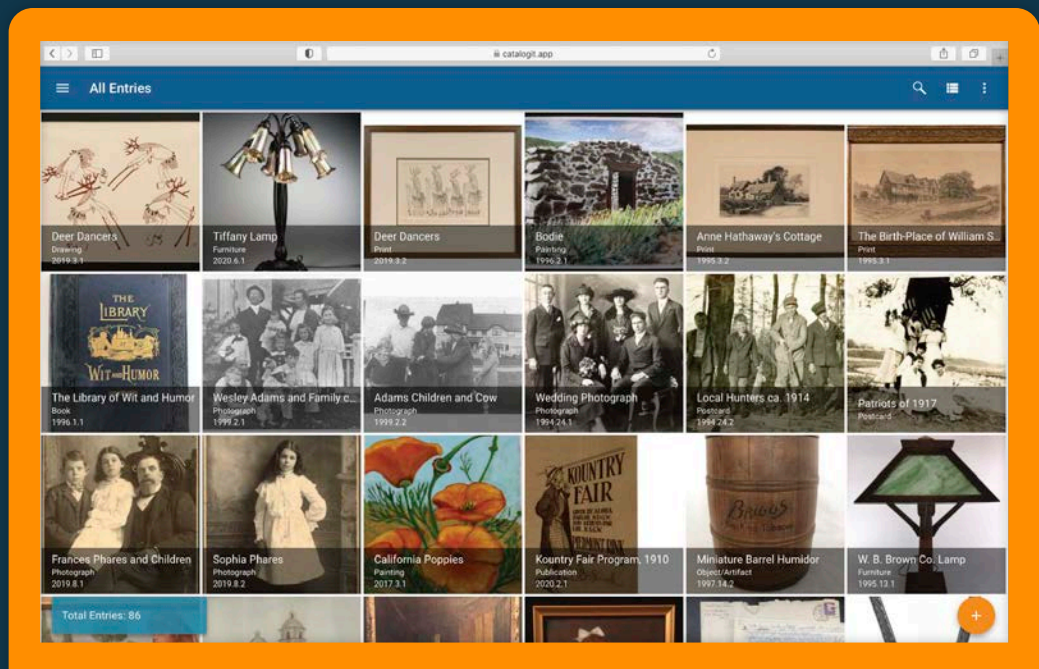
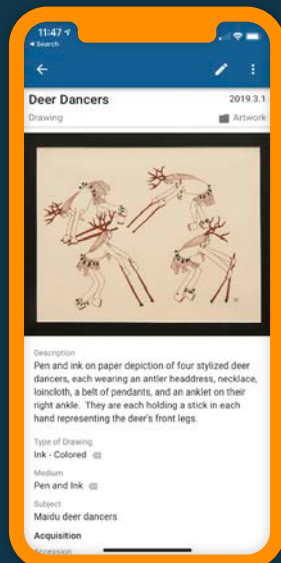
Ta7talíya Michelle Nahanee, Sk̓wxwú7mesh, Founder, Decolonizing Practices and Mi tel'nexw Leadership Society, Vancouver, B.C.

Chepximiya Siyam' Chief Janice George, Sk̓wxwú7mesh, Mi tel'nexw Leadership Society and member of the BCMA Indigenous Advisory Committee, West Vancouver, B.C.

Facilitated by ɕris - Jordan Coble, səxʷkʷinma7m̓, Councillor for Westbank First Nation and BCMA Councillor, Westbank, B.C.

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FLU, FIRE, FLOOD, FINANCIAL FEARS,* AND FLU... AGAIN?

Kanchan Lal

Museum Coordinator,
PoCo Heritage Museum and Archives, Port Coquitlam, B.C.

Without a Space

In February 2020, the PoCo Heritage Museum and Archives unveiled [Port Coquitlam's F Words: The Story of our City's Early Years](#). This exhibit examines four ruinous events in our City's history beginning with the letter 'F'. Can you guess which one is first?

The Spanish Flu arrived in Port Coquitlam in 1918 when infected soldiers travelling to the Pacific Coast introduced the City's first cases. When developing the exhibition, we were unaware of how relevant our topic was going to be. Only a month after opening *The F Words*, PoCo Heritage shut its doors with the arrival of the 'Coronavirus Flu' in our own community.

Connect then Collect

With the museum and archives closed to the public, moving our programming online was the only option to maintain our community connection. Within a week of closure, we launched our first virtual pandemic program, [QUARANTALES](#). A "quarantale" is any creative work, written in any language and accompanied by images, illustrations, etc., that shares community member COVID-19 experiences. The intent of this program is to engage our entire diverse community, which we feel we have achieved with submissions received from seniors, new immigrants, and even secondary school classes!

* In 1920, a fire burned down businesses along Kingsway Avenue. The blaze ironically broke out in the fire station (originally Kelly Hall, PoCo's first city hall), damaging homes and storefronts. A year later, the Coquitlam River flooded, destroying much of downtown. In 1923, the municipality faced financial ruin when it was sued for fire losses. Because of the economic downturn and the community's troubled start, aggressive promotion to invest in Port Coquitlam didn't pan out quite as expected.

Big Problem, Small Museum

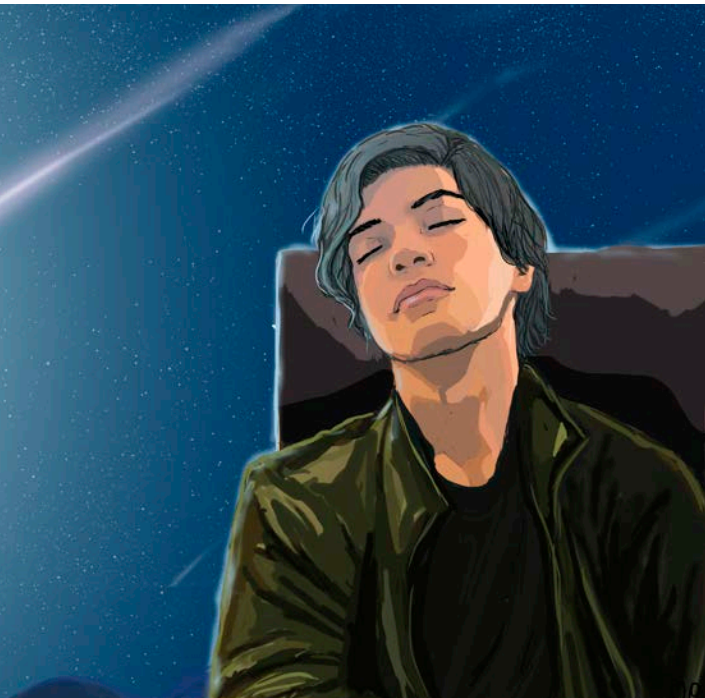
For a small community museum, going completely virtual in a short period of time is a challenge, even without the added pressures of a pandemic. The PoCo Heritage Museum and Archives is managed and operated by a single full-time employee who is supported by volunteer subcommittees and the PoCo Heritage and Cultural Society's Board of Directors. For this small team, transitioning our museum from a physical to a virtual space seemed like a daunting and unachievable task.

Yet, we did it!

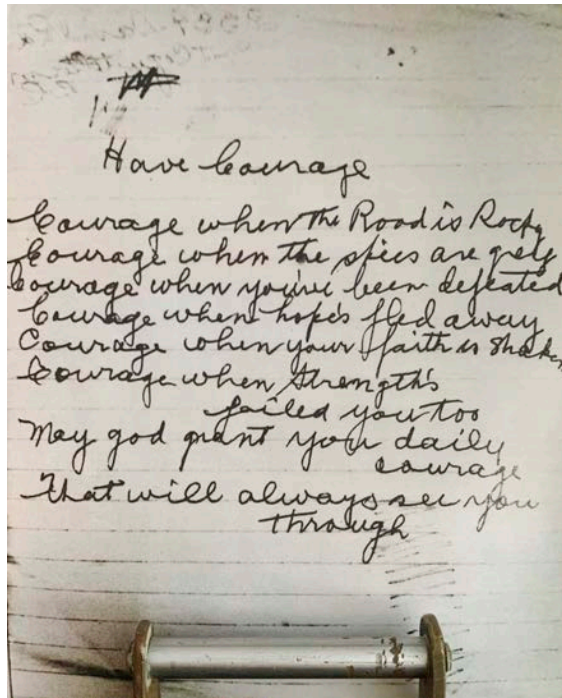


Kanchan Lal with the F Words exhibit, 2020.

