

Establishing a

Chinese Canadian Museum

in British Columbia



Summary What We Heard Report

2019 In-Person Community Meetings and Online Feedback

“
Establishing a

Chinese Canadian Museum

in British Columbia
”

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MESSAGE FROM THE HONOURABLE GEORGE CHOW



I am honoured to submit the Summary “What We Heard” Report on establishing a Chinese Canadian Museum in British Columbia. This report summarizes the enlightening input received through 8 in-person community meetings, as well as through online engagement.

On Sept. 17, 2018, the Province of British Columbia signed a memorandum of understanding (MOU) with the City of Vancouver to pursue a United Nations Education, Scientific and Cultural Organization (UNESCO) World Heritage Designation for Vancouver Chinatown as well as to establish a Chinese Canadian museum (CCM). The MOU includes a commitment to consult with the community on the development of the CCM.

The two-phase public consultation was launched in December 2018. During the two-month engagement period, the Chinese Canadian Museum website received 8,729 visits, with a total of 420 completed feedback forms, and 23 individual feedback emails. Close to 500 people attended 8 in-person community meetings held in 5 different cities across the province.

We are grateful to the public for providing valuable input on how the future Chinese Canadian Museum should preserve and celebrate the contributions of British Columbians of Chinese descent.

I would like to take this opportunity to thank the 22 members of the CCM Working Group who provided advice and guidance throughout this engagement process. Their knowledge on Chinese Canadian heritage, museum development, city planning, and provincial history, have been most helpful in this project. With their insight, along with input from the public, I believe the future museum will be the best instrument for British Columbians and visitors to learn about Chinese Canadians’ role in shaping the history of our province and building our vibrant economy.

Sincerely,



Hon. George Chow,
Minister of State for Trade

EXECUTIVE SUMMARY

Between January and February 2019, British Columbia's Minister of State for Trade, George Chow, and Minister of Tourism, Arts and Culture, Lisa Beare, convened eight in-person community meetings in five locations across the Province of British Columbia and administered an engagement website, along with an online form, for British Columbians to share their thoughts and ideas on establishing a Chinese Canadian Museum. These activities were part of the Ministries' engagement process for making sure British Columbians' ideas about Chinese Canadian history and living heritage were considered in the early stages of planning the museum.

Throughout the engagement, citizens were asked to inform the vision for a Chinese Canadian museum, its characteristics, and the ways it might help bridge past and present and transform British Columbia's culture. Among the themes that surfaced, perhaps the most prominent was participants' desire to see the museum showcase the entire spectrum of Chinese Canadian history and culture, in all its diversity and in all its aspects, good and bad, so that museumgoers might better understand and respect Chinese Canadian heritage and culture.

Many participants highlighted the importance of celebrating Chinese immigrants' and settlers' achievements and fully acknowledging their contributions to the building of the

Province of British Columbia and to Canada. Participants hope that the museum will combine past history and contemporary culture, to bridge all the different facets of the vibrant Chinese Canadian heritage. Many participants expressed excitement that the Province is working on this project with the City of Vancouver as part of the UNESCO designation, and feel confident that this project will contribute to the increased prominence of British Columbia as an "Asian hub", by providing a transformative learning experience to tourists and locals alike, of all ethnic backgrounds.

Participants believe visitors to the museum will embark on an emotional journey and emerge feeling enriched, proud, more connected to Chinese Canadian history and culture and ready to discard any stereotypes they had coming in.

A new museum would enable the revitalization of Chinatown and local businesses, and preserve historically significant artifacts and sites for generations to come. As a vehicle of learning, remembering and honouring, the museum will play an integral role in fostering a more inclusive, tolerant and multicultural British Columbia. A key component is the "hub and spokes" model, which will create a network of collaboration and cooperation with other diverse institutions across the Province.



INTRODUCTION AND BACKGROUND

The Province of British Columbia and the City of Vancouver are working together to have Vancouver's Chinatown designated a United Nations Education, Scientific and Cultural Organization (UNESCO) World Heritage site. In keeping with this endeavour, the Province and the City have also committed to establishing a Chinese Canadian Museum for the people of British Columbia and visitors to the Province.

A Museum Advisory Report was completed in the spring of 2018. It provided some preliminary insight into options for the establishment of a Chinese Canadian Museum in B.C. This report identifies the opportunity for a "hub and spoke" style of museum. In this model, a central "hub" attracts visitors, while supporting the "spokes," which are other important sites across the province. The "spoke" sites will have historical and/or cultural relevance to the Chinese Canadian experience in B.C.

The Honourable George Chow, British Columbia's Minister of State for Trade, led the public consultation process, with support from a 22-member Working Group with vast experience in Chinese Canadian heritage, museum

development, city planning and provincial history. The project was also supported by the Minister of Tourism, Arts and Culture, the Honourable Lisa Beare. The purpose of the consultation was to consider citizens' ideas and thoughts in the early stages of planning the museum. There were different methodologies to engage with community and citizens, both online and in-person.

Specifically, in January and February 2019, Minister Chow hosted eight community dialogue sessions in five cities in British Columbia. The in-person sessions were designed and facilitated by Simon Fraser University's Morris J. Wosk Centre for Dialogue. The sessions offered the opportunity for participants to discuss three broad questions; these questions were mirrored in an online feedback form to allow feedback from all British Columbians. Feedback gathered from the in-person consultations and from the online engagement will be used as input into establishing a Chinese Canadian Museum and will help to inform the vision, sites, and programs that could become integral to the "hub and spoke" concept.



*Studio portrait of three Chinese men. Date: 19--. Photographer/Studio: Wand, C.B.
Vancouver Public Library Historical Photographs. VPL 58898.*

METHODOLOGY OF COMMUNITY ENGAGEMENT: IN-PERSON COMMUNITY MEETINGS AND ONLINE FEEDBACK FORM

The Chinese Canadian Museum public consultation took place in two distinct phases.

PHASE ONE

Phase One of the Chinese Canadian Museum engagement was via an online feedback form. This opportunity was available from December 7th, 2018 to January 4th, 2019 and was intended to support the planning of the community meetings that would follow in January 2019 as part of Phase Two.

The Phase One online feedback form included seven questions:

- *What Chinese Canadian stories should the Museum tell and what is the key feeling or understanding visitors should take away after visiting?*
- *Which type of exhibits, materials and/or other resources would you like to see in a Chinese Canadian Museum?*
- *How do we ensure that the museum reflects the broad experiences of all Chinese British Columbians, across various regions of the province?*
- *Please tell us if there are experts, stakeholder groups or community members who you feel should be included in the conversations about establishing a museum?*
- *As part of investigating what exists now, especially in private ownership or that is in public ownership but not widely known, can you advise of collections, artifacts, documents, photographs, people to be interviewed or places that we should know about for an inventory of potential resources?*
- *What are some important considerations for you in how this hub and spoke concept museum is managed?*
- *Focusing on Vancouver Chinatown, do you have suggestions for a central hub for the Chinese Canadian Museum and, focusing anywhere in the province, do you have suggestions for additional locations, sites or organizations that could act as spokes for a Chinese Canadian Museum?*

PHASE TWO

Phase Two of the public consultation process consisted of eight in-person community meetings in five locations across the Province, as well as an online feedback opportunity: in Phase Two, the same three questions were asked both online and at the in-person community meetings.

- *How might the museum bridge the past and the present in B.C. Chinese Canadian culture?*
- *How will British Columbia be different after the creation of a B.C. Chinese Canadian museum?*
- *Imagine that you've engaged with the museum physically and virtually. What is it like? What do you see? How does it feel?*

ONLINE ENGAGEMENT PARTICIPATION (PHASES ONE AND TWO):

The Chinese Canadian Museum website received 8,729 visits during the engagement period. Feedback was open between December 7, 2018 and February 8, 2019. The feedback form was available in English, Traditional Chinese and Simplified Chinese. Over the two phases of online engagement, the Ministry received a total of 420 completed feedback forms, of which 396 were in English, 22 in Traditional Chinese, and 2 in Simplified Chinese:

- Phase 1: 137 completed feedback forms, of which 135 were in English, 2 in Traditional Chinese, and 0 in Simplified Chinese.
- Phase 2: 283 completed feedback forms, of which 261 were in English, 20 in Traditional Chinese, and 2 in Simplified Chinese.

As well, there were 23 individual feedback emails. The summaries of online and email feedback from both phases are included in the Appendices. The themes from the online feedback forms are integrated into the Major Discussion Themes and Findings section of this report. The detailed Theming Reports from the online feedback forms (Phases One and Two) are presented in the Appendix section of this report.

IN-PERSON COMMUNITY MEETINGS PARTICIPATION AND PROCESS:

The main purpose of this report is to accurately convey and authentically reflect what was heard at the in-person community meetings and in the online feedback.

In January and February 2019, Minister Chow convened eight in-person community meetings in five locations across British Columbia. The meetings were public and open to all; participants could pre-register on the B.C. government engagement website. Each session followed a similar format. Professional facilitation and reporting services were provided by Simon Fraser University's Morris J. Wosk Centre for Dialogue. The entire process was conducted in three languages: Cantonese, Mandarin and English. Interpreters were present throughout the program to provide whisper interpretation (at the Vancouver and Kamloops locations) and consecutive interpretation (at all locations).

The following chart shows participation and language requirement statistics at each of the locations:

Dates	Locations	Registration	Attendance by Location	Pre-registration Translation Requirements (indicated at time of sign-up)	
				Cantonese	Mandarin
January 12, 2019	Vancouver Session 1	83	94	16	6
January 12, 2019	Vancouver Session 2	73	75		
January 19, 2019	Kamloops	13	31	1	0
January 25, 2019	Nanaimo	39	49	0	2
January 26, 2019	Victoria Session 1	59	77	3	1
January 26, 2019	Victoria Session 2	65	74		
February 2, 2019	Richmond Session 1	22	35	5	3
February 2, 2019	Richmond Session 2	23	50		
	TOTAL	377	485		

Each dialogue session began with a welcome and presentation from Minister Chow. Dr. Robert Daum, Diversity & Innovation Fellow at the Morris J. Wosk Centre for Dialogue, then explained the dialogue principles and process, and presented the three discussion questions. Participants had 45 minutes to an hour of dialogue, after which tables reported back in a plenary session.

The table dialogues were guided by table facilitators, and ideas were captured by note-takers. Most of the facilitators and notetakers were members of the Working Group and students or recent graduates from Simon Fraser University, Thompson Rivers University, Vancouver Island University, University of Victoria, and University of British Columbia. Unless a participant explicitly requested to be identified, note-takers did not attribute names or identifying information, in order to maintain participant confidentiality. Participants also had the opportunity to provide anonymous, written feedback at the end of their dialogue, a summary of which is presented in this report.

“

We are part of the makers
of Canadian history.

We are one of the pioneers.

”

WHAT WE HEARD: MAJOR DISCUSSION THEMES AND FINDINGS

This section presents the combined themes that surfaced at the in-person community meetings and in the online feedback form. Themes are grouped by discussion question. Specific examples and direct quotations (“...”) from participants are used to clarify meaning. Inevitably, some of the ideas will overlap from one section to the next. Regional specificities are addressed in the next chapter.

QUESTION 1. HOW MIGHT THE MUSEUM BRIDGE THE PAST AND THE PRESENT IN B.C. CHINESE CANADIAN CULTURE?

