

Canadian First World War Internment Recognition Fund

Final Symposium Report

September, 2010



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1. Introduction

Between 1914 and 1920, the Government of Canada carried out the first national internment operations in the country's history. With the outbreak of the First World War, the government issued an Order in Council under the War Measures Act which required the registration, and in some cases, the internment of "enemy aliens" in Canada. Thousands of people from various European ethno-cultural communities, including people of Ukrainian, Serbian, Croatian, Bulgarian, Turkish, Hungarian, Czech Republic, and Slovakian background were denied civil liberties, and many were imprisoned in the 24 internment camps across the country because of their citizenship.

In May 2008, representatives from the Ukrainian Canadian Community reached an agreement with the Government of Canada providing for the creation of an endowment fund to support commemorative, educational, scholarly and cultural projects in order to educate Canadians about this shameful episode in our nation's history. The Canadian First World War Internment Recognition Fund (CFWWIRF) received a one-time endowment of \$10 million from the Government of Canada, and exists to support projects that commemorate and recognize the experiences of all ethno-cultural communities affected by Canada's first national internment operations of 1914-1920.¹ An Endowment Council was created to aid in the realization of the Funds goals, its current members drawn from Canada's Ukrainian, Croatian, Hungarian and Serbian communities, as well as an internee descendant representative. Over time, it is the Council's intention to offer seats on the Endowment Council to representatives of all of the affected communities.

A major initiative undertaken by the Endowment Council this past year was the decision to sponsor a weekend-long Symposium in Kingston, Ontario at the Queen's University Donald Gordon Centre. Lord Cultural Resources was contacted by Endowment Council member and Symposium organizer Dr. Lubomyr Luciuk and engaged to facilitate the Symposium and to produce a report on the Symposium proceedings.

From June 17-20, 2010, approximately 50 descendants, scholars, educators, artists and community activists from across Canada gathered in Kingston, Ontario to reflect upon and discuss Canada's first national internment operations. The participants were charged with developing initiatives that will commemorate the internment and educate all Canadians about this tragic event in Canadian history. Participants were also asked to reflect upon strategy recommendations for project initiatives moving forward.

¹ For more information, please visit the CFWWIRF website at www.internmentcanada.ca

The Symposium was structured in four sessions, led by four knowledgeable individuals and co-facilitated by Gail Lord, Co-President of Lord Cultural Resources who was assisted by Katherine Molineux, Senior Consultant. These included:

- *A Crippling Legacy – The Affected Communities* presented by Paul Grod, National President, Ukrainian Canadian Congress;
- *Repositories of Memory – The Curators, Custodians and Collectors* presented by Mark O’Neill, Director General, Canadian War Museum;
- *Recovering Memory – Educating the Educators* led by Dr. Ruth Sandwell, Associate Professor, Ontario Institute for Studies in Education University of Toronto;
- *Reshaping Canada’s Cultural Landscapes – The Creators* led by Marsha Skrypuch, author and internee descendant

Additional activities during the Symposium included break-out group sessions to discuss criteria for evaluating proposals and strategies for the Council’s initiation of projects, as well as a moving keynote address by Professor Roger Daniels, Professor Emeritus, University of Cincinnati on the topic of “Bringing Governments to Justice”. The Kingston Symposium concluded with a memorial service held at historic Fort Henry, Canada's first permanent internment camp, where wreaths were laid by a number of individuals, including diplomats representing the countries of the affected communities.

1.1 Purpose and Organization of the Report

The following document represents an analytical summary of the Symposium proceedings. This report is not intended as a transcript of the events but rather a focused detailing of the session discussions and outcomes.

This Report is organized in the following manner:

- **Chapter 1** is this **Introduction**;
- **Chapter 2** summarizes the four **Symposium Sessions**;
- **Chapter 3** presents the **Project Ideas** that resulted from the Sessions;
- **Chapter 4** outlines **Recommended Action Items**;
- **Appendix A** lists Symposium Participants.

2. Sessions

The following summarizes and outlines the points of discussion and consensus that emerged from the proceedings of the Kingston Symposium. Clear points of direction have been indicated in **bold**.

Session 1: A Crippling Legacy - The Affected Communities

The first session of the Kingston Symposium began with a presentation by Mr. Paul Grod, National President of the Ukrainian Canadian Congress, CEO of Rodan Energy, and member of the negotiating team that secured the Endowment Fund. The session and Symposium objectives outlined by Mr. Grod included inviting participants to:

- Formulate a forward looking strategy for the Fund;
- Develop a clear plan of action;
- Create a set of quantitative and qualitative metrics to measure success.

In order to critically engage with these topics, participants first joined in a discussion about understanding the internment experience, and then proceeded to discussing the transmission of that experience.

