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Preserving and Promoting: Black Cultural Heritage in Canada

A 2009 Black History Month Initiative
February 5, 2009

Citizenship and Immigration Canada

CITIZENSHIP AND MULTICULTURALISM BRANCH



Citoyenneté et Immigration Canada

DIRECTION GÉNÉRALE DE LA CITOYENNETÉ ET DU
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Preserving and Promoting: Black Cultural Heritage in Canada

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I. INTRODUCTION

Every February, the Multiculturalism Program, on behalf of the Government of Canada, invites Canadians to take part in events to celebrate and learn about the contributions black Canadians have made to the growth and development of Canada. It is also an opportunity for Canadians to seek creative and economic ways to preserve and actively promote the black Canadian heritage as an integral component of our collective Canadian Identity.

In March 2004, the Department hosted a round table to link individuals who specialize in African-Canadian heritage with officials of the Canadian heritage portfolio. The objectives of the round table were:

- to link African-Canadian heritage organizations, historians and community media representatives to key resources available through the Canadian heritage portfolio;
- to increase the awareness of the departmental and portfolio agency officials of the work being carried out by African-Canadian heritage organizations and individuals; and
- to share information.

No young people were present at the round table although many references were made to the importance of youth to the survival of black Canadian museums and to their preservation of black Canadian heritage. Since that time, many curators and historians have called for the development of practical ways of engaging youth "to take up the torch."

Following consultations with officials of black Canadian museums across the country, it was the consensus that a one-day succession planning summit be convened on February 5, 2009, to exchange knowledge and to help develop young managers to preserve and promote the African-Canadian heritage as an integral component of our Canadian identity.

Young participants were chosen from among those pursuing studies at universities and colleges in black Canadian history, Canadian studies or related fields, and also from among youth in the community who are interested in pursuing museum administration professionally. Other participants came from recognized black Canadian museums or heritage institutions, and included historians and serious practitioners from across the country.

The one-day summit was organized by the Multiculturalism Program of the Department of Citizenship and Immigration and held at the Canadian War Museum in Ottawa.

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II. AIMS AND OBJECTIVES

The primary aims of the one-day succession planning summit were to:

- facilitate an intergenerational transfer of knowledge between the current custodians and administrators of black Canadian museums and youth so as to encourage the development of a pool of enthusiastic and innovative young managers for these museums;
- create an informal network that will serve as a community of practice for the intergenerational transfer of knowledge with youth, and for effective and modern mechanisms to share information with the public at large; and
- propose successful models for the intergenerational transfer of knowledge and outline creative methods for preserving and promoting black museums as integral to the Canadian identity.

III. STRUCTURE AND ORGANIZATION

On February 4, 2009, the Honourable Jason Kenney, Minister of Citizenship, Immigration and Multiculturalism, hosted a reception at the Canadian War Museum in Ottawa to launch Black History Month 2009 in Canada. During the event, the Minister reminded the audience that the celebration of Black History Month throughout North America provided an opportunity for members of the black community to share with all Canadians the events that have marked our collective history.

The launch, which attracted over 250 people, including the participants of the one-day summit, provided the Minister with the opportunity to elaborate on the theme for Black History Month, "Black Canadians and Their Contributions to Canadian Identity." "We mark these contributions this month," the Minister said, "by focussing on three of the many ways black Canadians have given back to the country: through the military, through sports—especially Olympic sports—and through the creation and preservation of museums to mark the black experience in Canada." He encouraged the participants to prepare an action plan to develop young professionals with the skills to manage and maintain institutions dedicated to the preservation and promotion of the African-Canadian identity.

The succession planning summit was held on February 5 in ateliers C and D of the Canadian War Museum. The room was replete with posters, departmental and community bulletins, and the exhibit "On the Road North: The Journey to Freedom." This exhibit, produced by the Parks Canada Agency in collaboration with the Multiculturalism Program, tells the historical story of the long and valiant journey of black Canadians against the backdrop of Canada's national historic persons, sites and events.

Following the introduction of departmental officials by the facilitator, Dominique Dennerly, the participants were welcomed by Andrew Griffith, Director General, Citizenship and

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Multiculturalism. He noted that Black History Month provided an excellent opportunity for current curators and administrators of black museums and youth to work together to facilitate an intergenerational transfer of knowledge. Mr. Griffith expressed the hope that the participants would use the day to explore opportunities and models; to build on each other's experiences and knowledge; and to seek ways to work together as effectively as possible.