Theme 1. By showcasing and sharing factual Chinese Canadian histories and stories

Tell the whole story:

This theme came up with the highest frequency across the engagement sessions. Participants thought that the museum should bridge the past and the present by covering “the whole story” of the Chinese Canadian narrative, from the beginning to the present day.

Participants particularly stressed the importance of including “the good” as well as “the bad”, “not just the successes, but also the struggles.” The participants hope that the museum can be objective and present “the most truthful history” without bias, and acknowledge the “different challenges faced by earlier and current generations.”

“We need more stories that tell us about the struggles and truths, not just a tidy narrative.”

Storytelling:

Participants expressed the desire to draw upon “the narratives of Chinese Canadian immigrants” to convey and retain the histories and the stories, recognizing that many aspects of cultural history are not preserved in a “physical record,” but are “usually [transmitted] by word of mouth.” More than one participant actually contributed their own stories at the sessions or online.

“What is important is capturing not just the timeline or the history, but also stories: without stories, [we can’t appreciate] the context of how these pioneers came to be.”

This will hopefully shed some light on the reasons why Chinese immigrants decided to take the risk of leaving China and other source countries and to come to B.C..

Participants expressed an interest in genealogy and the stories behind Chinese names, including the different language system of first names and last names, and “the misspelled names/revised first and last names.”

The role of women:

A few participants noted that gender is “something important to address” and that “it would be nice to see a focus on the women’s culture,” because “women’s history is missing.” Participants referred to the fact that “a lot of men [were] not allowed to bring their wives over” and that the museum should also pay homage to some of the strong and powerful female figures of Chinese Canadian history.

Theme 2. By showing the evolution/changes through time, including highlighting the diversity within Chinese Canadian culture itself

Chronological timeline:

Participants agreed the museum “should have a timeline to show the history from the past to the present” and to showcase and honour all the different “waves of influence (food, values, culture, medicine)” of the ethnic Chinese diaspora, including the chronology of immigration from different regions of Mainland China, as well as from different countries with important Chinese communities.

“Emphasize how the Chinese population has changed over the years. First there was only Cantonese, now the language and culture have totally changed. And all the new Chinese students coming to Canada that have no idea how much their Chinese ancestors had to do to pave the way (...).”

Languages:

The importance of linguistic history: Which languages were spoken then and now?

"I want to emphasize language. Museums in America document the language loss of Cantonese populations and Mandarin populations in America. What is forgotten is populations that speak Toisan and Fukien in minute towns in China. This is the perfect opportunity to point out that we are losing those historical dictionaries that are slowly dying out."

Diversity:

An important purpose of the museum, according to the participants, would be to "provide cultural context for newly arrived Chinese immigrants, informing the newcomers of the rich and deep cultural context" and asserting the diversity of Chinese Canadians. As one participant put it, "[there is] no single Chinese" type or character.

Theme 3. By bringing to light and celebrating Chinese Canadians' achievements

This theme came up consistently across the engagement process: participants expect that the museum will not only "illustrate the tribulations that Chinese people suffered" and highlight "the important role Chinese immigrants played in building the Province of British Columbia," but actually "pay homage to the workers who contributed to building the Canadian Pacific Railway and the roads" and "celebrate the achievements of individuals and prominent Chinese people," so that museumgoers may fully appreciate the historical significance of these pioneer Chinese Canadians' roles.

"This will be the first museum on earth to celebrate Chinese contributions to the founding of a country - with a holistic vision."

Theme 4. By connecting present and past generations, and by preserving living history and giving seniors a chance to share their stories

A multigenerational aspiration:

Many participants found the museum an excellent vehicle for "new generations and ancestors to bond together," with several different visions. They pointed out that children and youth are key demographics to engage.

"I worry there is a disconnection between new generation & older generation. How do we bridge the different generations? How do we ensure every wave (generation) is connected, without losing historical presence?"

One of these visions is for younger people and future generations "to learn about where they come from," to find "a window to connect" with their ethnic heritage, and "to recognize their own ethnic roots."

Another one of these visions is for "Chinese newcomers and young people" to realize that "the privileges that they have" are "due to the struggles of Chinese pioneers."

"I think the young people today don't understand what our ancestors went through. This would make them appreciate their heritage; it would be a link for them to pass on to their own children."

Language was described as a crucial manifestation of the cutting down of ties between the new generations and their grandparents. One participant said this about language and identity:

"The second or third generation can't speak their mother tongues and don't know the background of their grandparents. Ties are cut down. This is a challenge for Chinese-Canadians."



*Chinese New Year's Parade in Vancouver, B.C. Date: Unknown.
Photographer/Studio: Michelle Lee. Flickr.*

Preserving living history:

A few participants admitted to being “scared that the stories are going to disappear as the elders lose the memories.” They suggested that the museum should be a place to “gather and collect antiques, objects from houses” and that in order to do so there should be a public “call out for artifacts and for stories.”

“It is crucial to collect all the stories and experiences from the remaining elders in Chinatown, since the stories were scattered bit by bit and [are] being lost.”

Theme 5. By establishing past relevancy to inform the present and focus on hope in the future

Participants contended that how we remember the past is important for how we regard the present, as lessons drawn from the past can inform critical thinking about contemporary issues.

“Visitors would be able to see history from a current perspective, and see the present through the lens of history.”

A legacy of discrimination and racism:

The present should be informed by examining historic incidents of discrimination and other wrongs. Many participants expressed hope that the museum would not “shy away from certain issues and aspects of colonial history.” They want the museum to tell the transparent story of the different forms of racism and discrimination the Chinese immigrants experienced first-hand: Head Tax, Exclusion Act, assimilation including with religion, as well as the continued barriers and underlying racism many still face today.

“There is an assumption that racism is over for Chinese people: on Facebook etc., this is actually a very common experience where people deny your experience of racism as a Chinese person. People should be able to see that racism against Chinese people is alive and evolving in its own way. The racism that we are experiencing is not disconnected from the racism in the past.”

The Government apology was mentioned as a prominent example of the importance of treating the history of institutional, systemic and legislated racism.



*Group portrait of Soon Kee family. Date: 192-. Photographer/Studio: Wand, C.B.
Vancouver Public Library Historical Photographs. VPL 58911.*

The museum should be a cathartic experience for patrons and they should come out of it feeling like they witnessed the strength and resilience of Chinese Canadians. Museumgoers should learn that Canadians of Chinese heritage were denied the right to vote in federal elections until 1947. As one participant put it, “they needed to fight in the war in order to be able to vote.”

Racism endures today:

A “more subtle and nuanced racism exists now,” notably due to prejudicial attitudes that sometimes surface in the context of debates about the real estate economy.

“The discrimination experienced by ethnic Chinese is less when compared with that before, but presently [one] can still feel a little bit of it.”

“[Chinese] immigrants today are seen as having money and driving up real estate prices.”

The future is hopeful:

As much as participants are attached to seeing the whole, “true” story of Chinese Canadians told, they do not want to “just remain in the past.” They hope the museum can help “learn lessons from the past that are relatable today.”

“We should not stay in the past but look forward, not focusing on past stigmas but look to the positivity of the future.”

“I hope to put our hopes and dreams and future aspirations in there, too.”

Participants have high hopes that the museum will help to promote dialogue to counter racism and to enable Chinese Canadian heritage and culture to earn its place “in the mainstream.” As one participant put it: “The establishment of the museum signifies the official recognition.”

“If people can get factual information, I think it will help with racial stereotyping, because people believe what they’re brought up to believe. Information helps with tolerance.”

“The more we know about each other, the more we can have compassion. The unknown is easy to ignore.”

Benefitting the local community:

Not everyone agreed with the views of this participant about the benefit to the local community:

“Building this museum will shine light and help to improve the local community of Chinatown in terms of combatting homelessness and drug addictions.”

To the contrary, the following concerns were voiced a number of times. A few participants contested the necessity of building this museum altogether. They wanted to know which group it would benefit and who the stakeholders are. They wanted assurances that the museum would benefit the local community that is living there [specifically in Vancouver Chinatown] and create value for them. They feel that the socio-economic challenges that residents are facing in and around Chinatown should be resolved, such as law and order, traffic, homelessness, addictions, affordable housing, and gentrification, before there is talk about “bringing in more tourists” with this museum. The online respondents tended to stress these aspects more vocally, as the following comment illustrates:

“What is the budget for this project? Why are we spending public funds on this? Are there not more pressing priorities for B.C., like homelessness, health care or education funding?? Surely there must be private sources of funding that could be solicited to construct and operate a facility like this, without any expenditure of tax-payer dollars.”

Theme 6. By preserving Chinese Canadian identity, values, heritage, and culture, and integrating with local thriving Chinese Canadian businesses within the community

Identity and values:

There was a lot of discussion about the concept of “Chinese Canadian” as an identity. The participants noted that their children think of themselves as only Canadian while, according to these participants, they are also Chinese.

Participants think the museum can help parents teach their kids about their Chinese Canadian identity.

■ *“[The] museum can tell the story of who we really are.”*

“Traditional” values need to be highlighted, for example education, endurance and hard work.

■ *“Even though we moved out of China, we brought our traditions and ways of thinking with us.”*

Heritage and culture:

By showcasing the vibrancy and colour of Chinese Canadian heritage and culture, which are “very different from the western culture,” the museum will pass it on to be better understood, appreciated and shared. Participants noted a number of examples of integral parts of the Chinese heritage and culture, including Lunar New Year celebrations, Lion dancing, dragon dancing, ethnic dancing, mah-jong, martial arts like Kung Fu, Chinese funerals and other rituals, the principles and philosophies of the balance of yin and yang, the Doctrine of the Mean, the integration of heaven and human, and the notion that blessings follow upon disasters.

■ *“Kung Fu teaching, especially when it begins at a young age, is not only a sport for physical training, but also includes spreading the Confucian moral thinking, [learning] the principles of how to be and conduct oneself, to distinguish between right and wrong, good and evil. [It is] a cultural heritage.”*

A chance to revitalize Chinatown:

Some participants expressed concern that Chinatown is “losing its essence,” “has totally changed,” is “getting smaller,” and that “they will soon be building more condos.”

■ *“People running Chinese businesses have been pushed aside, Chinatown is losing its identity. It is no longer looking like a Chinatown. What is happening in Vancouver is traditional businesses are being lost because all kinds of other types of businesses are setting up shop. This means a lot to my family.”*

Other participants believe that if Chinatown achieves UNESCO status, and if the museum is fully integrated within Chinatown, this will serve to focus positive attention on the neighborhood, provided that local businesses – restaurants, shops, tour companies, music and art schools, Kung Fu schools, etc. – are integrated. Chinatown could be a focus for exploration.

■ *“Learn there (museum), and go explore (Chinatown).”*

Theme 7. By relating Chinese Canadian immigrant history to the larger Canadian immigrant context and by illuminating dialogues and relationships between the Chinese Canadian communities and other communities

Linking to the broader history of the homeland, of Canada, and of the world:

In addition to telling the story of Chinese immigration to B.C., the museum could focus not just on B.C., but could also include the Chinese population of Canada, of the United States (or even internationally), because “everything is connected.”