Presentation on Understanding and Transmitting the Experience

Mr. Grod highlighted the importance of understanding the context, impact and legacy of the internment experience, including understanding why the internment happened, and why it matters today, before undertaking the challenge of determining strategic actions for the Fund. The CFWWIRF exists to support projects that commemorate and recognize the experiences of all of the ethno-cultural communities affected by Canada's first national internment operations of 1914-1920, but there is a need to understand *what* that experience was in order to address *how* to best transmit the story. Participants were asked to reflect on two questions in this regard: Why did the internment happen? And why does it matter to us today?

Understanding the Experience Discussion

In addressing the context of why the internment operations of 1914 to 1920 occurred, participants indicated that motivations such as xenophobia, fear of labour unrest, economic benefits to the government and corporations from employment of slave labour, the opportunity created by the War to act on public prejudices and to spread propaganda, and the importance of the War Measures Act as an Order in Council (and not a publicly debated piece of legislation) all played a role in stripping the civil liberties from thousands of individuals.

Symposium participants were asked to discuss what it was about the experience that makes it relevant to Canadians today. Discussion centered on the suffering experienced by the victims, and the feelings of shame and humiliation that were provoked by the incarceration and heavy labour. The experience instilled a sense of betrayal, and resulted in economic hardship and a loss of innocence, all of which constituted a lasting legacy in the affected communities.

Participants agreed that the **key message** that could inspire understanding among Canadians of the internment story is “**It could happen to you**”. Focusing on this aspect of the experience both highlights the human rights abuses that occurred in the past and places it in a context of some urgency that makes it directly relevant to all Canadians today. This message highlights:

- **The importance of vigilance;**
- **Tolerance for others.**

Symposium participants agreed early on in the discussion that **making the First World War internment story relevant to the general public** is the priority that must be achieved by projects funded by the CFWWIRF.

Transmitting the Experience Discussion

The group noted that a major barrier to communicating the internment story is the **lack of public knowledge of the First World War and the context in which the internment operations occurred**. Another barrier is the tendency of Canadians to at times display an attitude of moral superiority so that darker periods of our national history can be “swept under the rug” when convenient to do so.

In order to understand how to effectively transmit the message, it is necessary to first identify the audience that is the intended recipient. Symposium participants prioritized the audiences that the Fund should target as:

1. **The affected communities.** Several of the participants noted that there is a lack of research into how internment affected several of the targeted ethno-cultural communities and that a priority for future projects is to unearth this information and to encourage members of these communities to become aware of their history.

2. **All Canadians, especially youth – this means that the internment story should become institutionalized as part of the mainstream narrative of Canadian history.** It was stressed that the internment history should not be marginalized and boxed into “ethnic studies” classes, for example, but rather interpreted as a mainstream story (“It could happen to you”). **Young Canadians (teenagers and early twenties) who are on the cusp of entering civil society** are an especially important audience because they are major consumers of cultural products. They will also be the future leaders and participants in civil society and therefore will be an important means of conveying and institutionalizing the internment story. A priority of the Fund should be to effectively reach Canadian youth.

This session considered the question of how the Fund might be able to **develop an iconic brand** that embodied the meaning and relevance of the internment operation. It was suggested that **this could be accomplished by emphasizing the process and technology of internment – by which is meant the systematic rounding up, marginalization and exclusion of people considered a threat.** While the First World War internment was the *first* instance of national internment operations, it was unfortunately not the last: the continuing forced removal of aboriginal people from their traditional homelands, the Japanese-Canadian internment during the Second World War, and the FLQ crisis, demonstrate how history can be repeated if not fully understood.

The session concluded with a consideration of “metrics” and how the Fund should measure success both qualitatively and quantitatively. The following are the main points of this discussion:

- The Fund should not be “just a granting agency”;
- The Fund should develop a **strategic plan** to guide the direction of projects toward fulfilling the goals and objectives of the Fund;
- **The Fund should develop performance measures that would measure inputs, outputs and outcomes.** These performance measures can be applied to individual projects, as well as to the strategic development of the Fund itself.

Session 2: Repositories of Memory – The Curators

The second session of the Symposium was led by Mark O’Neill, Director General of the Canadian War Museum. Mr. O’Neill spoke about the role of the museum in society, and the issues surrounding the incorporation of internment content into our national museums, as well as developing partnerships between museum professionals and stakeholder groups.

Role of Museums Presentation

An important goal of the Fund is to educate Canadians about the first national internment operations in Canadian history. Museums have an important role to play in realizing this mission because museums are centres of authority and knowledge. Mr. O’Neill noted that Canadians consider museums to be the number one trusted source of information, above even educators. Museums are custodians of memory, safeguarding collections and enabling access to archives and library resources as a means of furthering the development of future research and knowledge. They are popular education centres, engaging visitors in an understanding of their common and collective heritage, and are an essential community resource for both public and private programs and activities.