Photo credit: PoCo Heritage Museum and Archives.



Meteor Falls,
Quaran-ales, 2020.
Photo credit/Artist:
Apis Teicher.



Have Courage by
Florence Marshall,
Quaran-ales, 2020.
Photo credit:
Kelly Keno.

Virtual scavenger hunt participants, 2020.
Photo credit: PoCo Heritage Museum and Archives.



Adapt, Adapt, Adapt

Since March, PoCo Heritage has successfully managed to adapt many of its resources to an online, remote format. Our previous in-person public programs are now hosted online through video chat webinars. School programs have been reworked into remote activity packages and learning toolkits. Holiday events are being celebrated as virtual scavenger hunts and tours are now available as self-guided walks.

This fall we were even able to host our 2nd Annual Brew-HaHa Fundraiser, Port Coquitlam's only artisan beer festival, by organizing the event on social media. This week-long event encouraged the public to support local PoCo breweries by offering prize and giveaway incentives. To raise funds, we set up an online shop where the public could purchase Brew-HaHa themed merchandise and make donations, all from the comfort and safety of their own homes.

Making small changes has enabled us to become fully virtual and continue to operate for our community. Instead of creating new resources, we focused on adjusting the programming and services we already provided.

Change is Necessary

Although this year has been difficult, navigating the uncertainties and overwhelming feelings resulting from COVID-19, we have been presented with an abundance of new opportunities. The pandemic has challenged our ideas of what the museum means to our community, forcing us to rethink our accessibility. It has pushed us in a positive direction that requires us to reconsider how we deliver resources and share information. All of these new changes have taught us how to be more adaptable. Because of COVID-19, we are now stronger, more capable, and better prepared for the future.

PoCo Heritage acknowledges and recognizes the unceded core traditional territory of the kʷikʷəłəm (Kwkwetlem) First Nation which lies within the shared traditional territories of the səlilwətaʔ4 (Tsleil-Waututh), Katzie, xʷməθkʷəyəm (Musqueam), Skwxwú7mesh úxwumixw (Squamish), Quay Quayt and Stó:lō Nations. We thank them for the ability to learn, work, and operate on their sacred lands.



Kanchan Lal.
Photo credit: PoCo
Heritage Museum
and Archives.

Kanchan Lal

Kanchan Lal is a Museum Educator and Manager experienced in interactive program development and delivery. She has worked locally and internationally preserving intangible cultural heritage and knowledge. Previously, she was employed with the Commonwealth Association of Museums (CAM) where she studied local Indigenous kastoms at the Vanuatu National Museum. Currently, she is working with CAM on developing new toolkits that outline the importance of museum engagement with new migrant communities.

Kanchan was the former Museum Coordinator of the PoCo Heritage Museum and Archives. As of November 2020, she is the Programs Coordinator at the Vancouver Maritime Museum. Kanchan has a B.A. in History and Political Science from Simon Fraser University.

Resources

pocoheritage.org

Quaran-tales, pocoheritage.org/work/quaran-tales/

PoCo Heritage Self-Guided Art Walk, pocoheritage.org/poco-heritage-art-walk/

Online School Programs, pocoheritage.org/online-learning/

PoCoPedia, pocoheritage.pastperfectonline.com/

2020 Brew HaHa
Festival of Beers
participant.
Photo credit: PoCo
Heritage Museum
and Archives.



SUPPORTING ARTISTS ONLINE

Shifting to Digital Programming During COVID-19

Nicole Achtymichuk
Curatorial Intern,
University of Victoria Legacy Art Galleries,
Victoria, B.C.

As museums continue to shift focus to online programming, University of Victoria's Legacy Art Galleries (Legacy) continues to focus on projects to support local artists impacted by the physical isolation associated with the pandemic. With the objective of supporting emerging artists who lost exhibition and work opportunities early on in the pandemic, the Legacy's Education and Programming Intern, Amy Smith, collaborated with the Art Gallery of Greater Victoria's Assistant Curator, Regan Shrumm, to develop an online workshop series titled *Collective Grief, Collective Futures*.

Amy noted, "We were inspired to support emerging artists after hearing about the experiences of Visual Arts students during the shutdown who lost their studio spaces, access to supplies, and exhibition and networking opportunities." The workshops, partially supported by BC Arts Council funding, connected emerging artists with mentors to explore how their artistic practices changed, and to discuss how to move forward during the pandemic. Three sessions were facilitated by artist K.P. Dennis in October. Twenty participants shared their experiences and engaged with mentoring artists Estraven Lupino-Smith, Kemi Craig, and Ghinwa Yassine.



Amy observed that, “Exploring the theme of grief was really powerful, and the online space that was created was really special. Participants felt able to share in ways that might not happen in person.” Hosting the programs online benefitted everyone: sessions were recorded for participants to review and screen sharing allowed participants to easily show their work. The success of this program inspired Legacy to make space for emerging artists in future exhibition-related programming.

The exhibition *To Fish as Formerly: A Story of Straits Salish Resurgence* provided another opportunity to amplify the voices of emerging artists. This exhibition examines the SXOLE, or Reef Net fishery, a Straits Salish cultural practice that is deeply rooted in place. *To Fish as Formerly* marks one of the first times that this knowledge has been shared with the general public. It brings together the research of XEMFOLTW Dr. Nicholas Claxton and co-curator Katie Hughes using contemporary art, video interviews, historical objects, and documentation.

Installation view of
To Fish as Formerly
exhibition, 2020.
Photo credit:
University of Victoria
Legacy Art Galleries.

Chasz Elliott describing the conservatory aspects of the Reef Net fishery, as shown in his piece *SHELIS – Life*, 2020.

Photo credit: University of Victoria Legacy Art Galleries.

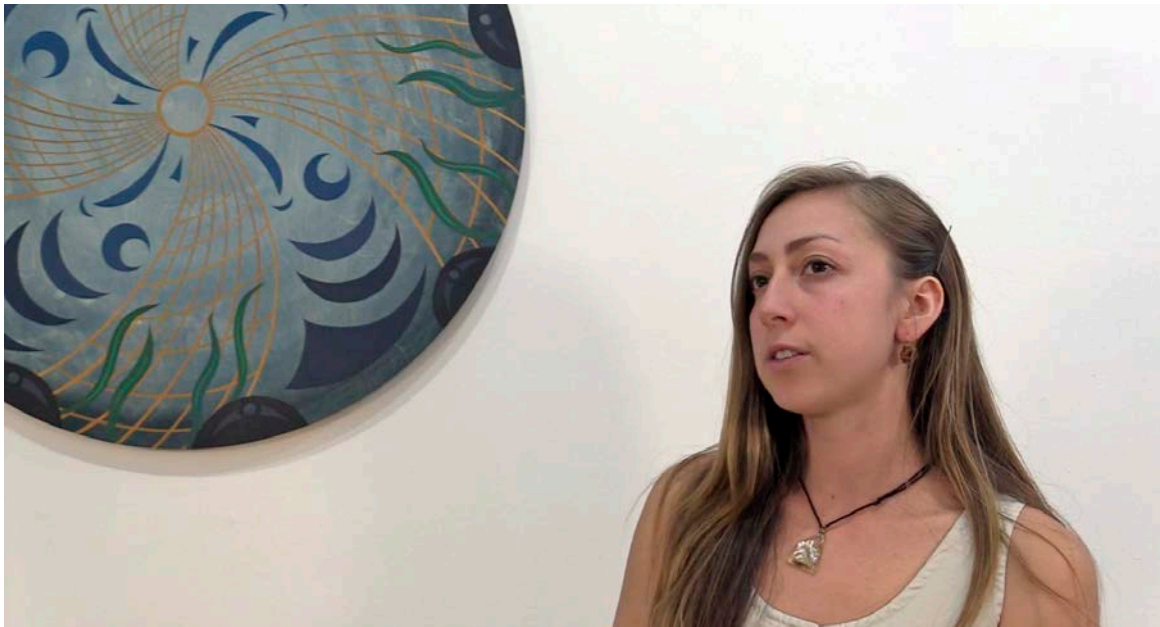


While this exhibition was intended to bring communities together to learn in person, Legacy staff knew that presenting the perspectives of emerging artists Sarah Jim and Chasz Elliott, both members of the W̱SÁNEĆ Nation, and settler artist Colton Hash, through video interviews was an effective alternative for reaching them. Videos could convey how the SXOLE and its teachings are carried forward into the present. The video series articulates that SXOLE revitalization and cultural resurgence is a Straits Salish story. Legacy provides space to hold this scared knowledge, but cannot co-opt the generations of work led by Straits Salish nations to revitalize their cultures.