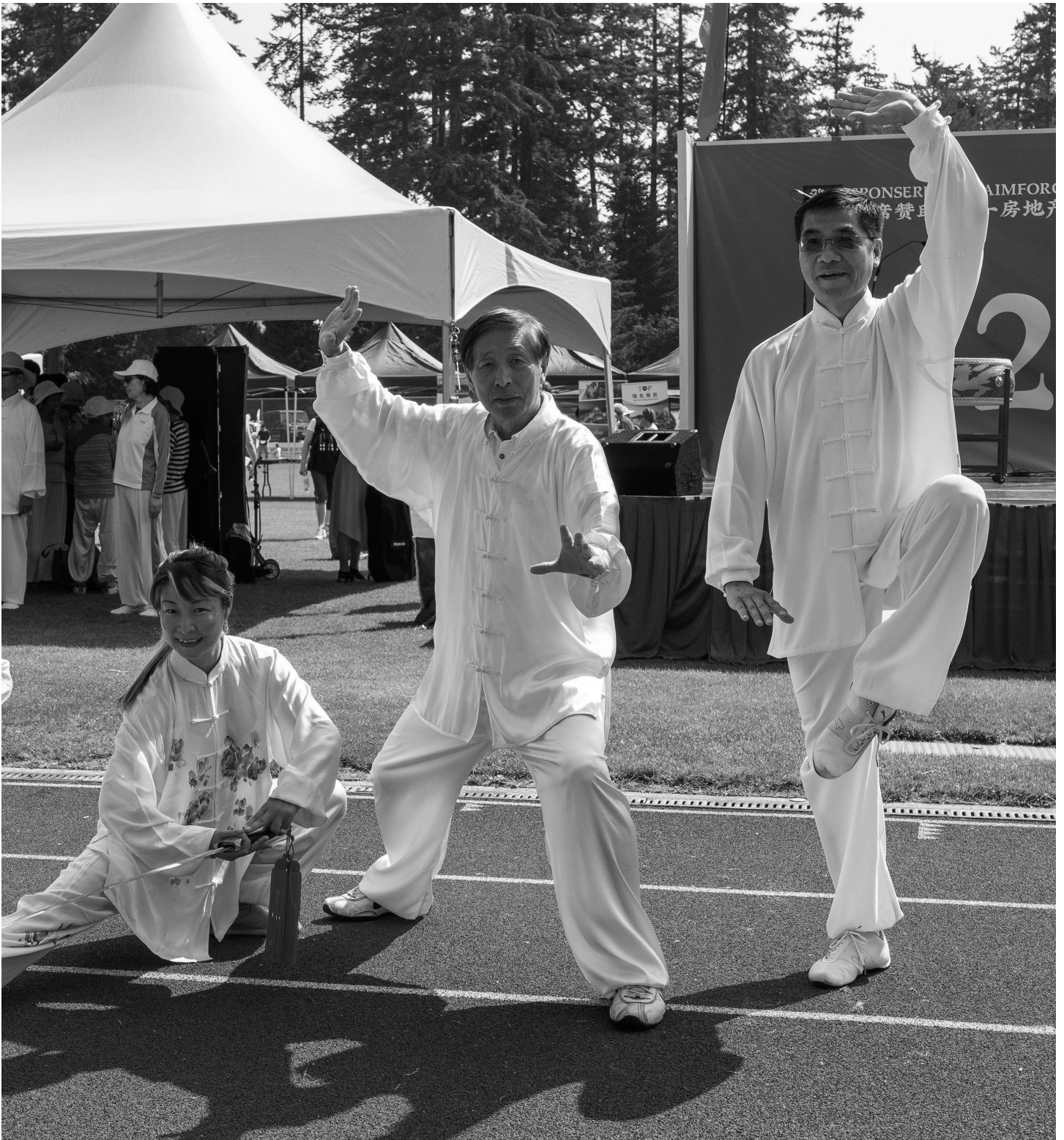
■ *“The Chinese Canadian Museum shouldn’t be limited to just B.C.; other provinces should commemorate Chinese Canadians too.”*

The museum can also explore repercussions in China, such as the impact on China of Chinese migration to British Columbia and Canada:

■ *“How did the motherland become influenced after the Chinese came here?”*

Reconciliation:

The museum is seen not only as a valuable public education piece “to integrate our understanding of the Chinese Canadian community with the unique British Columbia history,” but also as an important opportunity for reconciliation between Chinese Canadians and other communities. Some participants mentioned an inclination “to include all the storytelling from all ethnic groups



*Chinese Culture Heritage Festival at Swangard Stadium in Burnaby, B.C.
Date: July 29, 2018. Photographer/Studio: Province of B.C. Flickr.*

(especially Indigenous people) on their interactions and relationships with Chinese (people) in history.” One Chinese Canadian participant talked about grandparents having been born in First Nation communities: “The Chinese and Indigenous communities were living together and intermarrying.” Such topics “are taboos for the older generation.”

“There are histories and stories that are ignored or missed. Cultural blending between the Chinese and Indigenous Peoples, for example, is hardly discussed.”

In a country as culturally diverse as Canada, where “everyone is an immigrant”, except for the First Peoples, participants suggested that the museum also needs to underscore linkages to non-Indigenous, cultural communities across the spectrum. This includes other Asian Canadian communities. This was a prominent theme within the online comments, where respondents described their own cultural background, expressing a desire that it too would be recognized along with Chinese Canadian culture within the museum. As one participant put it, “Make it an Asian museum, not a Chinese museum.”

Intersectionality:

Another issue was how Chinese Canadian stories intersect with other important Canadian stories. As one participant put it:

“We need to create an intersectional view of history, with queer people, women, Chinese minorities. To show how the struggle of Chinese people intersects with the struggles that people have been experiencing for millennia. How do our struggles parallel others?”

Theme 8. By collaborating and connecting with institutions like schools, universities, other museums, and community groups, locally and outside the immediate area

Education:

There was a lot of discussion about the concept of “Chinese Canadian” as an identity. The participants noted that their children think of themselves as only Canadian while in fact, according to these participants, they are also Chinese.

“Why couldn’t the museum have learning kits to send out to [classrooms]? Let the children have a chance to try out clothing or things?”

University research:

Ties can be established with university faculties and students, such as departments and programs in Art, History, Cultural Studies, Chinese Studies, and International Studies, among others. The museum could provide opportunities for cooperative learning or volunteer work.

Community outreach:

Partnerships with different levels of government, with churches, and with libraries were mentioned:

“If there really is a museum, it should also be linked with other places and activities, such as movies, operas, etc. All these places, plus the activities, plus the museum, together can give play to exert influence.”



*Chinese Culture Heritage Festival at Swangard Stadium in Burnaby, B.C.
Date: July 29, 2018. Photographer/Studio: Province of B.C. Flickr.*



*Lunar New Year Celebration in B.C. Date: February 2, 2019.
Photographer/Studio: Province of B.C. Flickr.*



*Chinese Culture Heritage Festival at Swangard Stadium in Burnaby, B.C.
Date: July 29, 2018. Photographer/Studio: Province of B.C. Flickr.*

QUESTION 2. HOW WILL BRITISH COLUMBIA BE DIFFERENT AFTER THE CREATION OF A B.C. CHINESE CANADIAN MUSEUM?

Theme 1. B.C. will be more educated/knowledgeable about Chinese Canadian history and culture

Include in the curriculum:

Participants believe the museum will be a valuable educational resource for people of all backgrounds, with a focus on the younger generation to shape a new Canadian-Chinese culture. Teachers will bring classes to the museum. There is hope that the existence of the museum will foster the integration into school curricula of important dimensions of immigration and cultural history over the past two and one-half centuries.

“Right now, Canadian history is just about the English and the French. We should open it up, as Chinese is the largest group and the longest immigrated here.”

“[It will] change the discourse from Eurocentric history to all-inclusive culture.”

Increase knowledge:

People “from all over the world” will know more about our “history not just in Vancouver, but in Victoria and all over B.C.,” and that “Chinese people are not the new immigrants; they have been in Canada a very long time.” Chinese Canadians are a part of the Canadian story.

“Having the presence of a Chinese Canadian museum will help to create an education, a landmark, and promote the conversation about the history of the Chinese Canadian community.”

Learn from the past:

It is expected that this increased knowledge will help us learn from the past and avoid repeating past mistakes.

“You cannot move forward unless you remember the past. We need to make sure it never happens again, because it was really awful when it happened.”

Theme 2. B.C. will be more aware/ understanding, displaying better integration of Chinese into the mainstream, and creating more harmony between Chinese, Canadians, and the world

Participants expect there to be “a lot more awareness, greater cross-cultural understanding, and involvement.” They expect that the museum will serve as “an eye opener” and “create more empathy.”

“We can be more open-minded. We need to move out from racism, acknowledge the past, and move to a different path.”

Participants hope that educating people through the museum experience will help them exercise their critical judgment.

“I think it would be really beneficial to help people understand the culture, other than the bad stuff they hear on the news. It could help change people’s perception of what’s going on, rather than looking [only] at what’s reported.”

By significantly broadening and deepening understanding of the Chinese Canadian community past and present, the museum will help to challenge stereotypes, to improve communication within sectors of the Chinese Canadian community, to foster dialogue between Cantonese-speaking and Mandarin-speaking people, and between Chinese Canadian communities and other communities in B.C..

“After the establishment of the museum, perhaps more people will know what the history here is. At the same time, this museum actually is a platform, to better connect ethnic Chinese to get together, to communicate with one another.”

Theme 3. B.C. will have more recognition of Chinese Canadian history and will thus be more appreciative/thankful/proud

Knowing about the immigrants’ and settlers’ challenges, people will have more respect for their contributions

and more appreciation for their sacrifices and resilience. Regarding Chinese Canadian contributions to B.C. and Canada, one participant stated that “they built the Canadian Pacific Railway, they fought in WW2, and they were the first minorities to receive Canadian citizenship, which paved the way for other minorities.” Participants hope that Chinese Canadian stories will not be “treated as an afterthought,” that Chinese Canadian immigrants will no longer be viewed “as second-class pioneers,” but rather, they will be seen “as an integral part of B.C. [by all British Columbians].”

“As a minority group, the Chinese Canadians have suffered enough. It’s time to change and time for them to live a better life. The museum will help with this.”

Theme 4. B.C. will be more inclusive/ tolerant/accepting

Participants hope that the museum will enhance the perception of B.C. as a leader in multiculturalism, as “a place that anyone can go to and make into a home.” Dialogue will be promoted, barriers will be reduced between different ethnic groups. With these wider impacts in mind, one participant sees the potential for the museum to foster “resonances with other histories and ongoing challenges,” contributing to “the betterment of society as a whole.” The participant put it like this: “I aspire to see Vancouver as a City of Reconciliation with tangible actions.”

Theme 5. B.C. will be more cooperative in building partnerships with other museums, universities, libraries, institutions, artists-in-residence (including in China)¹

Some participants mentioned connecting the museum to “spokes” such as schools, colleges and universities, providing research, volunteer, and scholarship opportunities for students and faculty, travelling exhibits, talking tours with professors and others regarding topics of interest. These connections need not be confined to Canada:

“We also should take this opportunity to connect the American Chinese museums on the west coast, as there is a lot of linkage between American and Chinese immigrants.”