The importance of this exercise, he said, was that the group had gathered to develop an orderly transition or succession plan. This would ensure that the important African-Canadian legacy, and the proud stories of our Canadian identity, like the contributions of Abraham Doras Shadd and Rosemary Brown who were being honoured during February with a Canada Post commemorative stamp, were preserved and shared with all Canadians. He concluded that future generations of African-Canadian children needed to see themselves reflected in the stories of our country.

The day included:

- a moderated, armchair-style panel interview and dialogue on specific issues facing black historical museums; and
- presentations, and group discussions with set objectives, regarding possible models for the transfer of knowledge, mentorship, practical experiences and best practices.

IV. LEGACY PANEL

Black Canadian Historical Museums: Past, Present, Future

The first session of the day was an interview and facilitated dialogue with two panellists:

- Dr. Henry Bishop, Chief Curator and Director of the Black Cultural Centre of Nova Scotia
- Shannon Prince, Curator of the Buxton National Historic Site and Museum

During this interactive session, perspectives were shared on the mandate of their institutions, their experience over the years and the role of young people in the promotion and preservation of the African-Canadian legacy.

Four key areas were identified:

1. Black Canadian Museums: Current Situation

- These small museums were founded initially as a repository for family heirlooms; they are a birthplace and a showcase of cultural activity.

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- Many small museums exist because of the dedication and passion of family members and a few individuals who remain committed to telling the stories of the settlement and experience of their forebears.
- These museums were founded because traditional mainstream museums were not inclusive of the African-Canadian experience.
- Blacks in Canada are integral to this country, more than just a legacy of slavery. Black museums represent the hallmark of this transition.

2. Institutional Pride and Successes

- There is great pride among curators in the existence of these small museums as a showpiece for tourists, and for special extended family gatherings like the Annual Homecoming in Buxton on the Labour Day weekend. This gathering, now in its 85th year, attracts almost 5,000 family members from across North America to a town with an existing population of 1,000.
- Black museums illustrate a history that goes further back than the era of slavery, demonstrating that Blacks in Canada are not just descendants of slaves, but of African kings and queens.
- “Cultural Scene Investigation” (CSI), a program of the Black Cultural Centre of Nova Scotia, helps to introduce black heritage and history in grade school curricula in Nova Scotia.
- “Voices of Freedom,” a celebrated program of the Buxton National Historic Site and Museum in southwestern Ontario, revolves around a 1910 photograph and allows students and teachers, young and old, to work together with research material to discuss issues of heritage.
- The election of the first black President of the United States, and the recent bestseller by Lawrence Hill, *Book of Negroes*, have created “a new zest and hunger” for information on people of African ancestry in North America. This has increased the number of tours to the museums.

3. Major Concerns

- There is a major concern about who will replace current museum curators, and a pressing need for succession planning and sustainable funding to preserve and promote the black Canadian legacy.
- There is a lack of sufficient preparation and education among the current youth to undertake museum work.
- More needs to be done, in Nova Scotia in particular, to instil in black youth knowledge and pride in black history that is worth preserving. Since there is only one black museum in the province, many perceive museum work as an undertaking for white Canadians and there is a lack of interest in museology among these youth.

4. Preserving the Legacy

- Museums and libraries promoting awareness of the African-Canadian experience need to be linked to schools where youth are being socialized.

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- Black studies should be integrated more fully into the curriculum of the school system. Relations need to be built with school boards and educators demonstrating the relevance of the programs of black Canadian museums to the school curricula.
- Some of these black studies may be presented in a manner that combines history with entertainment and preferably by someone who is passionate about history and legacy.
- The educational system needs to present black history within the context of an inclusive Canadian history, so that black youth can learn about their origins and feel proud of their history. However, one needs to be careful to emphasize that “we are all Canadians,” and to not draw a line between “black history” and “Canadian history.”
- Big-city schools should be encouraged to visit black Canadian museums to give their students a chance to learn in a different way, and to be open to new information and experiences—oral history interviews, creation of portable exhibits, etc.
- Students should be encouraged to undertake projects where they will want to research the black Canadian legacy. Engage young people from the start; make them feel empowered. Find at least one passionate youth to take the lead, to act as a “cultural agent.” One needs to capitalize on the excitement of the election of President Obama to “record history as we make it.”
- We need to embrace the importance of excellence, maintain high standards and become visionaries of how black Canadians see themselves in 10 to 20 years. Everyone wishes to be a part of the success story.
- We also need to think “outside the box” when seeking funding and not work in isolation but build bonds with other cultural groups and organizations by sharing interesting facts and information.
- Funding needs to be secured for the sponsorship and apprenticeship of curators at black Canadian museums and to build on existing successful events like the Annual Homecoming in Buxton to attract individuals from both inside and outside of Canada to undertake scholarly research.
- We must be accountable and transparent and maintain good governance.
- The time has come for the creation of a coalition of black museums.

