

Nikkei Stories of Steveston

Summary Sheet

What:

- *Nikkei Stories* is an interactive, new media project consisting of ten short videos, 3- to 4-minutes in length, about people and places important to the social, economic and cultural life of the Japanese Canadian community in Steveston
- The video stories will be presented by professional performers and will combine storytelling with rarely seen archival photographs and film
- *Nikkei Stories* will be similar in functionality and design to *BlackStrathcona*, a project recently completed by Gordon McLennan (www.blackstrathcona.com)

Where:

- The completed films will be available to as many people and in as many venues as possible including:
 - a purpose-built website
 - via mobile devices and street signage in historic Steveston
 - permanent displays at cultural institutions in Steveston, such as the Japanese Canadian Cultural Centre and the Steveston Museum
 - school classrooms in Richmond and across British Columbia

When:

- Project completion and launch will be in May, 2015, during Asian Heritage Month

Who:

- Award-winning filmmakers Gordon McLennan and Greg Masuda

How Much

- Total Project Budget: \$125,000 / Request from City of Richmond: \$50,000

Nikkei Stories of Steveston

An Interactive New Media Project

Organization

Nikkei Stories of Steveston is being produced by Orbit Films Inc., a Vancouver-based film and new media production company. Incorporated in 2002, Orbit Films Inc. covers the work of principle Gordon McLennan who has had an internationally award-winning career producing feature films, documentaries and new media.

Background

The first known Japanese immigrant to British Columbia, Manzo Nagano, arrived in 1877 hoping to escape a life of poverty. A decade later, Gihei Kuno, a fisherman from the Wakayama prefecture in southern Japan, recruited fellow fishermen to settle in the village of Steveston, one of BC's oldest communities at the mouth of the Fraser River.

By the early 1900s, thousands of Japanese Canadian immigrants, also known as Nikkei, had formed a large part of the population of Steveston. Fishing the BC coast became a way of life for Nikkei families and it allowed them to build and maintain a flourishing community.

But the history of the Nikkei in Steveston is filled with drama and violence, pitting individuals and the community in epic struggles against discrimination and injustice. Other fishermen and governments used racist policies in an attempt to exclude them from the fishery entirely.

During World War II, 22,000 Japanese Canadians were forcibly relocated from the coast, their property confiscated and their livelihoods taken away. Their internment was a massive injustice and a severe blow to the community. After the war some Japanese Canadians returned to the coast and today a sizeable and active community lives in Steveston.

The post-war years brought new challenges for Nikkei, but also major triumphs like the achievement of redress in 1988. Japanese Canadians have shown that even in the face of inequity and prejudice, ordinary people can possess an indomitable spirit and accomplish the extraordinary.

Project Description

Nikkei Stories of Steveston will celebrate remarkable Japanese Canadians who, against difficult circumstances, created a successful and thriving community. The project will consist of ten stories, in the form of short videos, about people and places important to the social, economic and cultural life of the community. The video stories will be presented by professional performers and will combine storytelling with rarely seen archival photographs and film.

Upon completion, **Nikkei Stories of Steveston** will be accessible four ways:

- 1) a purpose-built website where users from anywhere in the world can take a virtual tour of the culture, history and personalities of Japanese Canadians in Steveston,
- 2) interactively via mobile devices in historic Steveston. As users approach purpose-built street signage, they will use their mobile devices to scan QR Codes, which will in turn download video stories to the screens of their devices,
- 3) through permanent displays or kiosks at major cultural institutions in Steveston, such as the Japanese Canadian Cultural Centre and the Steveston Museum,
- 4) in classrooms in Richmond and across British Columbia. With the aid of Teacher's Study Guides students will be able to access the project by the website as well as interactively on field trips to Steveston.

Two sample stories are "*Japanese Fishermen's Hospital*", a cherished and storied institution built by Japanese Canadians in 1897, and "*Otokichi Murakami*", a master boat builder who used simple tools to construct fishing vessels that were "guaranteed for life."

A marketing campaign will use the major social media tools – YouTube, FaceBook, Twitter and others – to launch and promote the project across the city, across the country and across the world.

A similar project on which Gordon McLennan was the creative lead is <http://blackstrathcona.com/>. The **BlackStrathcona** project was completed and launched during Black History Month in February, 2014. **Nikkei Stories** will be comparable in design and function.

Timeline

Research/Writing	- September/October, 2014
Filming	- November, 2014
Post Production	- Decemeber, 2014 to February, 2015
Website Development and Execution	- March/April, 2015
Launch, Promotions and Marketing	- May, 2015

Creative and Management Team

The creative and management leads for **Nikkei Stories of Steveston** will be award-winning filmmakers Gordon McLennan and Greg Masuda.

Gordon McLennan - Producer, Writer, Director

Gordon McLennan has been writing, directing and producing internationally renowned feature films, documentaries and new media projects for over twenty-five years.