Theme 6. As an Asian hub, B.C. will be seen as a more economically prosperous, leading tourist destination

Many participants have an ambitious vision for the museum, seeing it as a first-tier museum experience. They see the potential for a museum with “a Canada-wide impact,” comparing it to the Canadian Museum for Human Rights in Winnipeg. They envision a potential for “creating a tourist destination” and “establishing a landmark for history.” Some participants imagine the museum as part of a “nation-building” opportunity to “promote Canada,” contributing to understanding of “trade links” and the “international economy” in a globalized context. Many of the participants believe that the museum will contribute to preserving and upgrading the surrounding area as worthy of UNESCO heritage status.

“We have the luxury of having some structure in [Vancouver] Chinatown, compared to those in other cities that have been chipped away at. We can make this a world-class museum. Tourism dollars speak a lot. Chinatown is close to the cruise landing. We could be known as the hub for the Chinese in Canada to see how we build this country and how we transform it for the future. Through well-promoted and well-integrated programming in combination with the Sun Yet Sen Garden, this could be a great attraction for people who come to Vancouver. It would be important to maintain Chinatown as a hub. The attempt of Vancouver to get the designation as a UNESCO site is important, because just the designation brings tourists from across the world. We should utilize the attraction of Chinatown to create a world-class museum.”

¹This idea has been discussed in an earlier section of the report. See Question 1, Theme 8.



*Studio portrait of mother and child. Date: 192-. Photographer/Studio: Wand, C.B
Vancouver Public Library Historical Photographs. VPL 58918.*

QUESTION 3. IMAGINE THAT YOU'VE ENGAGED WITH THE MUSEUM PHYSICALLY AND VIRTUALLY. WHAT IS IT LIKE? WHAT DO YOU SEE? HOW DOES IT FEEL?

Theme 1. Defining the nature/purpose of the museum

Some participants took issue with the term “museum,” associating the term with a collection of artifacts, or, as one participant put it starkly, a home for a “dead collection.” Instead of the term “museum,” these participants advocated for other terms, such as “discovery centre.” Like many contemporary public institutions, such as public libraries, contemporary museums in Canada and around the world are much more than repositories for collections. Indeed, the different purposes and functions of contemporary museums were reflected in participants’ aspirations for this museum, including:

- a repository for objects, photos and artifacts
- a platform to centralize and disseminate resources
- an inspiring education vehicle, where museum staff and teachers would collaborate to develop curriculum
- a cultural centre/community centre/social networking centre

Who is included in the target audience for this museum? In addition to international visitors and Canadians from other parts of the country, participants observed that the museum should appeal to people in the local community, including schoolchildren, youth, new or recent Chinese immigrants, and people in many other community groups.

Participants feel that the museum should:

- Offer different levels of information, from basic knowledge to in-depth understanding
- Be true to the historical facts, so as to challenge incorrect assumptions and prejudice about Chinese Canadians
- Show the “whole” Chinese Canadian experience, good and bad. Participants did not agree on whether the museum should include or avoid politically

controversial issues (e.g., Falun Gong, racism, discrimination, topics surrounding China, Hong Kong, Taiwan, etc.)

- Be fun and not “preachy”
- Represent all Chinese Canadians
- Teach new immigrants about Chinese roots and about being Canadian
- Showcase the diversity/resilience of Chinese Canadian culture
- Link past with present and give hope to the future

“One function of the museum is to inspire the future, not just to document the past.”

“Hope to let the modern new immigrants realize their own cultural confidence, to explore the outstanding stories of the elites and heroes throughout the history, to discover their pride, look out more to the future, and not only concern [themselves] with the history of blood and tears.”

A “Living museum”:

“To show that it is a living culture, it is very much present, it is not in the past and gone, it still lives.”

“We need to do something different. We don’t want this to be just about the past. We need to embrace the future and the edginess of that. LIVING, a living museum, is the key.”

Theme 2. Operations

Funding:

Participants seemed quite concerned about where the funding (seed funding and financial upkeep) would be coming from. Conscious that significant funding will be required beyond seed funding, including especially operational funding for upkeep, they want the museum to be financially balanced and self-sustaining. Participants expressed concern about the potential unreliability of government funding.



*The 46th Vancouver Chinatown Spring Festival Parade.
Date: February 10, 2019. Photographer/Studio: Province of B.C. Flickr.*

“Funding beyond government funding is needed, given changes in government.”

“I am concerned that using too much of taxpayers’ money can be detrimental, if the government decides to back away.”

Participants figure that the museum needs wide community support, and that it can ask for donations. In order to generate revenue, it could rent out event space for performances, wedding banquets or conferences.

Leadership/governance:

“Have professional, not for profit, non-partisan governance.”

Human resources:

Here, two views collide: to hire highly professional curators and management, or to be a volunteer-based museum.

Cost of admission:

The entry fee to the museum should be financially accessible or even free, if possible, particularly for seniors. One participant proposed that a minimal or modest admission fee could be charged, if there are some interesting small activities. Another proposed to establish an open day, a “Museum Festival Day, [with] free admission.” One participant suggested that a portion of the ticket price go towards supporting spokes/hubs.

Theme 3. Fleshing out the “hub and spokes” model

The “hub and spokes” model is thought to be a good one by the majority of participants, even “crucial to the success.”

“I like the idea to have different places in the province, pull the puzzle together, experience piece by piece to form a strong picture.”

Location of the hub:

Vancouver?	Victoria?	Richmond?
“From the perspectives of cultural exchange and travelling convenience, it should be established in Vancouver, which is very accessible.”	“Victoria is also competing to be the hub.”	“Richmond should also be considered as the site of the museum. It is close to the airport, it has the cannery, and it has a large Chinese population ...with the flair of modern Chinese lifestyle.”
	“Victoria has the longest and oldest history, and it is the capital of B.C..”	“The first scenery after...the flight to Vancouver.”
Several participants suggested that the physical museum should be housed at the Chinese Culture Centre of Greater Vancouver, making a double attraction with the Dr. Sun Yat-Sen Garden. “To rebuild the hall of the Chinese Cultural Centre and the parking lot at the back, to rebuild them into a museum. [It] will be more attractive, with the nearby architecture and activities, such as those in the Dr. Sun Yat-Sen Classical Chinese Garden.”	“The oldest Chinatown is in Victoria”	“The advantage of Richmond: It has a preserved historical site, as well as along the...river... Also, Richmond [sought recognition by] the World Heritage Registry three years ago. The materials have all been prepared.”
“Financially it would be more viable to renovate and expand the existing Chinese Canadian Military Museum.”	“Victoria is the ‘gateway’ historically, so it should start in Victoria.”	“Richmond has very strong local support.”
“Since the human resources are mainly in the Lower Mainland, it is better for the hub to be located in Vancouver, instead of Victoria.”	“We have the Royal B.C. Museum here, so that is here, so this one can be too.”	
“Vancouver has the most people there.”	“However, if it were in Victoria, maybe more people would start coming over. Because if you build it, they will come.”	
“More people would see it, if it were in Vancouver. So, it should be where most people are.”		



Fan Tan Alley in Victoria, B.C.. Date: Unknown. Flickr.

There was strong agreement among most participants that the hub should be in one of the Chinatowns, in recognition of existing community ties and the proximity to local businesses and associations. Participants suggested that the museum should not be limited to any one, particular building or site in Chinatown; on the contrary, it should include, encompass or connect all the relevant historical buildings and sites, all of which are important to showcase and recognize. Examples in Vancouver included the Dr. Sun Yat-Sen Classical Chinese Garden, Memorial Square, Sunrise Market, and many other sites.

“One advantage to be in Chinatown is that there are restaurants there. Connect them to the museum and feature them to support local businesses in the area. We need to help Chinatown. It used to be super vibrant and the museum would be great there. It is important to bring people to that space and preserve the area’s culture. You have to have people coming in. The foot traffic is important to keep the shops and businesses alive.”

“I still think [it] should be in Chinatown, because that is the best place, because history is on site (old restaurants, medicine shops). Because after the

museum, [one] can always walk into Chinatown (Shanghai Alley, the clock, the whole Chinese cultural community, etc.). There can be a tour guide and cultural activity that can bring people to these various locations.”

Another idea raised by some participants, particularly in Victoria, was to have two hubs: one in Vancouver, and another in Victoria.

The spokes:

The spokes could be local branches of the museum across the province that highlight the different history, contexts and labour realities. Some of the spokes may be physical sites, while others may be virtual, because some communities have seen the destruction of the physical sites. On what to exhibit at the spokes, some participants suggested that “the particular story that happened in a specific location needs to be told in that location”; others suggested that while the hub is the primary museum, the spokes could be thematic.

Examples of spokes: Royal B.C. Museum in Victoria, Cumberland, Barkerville exhibition, Chemainus, Kamloops, Prince George, Nanaimo (e.g., “rebuild a mine site”). Travelling displays could also be considered as spokes.

They could include exhibits with some Chinese traditional artifacts and interactive elements.

Some participants thought it would be brilliant to connect and collaborate with other museums as spokes to exchange artifacts and exhibitions, and to enhance promotion and marketing. They envisioned that these connections and collaborations would not only be with collections in B.C., but also with existing Chinese museums across Canada, the United States (e.g., in San Francisco and New York City), China, and other countries.

Community involvement:

Some participants felt strongly that the museum should be embedded in the community in different ways, allowing the museum “to tell stories through cultural community engagement, and not subscribe to any one way of storytelling or any one interpretation of the history.” Another idea about engaging with community was proposed. The museum could reach out to the community to donate or lend artifacts and photos, including family heirlooms and antiques:

“Having some sort of public forum where people can post photos, comments and stories, or an ability to share old photos that are easily damaged, to reproduce the original so families can keep the originals.”

Some proposed creating a space in the museum where Chinese Canadians could come and record their stories:

“I would like to feel connected not only to the history, but to the future of this community. I would like to feel connected to the diversity of the community throughout the spokes, not just at the hub.”

Theme 4. Characteristics of the museum

Participants also were imaginative and eloquent in their contributions to thinking about the characteristics of the museum.

Components of the museum: a multi-purpose space:

- Displays/photos/objects/artifacts
- A research center that is linked to the university
- A library

- A café/tearoom/cafeteria: “Food is a huge part of the Chinese culture – the museum should feature a café. In Hong Kong, the museum has a café and it’s a success!”
- A gift shop: “A great gift shop is super important! It’s the last thing you see. Children’s books that are more inclusive (Chinese authors). Beautiful jewelry by Chinese artists and craftspeople.”

Physical museum: outside appearance:

Some participants insisted on using existing buildings in one of the Chinatowns to house the museum. Others mentioned building a new edifice, perhaps a “green building.” The architecture came across as fundamental as an expression of the Chinese Canadian heritage and culture. Accessibility was a very important feature. Likewise, feng shui should be taken into consideration when designing the layout.

Culturally appropriate:

- Accessible to all, “something for all ages,” welcoming, safe atmosphere
- Children’s area
- Club/space/seating area for seniors
- Using software that is language-competent, language-specific and that the Chinese community uses
- Language (written and spoken): not only Cantonese or Mandarin spoken languages but other dialects, such as Chiuchow, Sze Yup or Seiyap, etc. Both simplified and traditional Chinese written language is important

Multimedia, high tech:

- Use technologies like audio-visual recordings, virtual reality/augmented reality, cell phone apps, to explain stories, experiences and culture, for accessibility purposes and for people all over to have access
- Like “Fly Over Canada”
- Animation, cartoons
- Online museum
- Email

Authentic, A Living Museum:

- Replicas of the living conditions: displays of photos and artifacts showcasing various themes, such as



Three women in Chinese style dresses. Date: January 31, 1960. Photographer/Studio: Province Newspaper. Vancouver Public Library Historical Photographs. VPL 41647.