V. INFOMERCIAL ON AVAILABLE TOOLS
Canadian Heritage Information Network: *Tools You Can Access*

Presenters

- Jennifer Baird, Project Leader, Virtual Museum of Canada Investment Program, Canadian Heritage Information Network (CHIN), Department of Canadian Heritage
- Ern Bieman, Heritage Information Analyst, Professional Development and Digital Resource Management (CHIN), Department of Canadian Heritage

The two presenters provided an overview of CHIN, including opportunities available to museums through the Young Canada Works Program and the Virtual Museum of Canada.

Every year, the Young Canada Works Program creates approximately 2,300 jobs for students and young graduates, giving them the chance to test their skills, build career experience, finance their education or get started on their career path. Black museums may profit from this program by making applications for summer placements.

The Virtual Exhibits Investment Program is open to all public, not-for-profit museums that have demonstrated their commitment to work collaboratively with colleagues across the country by becoming contributing or basic members of the Canadian Heritage Information Network; and to organizations that have an ongoing role in representing museums or managing several institutions and that are making proposals on behalf of multiple museums. Having a presence on the Virtual Museum will allow black museums and their exhibits to be seen by Canadians all across the country.

The presenters encouraged participants to follow up with CHIN and the Canadian Museum Association (CMA), the national association of museums in Canada dedicated to advancing public museums and museum works in Canada. Representatives of the CMA were present at the summit and brought information packages with them.

VI. EMERGING PRACTICES

Passing the Torch: Successful Models in Intergenerational Transfer of Knowledge

Panellists

- Elizabeth Goger, Vice-President, Human Resources and Volunteer Services, Canadian Museum of Civilization
- Lisa Leblanc, Manager, Programs and Interpretation, Canadian War Museum
- H el ene Samson, Curator, Notman Photographic Archives, McCord Museum, who stepped in at the last minute to replace Bill Barkley, Museum Consultant

The presenters used the opportunity to provide details, not only on how knowledge was transferred within their organizations, but how they engaged the general public in relaying information on important activities taking place at their museums. These details were relevant to all museums, regardless of their size.

Three main points were highlighted:

- With respect to succession planning, it is important to pass on corporate knowledge through acting positions, temporary assignments and student jobs. Potential retirees are required to give at least one year's notice in order to provide sufficient time for new employees and those in acting or temporary assignments to be mentored.
- The engagement of community volunteers by the Canadian War Museum as members of interpretation programs has allowed "history to come alive." Visitors have been able to learn first-hand of important personalities and complex issues in Canadian history directly from volunteers with expert knowledge. This is an excellent museum outreach program, often with external financial support, which imparts historical information as well as enhancing public interest in the operations of the museum.
- The ethnic experience in Canada is an important element of Canadian history and integral to Canadian identity formation. The panellists agreed that it was crucial to collaborate early with the appropriate ethnic communities when preparing sensitive exhibits related to the ethnic experience in Canada. This cooperation should also be given official recognition.

VII. DIALOGUE ON THE DESIRED FUTURE

The participants were grouped into mixed generational teams to stimulate an active dialogue reflecting elements of a common vision for the future of black Canadian museums based on all that had been discussed during the morning. "Vision boards" of magazine pictures and other materials created by the participants presented a graphic visualization of their expectations for the future and set the tone for the working sessions after lunch. Some photographs of the resulting vision boards can be found in the Appendix of this report.

VIII. KNOWLEDGE CAFÉ

Succession Planning Solutions

Themes

1. The Missing Link: What gaps need to be filled—networks? partnerships? work structure? apprenticeship?—to enable black Canadian museums to survive and thrive?
2. The Succession Pool: Where are the successors? How do we facilitate matching and mentoring between curators and potential successors? How do we build the succession pool? How do we transfer knowledge?
3. Youth Engagement: Are we invisible—what can we do to increase our profile with youth? What can attract youth to black Canadian museums? How can we engage the younger generations in the preservation and celebration of black history?

Following lunch, the participants circulated among “theme tables” in a series of four organized rounds to consider the questions outlined in the themes above. During the final round, table groups identified the top solutions with detailed suggestions on **what** could be done, **how** and by **whom**, including **outcomes** and **time lines**.

Because of enthusiastic discussions and time constraints, not all group reports were as detailed as requested in terms of **outcomes** and **time lines**. However, all the reports recommended top solutions that were fully considered.