Nikkei Stories of Steveston

May 13, 2014

Contact: Gordon McLennan / 604.761.5515 / gmclennan@telus.net

After attending the American Film Institute in Los Angeles, Gordon formed Naked Eye Films in New York and produced the critically acclaimed independent feature **Risk**. The film was nominated for the Grand Jury Prize at the Sundance Film Festival.

In Canada, Gordon produced **My Life Without Me**, a Canada/Spain coproduction with Spanish film icon Pedro Almodovar. The film starred Mark Ruffalo, Sarah Polley, Alfred Molina and Amanda Plummer and won several awards world wide including the Guild of Art House Cinemas at the Berlin Film Festival, and Best Actress at the Genie Awards. The film was also nominated for Best Film and Best Director at the European Film Awards. Other feature films were **Skipped Parts**, with Drew Barrymore, Jennifer Jason Leigh and Brad Renfro, and **Paris or Somewhere**, with Molly Parker and Callum Keith Rennie, which received three Gemini Award nominations.

Gordon has won numerous awards for writing, directing and producing documentaries. The innovative arts documentary, **The Trickster**, was nominated for the prestigious Chalmers Documentarian Award and for Best Photography at the Hot Docs Festival in Toronto. His documentary for the National Film Board of Canada, **In the Flesh**, won the Bronze Plaque at the Columbus International Film and Video Festival. Other documentaries include **Death in the Forest** for Global Television, **The Life and Times of Arthur Erickson** for the Canadian Broadcasting Corporation, winner of the Gold Medal at the New York Festivals, **Psychedelic Pioneers** for History Channel, and **In Her Eyes** for the National Film Board.

For the past few years, Gordon has been working on interactive web-based projects that use mobile devices to receive content at specific geographical locations. One project completed recently is BlackStrathcona (www.blackstrathcona.com), an innovative film and new media project celebrating Vancouver's first and last black community. Another completed project is **The Gullah of Saint Helena** (www.gullahcommunity.org), a collection of stories told by a unique group of African Americans who live on the Sea Islands of South Carolina. Currently in production is **Springfield Stories**, a youth-driven narrative about the rich civic and community life of Springfield, MA, designed to improve the perception of the city as a place to live and work.

Greg Masuda – Producer, Cinematographer, Editor

In 2009 Greg Masuda left a successful career as a corporate manager to become a documentary filmmaker. Since then he has produced, directed, shot, and edited four documentaries that have seen international exhibition: two in international film festivals, and two for broadcast on Canadian and US television.

Cue The Muse (2012), his third piece, is nominated for a 2014 Emmy, won the 2013 Leo award for Best Documentary under 60 minutes, and was nominated for Leos for best direction and best editing. His most recent piece, **Children of Redress (2013)**, was the beneficiary of a successful two-week Kickstarter campaign and was shown at the Nikkei National Museum in Burnaby and the Japanese Embassy in Ottawa on the 25th anniversary the Japanese Canadian Redress settlement. His first two films, **Surviving In The Cracks (2010)** and **The Spirit of Nihonmachi (2011)**, received 4/4 star reviews from the Canadian Review of Materials, an educational materials resource publication, and have been invited to film festivals from as far away as Sweden.

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Greg's roots run deep in the Japanese Canadian community but his involvement began in earnest only after he moved to Vancouver in 2007. Greg volunteers with and has sat on the Advocacy Committee of the Powell Street Festival Society for over five years. In 2011, he was the Operations Coordinator for the BC Japan Earthquake Relief Fund who sent moral and financial relief to Japan in the wake of the 3/11 triple disaster. In 2013 he was the British Columbia representative for the Japanese Canadian Leadership Delegation to Japan and this year he became a board member of the Greater Vancouver Japanese Canadian Citizen's Association. Greg is a descendent of an interned Japanese Canadian family: his paternal grandfather immigrated to Powell Street from Japan in 1915 and raised a family there until the internment of 1942 forced them to Alberta, where Greg was eventually born and raised.