In addition to the research and collecting functions of a museum are its role in developing exhibitions that serve to communicate the museums’ collections and research, usually in a thematic matter. Exhibitions are one of the major ways that museums engage their visitors in the content and create personal connections with the material. While curators still play an important role in the development of museum exhibitions, there is an increasing recognition of the value of multiple voices and the layering of narratives in an exhibition. In order to incorporate these multiple perspectives, museums are increasingly consulting with stakeholders and working with those who have a range of expertise and perspectives that may differ from those of the curator. While this approach presents many challenges, it also creates many opportunities for stakeholder engagement, outreach, acquisition of material culture, and relationship building including ongoing dialogue, especially with communities that may not have had a voice in an institution before.

Mr. O’Neill pointed out that consultation and collaboration for exhibition development is a relatively recent museum practice, and as such there is a need and an opportunity for “bridge-building” between stakeholders and museums. He highlighted several of the ways in which that relationship can be built and strengthened, and effective techniques for stakeholders to initiate and sustain that relationship, including:

- Work *with* the institutions – avoid pressure tactics;
- Identify points of entry (including research, public programming opportunities, donations of material culture, volunteering etc.);
- Offer knowledge and resources;
- Understand the mandates, mission, policies and practices of the institution;
- Develop champions, and if possible, agreements;
- Utilize patience and persistence.

Presentation Discussion

Following the conclusion of Mr. O'Neill's presentation, Ms. Lord facilitated the session discussion, beginning with the question of how to communicate the story of internment in our museums. **One of the major challenges identified by the participants in communicating the internment story is the absence of available material culture** because much of the archival material and artifacts have been destroyed. It is also a painful experience for the affected communities to retell and to experience as a visitor, and so an important part of presenting the story is emphasizing that internment is a tale of loss and recognizing the challenges that are associated with telling a story of loss.

However, some collections related to the internment operations exist, mainly in smaller local museums, and to a lesser extent in the national museums' collections. In some cases, the collections that have survived are not being utilized to their maximum interpretive potential because so few people, including cultural professionals, are aware of the significance associated with the material culture. Therefore, these items are often not exhibited, or if they are, the interpretation of the significance of the object is lacking. While some oral histories related to the internment exist, a need was identified to collect oral histories of descendants so that the collective memory is not forgotten, and is available in a central repository.

Archives are another repository of resources that have been underutilized to date. Several of the archivists in the session highlighted the importance of not only preserving, but also exploring the existing archival record. **In many cases, lack of time and funding has prevented in-depth work with these records.** Securing project funding will allow opportunities for further research and will be essential in bringing more of the internment story to light.

The complexity surrounding the historic internment sites was also discussed in this session, including the layers of meaning of many of the sites. These sites have histories and significance that encompass memories and meaning that extend beyond the First World War internment operations. One such example is the Cave and Basin National Historic Site of Canada. The history and significance of this site is complex, ranging from its importance to Aboriginal peoples, its status as the first national park in Canada, its importance as a habitat for an endangered species, and its history as a site of the internment operations in Canada. **Recognizing the layers of meaning that exist at the internment sites, and developing strategies to work with other stakeholder groups as a means of enriching the site, should be a priority for the Fund moving forward.**

One of the outcomes of the session was the recognition of the breadth of opportunities available and the scope to which the internment story can be communicated. There are significant programming and exhibition opportunities in museums across the country, from national museums such as the Canadian War Museum and the Canadian Museum for Human Rights, to smaller local museums, and ethno-cultural museums, for example. Since many of the local museums are the holders of much of the *identified* material culture, **it will be important to develop strategies for communicating messaging about the internment operations, the sharing of resources, and focusing on the local as well as the national scope and impact that internment had on its victims and on Canadians generally.** Furthermore, there are archival records that exist in various archives across the country that require further exploration, and focusing on these

resources could uncover many treasures that would be useful in communicating the internment history. Just as important as the physical resources are the virtual means of communication and exhibition. The internet allows for access to a great deal of content and can serve researchers and the general public as a useful tool for education, further avenues for research and discovery, as well as a means of communicating to a wide audience.

Concluding the session was the recognition that while individual projects are an important means of disseminating the internment story, there is a danger in taking a “piecemeal” approach when there are so many different ways of transmitting the story. **Consequently, the centennial of the First World War in 2014 is an extremely important anniversary that could serve as a very effective launching pad for a national campaign to communicate the internment story and to link that story with the commemoration activities that will be taking place.** Tying the internment history into the broader history of the First World War will be a very effective means of translating the internment story from a little known incident into the broader history of the War, and consequently, of the national narrative of Canada.

Session 3: Recovering Memory: Educating the Educators

The first session presentation on the second day of the Symposium was led by Dr. Ruth Sandwell, Associate Professor, Ontario Institute for Studies in Education University of Toronto. In this session, Dr. Sandwell explored the major challenge of embedding the internment history into Canadian curriculum: the challenge of determining how to get the topic of First World War internment operations taught in Canadian classrooms. Dr. Sandwell established there were two levels of objectives in this regard:

1. The promotion of widespread knowledge and understanding of the nature and implications of Canada's First World War internment operation as the *ultimate* objective of the Fund;
2. Carrying out the *immediate* objective of the Fund by developing the resources that will be widely and effectively used by teachers across Canada.