The Missing Link

This table formulated a number of germane questions for consideration during Round 1:

- Where do we start?
- Is there a shared concern, a dialogue already taking place?
- How do we get people, in terms of succession, interested and involved?
- What are the barriers to getting people involved?
- How do we promote awareness and highlight existing role models?
- How do we strengthen current resources and how do we gain access to new resources in the following areas:
 - o human capital
 - o knowledge
 - o funding
 - o tools
- How do we find the existing resources?
- How do we find the routes of access and advocate for access to the resources required for maintaining our sites, planning for succession, etc.?

After much discussion, three solutions were suggested:

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1. Create a subcommittee under the umbrella of the Canadian Museum Association. This could be called the "Canadian Association of Emerging Museum Professionals." Models of this sort already exist through the American Association of Museums and this could be adapted for this proposal.

Such a subcommittee could encompass the following ideas and tasks:

- o emerging professionals and well-established professionals;
 - o existing information regarding role models, internships and mentorships;
 - o advocacy group that sources funding;
 - o researchers and representatives who know how to access funding.
2. Develop stronger partnerships with post-secondary academic institutions
 - o develop longer term internships;
 - o obtain more money for national internship programs.
 3. Gain access to operational funding by:
 - o amalgamating efforts across regions; and
 - o thinking beyond the regional perspective and focussing on a provincial or national perspective to ensure representation.

Participants at this table agreed to pursue Solution #1 for further elaboration and proposed the following steps.

Next steps toward a "Canadian Association of Emerging Museum Professionals":

- Prepare a proposal for presentation at the next national conference of the CMA;
- Seek possible linkages with potential corporate partners;
- Get creative in approach: involve curators, students, elders, board members;
- Start building a relationship with board members and staff of the CMA;
- Be active in the development of strategic policies;
- Consult grassroots on issues (i.e., Black Cultural Society of Nova Scotia and other potential organizations with a good track record);
- Represent museums and be relevant to museums;
- Invite the Government of Canada to consider creating a program to which the community museums can apply to undertake specific projects. Models for this approach already exist.

The Succession Pool

Questions raised for consideration:

1. Who are the successors?
2. How do we attract and interest them?
3. How do we keep them?
4. How do we make them care?
5. How do we empower them?

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6. How do we reward them?
7. When do we approach them?
8. What do we want them to know?

Participants at this table decided to concentrate on the first question and determined that the three key categories of successors were:

- People interested in or enthusiastic about history;
- Visionary and dedicated individuals;
- Students who are, or can be, trained.

The following suggestions were made to engage such individuals by taking advantage of existing systems. The purpose of this is to raise awareness and interest and create an enthusiasm for black history:

- Collaborate with people and institutions who are potential partners;
- Establish "practicum" opportunities within black Canadian museums and prepare model class assignments on black history;
- Establish strategic community outreach programs for high-profile initiatives; and
- Develop a Black Canadian Museum Road Show for visits to select cities across the country.

Of the above suggestions, this table decided to propose the Black Canadian Museum Road Show for consideration. Though the issue of funding was not addressed, this initiative was advanced as one that encompasses many of the elements that have been discussed:

- The Black Canadian Museum Road Show may be a mobile bus or a truck museum exhibition with volunteer interpreters, practitioners, curators and youth guides;
- Through artifacts, documents, photographs, videos and music, the cross-Canada mobile tour can bring an inspirational, proud message and excitement to the hearts of the communities being visited;
- The Black Canadian Museum Road Show may make appearances at educational institutions, black Canadian and other museums, historical landmarks, festivals and other community gatherings; and
- The Black Canadian Museum Road Show, while imparting knowledge and information, will encourage all Canadians to connect in a meaningful way with the foundations of our Canadian exploration, our cultural diversity and our Canadian identity formation.

Youth Engagement

Interest in this topic led to two tables being established.

Table A

Questions raised for consideration:

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1. What age groups should be targeted?
2. Where to target the youth? Home? School?
3. How do we empower youth?
4. How do we link history with today?
5. How do we motivate youth to feel comfortable with the legacy of slavery?
6. Who is engaging these youth? Media? Teachers?
7. How do we make a lasting impression and ensure retention of knowledge?
8. How do we provide positive role models?
9. How do we measure results? Volunteering?
10. How do we keep youth engaged?

The table A participants decided to elaborate on Question #3:

How do we empower youth?

The following answers were advanced:

- Teach youth to value themselves, give them a sense of self-worth;
- Youth must feel that they are heard and respected;
- Youth must feel they are a part of the decision-making process;
- Give them the power;
- Impart cultural perspectives;
- Empower the parents;
- The entire education system must be involved: teachers, museums, parents (trickle down);
- Listen, ask and respect;
- Let youth determine how they are to be taught or instructed.