Nikkei Stories of Steveston - Production Budget

Budget

Prepared by: Gordon McLennan - Date: May 13, 2014

Acct	Description	Amt	Units	x	Rate	Subtotal	Total
"A" ADMINISTRATION							
A1	PRODUCER						
		1	Allow	1	20000	\$20,000.00	
	Total						\$20,000.00
"A" TOTAL ADMINISTRATION							\$20,000.00
"B" PRODUCTION							
B1	PRESENTERS HONORARIA						
	10 Presenters	1	Allow	10	500	\$5,000.00	
	Total						\$5,000.00
B2	DIRECTOR						
		20	Days	1	500	\$10,000.00	
	Total						\$10,000.00
B3	WRITERS						
		10	Stories	1	1000	\$10,000.00	
	Total						\$10,000.00
B4	RESEARCHERS						
		30	Days	1	400	\$12,000.00	
	Total						\$12,000.00
B5	CINEMATOGRAPHER						
		5	Days	1	500	\$2,500.00	
	Total						\$2,500.00
B6	CAMERA PACKAGE						
		5	Days	1	300	\$1,500.00	
	Total						\$1,500.00
B7	STILLS PHOTOGRAPHER						
		10	Days	1	500	\$5,000.00	
	Total						\$5,000.00
B8	PHOTOSHOPPING						
		1	Allow	1	1500	\$1,500.00	
	Total						\$1,500.00
"B" TOTAL PRODUCTION							\$47,500.00
"C" POST PRODUCTION							
C1	EDITORIAL LABOR						
		30	Days	1	400	\$12,000.00	
	Total						\$12,000.00
C2	EDITORIAL EQUIPMENT						
		30	Days	1	200	\$6,000.00	
	Total						\$6,000.00
C3	RAID DATA STORAGE						
		1	Allow	1	500	\$500.00	
	Total						\$500.00
C4	MUSIC						
		1	Allow	1	4500	\$4,500.00	
	Total						\$4,500.00

Acct	Description	Amt	Units	x	Rate	Subtotal	Total
C5	AUDIO POST						
		10	Days	1	500	\$5,000.00	
	Total						\$5,000.00
"C" TOTAL POST PRODUCTION							\$28,000.00
"D" WEBSITE DEVELOPMENT							
D1	MAIN WEBSITE						
	Design and Development	1	Allow	1		\$5,000.00	
	Hosting	1	Allow	1		\$500.00	
	Total						\$5,500.00
"D WEBSITE DEVELOPMENT							\$5,500.00
"E" SOCIAL MEDIA PUBLIC ENGAGEMENT CAMPAIGN							
E1	SOCIAL MEDIA CAMPAIGN						
	Design and Delivery of Campaign	1	Allow	1		\$8,000.00	
	Total						\$8,000.00
"E SOCIAL MEDIA PUBLIC ENGAGEMENT CAMPAIGN							\$8,000.00
"F" INTERACTIVE STORY DELIVERY							
F1	INTERACTIVE DELIVERY						
	Design, QR Codes, Graphics	1	Allow	10	\$400.00	\$4,000.00	\$4,000.00
	Fabrication/Printing/Installation	1	Allow	10	\$200.00	\$2,000.00	\$2,000.00
	Total						\$6,000.00
"F" INTERACTIVE STORY DELIVERY							\$6,000.00
"G" OTHER COSTS							
G1	LEGAL FEES						
		1	Allow	1	1000	\$1,000.00	
	Total						\$1,000.00
G2	RIGHTS TO ARCHIVAL MATERIALS						
		1	Allow	1	4000	\$4,000.00	
	Total						\$4,000.00
G3	OFFICE EXPENSES						
	Book Keeping, WCB, Copying, etc.	1	Allow	1	1500	\$1,500.00	
	Reporting				1000	\$1,000.00	
	Total						\$2,500.00
G4	MEALS / TRANSPORTATION						
		1	Allow	1	1500	\$1,500.00	
	Total						\$1,500.00
G5	INSURANCE						
		1	Allow	1	1000	\$1,000.00	
	Total						\$1,000.00
"G" TOTAL OTHER COSTS							\$10,000.00
GRAND TOTAL							\$125,000.00

Mystic Seaport: The Museum of America and the Sea

Overview and History

Mission: Mystic Seaport is a museum that strives to inspire an enduring connection to the American maritime experience.

- Many similarities with Britannia including that the site was developed around a former shipyards; there was never an actual “seaport” on the site
- 19 Acre site receives over 400,000 visitors annually; mystic is the largest tourist destination in CN
- 22,000 members, 140 full-time, over 100 part –time staff and 1,000 volunteers
- Society incorporated in 1929 by 3 individuals with a passion for preserving maritime heritage – a lawyer, a doctor and a local silk manufacturer
- They began recruiting members and collecting artifacts and the site opened to the public in 1934
- It grew over time with the various buildings brought in (or recreated) from throughout new England; designed to be a typically 19th century New England seafaring village

Operating Model

- Operated by a non-profit society and registered charity; received project based grants from time to time from government and government agencies but no ongoing operational funding
- Have a national board – many members from NYC – primarily a fundraising board where members are expected to contribute \$25,000 minimum annually to the organization
- Operating budget is about \$20 M
- Funding is essentially 1/3 each endowment fund disbursements (\$ 42 M), 1/3 annual fundraising and 1/3 self generated revenue(admission, program fees, day moorage, photo licensing)
- Gift Shop and two restaurants that are operated by private companies under contract