Later this year, watch for an announcement of a new virtual tour of Indigenous art on the University of Victoria's campus, developed by Curatorial Intern Lorilee Wastasecoot. The tour allows participants to walk where the Chekonen family of the Songhees people once cared for the land and to learn the stories and deeper meanings behind the Indigenous artworks. The website will also permit virtual tour bookings and a self-guided option.

Lorilee notes, "In a time when public monuments of colonialism are being removed and the colonial narratives they serve are being exposed and linked to racism, land theft, and genocide, this tour offers an Indigenous perspective to that history, told through art." Until we can meet again in person, the knowledge held in each piece of Indigenous art can inform perspectives of the land. Lorilee continues, "The website and Zoom tour will offer people an opportunity to keep learning about the Indigenous art on campus during COVID." This project also enabled Legacy to support the development of emerging professionals through internships funded by Canadian Heritage's Youth Employment Strategy and the BC Arts Council.





Sarah Jim shares about how making ŁKÁLJ SDÁĆEN (Moon Tide) connected her with her community, 2020. Photo credit: University of Victoria Legacy Art Galleries.

Despite the losses associated with suspending in-person programming, Legacy staff have observed first-hand the value of online engagement opportunities. The pandemic has required us to identify and support the community groups most in need. Legacy staff look forward to strengthening relationships with emerging local artists and implementing additional online opportunities to captivate both familiar and new audiences.

Nicole Achtymichuk

Nicole Achtymichuk is the current Young Canada Works Curatorial Intern at the University of Victoria Legacy Art Galleries. She earned a B.Sc. in Anthropology with distinction from the University of Victoria in 2020 and lives and works on the territories of the Esquimalt, Songhees, and WSÁNEĆ Nations.

Audiences can learn the story behind pieces like the multi-artist Ceremonial Furniture collection during the tour, 1993. Photo credit: Bob Matheson.

Resources

uvic.ca/legacygalleries

To Fish as Formerly: Artist Interview Series, on [YouTube](#)

CBC Unreserved, Reviving an outlawed fishery: 'the backbone of our Nation,' 16 May, 2019, www.cbc.ca/radio/unreserved/

All Eyes On Mi'kma'ki: Respecting Treaty Rights, 23 October, 2020, www.uvic.ca/legacygalleries/home/news/current/statement-of-support-for-mikmaq-lobster-fishers.php

Territory Acknowledgement from Songhees Elder Frank Bangus George, 5 September, 2020, www.uvic.ca/legacygalleries/home/news/current/territory-acknowledgement.php

TUKTUUYAQTUUQ (Caribou Crossing), Maureen Gruben, legacy.uvic.ca/gallery/tuktuuyaqtuuq/gallery/

RECOLLECTIONS

The B.C. Museum Portraits ☑ Project & 'Institutional Memory'



Previous Page: Jim Millar, Executive Director, Port Moody Station Museum, 2020.

Photo credit: Tayu Hayward.

Port Moody Station Museum, 2020.

Photo credit: Tayu Hayward.



Spencer W. Stuart
Vancouver, B.C.

“These places become what the people inside them are, and in some ways, the people become what the museum has been, or has to offer.”

— Cuyler Page, Curator,
Greater Vernon Museum & Archives

Setting aside the current situation for a moment and taking a step back to look across the province, B.C.’s museums are in the midst of a decade and a half long transition. An entire generation of museum professionals is retiring and a new cohort is taking the reins, inheriting the legacies of their forbearers.

The history of B.C.’s museum collections may sound like variations on a theme: a bi-centennial collection with an early intake of items from the turn of the century, or a historical society with a few members who were avid collectors. However, from these foundations, museum volunteers, and later professionals, carved out pathways through time to the present day. The B.C. Museum Portraits (BCMP) project seeks to define the boundaries of collecting, clarifying, and examining the ‘institutional memory’ of the province’s museums.

At the same time, the BCMP project will attempt to address public perceptions of museums and archives province-wide. For instance, the local community museum is traditionally viewed as a repository for objects. This perception downplays the role museums can fill as community centres, places where cross-cultural and inter-generational discussions about collections and their significance to past and present peoples, should occur. Many local museums have, or are in the process of, transitioning to this format to revitalize engagement opportunities with their community members and visitors.



Top: Maple Ridge Museum & Community Archives, 2020.

Bottom: Shea Henry, Executive Director, Maple Ridge Museum & Community Archives, 2020.

Photo credits: Tayu Hayward.

Acknowledge the Knowledge Gap and Commit to Long-term Change

In order for this transition to community collection to effectively take place, a public education and awareness campaign needs to be delivered province-wide. This campaign needs to:

- Explore individual institutional histories that dictated early collecting practices;
- Work with Indigenous communities to reconcile past misinterpretations and misrepresentations of belongings in collections;
- Identify the museum professionals who have sought to diversify the collections to better serve their communities by expanding the stories that are shared; and
- Examine the operational requirements necessary to conserve the collections (i.e., who should be making the decisions about what to keep, what to collect, what to deaccession and why) for future generations and make them accessible to community members and visitors near and far.



Top Left: Kobi Christian, Curator, Langley Centennial Museum, 2020.

Top Right: Langley Centennial Museum, 2020.

Middle Left: Lynn Saffery, Museum Manager at Museum of Surrey, 2020.

Middle Right: Museum of Surrey, 2020.

Bottom Left: Kate Feltren, Curator, Mission Museum, 2020.

Bottom Right: Mission Museum, 2020.

Photo credits: Tayu Hayward.

The BCMP project will be its own repository and case study index on the province's collecting practices. The goal is to provide sector professionals with greater collaborative opportunities to tackle common outreach, programming, and conservation challenges. Working together, we will be able to activate our collections in more inclusive ways, sharing the diverse stories of communities across our province. By doing so, we will broaden the provincial narrative to reflect the ever-evolving nature of our communities, providing space for new community members to establish roots and join the story.

The COVID-19 pandemic has been a stress test for the museum sector. It has revealed inconsistencies in museum governance, staff and board composition/representation, financial planning, and technological capabilities. Resilience is about rebounding. Working hand-in-hand with our communities, sector professionals will need to make important decisions about collecting and conservation practices for 2021 and beyond. Whose stories are we sharing and do we provide equal opportunity for all community member voices to be heard?







Spencer W. Stuart.
Photo credit:
Vancouver Club.

Spencer W. Stuart

Spencer W. Stuart provides advisory services to collections, both private and institutional. He helps to facilitate collection development, cataloguing, and deaccession strategies. He is an active writer and lecturer on histories of the printed word for a variety of publications such as *The Book Collector*, *Worthwhile Magazine*, and *Amphora*. As well as giving talks for both private and public events, Spencer also presents a segment as a Book Historian on Sheryl MacKay's CBC Radio program *North by Northwest*.