The participants at table A elaborated on the above:

- Develop initiatives by youth for youth (for example, peer mentors and young community leaders);
- Provide equal power and time for their youth issues;
- Extend to youth a freedom of expression that comes without intimidation;
- Create the means for inspiration from youth champions in museum community groups or in institutional liaisons;
- Validate youth experience and knowledge (for example, youth docents);
- Tap into the technology used by youth for social networking; and
- Encourage museums and public institutions to undertake special outreach initiatives aimed at youth.

Table B

Questions raised for consideration:

1. How do we attract, develop and hold the attention of youth?

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2. How do we keep the information accessible to youth?
3. What types of tools can museums share with youth?
4. How can museums engage youth and reward their engagement?
5. How can museums show youth that their involvement is important?
6. How can we incorporate their input into our museums?

The table B participants decided to elaborate on Question #1:

How do we obtain, develop and hold the attention of youth?

The following answers were advanced:

- Attract them by using today's popular technologies: Facebook, YouTube, MySpace and podcasts; virtual tours, online exhibitions and a Web presence;
- Use a champion or a popular youth to approach their peers to attract them;
- Create youth focus groups;
- Be present at youth-oriented events: concerts, sporting events; and
- Create programs that involve youth input and creativity.

Next steps

The first three answers above were recommended as the most promising solutions and the following next steps were proposed:

- Establish partnerships with high schools to provide youth with the opportunity to learn and volunteer in museums;
- Use the new technology to bring generations together and to enhance their museum experience;
- Create more co-op programs that involve youth and provide an opportunity to gain more experience in museology;
- Create focus groups in community centres; and
- Take advantage of the services of a regional or community role model to facilitate focus groups.

IX. Follow-Up Action

The participants expressed sincere appreciation for the foresight of the one-day succession planning summit at the Canadian War Museum and for the conduct of the workshops. They overwhelmingly expressed great satisfaction with the outcomes of the summit and pledged to work together to effect quick action to save black Canadian museums—national treasures housing the history and experience of black Canadian settlement in our country.

They agreed that it was important to empower themselves to learn from each other; to act as a group on behalf of their institutions; and not to wait for something to be done for them. It is expected that a few of the experienced curators and administrators will take the lead in this endeavour.

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To that end, the participants exchanged contact information in the expectation of establishing an informal online network of leaders of black Canadian museums. An official contact list has been sent to all participants by the Department.

They also expressed the hope that their suggestions would be reviewed seriously by all parties so that a new generation of curators could be trained to assume responsibility for the management of these museums, and that Canadians could continue to learn of the contributions made by people of African descent to the growth and development of Canadian society.

Information on what action has been taken since the meeting is found in Appendix D.

X. Conclusion

Sylvie Lépine, Manager of Public Education and Promotion in the Multiculturalism Program, thanked everyone for their participation in this one-day summit. She cited a few of the issues that she heard during the day, and said that she was impressed by the passion and dedication of the participants and their desire to share experiences.

Ms. Lépine also said she was pleased that so many felt that the day was a start in building trust and making connections. She assured the participants that their evaluations of the summit would be reviewed carefully and indicated that the Department of Citizenship and Immigration would post the report on the proceedings of the day on the website of the Multiculturalism Program in the foreseeable future.

She wished everyone a safe journey home.

APPENDICES

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A. List of Participants

Name	Affiliation	City, Province
Madeleine Knickerbocker	Student	Toronto, Ontario
Laura Kate Gibson	Student	Toronto, Ontario
Tascha Morrison	Student	Ottawa, Ontario
Marina Piza	Student	Ottawa, Ontario
Brianna Hammer	Museum Assistant	Strathroy, Ontario
Josianne Trudel	Student	Ottawa, Ontario
Haley Cox	Student	Shelburne, Nova Scotia
Allison Boswell	Student	Oshawa, Ontario
Josiah Vermont	Student	Thorold, Ontario
Ryan Burke	Student	Ottawa, Ontario
Amanda Jnofinn	Student	Ottawa, Ontario
Emily Louie	Student	Ottawa, Ontario
Beverley Cox	Manager, Black Loyalist Historical Society	Shelburne, Nova Scotia
Carolyn Wilson	Curator, Sheffield Park Black History and Cultural Museum	Collingwood, Ontario
Donna Ford	President, Central Ontario Network for Black History	St. Catharines, Ontario
Kenneth Stanton	Administrator, North American Black Historical Museum	Amherstburg, Ontario
Ada Summers	Curator, Salem Chapel BME Church National Historic Site	St. Catharines, Ontario
Shannon Prince	Curator, Buxton National Historic Site and Museum	North Buxton, Ontario
Dr. Henry Bishop	Chief Curator and Director, Black Cultural Centre of Nova Scotia	Dartmouth, Nova Scotia
Rosemary Sadlier	President, Ontario Black Historical Society	Toronto, Ontario
Alix Lwanga	Saskatchewan African Canadian Heritage Museum	Regina, Saskatchewan