"Where do they work, live, and play?" "What is it like for a pioneer who moves to a new country, works to support their family, some of them never getting back home, some of them never seeing their family again?" "Walking through history"; "Witnessing the living experience of low-income people in Chinatown."

- Replicas of operating merchants and businesses: tailors, printing presses, engraving, embroidery, community kitchens, opium dens, gaming spaces
- Food: extremely popular topic – have live demonstrations ending in food samplings
- Culture, traditions, events, ceremonies, celebrations, skills, religions, arts, music
- Programming: cooking classes, language/writing workshops, tours to visit and support local businesses/eateries/artists, story-telling, genealogy, research, conferences/talks/seminars, theatre, performing arts, field trips: "Programs with activities will be more attractive. More programs conducted in activities will be able to leave deeper impressions than just displays, allowing people to have memories and to spread by word of mouth."

Interactive, Immersive, Multi-sensory, Engaging, Fun:

- "Hands on" demonstrations, tools, musical instruments, language and writing
- Games like treasure hunt, choose your own adventure
- Actors interacting with museum patrons
- Theatrical productions, dancing, singing, opera, tai chi

- Food and cooking classes: dumplings and noodles
- Allow young visitors and elders/knowledge keepers to engage in conversation: testimonies, questions/answers
- With returning value: maintain and update museum items and programs for people to return: "The content displayed should be in sections, according to different time lines, different people groups, and to change the theme regularly, to have a different theme every once in a while."

Transformative, Uplifting:

- An "emotional journey" to the past, connecting to the present:

"A museum is not just about information. [It] connects with your heart as well as your head. [It] changes the way you see the world in a way that just reading information in a book can't."

"To build a memorial wall to inscribe the name of all the Chinese labourers."

- Feel engaged, enriched, feel like you learned something
- Tell stories of famous Chinese Canadian people:

"Through the exhibition, there is a powerful representation. When everyone leaves the museum, they should be bettered through the lessons they learn about Chinese Canadians. This is a lesson of how Chinese Canadians came to Canada, faced discrimination, but still contributed to the creation of Canada."




A few memorable quotes:

“There is a lot of history that is not well known. A lot is not known by the Canadian-born Chinese. Some of them did not know that Chinese people joined the Canadian army in WWII. Because of that war, Canada became an independent country.

Learning about Chinese people who died and served the country is important. Perhaps we should partner with the Canadian-Chinese military group to expose more people to these forgotten stories. I want to see every aspect of the pioneer Chinese experience in this museum.

We are the builders of Canada and we contributed to world peace in the World Wars. This is a world story. We want to show the rest of Canada how Chinese people transformed Canada into what it is. From [a] discriminated low-class group to how we helped build Canada. When you walk out of the museum, people should feel hope.”



A black and white photograph of a large group of young men, likely students, posing in a classroom. They are arranged in several rows, wearing dark, traditional Chinese clothing. The background shows a chalkboard with some writing.

“As an example, it is of foundational importance to be fully transparent about the lived experience of institutional, structural and legislated racism, both that which targeted peoples of colour and Indigenous peoples more generally, as well as that which targeted specifically persons of Chinese heritage, on the basis of their ethno-racial background as well as their non-Christian faith identity. This background and context need to be fully visible!”

Four men in long overcoats stand on a stage. From left to right: an older man with glasses, a younger man, a man in a suit, and a man with glasses. They are standing behind a railing. In the foreground, there is a banner with Chinese calligraphy. The background shows a large crowd of people.

“I want to see a growth and appreciation for Chinese pioneers, appreciation for those who died building the CPR, see these things as something to celebrate as a major contribution - not that this is the ONLY type of Chinese contribution but that this is a growing integration of everyone’s contribution. But that Chinese pioneers were very much a part of it. The future cannot happen without recognizing the past, but the past is something that we can make live and move through the future. If people don’t know about the past, we won’t understand where we need to move ahead.”



*Chinese Canadian Museum Consultation in Victoria, B.C. Date: January 26, 2019.
Photographer/Studio: Province of B.C. Flickr.*

REGIONAL SPECIFICITIES

The themes that emerged from the analysis of the data and that are discussed in this report were largely consistent throughout the engagement process. A few differences arose in specific locations.

Location of the hub:

The main topic where participants' views diverged markedly was where the hub should be located. Each participant who raised this issue offered a coherent reason for locating the hub in either Vancouver, Victoria or Richmond. At the Victoria community meetings, there was a vigorous show of support for Victoria as a hub. No one expressed the wish that the hub be located in Kamloops or Nanaimo, but rather that these two locations, along with many others, constitute spokes. This aspect has been discussed at length in the *Question 3 – Theme 3. Fleshing out the Hub and spokes model* section of the report.

Characteristics of the spokes:

A few participants proposed that each spoke illustrate the particular history or topic corresponding to that spoke's

local context. This aspect has also been treated in the *Question 3 – Theme 3. Fleshing out the Hub and spokes model* section of the report. Here are a few more examples to expand on this point. A few participants at the Kamloops community meeting pointed out the longstanding history of Chinese Canadians in Kamloops and their fundamental role in Kamloops during the building of the Canadian Pacific Railway and the gold rush. They also mentioned the Kamloops Chinese Heritage Cemetery as being noteworthy. Another example is the historic role of Nanaimo's Chinese population in the mining sector, while in Vancouver, there was a focus on the fishing industry. Participants in Nanaimo deplore the fires that devastated the Chinatowns.

Language:

Another regional specificity arose in connection with language. Some Richmond participants asked specifically for the museum to use the Cantonese dialect as well as traditional Chinese characters.

SUMMARY OF PARTICIPANT FEEDBACK

At the end of each in-person community meeting, participants were invited to fill out an evaluation survey in order for the organizers to collect feedback on satisfaction rates and quality of participant experience.

Participants were asked three qualitative questions and two open-ended questions:

- *Q1 - Overall, how satisfied or dissatisfied are you with your experience as a participant of today's dialogue?*
- *Q2 - What has made this dialogue meaningful to you?*
- *Q3 - Did you feel you had enough opportunities to express your views in a way that felt comfortable to you?*
- *Q4 - To what extent did you feel your needs as a participant were taken care of (e.g., by providing support services, refreshments, etc.)?*
- *Q5 - What suggestions do you have to improve future sessions like this one?*

Below is a summary of the feedback collected at all eight sessions in five locations. Out of the 485 total participants in the in-person community meetings, 282 filled out the evaluation survey (58.1%). The percentages below include all expressed opinions; they do not include blank responses.

97.4% of respondents were satisfied with their experience as a participant of the dialogues (either "completely" or "somewhat" satisfied). 96.0% of respondents felt that they had enough opportunities to express their views in a way that felt comfortable to them (either "plenty" or "a fair number" of opportunities). 94.2% of respondents felt their needs as a participant were taken care of (either to a great extent or to some extent).

HERE IS AN OVERVIEW OF WHAT MADE THE DIALOGUE MEANINGFUL TO PARTICIPANTS:

- That public engagement is taking place around this project
- Being given the opportunity to provide input and a chance to voice their opinions

- Feeling heard and that their opinion is taken into consideration
- Hearing other people's ideas, experiences and stories
- Trigger new thinking, build off of one another's ideas
- Diversity of participants (age, background, ethnicity, career paths)
- Meet, connect and share with other community members
- Different languages accommodated through translation and interpretation
- A learning, enriching, inspirational and empowering experience
- Witnessing the excitement, passion and commitment of peers
- Helped to understand the Canadian Chinese history and culture
- The impressive turnout
- The respectful listening
- The welcoming, safe, friendly, inclusive environment
- Effective use of time; having table facilitators and note-takers was helpful, clear session goals
- The process, the format of the meeting, the small group sizes
- The timeline activity

HERE IS AN OVERVIEW OF SUGGESTIONS TO IMPROVE FUTURE SESSIONS, GROUPED BY MAJOR THEMES:

Timing:

- More time to discuss, longer sessions, and more time for the plenary sharing part
- Less explanation, shorter presentations at the beginning, more dialogue

Format/Content/Facilitation:

- Let participants know ahead of time what the meeting format will be and provide concrete information/content to get up to speed before attending the actual face-to-

face meeting

- Discuss the options presented in the Lord cultural report
- Different keynote speakers on a specific topic
- Better framing of the discussion questions: more specific, not as broad
- A larger number of more focused discussion questions to prompt the conversation
- Ensure that all participants are given a chance to speak
- Switch into other tables to generate more discussion from other people
- Have people sit with strangers
- Opportunities to network and connect before/after the session, more unstructured time built into the agenda
- Show the timeline on video with images to evoke emotions and deeper conversation
- A weekend event

Outreach:

- Better/more advertisement of the meetings, promote it more widely, with more notice and lead time
- Hear more comments from Chinatown residents
- Hold more meetings in the community
- Reach out to the community other than just Chinese community

Participation and representativeness of participants:

- Make the size of the meeting bigger
- Get more people to participate, particularly more youth and seniors
- Attract more participants from more diverse and different walks of life
- Give other members of racialized and marginalized communities space in conversations about immigration and Chinatown
- Ensure representation from local government

Follow-up:

- More sessions for public consultation to work towards

building the museum, more often, in more locations, e.g., a session to view initial draft proposal as various options are developed

- Announcement of next steps: outcomes and outputs of the sessions (e.g., report, follow-up plan, timeline)
- Post the summary of comments/ideas online

Language:

- Include Sze yup dialect
- Ensure enough tables for Mandarin and Cantonese speakers beforehand
- Simultaneous interpretation with headphones

Cultural sensitivity:

- A land acknowledgement at the very beginning to honor First Nations about how we can work together to tell Canadian history
- See if we can get First Nations involvement
- Partner with local organizations to host the events if no in-house cultural competency

Logistics:

- Choose a less institutional space, as that can feel a bit intimidating to some people: prefer a large community space, cozier and more approachable
- Provide separate seminar rooms for participants
- Better acoustics, manage the noise level, get people to speak up
- Use lapel mics for the presenter/lead facilitator
- Gluten-free options
- More culturally appropriate snacks
- Better signage to find venue/room
- Ample parking
- Simpler privacy consent form: only one paragraph.

SUMMARY OF STUDENT INPUT AND FEEDBACK

SFU worked with 64 students and recent alumni from the local universities (as facilitators, note-takers, event support, or a combination of the two): the chart below shows the distribution of the support teams at each of the location.

Location	Students & Recent Graduates	Others
Vancouver	7 SFU students or recent graduates 2 UBC students or recent graduates	2 community members (not working group)
Kamloops	13 TRU students	
Nanaimo	10 VIU students	2 VIU faculty
Victoria	17 UVic students	
Richmond	17 SFU students or recent grads, including two who also worked at the Vancouver sessions	
Total	64 (2 students or recent grads worked in both Vancouver and Richmond)	4

As a separate stream from the contributions of the January and February 2019 in-person community meeting participants, we gathered input from the students, who served as facilitators, note-takers, and event support, regarding the same three discussion questions as were used in the in-person community meetings. We also solicited their feedback on the engagement process, via an online form open from February 12 to February 27, 2019. We garnered 30 responses from the pool of 64 students: a 46.9% return rate.