Collections

- Collections Policy; Mystic Seaport acquires, preserves, and utilizes materials and items relating to American maritime history to create a broad public understanding of the relationship of America and the sea.
- In addition to the policy, they have a Five Year Collections Plan (2011-2016) – grew out of strategic plan.
- The Collection Plan actively supports the Mission and Vision by guiding the staff in acquiring, preserving and utilizing collections – dealing with collections challenges – ie: what was collected before not the same as what they may want to collect now. Four collections categories:
 - The General Collections
 - The Photography Collection

- The Library Collection
- The Watercraft Collection (largest watercraft collection in the US)

Major Content concentrations:

- Whaling
- Fisheries
- Voyages of exploration
- Maritime national expansion
- International trade
- Coastal trade
- Ports
- Inland waterways
- Maritime communities
- Native peoples and the sea
- Yachting and boating
- Maritime art (including contemporary, decorative and folk art).
- Music of the sea
- Marine folklore
- Popular culture
- Shipbuilding
- Boatbuilding
- Naval architecture
- Navigation
- Marine salvage
- Naval history primarily through the 19th century
- The people involved in all the above activities
- Nineteenth-century social life and customs where they pertain to interpretation and activities in the Museum village.
- Local history (CT, RI, MA)

Current collections priorities are:

- Accept only the best examples into our collecting areas to maintain integrity and maximize space utilization. Provenance of materials shall be an important consideration.
- Strategically borrow pieces, rather than purchase, for exhibit and research, when appropriate, to safeguard scarce financial resources
- Increase access to, and understanding of, the collections through the Internet, digital and print publication as well as film and television

Exhibits

The Shipyard:

- Working Shipyard – 17 full-time shipwrights actively restoring their own fleet of vessels

- Have also built reproductions (most famous is the Amastad)

Historic Vessels

- Largest collection of historic vessels in the US
- The Schooner “Australia” is an interesting use of a ship exhibited as a “relic” – the decay of the vessel can actually demonstrate how it was constructed
- Most recent significant restoration project is the Charles W. Morgan
- 1841 Whale ship ; arrived in Mystic in 1941 and declared a national historic landmark
- Restoration project took 5 years and \$1.8 M ; completed using as many traditional materials and techniques as possible
- Staff estimate that she is ¼ original and ¾ new
- The whaleship was re-launched July 21, 2013 and left Mystic Seaport May 17, 2014 to embark on her 38th Voyage to historic ports of New England.
- The nearly three-month long journey seeks to engage communities with their maritime heritage.
- When the vessel returns to Mystic Seaport in August 2014, she will resume her role as an exhibit and the flagship of the Museum.

19th Century Seafaring Village

- Life in Typical New England Seaport; rope-making factory, blacksmith shop, and other businesses, various residencies, etc.
- Some buildings moved to the site, while others are recreations
- Interested modification on the rope factory – reduced to 1/3 of its original length

Exhibit Galleries

- Variety of permanent and temporary exhibits on maritime themes including small boat collection, maritime art, masthead collection
- Temporary exhibits (current one was Neptune’s Orchestra – Music and the Sea)

Children’s Museum and Playground

- Integrated throughout the site

Programs

- Daily schedule of programs includes
 - Hands-on activities, demonstrations including sail rigging, sea-shanties, short dramatic plays, build a boat, make a candle, and more
- Full range of educational programs for school groups
- Water-Based
 - Tours on several historic vessels including a coal fired steamboat, sail boats, power yacht
 - Hourly rental of small rowboats and sailboats (\$10-\$15 per hour)
- Day moorage
- Special events and seasonal programs include; wooden boat show, plein air painting, sea music festival, lobster days, antique motor show, model yacht regatta, Halloween, Christmas programs

Retail and Restaurants

- Gift Shop and two restaurants that are operated by private companies under contract

Shoreline Trolley Museum and other Attractions

- Took the opportunity to visit other sites including the Shore Line Museum and USS Nautilus
- Volume of heritage sites in the area provide a draw for everyone
- Richmond as a whole is part of a wider tourism region that provides a variety of unique attractions within an hour drive
- Opportunity exists to retain, build on and package our West Coast history

Outcomes

- Site was developed into what it is over 80 years; nothing like this is built over night
- Outcomes for Britannia Shipyards and Steveston Waterfront:
 - Best practices from Mystic have been integrated into the Britannia Shipyards strategic plan including:
 - Working with other groups in program and exhibit development and delivery (Including not just the BHSS, but also recently SS Master Society, private companies like Canfisco with the Western Star, Holocaust Education Centre with travelling exhibit)
 - Restoration of Britannia Shipyard Ways to make the shipyard functional again
 - Unique mix of exhibits, programs and special events
 - Increase in Water-based programming (including this year Paddle wheeler tours from New Westminster)
 - Working with post-secondary education institutions – including using Mystic's resources to build courses and programs around