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Name	Affiliation	City, Province
Lynne Teather	Associate Professor, Museum Studies Program, University of Toronto	Toronto, Ontario
James Timlin	Chief Administrative Officer, Town of Ingersoll	Ingersoll, Ontario
Godwin Ifedi	President, Black History Ottawa	Ottawa, Ontario
June Girvan	Executive Director, J'Nikira Dinqinesh Education Centre	Ottawa, Ontario
Terrence Quinlan	Professor of Conservation, Applied Museum Studies	Ottawa, Ontario
Prudence Rajaobelina	Communications Consultant	Ottawa, Ontario
Debbie Beaver	Director of Outreach, Black Settlers of Alberta and Saskatchewan Historical Society	Edmonton, Alberta

Officials

Name	Affiliation	City, Province
Heather MacDonald	Parks Canada	Gatineau, Quebec
Victoria Baker	National Coordinator, Young Canada Works	Gatineau, Quebec
Véronique Juneau	Young Canada Works	Ottawa, Ontario
Véronique Chikuru	Program Coordinator, Canadian Museum Association	Ottawa, Ontario
Elizabeth Goger	Vice-President, Human Resources and Volunteer Services, Canadian Museum of Civilization	Gatineau, Quebec
Hélène Samson	Curator, Notman Photographic Archives, McCord Museum	Montreal, Quebec
Jennifer Baird	Project Leader, Virtual Museum of Canada Investment Program, Department of Canadian Heritage	Gatineau, Quebec
Ern Bieman	Heritage Information Analyst, Professional Development and Digital Resource Management, Department of Canadian Heritage	Gatineau, Quebec
Lisa Leblanc	Manager, Programs and Interpretation, Canadian War Museum	Gatineau, Quebec

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Name	Affiliation	City, Province
Andrew Griffith	Director General, Citizenship and Multiculturalism, Citizenship and Immigration Canada	Ottawa, Ontario
Sylvie Lépine	Manager, Public Education and Promotion, Citizenship and Immigration Canada	Ottawa, Ontario
John Dennison	Senior Advisor, Citizenship and Immigration Canada	Ottawa, Ontario
Lorie-Ann Callahan	Public Education and Promotion, Citizenship and Immigration Canada	Ottawa, Ontario
Ali Ruzindana	Public Education and Promotion, Citizenship and Immigration Canada	Ottawa, Ontario
Neal Phadnis	Public Education and Promotion, Citizenship and Immigration Canada	Ottawa, Ontario
Melissa Roy	Public Education and Promotion, Citizenship and Immigration Canada	Ottawa, Ontario
Dominique Dennerly	Consultant, Dennerly Associates	Ottawa, Ontario

B. Panellists

Biographical Notes

Shannon Prince is the Curator of the Buxton National Historic Site and Museum. She is also a storyteller who brings the history of Buxton and the Underground Railroad to life to many groups both here and further afield. She is a descendant of the early fugitive families that came to Canada for freedom and opportunity. As such, she brings an insight and respect and a love for this chapter in our heritage.

She is a member of Tourism Ontario's Underground Railroad Alliance and of the Ontario Museums Association, and she sits on the steering committee for the National Historic Sites Alliance of Ontario and on the advisory boards for the Chatham-Kent Economic Development Department's Tourist Bureau and the Capitol Theatre where African-Canadian programming will take place. She was recently appointed to the Trillium Grant Review Team.

Ms. Prince is involved in joint Underground Railroad projects with York University, Toronto, the Underground Railroad Freedom Centre in Cincinnati, and Millersville University and several historical organizations in Pennsylvania.

She still actively farms with her husband Bryan and their four children. When she is not at the museum or on the tractor, she can be found in the kitchen cooking. She also enjoys reading and playing baseball.

Dr. Henry Bishop was born in Weymouth Falls, Digby County, Nova Scotia, and graduated from Weymouth Consolidated High School in 1970. He studied Visual Communications, Photography, Child Psychology and Art Education at the Nova Scotia College of Art and Design (NSCAD) in Halifax, Nova Scotia. He was the first African Nova Scotian male to graduate from NSCAD in 1975.