Spencer holds a master's degree in the History of Art from the Courtauld Institute in London, England. Upon graduation he took a position with Bonhams Auctioneers working closely with the Rare Books department. He is an alumnus of the Colorado Antiquarian Book Seminars and has done coursework at the Rare Book School (University of Virginia).

Contact the Project

To participate in the B.C. Museum Portraits project, or to learn more, contact Spencer W. Stuart directly by phone (604) 363-1012 or email (spencerwstuart@gmail.com).



Top Left: White Rock Museum & Archives, Executive Director Karin Bjerke-Lisle and Curator Charlene Garvey, 2020.

Top Right: White Rock Museum & Archives, 2020

Bottom Left: Leslie Norman, Curator, Pitt Meadows Museum and Archives, 2020.

Bottom Right: Pitt Meadows Museum and Archives, 2020.

Photo credits:
Tayu Hayward.

COVID CAN'T STOP US!

Inspirational Organization Updates



Bulkley Valley Museum and **Smithers Art Gallery** Smithers, B.C.

After three months of migrating our programming to the digital realm through online exhibits, educational videos that shared art and history, and take-home craft kits, the staff of the Smithers Art Gallery (Nicole Chernish, right) and Bulkley Valley Museum (Kira Westby, left) in Smithers, B.C. were thrilled to reopen to the public on June 1, 2020. Our two organizations, which collaborate regularly on events and exhibitions, worked together to ensure that the public could be safely welcomed back into our shared building.



Whistler Museum Whistler, B.C.

Though our small space means that we have to limit the number of visitors we welcome to the museum (the exhibit space allows up to eight people at a time), moving our events and programs online has meant that members of our community can safely participate no matter where they are. Our latest *Naming Night (not) at the Museum*, held using Facebook, saw names added to the photos in our collections by people now living across Canada, the U.S., Europe, Asia, and Australia!



Kilby Historic Site [🔗](#)

Harrison Mills, B.C.

The Kilby Historic Site, just 90 minutes east of Vancouver, opened our doors from July to October 2020, welcoming approximately 8,000 local visitors. To help protect guests, volunteers, and staff, museum admission was by reservation only, with daily sold out timed-entry tours offered throughout the day.

Visitors were invited to attend socially distanced demonstrations and shows while the café maintained an active take-out service.

The Kilby General Store has withstood the ravages of two world wars, a 1918 pandemic, the Depression, countless threats of fire, a devastating flood, and a dwindling community. The tremendous support we received this summer indicates that, perhaps now more than ever, the history of the General Store and its people reminds us of the power of the human spirit and the need to connect with the past to bring comfort and inspire resilience.



West Vancouver Art Museum [📍](#)

West Vancouver, B.C.

The West Vancouver Art Museum re-opened with reduced hours at the beginning of July. Surprisingly, our daily visitor numbers remain much the same as they were pre-pandemic, in part because we have increased the number of events and programs offered. While we do require pre-registration for all of our events and programs, we do not require visitors to pre-book visits.

With safety protocols in place, we were able to deliver in-person summer camps and other regular children's programming. Many of these programs were held outside under a large marquee with fewer participants than pre-COVID.

Our visitors have remarked repeatedly how grateful they are to be able to drop in. We have changed exhibitions once and hope to offer a new exhibition again in January.



Sunshine Coast Museum & Archives [📍](#)

Gibsons, B.C.

At the Sunshine Coast Museum & Archives, we wanted to create a welcoming experience for our visitors by designing COVID-related signage that was colourful and playful for these challenging times. We chose bright primary colours to help create an uplifting atmosphere while communicating important safety information to visitors. The resulting splashes of colour have been a welcome addition to the gallery experience.



Museum at Campbell River

Campbell River, B.C.

The Museum at Campbell River's staff felt the stark reality of experiencing a pandemic on March 16, 2020 when the decision was made to close our doors for the foreseeable future. What played out next - shock, adjusting, more shock, more adjusting - was a scenario that was unfolding all around us. We were immediately shaken from our routines, trying to figure out how to proceed.

Initial priorities focused on supporting the staff and safeguarding the collection. Simultaneously though, thanks to the creativity of our staff, we intensified our social media presence and engagement opportunities. Pre-COVID our [YouTube channel](#) had a grand total of two videos; now we have over 75.

As the weeks and months passed, staff worked towards a safe re-opening and strategized how to modify and adjust programs and events to continue to engage with the public. It has been an unprecedented time of change, which has led to new experiences and trying new things. Our summer Heritage Puppet Theatre went virtual and in September we worked with the Tidemark Theatre on their first hybrid in-person/streaming event, the annual Haig-Brown Memorial Lecture.

This fall we wrapped up our community-wide Trivia Trek event. Each week, a set of Campbell River trivia questions was released on our website with the answers located on 'Our History' interpretative signage that was installed throughout the community several years ago.

One constant throughout these past months has been the commitment and resilience of the Museum's staff, which will serve us well as we look forward to navigating this new norm.



This column explores innovative informal education projects being undertaken within our local museum community. As active spaces for dialogue, connection and critical thinking, it seeks to highlight programming that makes our institutions more inclusive and that encourage more meaningful engagement with our visitors.

SPOTLIGHT ON MUSEUM ED

The Northwest Passage, Daniel, Grade 7, Vancouver, B.C., 2020.
Photo credit: Daniel.



CREATIVITY AND DETERMINATION

SARAH CARLSON
Program Manager,
Vancouver Heritage Foundation,
Vancouver, B.C.

RACHEL MELOCHE
Alumni Program Manager and Director, B.C. Heritage Fairs Society,
Richmond, B.C.

Taking the 2020 Provincial Heritage Fair Online

As a national bilingual educational initiative, Heritage Fairs encourage students to use a medium of their choice to explore Canadian history and share the stories they discover in unique and creative ways. Since 1995, B.C. Heritage Fairs have engaged youth from around the province to learn about the history that surrounds them. With the help of over 700 volunteers, each year, more than 4,000 B.C. students from 12 regions, participate in Heritage Fair programs alongside their teachers and community museum staff. Approximately three students from each region (e.g., 36 students total) attend the annual Provincial Heritage Fair hosted in a different part of the province each July. The B.C. Heritage Fairs Society (BCHFS) organizes this unique five-day history camp.

An Interesting and Challenging Year

Each January, B.C. students begin their Heritage Fair projects, learning about a topic they are passionate about, and sharing it with their peers at their School Heritage Fairs in March and April. Students are then selected to represent their schools at a Regional Heritage Fair in April or May. Regional Heritage Fair winners move on to the Provincial Heritage Fair in July.

The Provincial Heritage Fair is an experience like no other for history-loving students. They go on field trips, stay in university dorms, and share their projects with other B.C. students. For many, the Provincial Heritage Fair is a treasured memory of their school years.

Unfortunately, the COVID-19 pandemic hit just as students were finishing their 2020 projects and preparing for School Heritage Fairs. A few School Heritage Fairs had already taken place, but most had to move online or were cancelled altogether. The BCHFS was faced with an incredibly difficult decision – should we continue to plan the in-person Provincial Heritage Fair for July? How would attendees be selected with so many School and Regional Heritage Fairs cancelled?

Virtual Heritage Fair,
Reconcili-ACTION,
2020.

Photo credit:
Vedanshi Vala.



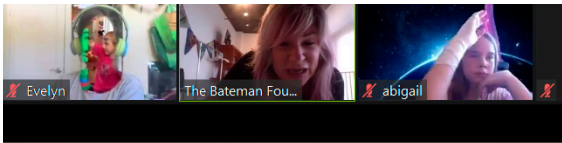
Going Virtual

When the decision was finally made to cancel the in-person 2020 Provincial Heritage Fair, the Alumni Leadership Team and Alumni Councils, supported and assisted by the BCHFS Board, jumped into action and started exploring the idea of moving the Fair online. What resulted from that initial idea was a [Virtual Fair](#) that offered students multiple ways to participate. Students were able to submit their projects to be [shared online](#) and/or participate in a two-day event over Zoom.