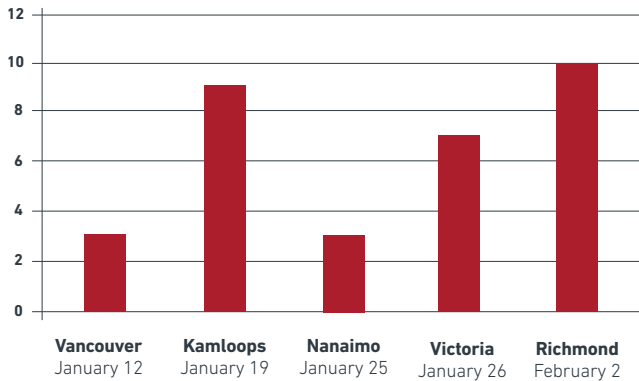
The eight questions put to the students in the online survey were the following:

- *Q1. Which community meeting(s) did you support?*
- *Q2. What was your main role during the community meeting(s) that you supported?*
- *Q3. How might the museum bridge the past and the present in B.C. Chinese Canadian culture?*
- *Q4. How will British Columbia be different after the creation of a B.C. Chinese Canadian museum?*
- *Q5. Imagine that you've engaged with the museum physically and virtually. What is it like? What do you see? How does it feel?*
- *Q6. Overall, how satisfied or dissatisfied are you with your experience as a note-taker/table facilitator/event support at the community meetings held for the B.C. Chinese Canadian Museum engagement process?*
- *Q7. What has made this experience as a note-taker/table facilitator/event support meaningful to you?*
- *Q8. Considering your specific role (note-taker/facilitator/event support), what suggestions do you have to improve the process of future engagements like this one?*

Beginning on the next page and continuing until page 38, you will find a summary of the findings for each question.

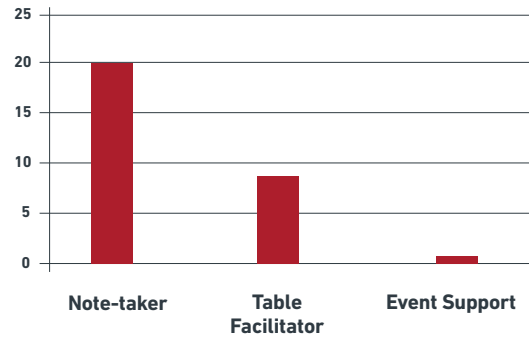
QUESTION 1. WHICH COMMUNITY MEETING(S) DID YOU SUPPORT?

■ Responses



QUESTION 2. WHAT WAS YOUR MAIN ROLE DURING THE COMMUNITY MEETING(S) THAT YOU SUPPORTED?

■ Responses



QUESTION 3. HOW MIGHT THE MUSEUM BRIDGE THE PAST AND THE PRESENT IN B.C. CHINESE CANADIAN CULTURE?

Here the themes were very similar to what we heard at the in-person community meetings.

Theme 1. By connecting past and present generations

Respondents talked about “younger generations learning from older generations,” understanding “their ancestors’ past and Chinese history” through “photo displays and documentary films” showcasing “the past to current generation.”

“It would allow third and fourth generation Chinese youth to have a better understanding of their roots, and show the progress that Chinese Canadians have created.”

Theme 2. By celebrating achievements and contributions

According to respondents, an important purpose of the museum would be to promote and illustrate “Chinese Canadian achievements in the past, their roles in railway building, how they [brought] their culture to Canada, and how they [contributed] to the social and economic development in B.C.”

“It will be a whole new opportunity to spread the history of the Chinese Canadian connection, their fights, sacrifices and achievements.”

Theme 3. By telling the whole story in relation to a wider frame of time and space

One respondent suggested that the museum could depict “Chinese-Canadian experience as a history of exploitation, struggle, and semi-assimilation.” Many proposed that “through the display of factual and real history” and “memorable stories,” the museum would play a role to “allow Chinese Canadians a better understanding of their own history,” create “validation” of “cultural values” and the emergence of a “new spirit (...) from the sufferings and challenges.”

Some respondents recommended that the museum include more stories about “recent Hong Kong, Taiwanese, and mainland Chinese immigrants,” that it be integrated “with the bigger Canadian history,” and that it play a role in “recognizing the Indigenous Peoples as well.”

“The museum is not only a platform for showcasing the past, but a direction for the future.”



*The 46th Vancouver Chinatown Spring Festival Parade.
Date: February 10, 2019. Photographer/Studio: Province of B.C. Flickr.*

QUESTION 4. HOW WILL BRITISH COLUMBIA BE DIFFERENT AFTER THE CREATION OF A B.C. CHINESE CANADIAN MUSEUM?

Once again, here the themes were very similar to what we heard at the in-person community meetings.

Theme 1. More understanding, respect and pride

Respondents believe the museum will bring about “more understanding and respect for Chinese Canadian history and the community” including “between immigrants from different countries/cultures and in different generations.”

“All British Columbians will be proud and more welcoming of Chinese folks in their communities.”

Theme 2. More educated and knowledgeable

Respondents were certain that the museum would “provide more opportunities for people to learn about Chinese culture and history.”

“After the museum is built, it will give a chance to everyone living in B.C. ... the opportunity to know more about ancient China and the Chinese civilisation, giving them a learning opportunity.”

Theme 3. More inclusivity

“It will be a more accepting space, reducing intolerance and promoting togetherness.”

“It can support the Chinese Canadian culture to integrate into the shared Canadian culture.”

Theme 4. More visible on the international stage

Respondents thought the “creation of this museum will also welcome tourists [from] all around the world,” giving the Province’s economy a boost and shining a light on the Chinese Canadian culture for all the world to see.

QUESTION 5. IMAGINE THAT YOU’VE ENGAGED WITH THE MUSEUM PHYSICALLY AND VIRTUALLY. WHAT IS IT LIKE? WHAT DO YOU SEE? HOW DOES IT FEEL?

Respondents proposed that the museum serve as a “cultural entertainment center” or intergenerational “activity hub” for families, especially kids and seniors, where “different generations of people can learn about Chinese Canadian experiences.”

Authentic:

- Customs and culture, food, daily habits and living conditions, paintings, Chinese art

Multisensory, immersive and interactive:

- Five senses: visual, auditory, tactile, gustatory and olfactory
- Phone apps, AR technologies, video, movies

The museum should include a timeline, offer various public programming activities focused on Chinese culture (e.g., storytelling, performances, genealogy), and be accessible through language (English and Chinese, and also French).

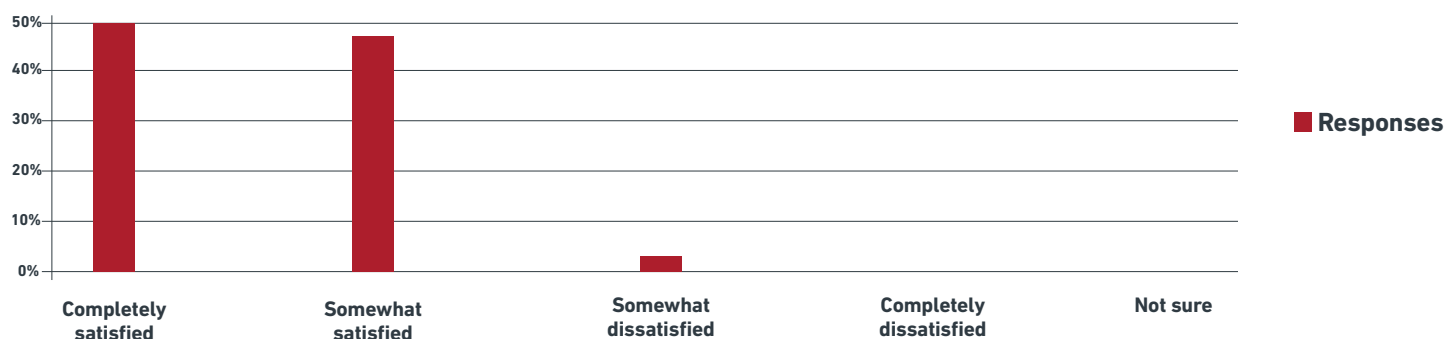
“I can hear the Chinese language, with translation in several other optional languages. I can see depictions of Chinese immigrants to B.C. and how they lived and worked. I can see them in two and three dimensions. I can read stories about the Chinese in B.C. over their history in the province and how they moved about both in the province and in the rest of Canada, where they settled and why, why they moved and why they left.”

“Seniors, adults, youth and children can participate in programs together and just socialize about tea, mahjong, and other classes (e.g., dumpling making or Cantonese conversations).”

Notably, a couple of the student respondents also brought up some new ideas such as:

- “See more training for students, so young people can get involved in the activities”
- “Job opportunities created by the museum and surrounding activities”

QUESTION 6. OVERALL, HOW SATISFIED OR DISSATISFIED ARE YOU WITH YOUR EXPERIENCE AS A NOTE-TAKER/TABLE FACILITATOR/EVENT SUPPORT AT THE COMMUNITY MEETINGS HELD FOR THE B.C. CHINESE CANADIAN MUSEUM ENGAGEMENT PROCESS?



QUESTION 7. WHAT HAS MADE THIS EXPERIENCE AS A NOTE-TAKER/ TABLE FACILITATOR/EVENT SUPPORT MEANINGFUL TO YOU?

- Opportunity to learn from and engage with the community
- Opportunity to learn Chinese Canadian history
- It was an honour to contribute to and support this meaningful project
- Gain work experience and other direct benefits

QUESTION 8. CONSIDERING YOUR SPECIFIC ROLE (NOTE-TAKER/FACILITATOR/EVENT SUPPORT), WHAT SUGGESTIONS DO YOU HAVE TO IMPROVE THE PROCESS OF FUTURE ENGAGEMENTS LIKE THIS ONE?

- Better organization: chance to meet and coordinate with fellow workers, better lunch, to ensure smooth running of the event, better promotion
- Longer discussion time
- Better training or provide qualified staff
- Better or more concrete questions, multiple choice type questions?
- More staff participation in discussion
- No suggestions, the event was well operated



NEXT STEPS

Feedback gathered from the in-person consultations and from the online engagement, summarized herein, will be used as input into establishing a Chinese Canadian Museum and will help to inform the narrative, sites, and programs that could be part of the 'hub and spoke' concept.

APPENDICES

- Appendix 1: Outreach Performed to Promote the Engagement
- Appendix 2: Summary of Online Feedback Phase 1
- Appendix 3: Summary of Online Feedback Phase 2
- Appendix 4: Summary of Emails Received

“

This will be the first
museum on earth to
celebrate Chinese
contributions to the
founding of a country -
with a holistic vision.