After graduation, Dr. Bishop was employed as Communications Officer for the Black United Front (BUF) of Nova Scotia. He left BUF to pursue a private practice in Graphic Design and Photography, which led to his association with the Black Cultural Society of Nova Scotia. After being hired as a curator trainee in 1982, Dr. Bishop became actively involved with numerous organizations, social issues and the importance of promoting awareness of black culture. He studied African Music, African History and Culture at Dalhousie University in Halifax and also developed his curatorial training while working with the Nova Scotia Museum Complex. He studied Museology at Mount St. Vincent University in Nova Scotia. As an ongoing task, Dr. Bishop continues to utilize his talents in various fields to upgrade and improve museum standards of the Black Cultural Centre of Nova Scotia. His ultimate goal is to create understanding and respect for all people with the use of positive cultural experience.

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Dr. Bishop is also active in developing educational programs for schools and social agencies. He has been featured on numerous television and radio programs and was recently featured on Japan Radio. His outstanding accomplishments have included cocurating the national exhibition "Africville, a Spirit That Lives On" in 1985 and recently copublished two children's books with Robert Ffrench, *Out of the Past and Into the Future* (1994) and *In Our Time* (1996). These important works detailed the lives of prominent African-Canadians from the past to the present. They are used as resource social studies textbooks for elementary school students: "I want black children to know that they can be a part of history and that they can make a difference," says Dr. Bishop.

Dr. Bishop considers education a life-long process and is developing plans to implement innovative ways of teaching in a holistic way. In February 1996, he presented an original illustration to Ambassador Raymond Chrétien titled "*Freedom Train to Canada*" at the Washington, D.C.-based embassy, then in February 2000 presented another copy to the Governor General of Canada, Her Excellency Ms. Adrienne Clarkson.

Dr. Bishop is currently Chief Curator and Director of the Black Cultural Centre of Nova Scotia, and he serves on many committees. He is an avid reader and historian, and a cultural musician specializing in African drumming.

He received an Honorary Doctorate of Fine Arts from NSCAD in December 2000, the first black person in Nova Scotia to receive this recognition.

Elizabeth Goger is Vice-President, Human Resources and Volunteer Services, at the Canadian Museum of Civilization Corporation (CMCC), which she joined in May 1999. Her role is to provide overall strategic direction and leadership for all activities pertaining to the management of human resources at the Corporation, which includes the Canadian Museum of Civilization and the Canadian War Museum. As Chief Negotiator for the Corporation, she is responsible for the collective bargaining mandate for both the Professional Institute of the Public Service of Canada and the Public Service Alliance of Canada.

As a key member of the executive team, Ms. Goger participates in all decision-making processes for the Corporation and uses her 25 years of experience in human resources management to counsel, coach and mentor employees at all levels of the organization, including senior management. She is a firm believer in training and development and succession planning initiatives, and invests time to develop her own staff.

Prior to coming to the CMCC, Ms. Goger held the position of Manager, Corporate Human Resources, at the Canadian Broadcasting Corporation where she was responsible for the management of human resources at the head office in Ottawa, Radio-Canada International in Montreal and Corporate Engineering Services in Toronto.

In addition to her qualifications and solid experience, Ms. Goger's studies include Organizational Behaviour, Organizational Development, Change Management, Negotiations,

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Job Evaluation (Classification), Pension and Benefits, Performance Management and Conflict Resolution, as well as other areas in human resources management.

Some of her professional development activities include participating in the Executive Leadership Development Program at the Niagara Institute, and attending various national and international conferences and seminars on trends and best practices in the areas of human resources management and volunteer services. She is an active member of a number of human resources committees and has moderated two workshops at the Canadian Museum Association Conference, one in Toronto, Ontario, on dealing with sensitive labour relations matters in the workplace, and the other in Victoria, B.C., on succession planning.

Lisa Leblanc (M.A., York University) has graduate training in art history, with a specialization in museology, and has worked in commercial, private and public cultural institutions for over 13 years. Ms. Leblanc was an assistant with the Photographs Collection at the Canadian Centre for Architecture, then Acting Head of Publishing, and later Interpretive Planner at the Canadian Museum of Civilization. As Senior Interpretive Planner at the Canadian War Museum, she has been responsible for message development and interpretation, the visitor experience, and thematic communication for all aspects of the museum's permanent and special exhibitions. Ms. Leblanc is currently responsible for the planning, conceptualization, implementation and evaluation of all school and public programs, interpretation and related products for the museum. She is also responsible for the training of front-line staff, and the development and delivery of the Volunteer Interpreter Program.