Presentation on Strategies for "Getting the Material Taught"

Focusing on developing usable resources for educators was presented as a more successful approach to changing curriculum than lobbying provincial and territorial governments for several reasons. A number of provinces have recently undergone major curriculum changes; the likelihood of the First World War internment operations deemed a compulsory topic is slim; and, most importantly, **"even if attempts to place knowledge and understanding of the First World War Internment Project into provincial curricula were successful, that is no guarantee that this episode in Canadian history would actually be taught at all, let alone well, in the classroom."**

Although teachers are required to "cover" a range of material in order to meet their curriculum objectives, they have a great deal of leeway in the content of the material that they teach. According to Dr. Sandwell, an illustration of this point is that **"although many provinces already have included First World War internment in their existing curricula, the subject is generally NOT on the compulsory list, and it is generally NOT being taught."** Therefore, developing strategies for getting the internment history taught in schools is not simply getting internment onto the curriculum, but rather **developing strategies and resources that will make teaching this subject attractive to individual teachers and schools and will ensure that the topic is taught nationally.**

Dr. Sandwell proposed that the most effective means of ensuring that the material is taught in the classroom is by "provid[ing] materials that best meet teachers' criteria for good support materials they need to teach about Canada's First World War Internment Operations."

Contributing Factors to High Resource Use

Dr. Sandwell presented a set of six criteria that contribute to high resource use. **The higher the number of factors that are targeted, the higher likelihood that these resources will be used:**

- **Multimodal, flexible resources:** materials that can be accessed in print and digital forms for use in high and low tech settings in small sections or as part of a larger whole;
- **Priority educational values:** materials that are seen to promote goals that are a priority for teachers—in social studies and history these include student engagement, historical thinking, multiple perspectives, critical thinking, text and visual literacy;
- **Multiple curricular objectives:** that serve broad or multiple content objectives (not simply one narrow outcome) as well as skill objectives at different grade levels for multiple jurisdictions; if teachers can use the Internment Operations to teach 5 or 6 of the curriculum areas they need to ‘cover’, such as the war on the homefront, racism in Canada, Canada’s multicultural heritage, and issues in Canadian Civil Liberties , for example, it is much more likely to be taught than if it covers only one ‘issue’.
- **Low implementation cost:** minimal teacher effort and time needed to assemble and prepare resources for use in class (easy to find, self-contained, ready to use, student accessible material, fits into pattern of teacher practice);
- **Credibility:** are prepared or sanctioned by sources that are known or credible to teachers (fellow teachers, reputable groups) and comes with the stamp of practicability (piloted in classrooms, includes student samples); teachers are understandably skeptical of ‘newfangled’ materials (particularly those imposed ‘from above’ by curriculum changes);
- **Well publicized:** varied distribution and communication routes so many teachers are likely to know of the existence and value of the resources. This is one of the most challenging factors – the materials not only need to be good, but they need to be distributed in a way that teachers know and trust.

Presentation Discussion

In the discussion led by Ms. Lord following Dr. Sandwell’s presentation emerged a number of ideas that have been incorporated into the “Project Ideas” section in Chapter 3 of this Report and so are not listed in detail here. In addition to ideas for education initiatives, strategies for developing successful education projects and resources that emerged during the discussion are:

- **Connectability** – to both past and present, and to other instances of civil rights abuses, such as the Japanese Internment, and to other communities;
- **Emphasis on critical historical thinking** – institutes such as the Critical Thinking Consortium (<http://www.tc2.ca>) or the History Education Network (<http://www.thenhier.ca/>) are useful resources for making the internment story relevant to students today;
- **Centralizing activities around a key date** – ideas included creating an “internment week” or using the First World War centennial as a launching pad for publicizing internment education resources;

- **Partnership creation** – the Fund may have more success (and will be regarded as less of a special interest group) if it partners with existing organizations or forms institutional partnerships with Board of Education and history department heads.

Break-Out Group Activity

Following the presentation discussion, the participants were divided into six groups and were each assigned to address one of the questions below:

1. Come up with a list of 5 themes or issues (and rank/order them) that you see as being the most important to be addressed in the educational materials developed for Canada's Internment Project.
2. What do you see as the four most promising vehicles (media, venues, etc.) in getting the knowledge about Canada's First World War internment project out to students across the country?
3. Come up with three pieces of advice that you think are the most important to give to the educational committee as they move forward with this educational project.

Question 1

The internment themes and issues that were prioritized to be included in the educational resources by the two groups assigned to this question are:

- Development of human rights – placing the internment story in the evolution of human rights;
- Collective vs. Individual Rights;
- Immigration and the wartime culture of Canada;
- The internment experience, including life in the camp, and ethnic and class divisions within the camps;
- Connections that exist between internment and contemporary security programs, human rights, social justice etc.;
- Highlighting the resilience of the internees – not just the victimization;
- Psychological impact of the internment;
- Appropriate memorialization of the internment;
- How to go about righting past wrongs;
- Issue of complicity today: what is it to make someone a perpetrator, and how one can do good in the world.