”



*Chinese Canadian Museum Consultation. Date: January 12, 2019.
Photographer/Studio: Province of B.C. Flickr.*

APPENDIX 1: OUTREACH PERFORMED TO PROMOTE THE ENGAGEMENT

- Printed posters and rack cards in all three languages – English, Traditional and Simplified Chinese.
 - Packages sent to over 20 library hubs throughout the Province – each hub then shared resources with their local branches for further distribution.
 - Package sent to Barkerville.
 - Package shared with MLAs to be displayed in their respective offices.
 - Posters and rack cards were available at community sessions for people to take and share within their personal or professional networks.
 - Posters were available on the website to either be downloaded and printed, or shared through social media channels.
- Worked with the BCSSTA (Social Studies Provincial Specialist Association) to include information in their newsletter wording on their online ListServe.
- Worked with CivicInfo B.C.: an incorporated not-for-profit society with a membership that includes nearly all local governments in the province. They included information in their newsletter including specific information regarding the engagement, a link to the engage.bc.ca site and a copy of the digital poster.
- Partnership with the Knowledge Network: worked to create a spot that aired for three weeks starting January 16, 2019. Viewers were directed to the engage.bc.ca website where they could participate in the Phase 2 consultation by submitting an online survey, or attending a community meeting.
- Worked with the City of Vancouver, specifically a contact with the Chinatown Transformation Team, to promote the engagement within their networks.
- Advertising was in print and online: Facebook ads promoting the engagement and in-person community meetings through the province. Print ads placed in local newspapers: The Sun, Ming Pao, SingTao, Kamloops this Week, Nanaimo News Bulletin and the Times Colonist. Twitter graphics were made for each in-person community meeting.
 - Facebook posts were shared on BCGovNews, the government's Facebook page
 - Twitter graphics were shared on govTogetherBC., @BCgovnews and both Minister Chow and Minister Beare were tweeting on their personal channels
 - Twitter graphics were tweeted with geographical hashtags to reach targeted areas of the region (#kamloops, #victoria, etc.)
- News Release sent out one month in advance announcing public consultation:
 - Lots of media pick-up
- Information Bulletins were distributed to the media.
- Minister George Chow spoke to local media the week prior to the in-person community meetings; many media attended the sessions and conducted interviews.

APPENDIX 2: SUMMARY OF ONLINE FEEDBACK PHASE 1

Five questions were posted in an online discussion form connected to the engage.bc.ca webpage. Citizens could also email their questions and comments to the Chinese Canadian Museum inbox or arrange to have a call with ServiceBC. Below is a summary of the key themes received from the feedback, which were used to support the 5 community meetings in January 2019.

Total Responses: 137

English: 135

Traditional: 2

Simplified: 0

QUESTION 1. WHAT CHINESE CANADIAN STORIES SHOULD THE MUSEUM TELL AND WHAT KEY FEELING OR UNDERSTANDING SHOULD VISITORS TAKE AWAY AFTER VISITING?

There were several comments about the need to highlight the good, the bad, and the ugly. People want stories to note the hardships and the trials and tribulations that the Chinese faced when they arrived in B.C. and their resilience through history. Many comments noted they wanted stories of the everyday person, not only the notable – stories of artists, teachers, and business owners. People want the museum to tell the story of arrival, through until today – the museum should reflect all parts of the Chinese Canadian experience.

- The Canadian Railway
- Hardships
- Working conditions
- Head Tax
- Initial history—arrival and journey
- Struggles and persecution
- Chinese medicine
- Factual
- Stories of the everyday person
- Gold mining/ Gold Rush
- Chinese Exclusion Act
- Relationship with First Nations Contributions to infrastructure
- Adversity

- Contributions to B.C. History – Hudson's Bay Company, architectural, academic, medical
- Good, bad, and ugly
- First Chinese to Vote
- Resilience
- Should have a multi-generational lens
- Past and present

People want to leave with a deep understanding of the contributions the Chinese made in B.C. They want to feel empathetic, inspired, and interested in telling other people about their experience.

- Feelings of reconciliation
- Deep understanding of the contributions that Chinese Canadians had in B.C.
- The struggles Chinese Canadians have endured throughout their history here in B.C. and Canada
- Understanding their resilience

Question 1 Sample Feedback:

“The museum should tell the stories of migration, the struggles and conditions that faced the Chinese becoming Canadian, their resilience against racism and oppression, strategies and coping skills used to succeed in becoming a welcomed citizen, and the stories of reunion. I think the ordinary man is an extraordinary man. The history is of tough, determined Chinese. Values. Innovation. Resilience. Results”.

“We should tell the community story and the individual stories of Chinese Canadians -- from the early arrival to more recent times and the successive waves of Chinese that have played a role in Canada's history. Visitors should take away any understanding of the unique challenges and victories story of this group ... but also how Chinese Canadians share a common story with other Canadians”.

QUESTION 2. WHICH TYPE OF EXHIBITS, MATERIALS AND/OR OTHER RESOURCES WOULD YOU LIKE TO SEE IN A CHINESE CANADIAN MUSEUM?

Comments for this question all noted a need for the museum to be interactive and multidimensional. Visitors have a desire for their experience to be vibrant – a living cultural museum – perhaps one that evolves, with exhibits changing to reflect the current world around us. Many also noted an interest in there being accurate recreations of Chinese living conditions, main streets, and businesses – examples provided of the Royal B.C. Museum. There was also an expressed interest in travelling exhibits.

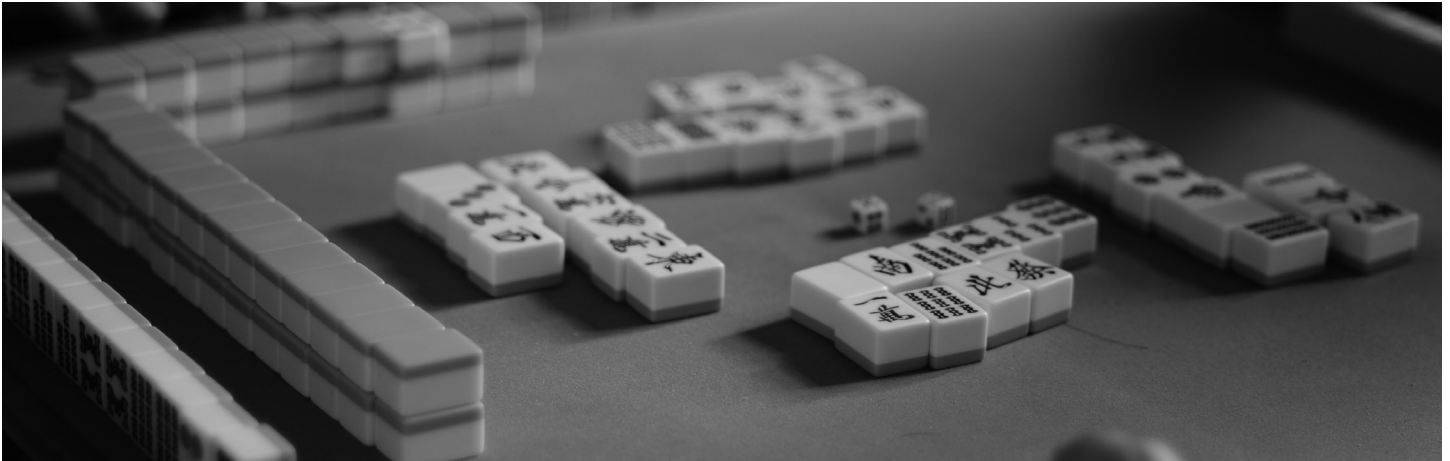
- Artifacts
- Games – Mah Jong
- Art
- Photographs
- Textiles
- Videos
- Textbooks
- Ceremonial costumes
- Clothing
- Letters to and from home
- Music
- Everyday objects – specifically ones the Chinese brought with them
- Historical immigration documents
- Chinese medicine instruments/ herbs
- Items from the railway and goldrush
- Newspapers and ads
- Books
- Vignettes
- Calligraphy
- Personal stories
- Social media components – virtual reality
- Legal documents
- Head Tax documents

Question 2 Sample Feedback:

“Lots of images and videos, text of interviews, recreations of Chinese living conditions in railroad camps and gold rush camps, books published by scholars and experts on the subject”

“Recreation of what Chinatown looked and felt like, living conditions, sense of community, leisure activities, daily life.”

“Multi-dimensional that challenge the visitors both emotionally and intellectually. Visitors experience at the museum should not be transactional or episodic. The visit should be the beginning of a lifelong learning journey about the CC community with the end goal of breaking down stereotypical views and the development of a deep appreciation of the positive impact of the CC immigrants on the ways of living of British Columbians.”



*Playing mahjong. Date: 2008. Date: Unknown.
Photographer/Studio: yui. Wikimedia Commons.*

QUESTION 3. HOW DO WE ENSURE THAT THE MUSEUM REFLECTS THE BROAD EXPERIENCES OF ALL CHINESE BRITISH COLUMBIANS, ACROSS VARIOUS REGIONS OF THE PROVINCE?

Input here agreed with the Province's approach and supported ideas for gathering information regarding the museum. Specifically, people noted interviewing and surveying people throughout the Province, holding community meetings, and the establishment of a Chinese Council (or Working Group). One person noted that Chinese British Columbians should be able to continue telling their story and experience – through social media, or another avenue – to allow the museum to continually capture their story. Emphasis was also once again made on capturing the connection between Chinese British Columbians and First Nations in British Columbia.

- Interview people
- Community consultations
- Online and in-person opportunities
- Soliciting experiences from people across Canada
- Consult with Chinese Communities
- Create a Chinese Advisory Council
- Search newspaper archives
- Travel throughout the Province
- Connect with all ages of Chinese British Columbians
- Public Engagement

- Work with historians
- Work with community leaders/ elders
- Connect with existing museums
- Work closely with Chinese Associations
- Open houses
- Stakeholder engagement

Question 3 Sample Feedback:

“Perhaps do a call-out to Chinese Canadians from across B.C. to ask for their family stories. Speak to community elders/keepers of knowledge to capture their experiences. Request information on Chinese artifacts and archival information in community museums using the database being developed through University of Victoria's Chinese Canadian Artifacts Project. Have a Chinese Canadian history advisory council made up of representatives from across B.C. to help guide the exhibit development.”

“Include rural Chinese Canadians and the stories of recent immigrants and attempt to address the current divides between older and newer generations of immigrants by presenting their historical trajectories, concerns and stories. Also address linguistic diversity — not just Toishanese or Cantonese, but also varieties of Mandarin, Hokkien, Shanghainese, Fuzhou-nese, etc.”

QUESTION 4. WHAT ARE SOME IMPORTANT CONSIDERATIONS FOR YOU IN HOW THIS HUB AND SPOKE CONCEPT MUSEUM IS MANAGED?

For question 4, people highlighted a real need for balance between the hub and the spokes. Many people commented that each spoke should reflect the other spokes throughout the province and all feed back into the hub. Some comments noted a need to ensure the spokes were equally as funded and supported as the hub – including capacity building. One person specifically said that the hub and spoke concept is only as good as the quality of the spokes. Overall, a feeling of the need for there to be sufficient support and connectivity was expressed.

- Develop spokes on ongoing basis
- Gold mining towns should be included
- Hire local Chinese community members
- Authenticity
- Spokes should have an area in the hub where they are highlighted, so people can learn about them
- A balanced hub and spoke plan that conveys an overall narrative
- Rotating exhibits
- Continuous involvement from Chinese Community
- Work with local/ existing museums
- Dedicated historian(s) at each site
- Ensure the hub reflects the spokes and the spokes reflect the community well
- Quality of spokes important
- Online as much as possible
- Information from hub available at every spoke
- Multiple points of access
- Education
- All spokes to feed in to each other and into the hub – for those unable to travel

Question 4 Sample Feedback:

“The spokes should have an area in the hub that allows for people visiting to gain an understanding there. Many people who visit this museum will most likely be tourists and they might continue travelling around the province and country, pointing out these other locations with background information may entice them to visit the spokes.”