Focused on the theme of community, participants attended a mixture of presentations, panels, and interactive group activities delivered by [Native Land](#), [On This Spot](#), [Know History](#), [Bateman Foundation](#), and the [Vancouver Japanese Language School](#), and attended virtual site tours at [Port Moody Station Museum](#), [Alberni Valley Museum](#), and the [Gulf of Georgia Cannery National Historic Site](#). Students also had the

opportunity to virtually share their projects with Alumni, other presenters, and community members. The Alumni Team worked tirelessly behind the scenes to manage the Zoom calls, monitor the online chats, interview students, post to social media and the [Alumni blog](#), as well as share their own virtual session as part of the Alumni [Reconcili-ACTION](#) project.

While the approach for the 2021 Provincial Fair has not yet been finalized, many Regional Heritage Fairs are exploring the virtual model set by the 2020 virtual Provincial Heritage Fair. The resilience, creativity, and enthusiasm demonstrated by the Alumni Team to ensure that Heritage Fair students had the opportunity to connect and share their passion for history is admirable, and in the end, they were successful in providing students with a re-imagined Provincial Heritage Fair.



Virtual Heritage
Fair, Sketching
with the Bateman
Foundation Gallery
of Nature, 2020.
*Photo credit:
Vedanshi Vala.*

Resources

bcheritagefairs.ca/heritage-fairs/

bcheritagefairsalumni.wordpress.com/2020-virtual-fair/

bcheritagefairsalumni.wordpress.com/virtual-fair-projects/

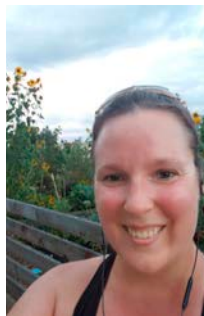
bcheritagefairsalumni.wordpress.com

www.takingreconcili-action.com



Sarah Carlson

Sarah Carlson is the Program Manager at Vancouver Heritage Foundation and has been a member of the Lower Mainland Museum Educators (LMME) Conference Committee since its inception in 2016. She has a Masters of Art in Museum Studies from University College London and has previously worked at the Vancouver Maritime Museum, the Richmond Museum, the Museum of Anthropology, and the Delta Museum and Archives.



Rachel Meloche

Rachel Meloche is the volunteer Alumni Program Manager and a Director with the BC Heritage Fairs Society. She has a Bachelor of Arts in History and English from the University of Victoria and a Master of Museum Studies from the University of Toronto. Rachel is also the Executive Director of the Steveston Historical Society.



Lunch With

WIL

LISA SMITH

**Corresponding Secretary,
Old Hastings Mill Store Museum, [📍]Vancouver, B.C.**

**Interviewed
by Lindsay
Foreman**
Managing
Editor:
*Roundup
Magazine*

How did you get involved with the Old Hastings Mill Store Museum and why?

It was meant to be! About 10 years ago, I attended a speaker night at the museum with author Chuck Davis presenting *100 Things You Didn't Know About Vancouver*. After the lecture, I started talking to some of the members of the Native Daughters of British Columbia, who operate the museum. I was told that a volunteer shift would be “about one day every six weeks.” I figured that I could handle that, so I proceeded with my membership to the lodge and also became a member of The Friends of the Old Hastings Mill Store Museum. The “one day every six weeks” became a lot more, but I’ve never regretted joining.

I’ve volunteered with the museum in various executive roles, including Historian, Chaplain, and at present, Corresponding Secretary. I also organize and lead group tours, and maintain a monthly museum [blog](#) and newsletter.

Can you share about the development of the museum and its mission?

The Old Hastings Mill Store dates to circa 1868, and served the Burrard Inlet sawmilling community of Stamp’s Mill (later known as Hastings Mill) as a general supply store, post office, and community gathering place. It narrowly escaped destruction during the Great Vancouver Fire of 1886.

When the Vancouver harbourfront was slated for redevelopment in the late 1920s, the store, which was facing demolition, was rescued by the Native Daughters of B.C. Post #1. The Vancouver Harbour Commission gave the store to the Native Daughters free of charge, on the condition that they finance its relocation. On July 29, 1930, the store was barged to a plot of land the Native Daughters had leased a few years earlier at the north foot of Alma Road in Point Grey (i.e., the current lease is up for renewal in 2024).

The museum continues to be a community gathering place, where individuals of diverse backgrounds come together to learn, create, and appreciate.

During a whirlwind, two-week campaign, the Native Daughters raised approximately \$5,000, about half of the projected amount needed to restore the building. They also received many in-kind donations of construction materials and labour. Captain Charles Cates Sr. donated the \$90 cost of the barging.

Over the next year and a half, the store was refurbished with new interior wood paneling, support pillars, new flooring, a fireplace, staircases, and a basement caretaker's suite. More recent upkeep measures have included a new roof (1986), an access route for mobility devices, a new fire escape, a chimney replacement, sprinkler system, electrical and security upgrades, and further renovation of the caretaker's suite.

Our ongoing mission is to continue preserving Vancouver's oldest building and its collection of items and belongings for guests to enjoy. The museum continues to be a community gathering place, where individuals of diverse backgrounds come together to learn, create, and appreciate. Little has changed over the years since the Native Daughters began to accumulate and display items. The museum is entirely owned and run by volunteers and we are constantly soliciting professional expertise in maintaining the building and its contents.



We will leave no stone unturned in seeking out additional sources of funding to continue with much-needed building restoration work. Exterior structural repairs to rotting shutters and other features are urgently required. The entire structure needs a fresh coat of paint to mitigate rot. We recently received a grant to install more advanced exterior security cameras to help safeguard the building and its collection.

Exterior of Hastings Mill Store Museum, 1575 Alma Street.
Photo credit: City of Vancouver Archives.

How is the museum reconciling the extreme colonial resource overexploitation, displacement, and multitude of injustices it represents within the traditional, ancestral, and unceded territory of the Skwxwú7mesh Úxwumixw (Squamish), sə́lilwətaʔł (Tsleil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations?

Old Hastings Mill Store Museum is inextricably tied to colonialism. We cannot change that reality but we hope to emphasize that there was also positive interaction between cultures despite the atrocities brought on by colonialism. We are committed to ensuring that the heritage of our Indigenous host nations is well-represented at the museum.

Our recently-received 2020 City of Vancouver Community Arts Grant will be used to hire Indigenous curators-in-residence, who will facilitate improved signage of Indigenous belongings and provide interpretive services for museum guests during our 2021 season, COVID protocols permitting. We have added a Reconciliation Statement to our website, and routinely acknowledge that the museum stands on the traditional territory of the Squamish, Tsleil-Waututh, and Musqueam Nations.

Indigenous presenters have hosted many museum events in recent years, sharing their knowledge on topics such as basketry, Coast Salish weaving, and Kanaka Ranch. On June 16, 2018, Marissa Nahanee sang "[The Paddle Song](#)" outside the museum and received a formal declaration of gratitude for rescue efforts provided by Squamish residents from the North Shore's Mission Reserve during the Great Vancouver Fire.

Volunteers preparing food packages for Steeves Manor residents during the COVID-19 pandemic, 2020.
Photo credit: Old Hastings Mill Store Museum.

How has the COVID-19 pandemic affected the operation and maintenance of the museum?

COVID was part of the 'perfect storm' we found ourselves in this past year. It began at the same time we were facing many unforeseen challenges. Our long-time resident caretakers retired and we had proceeded with expensive maintenance projects in the vacated caretaker's suite. Cost over-runs on the construction of a new fire escape (built to meet current City safety standards) and drainage repairs had drastically depleted our cash reserves.

We received over \$37,000 in donations to save Old Hastings Mill Store Museum through our Go Fund Me Campaign. The coverage from local media outlets contributed greatly to the cause and the total exceeded our wildest dreams. We have placed the funds in a trust account, which will ensure that basic operational expenditures can be covered until February of 2022, if no additional funding sources are available.