Question 2

The most promising vehicles for getting knowledge out to students identified by the two groups assigned to this question are:

- The internet and social media (such as an internment website and videos on YouTube);
- Guest speakers and lectures;
- Promotional kits that utilize multi-approach methods;

- Developing “Historica Minutes” on the internment operations;
- Contests that promote creative ideas for transmitting the message;
- Comic books and graphic novels on the internment operation;
- Field trips to internment sites;
- Artistic expression – through dance, theatre, historic dramas etc.;
- Geocaching as a means of finding the 24 internment sites and information about them.

Question 3

The advice to the Council as determined by the two groups assigned to this question for developing an educational strategy is:

- Place an emphasis on historical thinking and social justice;
- The story should begin with the War Measures Act and consider all instances of the machinery of internment together;
- Employ the criteria as Dr. Sandwell noted in her presentation;
- Keep resources simple and comprehensive;
- Ensure materials are relevant to all age groups throughout their educational careers;
- Promote resources directly to the teachers – take it to the source;
- Incorporate a variety of learning styles that will appeal to all students;
- Use good pedagogical materials;
- Develop a youth advisory council;
- Coincide the educational program release with the First World War centennial;
- Promote a research agenda by reaching out to university students and providing research grants, travel grants, etc.;
- Create a central archives listing.

Given the range of opportunities available for resource development, it was concluded that **there is a need for developing an over-arching educational plan that will assist in the transmission and communication of the internment story to Canadians.** An important aspect of this strategy will be determining how best to utilize the opportunity that the centennial of the First World War creates.

Session 4: Reshaping Canada's Cultural Landscapes – The Creators

The final session of the Symposium was led by Marsha Skrypuch, author and internee descendant. During this session, Ms. Skrypuch shared her personal experience in pursuing her work as an author, and the difficulties that were associated with an artistic profession. She encouraged contributions from other artists attending the Symposium to speak to the challenges that they have faced and the role that art, and proper funding for artistic projects, can play in transmitting the internment story. Ms. Skrypuch also spoke to the importance of the arts in transmitting the internment history, especially its importance in evoking emotion and bringing the content and research to life.

One of the challenges that the Endowment Council will need to address is the role of the Council when it comes to funding artistic initiatives. While the Fund was not established to be an arts-granting body, funding artistic projects is one of the key ways in which the internment message will be transmitted to the general population. For theatre productions, for example, obtaining funding is crucial to production, as approximately half of the revenue routinely comes from non-ticket revenue. Films are also very hard to promote and to distribute, and in order to make any profit they need to be consumed by more than just a Canadian audience. Most artistic endeavors are not financially profitable and hence the importance of funding these types of projects is paramount. **It is expensive to reach a wide audience, and so another way in which the Fund can achieve its goals of reaching Canadians is through assisting artists financially with the distribution of their art.**

Discussion Outcomes

In order to assist the Endowment Council in deciding how and when to fund artistic projects, it was suggested that a series of steps be implemented:

1. The Council should look to existing arts granting agencies as a means of determining refined **criteria for funding artistic projects**. Many of these criteria are quite standard and the Fund should look at employing specifically arts-focused criteria as a means of determining which projects to fund. A caution as to determining the criteria however was to not make the criteria so stringent as to hamper creativity; there must be some allowance made for ideas for creative projects to come from the artists themselves.

2. **Peer-juries** were seen as an effective means of measuring the project against the criteria determined by the Fund. Although it was acknowledged that establishing peer-juries could be complicated, it was seen as the most effective and credible way for the Council to proceed.

Strategic Questions Moving Forward

A topic that elicited much discussion is the decision of **how to prioritize the funding of arts projects**. Several different approaches were explored, including the drawbacks and merits of these various approaches. An important question that emerged was whether the Endowment Council should mainly sponsor established, professional artists who may give the greatest “return” on investment in terms of achieving the Fund’s goals, or whether the Fund should provide opportunities to less-experienced artists starting their careers, and where funding could make a crucial difference to the development of their projects and careers. Other questions included whether the Fund should contribute to financing partial amounts of a project with a large budget, or instead fund the majority of a project with a small budget, and also to what degree the Fund should dictate the types of artistic endeavors that they wish to fund versus allowing proposal for projects to come from the artists themselves.

There was consensus that given the limited amount of funding that the CFWWIRF will have available to grant each year, establishing priorities will be key to the Fund’s success in achieving its goals. **Developing a strategic plan was identified as the most effective means of determining these priorities and employing an effective strategy for funding projects over the next 15 years of the Council’s existence.**

3. Project Ideas

The specific projects listed below are drawn from the plenary session discussions and break-out groups of the Symposium. As part of our process, Lord Cultural Resources developed three “case-study” scenarios and facilitated the discussion about types of initiatives the CFWWIRF should fund, and the evaluation criteria the Fund should employ in making its decisions. The breadth and intrinsic interest of these projects attests to the creativity and experience of symposium participants – and also highlights the need for a strategic plan to prioritize these projects and to ensure that they are in line with the overarching goals of the CFWWIRF.