“My concern is that either a) the central museum will feel either overly Vancouver-specific and leave out key artifacts which need to be kept in their community, or b) the 'spokes' will leech key artifacts from the central branch, diminishing the power of its exhibit.”

“Hub and spoke will only be as effective as the quality of the 'spokes', but these 'spokes' are an excellent opportunity for small community museums to both improve their representation of Chinese Canadian history as well as benefit from added exposure. Perhaps having a professional development component or kit/guide that small community museums can access so as to improve their exhibits? This will certainly help educate museum workers in small museums (many are not trained museum professionals) on improving language use and deconstructing old-fashioned racist narratives that may still exist in their exhibits.”

QUESTION 5. FOCUSING ON VANCOUVER CHINATOWN, DO YOU HAVE SUGGESTIONS FOR A CENTRAL HUB FOR THE CHINESE CANADIAN MUSEUM; FOCUSING ANYWHERE IN THE PROVINCE, DO YOU HAVE SUGGESTIONS FOR ADDITIONAL LOCATIONS, SITES OR ORGANIZATIONS THAT COULD ACT AS SPOKES FOR A CHINESE CANADIAN MUSEUM?

There were several comments about the need for Victoria to the main hub of the museum, but many comments also mentioned Vancouver as the main hub and Victoria as a secondary hub. One comment noted a need to include those communities in the north – more northern than Prince George, as there are large communities up there impacted greatly by Chinese Canadians. Comments also echoed earlier sentiments from Question 2 noting a need to have travelling exhibits.

- Richmond
- Victoria
- Victoria – Bastion Square
- Vancouver Chinatown
- Ask other existing museums to have access to their Chinese Canadian Artifacts
- Cumberland
- Fraser Canyon
- Barkerville
- Chinese Benevolent Associations
- 105 Keefer Street – Vancouver Chinatown
- Osoyoos
- Whistler
- Sun Yat Sen Garden
- Lytton
- Fan Tan Alley
- Nanaimo
- Kelowna
- Museum like this should not be in a city – would need to have lots of room around it such as gardens and places to sit.
- Dawson Creek
- Steveston
- Prince Rupert
- Chinese Cultural Centre

- Royal B.C. Museum
- Chinatown-based Societies
- Kamloops
- Nelson
- Cache Creek (Railroad)

Question 5 Sample Feedback:

“Victoria is the ideal location. Oldest Chinatown in Canada, and safest to visit and oversee.”

“I think Victoria Chinatown, being older, would be a better location, or maybe deserves a co-equal status. The Chinese Canadian in these towns was not necessarily the same, and so it is worth telling both those stories.”

“Victoria Chinatown NEEDS to be the next largest hub, second only to Vancouver. Victoria's Chinatown is older and has a ton of history. Nanaimo, Kelowna and Dawson Creek also come to mind as good places for spokes.”

“The main areas I would think are good hubs would be Victoria's Chinatown with the potential proximity of the parking lots on Government St., or in Vancouver's Chinatown near the Chinese Gate. Other suggestions for spoke locations would be Barkerville, Fraser valley, any villages around the railroad or highway #1 networks.”

APPENDIX 3: SUMMARY OF ONLINE FEEDBACK PHASE 2

Three questions were posted in an online discussion form at <https://engage.bc.ca/chinesecanadianmuseum/>. These questions, designed by SFU, mirrored the questions that were being asked at the Community Meetings. Below is a summary of the key themes heard since January 8, 2019.

Total Responses: 283

English: 261

Traditional: 20

Simplified: 2

QUESTION 1. HOW MIGHT THE MUSEUM BRIDGE THE PAST AND THE PRESENT IN B.C. CHINESE CANADIAN CULTURE?

When asked about bridging the gap between the past and the present, citizens expressed the importance of highlighting the shared history and early relations between First Peoples of B.C. and Chinese settlers. A few submissions proposed the need to illustrate the adversarial conditions in which the Chinese community lived. Many people suggested compiling a photographic exhibition depicting Chinese culture in B.C. over the years. Several recommended a chronological, interactive timeline in which visitors could walk through showcasing traditional artifacts, art, and photographs of families.

- Showcase stories and histories
- Create dialogues between communities
- Be engaging
- Illuminate the full extent of Chinese involvement in B.C.
- Shared history with Indigenous populations
- Timelines

Question 1 Sample Feedback:

“The museum would show through historical news and artifacts the life and struggles of the first Chinese Canadians and how they endured and eventually overcame the hardships imposed on them. However, with a museum, the emotion of the struggle is not felt, and I propose to have a theatrical component in the museum so that visitors can learn through a one-hour stage show that depicts the immigration of the Chinese to Canada during the head tax days with the Vancouver Asian Canadian’s production of Red Letters.”

“It could cluster exhibits around themes and narratives in place of timelines and artifacts arranged in chronological order. It might look at several decades in a person’s life showing how choices made, challenges faced can be both universal and shaped by history technology communication, etc.”



Two trucks and drivers outside Standard Produce. R. Tait shoe repairs next door. Date: 1926. Photographer/Studio: Wand, C.B. Vancouver Public Library Historical Photographs. VPL 58916.

QUESTION 2. HOW WILL BRITISH COLUMBIA BE DIFFERENT AFTER THE CREATION OF A B.C. CHINESE CANADIAN MUSEUM?

British Columbia will be different after the creation of the museum as its influence will bring greater understanding, dialogue and unity between the Chinese Canadian community and other cultures. It will preserve history, educate the public and increase awareness. B.C. would be the first province in Canada to recognize the contributions of the Chinese community and it will create positive relationships and a sense of reciprocity for future generations.

- Be able to thank the Chinese for all they have done for our country
- More understanding and knowledge of the role of Chinese people in the history of our province
- Better informed about the complexity and diversity of our history
- Recognize that Chinese Canadians have been an integral part of B.C. history
- Preservation of the Chinese culture
- Help fight against modern racism
- Will bring people together
- Help educate younger generations about Chinese history

Question 2 Sample Feedback:

"It'll show that British Columbia will remember lessons learned from the past. Younger generations will know what life was for Chinese immigrants and why they all had to live and work in Chinatown."

"More accepting of the Chinese, an indication of past wrongs made right."

"We are just starting to learn of aboriginal and reconciliation. We need to learn how Chinese have impacted and shaped B.C.. I grew up and knew very little about the history of Chinese and I am Chinese!"

QUESTION 3. IMAGINE THAT YOU'VE ENGAGED WITH THE MUSEUM PHYSICALLY AND VIRTUALLY. WHAT IS IT LIKE? WHAT DO YOU SEE? HOW DOES IT FEEL?

The responses indicate the highest priority for the feeling of the museum is that it is multi-sensory and interactive, leaving visitors with a sense of positivity and respect for the Chinese Canadian community. For example, authentic music to welcome visitors, along with audio of Chinese dialects. Suggestions were made to include replicas of living conditions in camps, gaming spaces, opium dens, merchants and eateries. In addition, the space should be inclusive of all generations, perhaps integrating a children's area that is engaging and dynamic. Feng Shui should also be taken into consideration when designing the layout.

- Ability to see and touch Chinese history - Multi sensory
- Lots of visuals, stories, historical and present-day
- Authentic experiences
- People should feel the history of their own communities in the museum
- Joyful as well as the sad stories
- Going back in time and seeing what life was like
- Information and artifacts relating to the close ties and links between Chinese Canadians and First Nations peoples in B.C.

Question 3 Sample Feedback:

"A new museum will be inclusive for everybody. There is no sense of "otherness" or of "resident aliens." These stories and people could be connected and belong to everybody's families... as so many B.C.ers have Chinese Canadians intermarried into their families."

"I see a place where all generations can be involved. Seniors will start telling stories because their memories pop up. Children will find something they can touch and try out. Adults seeing everyday objects, reading stories that spark discussion."

"It is interactive and personal. It comes to life with various forms of media and exhibits that allow for real life (physical) interaction - not just for standing by and reading."

SUMMARY

There is an undercurrent of tension from some contributors expressing concern around the current political climate between China and Canada. They suggest the creation of a museum is an inappropriate use of provincial funding. A significant number of people commented on the housing crisis and their desire to see funding go to social problems the province is facing.

“Why are we spending public funds on this? Are there not more pressing priorities for B.C., like homelessness, health care or education funding?”

“We don’t need money spent on a museum. We need real answers and solutions to our housing problems, sky rocketing rental and housing prices, a living wage for our society.”

A few people suggested the specificity of a Chinese Canadian Museum overlooks the many other immigrants that contributed to the diverse cultural tapestry that makes up British Columbia’s population.

“I would feel insulted that my heritage does not receive the same recognition. We should all be equals in Canada.”

Overall, the public responses had a positive outlook on the intention and impact that the new Chinese Canadian Museum will have in British Columbia. To them it symbolizes a sense of unity and inclusiveness while hoping to educate people about the early challenges of integration. It is crucial that the museum highlights the significance of the contributions the Chinese have made, and continue to make, in shaping British Columbia.

There is a desire to create a space that takes visitors on an interactive journey through time. Keeping at the front of mind historical wrongs that occurred, while moving forward into an inclusive, unbiased future. One key quote that demonstrates the general feeling of the responses:

“Not just British Columbia, but Canada as whole will benefit from the complete story of how our country was created by many humble immigrants from all parts of the world, including the Chinese, arriving with just pennies in their pocket and building their future from the ground up, all of them having the same hope and dream: To build a better future and greater opportunities for the next generation.”



Chinatown Millennium Gate, Vancouver, B.C.
Photographer/Studio: Suman Chakrabarti. Flickr.



*Chinese Canadian Museum Consultation. Date: January 12, 2019.
Photographer/Studio: Province of B.C. Flickr.*

APPENDIX 4: SUMMARY OF EMAILS RECEIVED

During the Chinese Canadian Museum engagement, there were 23 emails received.

Several people told stories and mentioned items they would like to donate such as a jade boat, old photographs and immigration papers. One person told of a woman who lives in Richmond who is over 100 and should be contacted to share her story of Barkerville in the gold rush. Another said his maternal great grandfather started a grocery and merchandise store in Victoria's Chinatown in the 1800s and said his family would love to share their story.

A grade 5 Victoria teacher discussed how past discriminatory practices are part of the social studies curriculum and how a museum would be a wonderful way to bring the past to life for students. The teacher also said they would be interested in providing teacher input when planning the museum or programming.

There were several suggestions that the museum be in Victoria as it's the oldest in Canada and the history is essential and needs to be preserved.

One person provided photos of street art murals in Vancouver and said they would like to do a collaboration.

A couple of people were opposed to a museum. One stated that Chinese are not the only immigrants to contribute to Canada and another said the money should be spent on other things to assist with homelessness and addictions. One person said that the museum should not be paid for by taxpayers but should be financed by the Chinese community.

“

[The museum] will be a whole new opportunity to spread the history of the Chinese Canadian connection, their fights, sacrifices and achievements.

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