The museum was closed in compliance with provincial health orders not long after we had opened for our 2020 season and all planned programming was cancelled. We re-opened our doors in June with COVID safety protocols in place. While we lost our traditional business from overseas tourists, we saw a notable rise in 'staycation' visitors over the balance of the season.

We recently opted to close our doors for the remaining five days of our shoulder season in response to the new provincial health orders and worsening case numbers. We are hopeful that the anticipated mass distribution of a COVID vaccine in forthcoming months will enable us to resume normal operations in 2021 and beyond.



You are a writer and are just finishing up your fourth book with Ronsdale Press. Can you share a bit about how you started your historical research and writing?

Over the past decade, and with my increased involvement with the museum, my interest in local history also greatly expanded. I've spent a great deal of time at the Vancouver Public Library and the City of Vancouver Archives sifting through the City's history. I first co-authored *Our Friend Joe: The Joe Fortes Story* (Vancouver: Ronsdale Press, 2012) with Barbara Rogers. Next, I researched and published *Vancouver is Ashes: The Great Fire of 1886* (Vancouver: Ronsdale Press, 2014), followed by *Emily Patterson: The Heroic Life of a Milltown Nurse* (Vancouver: Ronsdale Press, 2017). My forthcoming book, *Hastings Mill: The Historic Times of a Vancouver Community*, will be released this spring, again by Ronsdale Press. I'm pleased to say that all net proceeds of this book will benefit museum upkeep.

I also really enjoy sharing history with children. I was involved with the Museum of Vancouver education programming department for 13 or 14 years. In fact, my writing career started in 2001 with *Travels with St. Roch: A Book for Kids*, illustrated by Edward Knight and self-published as a fundraiser for the Vancouver Maritime Museum's St. Roch Preservation Campaign.



Resources

hastingsmillmuseum.ca

Angela Fama, [Inside Vancouver's Oldest Building, the Old Hastings Mill Store Museum, Now in Danger of Closing](#), *Montecristo Magazine*, June 26, 2020.

Global News, [The Old Hastings Mill Store' in financial jeopardy](#), June 18, 2020.

Kenneth Chan, [Crowdfunding campaign launched for museum at Vancouver's oldest building](#), *Daily Hive Vancouver*, June 16, 2020.

CBC, [Paddle Song performed to thank Indigenous responders to Great Vancouver fire](#), June 16, 2018.

John Mackie, [First Nations' heroics in 1886 to be celebrated at Great Fire event](#), *Vancouver Sun*, June 13, 2018.

The Old Hastings Mill Store Museum, 2020.

Photo credit:
Old Hastings Mill Store Museum.

Celebrating B.C.'s Built Heritage



Kinsol Trestle, 2019.

Photo credit: Lindsay Foreman.



THE KINSOL TRESTLE

Cowichan Valley Regional District

Lori Treloar

Executive Director,
Shawnigan Lake Museum,
Shawnigan Lake, B.C.



Logging train on the Kinsol Trestle, 1958.
Photo credit: David Wilkie.

When the Canadian National Railway (CNR) abandoned its Cowichan Subdivision corridor in 1979, the Province of B.C. became its new owner. After the corridor was decommissioned, various organizations and individuals started petitioning the provincial and federal governments to officially designate the Kinsol Trestle as a heritage structure. Unfortunately, in the 1980s and 1990s, the standards for determining heritage value, specifically, 'a unique example of railway engineering,' could not be applied to the Kinsol Trestle. This bridge was considered to be 'representative' of its time and therefore was not eligible for heritage status.

In 1982, the province approved, in principle, the acquisition of this abandoned CNR right-of-way; it was officially acquired in 1984. That same year, the Heritage Branch reviewed the Kinsol Trestle and observed:

it has been recommended by the public and the press that the Trestle be designated a heritage site under Sec. 4 of the Heritage Conservation Act . . . in the public mind, this Ministry would be under a moral obligation to refurbish and maintain the structure.

The report concluded by recommending that an alternate designation be placed on the Kinsol Trestle – a *Notification of Interest – Extended Term*, which would be effective for five years. With a *Notification of Interest*, the Kinsol Trestle would not receive any maintenance.

Once a well-maintained working railway bridge, the Kinsol Trestle was ignored by the Province until 2006, when it was announced that \$1.5 million had been set aside to dismantle it. This action was meant to mitigate any potential liability issues resulting from the deterioration of the bridge between 1979 and 2006. The Province suggested that the Kinsol Trestle be replaced by an imitation bridge, constructed with all new materials and with fewer bents. Dubbed “Kinsol Lite” by the media, this bridge could not compare with the original.

Nearly three decades of commissioned reports, feasibility studies, petitions, exhibitions, and media coverage could not sway the provincial decision makers. The potential tourism draw and projected regional revenue was not a compelling enough argument for the conservation and designation of the Kinsol Trestle. As such, the 2006 provincial announcement resulted in a firestorm of letter writing by public and political restoration advocates, a last-ditch effort campaign.

And it worked! With committed stakeholders, community support, and a talented timber framing team that specialized in the conservation and repair of historic wood buildings, the Kinsol Trestle was finally rehabilitated in 2010-2011. Not surprisingly, it has become a popular destination for locals and tourists alike, with more than 150,000 visitors each year. Not even the COVID-19 pandemic can keep people away!



The Kinsol Trestle turned 100 in February 2020; it is a true survivor. During its life, the Kinsol Trestle has overcome vandalism, fire, severe neglect, and the effects of encroaching nature. Many of B.C.'s historic wood buildings and bridges have come and gone, but the Kinsol Trestle remains.

To learn more about the Kinsol Trestle's story, visit the Shawnigan Lake Museum on your next visit to the Cowichan Valley.

Resources

Abandoned, Then Embraced: The Kinsol Trestle, Virtual Museum of Canada Community Stories, www.communitystories.ca/v1/pm_v2.php?id=exhibit_home&fl=0&lg=English&ex=00000722

Kinsol Trestle Fire, 1988.

Photo credit:
Shawnigan Lake Museum.

Next Page Left:

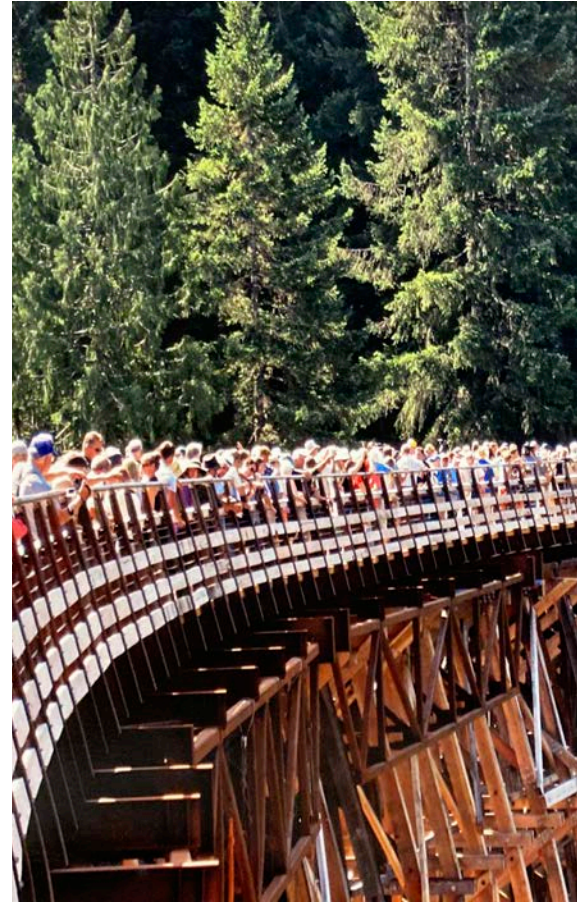
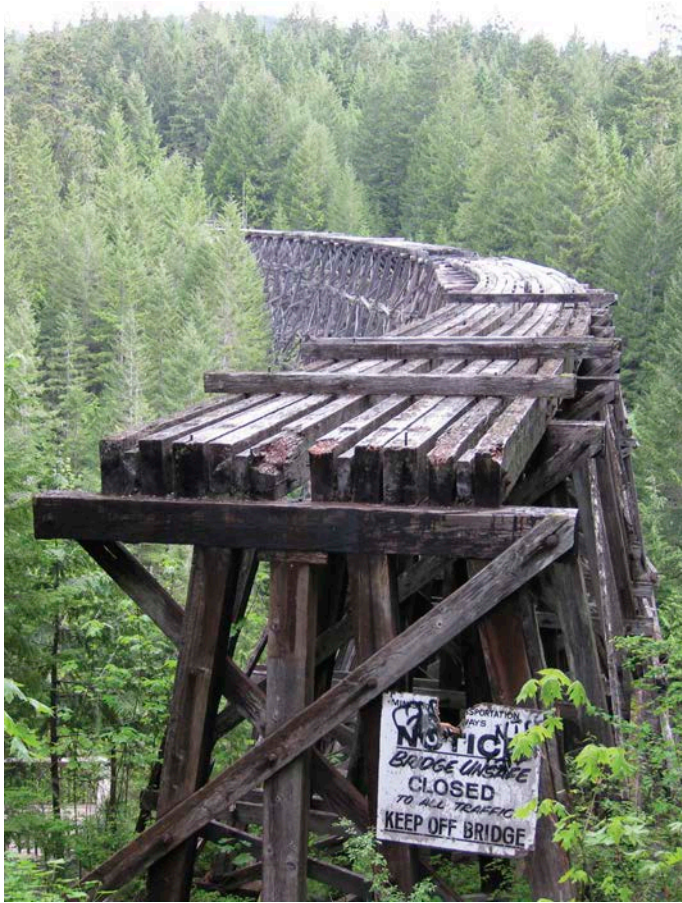
Poor, inaccessible condition of the Kinsol Trestle, 2006.