3.1 Resource and Research Products

- Develop:
 - a comprehensive material culture database that centralizes and digitizes the material culture associated with the internment operations;
 - a comprehensive archival database that centralizes and digitizes the archival material associated with the internment operations;
 - comprehensive image database that centralizes and digitizes the images associated with the internment operations;
 - an oral history database that centralizes and digitizes the oral histories about the internment;
- Actively pursue the recording of oral histories while there are still internee descendants alive;
- Provide funding to museums and archives to encourage these institutions to analyze the significance of their collections for relevance to the internment operations;
- Collect the archives of the Ukrainian Canadian redress campaign in one professional archive to ensure they are made available to researchers. Dr. Lubomyr Luciuk’s papers have been transferred to the Queen’s University Archives, and so this may be an apt location for the collection.
- Create a central internet-based “portal” where all information relevant to the First World War internment operations can be accessed, including artistic and academic resources;
- Design an internment “tool-kit” that contains the standardized messaging and resources available to teach about the internment operations to various audiences and that encompass a wide variety of learning styles (such as teacher resources, worksheets, one-act plays for students etc.);

- Create a digital network of sites (sites of internment, museums, archives) that are relevant to the internment operations in order to allow visitors and researchers to gain an overview of the physical site resources available;
- Fund collaboration opportunities between national institutions and the Council;
- Develop a list/website of *accredited* museums that encourage donations of material culture related to the internment operations. These museums should meet provincial and professional standards and be able to perpetually care for the artifact. These museums can then apply to the Council for a one time grant that would fund the acquisition, and digitization, of the object;
- Partner with the Canadian War Museum and other interested groups that will be organizing teacher resources and public programming for the First World War centennial to ensure that the internment story is a part of their resource package;
- Organize a database of speakers who could visit schools, libraries, community centres and public programming events to speak about the internment and help to convey the “human aspect” of this story;
- Design a “presenters package” that could be used as a resource for these speakers as a means of unifying the message that is being communicated about the internment;
- Work with archives to create primary source history programs that will allow students to work with archival materials and to encourage a critical thinking approach to history. Special attention should be paid to making teachers comfortable with the archives and the program as well, as not every teacher has worked in an archival setting before;
- Fund research into Foreign Mission personal files, where there is a wealth of information on contemporary view points on the internment operations.

3.2 Dissemination Opportunities

- Develop an iconic brand for the internment story that will encapsulate the legacy and relevance of the internment operations and make it easily identifiable to the general public;
- Prioritize the funding of research into the history and legacy of internment for the affected communities. There is currently a dearth of research for some of the affected communities, and the research needs to be done before the transmission of that research can occur;
- Conduct a survey to measure awareness about the First World War internment operations. It was suggested to partner with institutions such as the Historica-Dominion Institute as means of reducing the expenditure of resources and to guarantee a wide audience;

- Create a travelling exhibition that is of a quality to be displayed at the national museums whose mandate fits the scope of the internment story, such as the Canadian War Museum and the Canadian Museum for Human Rights;
- Develop public programming opportunities, in partnership with museums, schools, libraries, community centres and so forth;
- Sponsor conferences that will develop further research and create connections amongst participants;
- Sponsor an internship program in museums or cultural institutions;
- Sponsor high quality public art where it can be viewed for free by a large audience;
- Initiate a “script-writing contest” as a way of funding and instigating the creation of high-quality film proposals;
- Identify popular series of adult or children fiction (or non-fiction) and fund projects about the internment that could be inserted into the series;
- Support informal book clubs in schools as a means of reaching students in a more informal learning environment;
- Target events where teachers are pursuing professional development opportunities, such as the Annual Conference of the Association for Canadian Studies, as a means of publicizing and distributing teaching resources;
- Organize an essay competition for schools, which could be first a school challenge and then national;
- Develop games, either virtually or physical board games, that could engage a younger audience in the internment story;
- Fund publicity tours for authors and artists to promote the internment-related projects that they have developed, such as a book tour;
- Forge relationships with the Chairs of University Departments of subjects relevant to internment (such as History, English, Ethnic Studies, Canadian Studies, Theatre etc.) to publicize the existence of the Fund so that students are aware of the funding available to them and will pursue internment-related projects.

3.3 Potential Curriculum Teaching Resources

The list below is drawn from Dr. Ruth Sandwell’s presentation and is intended as a draft list of potential projects that the CFWWIRF could sponsor to engage and assist teachers in the teaching of the First World War internment operations in the classroom.