Hélène Samson is Curator of the Notman Photographic Archives at the McCord Museum of Canadian History in Montreal. She has curated the exhibitions on McGill College Avenue Configurations (2007), Inspirations (2008) and the June 2009 exhibition, *1 image 2 yeux/eyes 3D*. Ms. Samson has a Bachelor of Fine Arts in Photography and an MA in Psychology from Ottawa University, as well as a PhD in Art History from Montreal University. She specialized in the history of photography, and her thesis pertained to contemporary photographic portraits.

Ms. Samson has taught Psychology, Art History and Photography at both the CEGEP and university levels. She has published *Resemblance and Identification: The Paradox of Gary Schneider's Genetic Self-Portrait*, in "Precarious Visualities" (edited by O. Asselin, J. Lamoureux and C. Ross), McGill-Queen's University Press, 2008; *Photogénique*, in "Dictionnaire sur le corps" (edited by Michela Marzano), Paris, PUF, January 2007; and *Autour du portrait d'identité : visage, empreinte digitale et ADN*, Intermédialités, no 8, "Envisager," 2006.

C. Agenda

Thursday, February 5, 2009

- 8:00 a.m. Coffee
- 8:30 a.m. Welcome by Facilitator Dominique Dennery
- Opening Remarks by Andrew Griffith
Director General, Citizenship and Multiculturalism
- 9:15 a.m. Legacy Panel
Black Canadian Historical Museums: Past, Present and Future
- Panellists
- Dr. Henry Bishop, Chief Curator and Director of the Black Cultural Centre of Nova Scotia
 - Shannon Prince, Curator of the Buxton National Historic Site and Museum
- 10:30 a.m. Break
- 10:45 a.m. Infomercial on Available Tools: *Tools You Can Access*
Canadian Heritage Information Network, Department of Canadian Heritage
- Jennifer Baird, Project Leader, Virtual Museum of Canada Investment Program
 - Ern Bieman, Heritage Information Analyst
Professional Development and Digital Resource Management
- 11:15 a.m. Panel on Emerging Practices
Passing the Torch: Successful Models in Intergenerational Transfer of Knowledge
- Panellists
- Elizabeth Goger, Vice-President, Human Resources and Volunteer Services, Canadian Museum of Civilization
 - Lisa Leblanc, Manager, Programs and Interpretation, Canadian War Museum
 - H el ene Samson, Curator, Notman Photographic Archives, McCord Museum
- 12:15 p.m. LUNCH
Networking and dialogue

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- 1:15 p.m. Dialogue on Desired Future
- 1:45 p.m. Knowledge Café
Succession Planning Solutions
- Themes for Exploration
- The Missing Link
 - The Succession Pool
 - Youth Engagement
- 3:00 p.m. Break
- 3:15 p.m. Follow-Up Action
- 5:00 p.m. END

D. Actions to Date

- A networking group, the “African Canadian Unity Coalition,” was initiated by Lynne Teather, Museum Studies Program, University of Toronto, to keep participants apprised of developments of interest to black museums.
- The Buxton National Historic Site and Museum was successful in its 2009 application to Young Canada Works for summer students.
- The Buxton National Historic Site and Museum is now a member of the Canadian Heritage Information Network, with a presence on the Virtual Museum of Canada website.
- An Underground Railroad round table of all the historic sites and museums in central and southwestern Ontario was held in London, Ontario, in June 2009. A key topic on the agenda was “Succession Planning,” using information gathered at the meeting in February.
- Black museums, such as the North American Black Historical Museum in Amherstburg, and the Sheffield Park Black History and Cultural Museum, have begun to share newsletters with participants from across the country, and to visit schools to promote greater awareness of black history. It is hoped that the school visits would stimulate an interest in the schools to host workshops on black history.
- The Board of Directors of the Black Cultural Society of Nova Scotia has approved the recommendation of Dr. Henry Bishop to initiate the formation of a “Black Heritage Coalition for Nova Scotia” to promote greater collaboration and networking among black heritage societies in Nova Scotia.
- The Board of Directors of the Black Cultural Society of Nova Scotia has also agreed to accelerate its efforts to establish a Black Youth Initiative to engage black youth in the schools in the province so that they may learn more about their history and feel empowered.
- The Black Cultural Society of Nova Scotia has begun the process of lobbying arts groups in the province for youth internships and scholarships.
- The National Historic Sites Alliance of Ontario will be hosting a conference in Ottawa in October 2009 entitled, “Shifting Foundations.” The objective of the meeting is to look at attracting new audiences for historic sites—an issue that was also raised at the succession planning summit in February. Again, one of the issues to be discussed will be succession planning.

E. Vision Boards

Participants in the one-day succession planning summit and their 2020 Vision Boards.



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