Photo credit:
Shawnigan Lake Museum.

Next Page Right:

Rehabilitated Kinsol Trestle crowd on Opening Day, 2011.

Photo credit:
Shawnigan Lake Museum.



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**BEING small IS NOT
A PROBLEM AT ALL**

BABY, WE’LL ROLL WITH IT

Resilience in the Small Museum

**Tammy
Bradford**
Manager,
Creston
Museum,
Creston, B.C.

Museums, galleries, and archives are good at rolling with the punches. Things can change at a moment’s notice – a key volunteer moves to be closer to her new grandbaby; a longtime funder changes their philanthropic focus; the hoped-for donation of a local item doesn’t materialize but a massive and unexpected donation of other items does. We make plans to develop new exhibits, deepen community engagement, strengthen existing and develop new relationships with underserved groups. And then something happens and we have to rethink, revise, and/or restart.

For those of us who function with few staff and who heavily rely on volunteers, these hiccups can be overwhelming – especially when they come in rapid succession. After a nightmarish summer in 2009 when nothing went according to plan, in response to the BC Arts Council’s application question about our most notable recent successes, I actually wrote, “We survived the summer of Plan Bs.”

I’ve learned a few things over the years about dealing with the uncertainty that plagues our sector without going stark raving mad:

RULE #1:**Reel from the hit, then move on**

It's perfectly acceptable – even imperative – to feel the frustration and work through it in whatever way you can. But once you've had your good cry or gone for a punishing workout or talked it out with the neighbourhood chickadees (my personal favourite), you need to look for the opportunity. I am a firm believer in the silver-lining philosophy. Yep, that tree landing on one of our buildings this past March would have put an abrupt end to our exhibit development partnership with the local high school if COVID-19 hadn't hit the same day. Moving everything out to make way for repairs gave us the perfect opportunity to collaborate with the Yaqan Nukiy and Ktunaxa communities on a new exhibit highlighting their cultural resilience in a changing world.

The phrase “resilience in a changing world” really sums up our situation. The world is going to change, so we might as well adapt. This is the incentive we need to stop doing things the way we've always done them. Volunteer grandmother

The world is going to change, so we might as well adapt. This is the incentive we need to stop doing things the way we've always done them.



moving away forces us to embrace new volunteer recruitment strategies. Massive donations of items opens up new exhibit opportunities. COVID-19 might mean we can't connect with audiences in person, but now we're finally wrapping our heads around technology.

You might say this is a reactive strategy. Part of me agrees. But in small organizations, we don't always have the resources to predict what *might* happen; we're too busy grappling with what *is* happening. Being able to react positively and strategically in an unexpected situation is a good thing.

COVID-19 and a tree hit us at the same time on March 14, 2020, forcing a complete redirect of all our spring and summer plans.
Photo credit: Creston Museum.

Trail Museum & Archives Donor Wall. A clear testament to the social capital the museum has earned in the community, 2020.

Photo credit:
Sarah Benson-Lord.



RULE #2:

When your world goes sideways, tell people

As my friend and colleague Sarah Benson-Lord of the Trail Museum & Archives says, “Being small, we know everyone and everyone knows us. Sometimes our own social collateral can lead to success (e.g., fundraising, calling in favours, local grant opportunities, etc.). Sometimes the formalities of advocacy can be eased by a friendly conversation in the grocery store or sitting down for a coffee. It helps that we can bump into each other frequently and take the ‘procedure’ out of things. It also means we can talk to each other on a slightly different level about our own realities (good and bad).”

Talking about the challenges we face is not only a good, healthy way of dealing with frustration and uncertainty, it can also lead to solutions. Maybe you end up talking to someone who has the knowledge or skills to solve the problem. Maybe they have the same problem and you can collaborate on the solution. Maybe it’s someone who completely sympathizes and is about to become your new key volunteer. Regardless of the outcome, you’re building bridges and connections, and that is only going to boost your resilience.

Lesson learned: Our problems are the community's problems; the community's problems are our problems. Together, we can solve them.

RULE #3:

No one does it alone

To bounce back from adversity, we need the help and support of our community. To achieve that, we have to be there for our community when they need us.

I had a severe crisis of confidence this past summer when I realized that almost all of our community engagement strategies had been undone by COVID-19: 22 years of hard work to make this a true community museum and it was all going down the drain. It was a tough moment. But then I got a flurry of emails from teachers desperate for help in developing outdoor learning opportunities for their students in this strange new world.

We've been extremely busy, creating new content, developing new programs, and connecting with new schools, teachers, and curricula. We've more than doubled our typical annual school participation, all of which has been delivered in a safe, physically-distanced format.

Lesson learned: Our problems are the community's problems; the community's problems are our problems. Together, we can solve them.

That's resilience.



A collection of old flags and a historic map of Canada formed the foundation of an on-demand school program on Confederation, 2020.

Photo credit: Creston Museum.

ROBERT MARTENS

**Mennonite Heritage Museum
and the Mennonite Historical
Society of BC, Abbotsford, B.C.**

Robert has been volunteering with the Mennonite Historical Society of BC (MHSBC) since the early 2000s. He was asked to join the board and to help edit and write for the MHSBC newsletter, [*Roots and Branches*](#), which has since expanded to a periodical of sorts. Robert also accessions archival items donated to the MHSBC, keeping the database that extends back to the 1980s up-to-date. His interests lie more on the historical end of things, rather than the genealogical and his involvement with the Mennonite Heritage Museum (MHM) began much later, after the Museum opened several years ago. Robert writes all of the MHM and MHSBC press releases and also volunteers as a Gallery Attendant and in the Bookstore.

As chair of the MHSBC library committee, Robert has been working with others to update the library system at the Society. Among other activities, he has also organized a rare books and songbooks collection and has been translating a Russian Mennonite newspaper dating to 1925-26, published in German. Robert notes:

Mennonites living in Vancouver and the Fraser Valley have a most fascinating – and sometimes brutal – history, having fled the chaos of the civil war from which the totalitarian Soviet Union emerged. Many of their friends and relatives were left behind, often to suffer and die in the Soviet labour camps. The history of Mennonites in general, however, goes way back to 1525, when the first Anabaptists were rebaptized as consenting adults. Severe persecution followed.