Onsite teaching resources (available in pdf and html)

- *Multiple clusters of source documents* (consisting of 3-10 brief texts and/or images in each set) organized around relevant critical challenges (e.g., conditions in camps across Canada, societal attitudes, government

motivations, national identities and affiliation, civil liberties) targeted for different jurisdictions and grade ranges;

- *General “tool” development lesson plans* on teaching students how to use the selected resource clusters as information sources (e.g., assessing and interpreting primary documents—on the surface and between the lines, strategies for investigating images);
- *Video tutorials* (under 2 minutes in length) for students explaining in a clear and engaging manner some of the key tools and strategies for assessing and interpreting text documents and images;
- *Content specific lesson plans* with suitable secondary background material that address core curriculum themes (e.g., protection of civil liberties during times of crisis, Ukrainian immigration experiences and conditions, justifications for government actions);
- *Interactive whiteboard modules* that translate key tool development and content specific lesson plans into interactive presentations ready for teachers to use with either Smartboard or Promethean technology;

Dedicated print resource (optional)

- A 100-page print resource with an accompanying set of printed primary documents targeted to (elementary/secondary) teachers that includes the best and most relevant of the onsite teaching material (or extends to other groups in Canadian society as well—“pivotal voices”).

Extended applications

- Embedded as key themes in a published module on “World War I” within a multimedia “textbook” (“coursepac”) for use with grade 10 students in Ontario, and eventually in other jurisdictions (co-developed by TC2 and Thompson Educational Publishing);
- Embedded activities in a online learning course for use with grade 11 “distance-education”) students in BC and eventually in other jurisdictions (co-developed by TC2 and Burnaby School District);
- Embedded links to existing collections in a TC2 digital repository that includes parallel clusters of sources documents dealing with other groups and incidents in Canada (even without the proposed substantial repository, TC2’s site had 2.5 million hits last year and 14K visits monthly);
- Use of resources as exemplars in TC2’s (1) series of *Take 2* student videos on historical thinking (2) upcoming second edition of *Teaching About Historical Thinking* (first edition sold 4500 copies) and (3) in workshops presented to 10,000 teachers annually across Canada.

4. Strategic Outcomes

Over the course of the two lively days of facilitated plenary discussions and break-out groups, Symposium participants arrived at consensus concerning the goals for the CFWWIRF and the metrics for measuring success.

4.1 Proposed Goals of the CFWWIRF

The three main goals proposed for the CFWWIRF are to:

1. Make the First World War internment story part of the core historical narrative of Canada;
2. Develop an iconic and memorable way of characterizing the internment operations, such as “It could happen to you”;
3. Evoke curiosity about the internment operations.

The CFWWIRF needs to develop **policies, priorities, and procedures** for the Fund, and out of this will come **criteria** for a holistic approach to project funding. These kinds of goals will lead to policies around granting. Out of this will come priorities. Priority projects are projects that create the “biggest bang for the buck”. One means of achieving this is to bring in national partners, and they can also contribute to helping the Fund identify priorities. Next will come procedures about how to proceed, and from those procedures will come criteria. Developing criteria based on goals of the Fund will be crucial, especially once advisory committees, peer review, and so forth are employed, so that the various committees can function efficiently.

4.2 Determining Metrics: Inputs, Outputs and Outcomes

There was a strong consensus that a qualitative framework such as the following would be useful to measure the success of the Fund in achieving its goals:

- **Establishing Inputs:** these are determined by the CFWWIRF's goals;
- **Creating Outputs:** these are the projects that are funded by the CFWWIRF;
- **Analyzing Outcomes** of these projects, such as knowledge, understanding, empathy and emotion, and action.

5. Recommended Action Items

This Symposium was a dynamic and creative effort of 52 participants of diverse backgrounds and professions from across Canada. Through discussion and debate, the group arrived at consensus on many issues, projects and strategies. The following are **8 action items** that emerged from the Symposium and are recommended by Lord Cultural Resources as next steps for the CFWWIRF:

1. Formulate a strategic plan to guide the Council in achieving its optimal future as the leading educational body on First World War Internment and the potential dangers the mechanisms of internment pose for Canadian society today.
2. Focus on the centennial of the First World War in 2014 as the most important opportunity to integrate the national internment operations into the mainstream narrative of Canadian history.
3. Consider establishing expert advisory committees to assist the Council in evaluating grant applications in the following areas:
 - a. Arts
 - b. Education
 - c. Research
 - d. Collections
4. Facilitate connections and interactions among various stakeholders (artists, museum, library and archive professionals, academics, community groups etc.) as a means of enriching the quality of project proposals and moving them into the mainstream.
5. Develop a national education strategy to guide the transmission of information through both formal (such as curriculum based education) and informal learning on a national level that is responsive to local conditions. The criteria for developing effective and usable resources for teachers as presented by Dr. Sandwell should guide this strategy.
6. Initiate projects through a Request for Proposal process to help ensure that some projects it funds are directed toward the Council's strategic vision.
7. Create a partnership policy and a partnership culture to encourage working relationships with other like-minded institutions as a means of furthering the Fund's goals and for leveraging the Fund's limited sponsorship resources so that the Fund can play a role in supporting national, high-profile projects.