Robert shared that, “Volunteer work is one of the delights of my life. In the various volunteer organizations in which I participate, I’ve found a feeling of mutual resolve and commitment, as well as the sense of a new ‘family.’” He loves connecting with the wonderful volunteers and staff at MHSBC. “It’s always a joy.”

In addition, Robert is a published poet and is engaged with many local arts organizations. He maintains contact with other local heritage and museum societies, noting that, “It’s vital that we work together to preserve our disparate stories.”

*Photo credit:
Jennifer Martens.*





Whoo's News

KANCHAN LAL

Programs
Coordinator,
Vancouver
Maritime
Museum



The Vancouver Maritime Museum welcomed its new Programs Coordinator, Kanchan Lal, in November. Kanchan brings her passion and energy for engaging with the public to this new role. Over the past few years, she worked with PoCo Heritage Museum and Archives, most recently as their Museum Coordinator. She will be greatly missed by the team in PoCo, but they wish her the best of luck as she continues on with her career!

SARAH CARLSON

Program
Manager,
Vancouver
Heritage
Foundation



Sarah Carlson recently joined Vancouver Heritage Foundation (VHF) as the Program Manager. She has jumped right into her new role, running a variety of virtual programs for the fall season, ranging from evening lectures to heritage conservation workshops, and virtual walking tours. Sarah comes to VHF with over 10 years of experience in museum programming and informal education and is excited to delve into Vancouver's diverse history and create opportunities for the community to learn about the city's heritage places through future programming.

KIRSTIN CLAUSEN

Executive
Director,
Britannia Mine
Museum



Kirstin Clausen retired from her position as Executive Director of Britannia Mine Museum at the beginning of December. Kirstin has been at Britannia for 20 years and has overseen major changes, including the restoration of magnificent Mill #3 and other heritage buildings, the development of a new visitor centre, and the launch of the Museum's award-winning live-action spectacular, BOOM! Her calm and steadfast leadership has enabled the museum to grow and evolve to what it is today.

CHERYL HENDRICKSON

Executive
Director,
Britannia Mine
Museum



The Britannia Mine Museum welcomes Cheryl Hendrickson as its new Executive Director. Cheryl has been with the museum as its Retail and Visitor Services Manager since 2016. She is excited to lead the museum in its new chapter, developing and delivering exciting public programming opportunities in this challenging COVID world.

SHEILA NICKOLS

Maple Ridge
Museum and
Community
Archives



Sheila Nickols, Past-President of the Maple Ridge Historical Society, museum curator, and history writer, passed away on October 31, 2020 at the age of 85. She was a mentor, storyteller, woman of faith, and steadfast friend, bringing her quiet dignity to everything that she did. Sheila will be greatly missed by her family, friends, and heritage community. Our sincerest condolences to those who had the pleasure of knowing her.

News

New BCMA Team Members

The BCMA is pleased to welcome Koy Tayler and Leia Patterson to the team. They will develop new resources and projects identified by the BCMA's Indigenous Advisory Committee. Together they will support museums and cultural organizations in ongoing reconciliation, decolonization, and partnership building efforts.



Koy is joining the team as the BCMA's new **Indigenous Outreach & Partnership Coordinator**.

Koy (she/her) is a proud Métis citizen and is eager to support BCMA members in their work to decolonize museological practices and facilitate cultural relationships. She has a Bachelor of Environment in Global Environmental Systems from Simon Fraser University, along with a diploma in Broadcast and Media Communications with a focus in Broadcast and Online Journalism. In her spare time, Koy enjoys the outdoors and exploring the best afternoon tea establishments.



Leia is joining the team as the BCMA's new **Learning Resources Coordinator**. Originally from Ontario, Leia (she/her) holds a Bachelor's degree in Anthropology and a Post-Graduate Certificate in Museum and Gallery Studies. She relocated to B.C. to work on heritage initiatives with Indigenous communities and has five years of experience contributing to repatriation and cultural revitalization projects. Believing that museums have the potential to help bring communities together, Leia is excited to be working with the BCMA to create tools that will help museums take action towards reconciliation. In her free time, she is often running, skiing, or devouring books to meet her overly ambitious yearly reading goals.



Museum Manager Mondays

Being a museum manager is a challenging and often isolating role. Museum Manager Mondays is a new program to help professionals in leadership positions connect, network, and provide mutual support. In this pilot program, join BCMA Executive Director, Ryan Hunt, for a monthly one-hour online discussion where museum, gallery, heritage, and cultural managers, EDs, and lead curators can discuss the challenges they face in their roles – from navigating stakeholder relationships, to working with boards, to HR issues, and beyond.

Join us at 12 pm on the third Monday of each month!



New IBPOC Network

With support from [RBC's Future Launch](#) program, we are excited to introduce a new series of professional development and networking opportunities for the Indigenous, Black, and People of Color (IBPOC) community within B.C.'s arts, culture, and heritage sector. Coming in early 2021, the IBPOC-led network will seek to foster careers and create mechanisms to support emerging and established IBPOC museum professionals. Stay tuned and keep an eye on BCMA's social media for exciting updates!

Virtual Event Resources Toolkit

In Summer 2020, the BCMA and Heritage BC embarked on the joint research project *Future Perfect: Developing Effective Models for Digital, Physical, and Blended Conferences*, funded by the Canada Council for the Arts. Through *Future Perfect*, we hope to create a comprehensive framework for a new type of accessible and affordable digital conferences.

You can find the first resources [on our website](#). The project is ongoing and we will update the toolkit as resources and findings from our research become available.

Our sincere thanks to our partners at Heritage BC and our wonderful team of consultants: Inga Petri ([Strategic Moves](#)), Lynn Feasey ([Points North Creative](#)), and Jason Guille ([Stream of Consciousness](#)).

Success by ASSOCIATION

Webinars

The BCMA is pleased to offer regular webinars. Join museum, heritage, arts, and culture colleagues from around the province and gather your team for a lunchtime learning opportunity. Our engaging webinars cover a variety of professional development topics, including education, conservation, marketing, exhibit management, and everything in between. Webinars are free for members, and \$15 for non-members.

You can also access our growing archive of past webinars on the BCMA website.

For more information, head to museumsassn.bc.ca/brain/learning-opportunities/webinars/.

2021 Webinar Sponsor



BCMA Job Board

The BCMA is excited to provide a job board for the B.C. museum community! Check it out at museumsassn.bc.ca/members/job-board/.

BCMA Brain

BCMA's BRAIN is your learning centre on our website. Discover upcoming learning opportunities, as well as practical tools and resources on a variety of topics related to museum operations, including new landing pages for advocacy, diversity, and inclusion and Indigenous culture and heritage. Content in all areas of the BRAIN will grow over time.

We welcome contributions and feedback from BCMA members and the sector at-large. Feel free to share ideas for new resources and innovative practices by emailing:

bcma@museumsassn.bc.ca.

Tap into the collective knowledge of our sector at museumsassn.bc.ca/brain/.

BCMA Podcast

The BCMA has a podcast! You can listen to new episodes and find out how to download the series on the BCMA website. Visit bit.ly/BCMApodcast.

Whoo 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.



Back Cover: Pitt Meadows Museum and Archives, 2020.
Photo credit: Tayu Hayward.

We're Growing!

Welcome to new members:

Individuals

- Lyla Asmat
- Nicole Achtymichuk
- David Ellis
- Denise Ewing
- Jessica Korporal
- Imogene Lim
- Claire Lloyd
- Leticia Sanchez
- Marina van Wittenberghe

Volunteers/Students

- Jennifer Bowen
- Karen Drysdale
- Taryn Goodwin
- Brenda Joy
- Shannon Lake
- Yan Ting Li
- Allison Liu
- Kennedy Beth Neumann
- Denton Pendergast
- Laura Segal
- Jesse Thomas

Institutions

- Chinese Canadian Museum
Society of British Columbia

Affiliates

- Argo Arts
- CatalogIt
- Forager Media Group