8. Reconvene another Symposium in 2012 to evaluate the effectiveness of the Fund's strategic plan and to focus activities and initiatives on the 2014 First World War centennial.

Appendix A – Kingston Symposium Participants

ADAM, Christopher (professor, CFWWIRF, Ottawa)
ANTONIUK, A (CFWWIRF, DUCIVA, Edmonton)
BALAN, Jars (Canadian Institute of Ukrainian Studies, Edmonton)
BERGMEIER, Tony (president, German Canadian Congress)
BOYKO, Ryan (freelance film maker, Saskatoon)
CASE, Roland (professor, University of British Columbia, Vancouver)
CHELADYN-SEMBALIUK, Larisa (artist, Edmonton)
DANIELS, Roger (and Judith) - (professor emeritus, University of Cincinnati, USA)
DARFLER, William (Researcher, Ottoman Turkish internees, Brantford)
*DICKENSON, Victoria (Canadian Museum for Human Rights, Winnipeg)
DRAGASEVICH, Diane (librarian, CFWWIRF, Serbian Canadian community, Toronto)
DUNCAN, Colin (professor History, Queen's University)
FRIEDMAN, Melinda (freelance film maker, Vancouver)
GORDEY, Gordon (director, Shumka Ukrainian Dance Ensemble, Edmonton)
GRBESIC, Ivan (lawyer, CFWWIRF, Croatian Canadian community, Toronto)
GREGOROVICH, John B (past chair, Ukrainian Canadian Civil Liberties Association)
GROD-ODYNSKA, Olya (CFWWIRF, Toronto)
GROD, Paul (president, Ukrainian Canadian Congress, Toronto)
*HASKETT, Fran (past member CFWWIRF, internee descendant, Hamilton)
HINTHER, Rhonda (Canadian Museum for Human Rights, Winnipeg)
HLADYSHEVSKY, Andrew (CFWWIRF, president, Shevchenko Foundation, Edmonton)
IWANEK, Marta (student, Ukrainian Canadian community, Toronto)
JANKAC, Frank (researcher, Croatian Canadian community, Toronto)
KORDAN, Bohdan S (professor, Political Science, University of Saskatchewan, Saskatoon)
KRUHLAK, Orest (chair, CFWWIRF, Vancouver)
KUCHMIJ, Halya (CBC documentary film maker, Toronto)
KUNDERT-CAMERON, Elizabeth (Whyte Museum of the Canadian Rockies, Banff)
LATIMER, Julie (curator, Ron Morel Museum, Kapuskasing)
LEDOHOWSKI, Lindy (professor, English, University of Waterloo)
LORD, Gail (Co-President, Lord Cultural Resources, Toronto)
LUCIUK, Lubomyr (professor, Geography, Royal Military College of Canada, Kingston, CFWWIRF)
LYZANIWSKI, Nancy (Ukrainian Canadian Civil Liberties Foundation, Edmonton)
MALINS, Steve (Parks Canada, Banff)
MALYSH, Andrea (program manager, CFWWIRF, Vernon)
MANDRES, Marinel (professor, Geography, Wilfrid Laurier University)

MELNYCKY, Peter (Alberta Heritage, Edmonton)
MINENKO, Mark (Ukrainian Canadian community, Edmonton)
MOLINEUX, Katherine (Senior Consultant, Lord Cultural Resources)
MOTLUK, James (descendant, freelance film maker, Toronto)
NICKERSON, Shirley (Cumberland County Museum, Amherst, Nova Scotia)
O'NEILL, Mark (Canadian War Museum, Ottawa)
PETRYSHYN, Roman (professor, Grant MacEwan University, Edmonton)
PITTNER, Eniko (graduate student, Hungarian Canadian community)
RIDLEY, Ron (curator, Fort Henry, Kingston)
SANDWELL, Ruth (professor, OISE, University of Toronto)
SAWCHUK, Andriy (Ukrainian Canadian Civil Liberties Association, Ottawa)
SCHUR, Danny (playwright and freelance film maker, Winnipeg)
SEMCHUK, Sandra (photographer & professor, Emily Carr Institute, Vancouver)
SKRYPUCH, Marsha (author & descendant, Ukrainian Canadian Civil Liberties Association, Brantford)
SOSIAK, Ted (descendant, Toronto)
SYDORUK, Borys (Ukrainian Canadian Civil Liberties Association, Calgary)
SZWALUK, Lesia (CFWWIRF, Winnipeg)
TRUTIAK, Myroslaw (owner, MST Bronze, Toronto)
*WAISER, Bill (professor, History, University of Saskatchewan, Saskatoon)
WILSON, Natalie (Ukrainian Canadian Civil Liberties Foundation, Toronto)

* Invited but unable to attend