Culture, community, collaboration: public gardens engaging diverse audiences

Tracy Qiu

Photo credit: (Left) *Hale* at Limahuli Gardens - Tracy Qiu, (Top) Participants of Festival de las Flores in Queens - Luciana Golcman, (Right) Chinese calligraphy demonstration at Montreal Chinese Cultural Garden - Michel Tremblay
http://www.timeout.com/newyork/events/festivals/festival-de-las-flores-at-the-queens-botanical-garden-slide-show
http://espacepourlavie.ca/en/file/9496

Table of Contents

Acknowledgements

I'd like to express my deepest gratitude to all involved in my graduating action project: my academic advisor, Dennis Eveleigh, for his guidance and encouragement; Kawika Winter and the staff of Limahuli Garden and National Tropical Botanical Garden (Chipper Wichman, Hau'oli Wichman, Meghan Goodale, Mike DeMotta, especially); Emilie Cadieux, Sylvie Paré, and Sonia Dandaneau of Montreal Botanical Garden; Susan Lacerte and Darcy Hector of Queens Botanical Garden; the Queens Botanical Garden Taichi Group; Pauline Huang of the QBG Board of Trustees; Councilman Peter Koo and his associates in Flushing, Queens; Sami Abu Shumays, Yujie Li, and Ellen Kodak of the Flushing Arts Council; Casey Sclar of the APGA; Professor Brian Yamamoto of Kaua'i Community College; Eva and Sebastian Buccioni; Leslie Foster, James Smith, and the staff and instructors of the Niagara Parks School of Horticulture; and finally, my family and friends, for their financial and emotional support in my garden explorations and travels.

1.0 Objectives

To explore public garden programming that engages culturally diverse audiences through participation and/or collaboration, and to make recommendations for public gardens seeking to work with their own culturally diverse communities.

2.0 Introduction

Public garden programs have existed since the late sixteenth century, when European botanical gardens began to emerge as institutions for formal education (Benveniste and Schwarz-Ballard 2011). Presently, there are several ways to describe a “program” in the context of public gardens, and the definition for the term “public gardening program” appears to be affiliated with any kind of exhibit, event, or education that brings visitors into the garden (Benveniste, Schwarz-Ballard 2011) (DeBuhr 2011) (Lacerte 2011) (Redman 2011). Main categories of public garden programming include educational, professional, and outreach, though a program can cross boundaries and include more than one category. Educational programming can target all ages, and be presented formally, through a set curriculum, or informally, through interpretation or exhibits (Benveniste, Shwarz-Ballard 2011).

Professional, continuing, and higher education is usually targeted at adults and post secondary students, and can award an industry certification or even a graduate degree. Adult programming does not always have to award any kind of diploma, and many gardens offer life long learning programs that go beyond formal education, appealing to voluntary learners who seek personal development and growth (DeBuhr 2011).
Outreach programming is a literal "reaching out" to various groups that do not visit the garden already. This may be due to a lack of knowledge of the garden's existence and offerings, or to barriers faced by a specific group. These barriers can be economical, geographical, social, cultural, or physical, some examples of which include cost, location, and language. Outreach programs can be combined with adult education, volunteer, school, and event programming depending on the targeted group (Lacerte 2011).

Presently, the topic of “relevance” is one that is often discussed when creating new programs for public gardens, as gardens that place priority solely on their collections may find it difficult to maintain funding, whether it is from grants, donors, or earned revenue. Gardens compete with other cultural institutions (arts, theatre, museums) for visitors and members and, like the arts, need to be able to shift and adapt to a changing demographic (Redman 2011)

(Seebaran 2005).

Culturally diverse programming is one area where public gardens may lag behind other cultural institutions (Redman 2011) (Seebaran 2005), as without diversity in their decision making staff, public gardens face challenges creating programs that appeal to, and are appropriate for, a culturally diverse audience (Redman 2011).

The United States is rapidly becoming a more diverse nation, with Asian and Pacific Islander populations tripling in the last two decades. 12% of the current population is Hispanic, and both white and black population percentages have decreased in the past twenty years with as other ethnicities have increased. For the first time in history, four states (Texas, California, New Mexico, and Colorado) have ethnic minorities accounting for 49% or more of their population (Redman 2011) (State and County Quickfacts 2013).

In Canada, census and population surveys (Chui 2014) showed that approximately 20% of Canadians (1 out of 5) were of visible minority in 2011. By 2031, it is projected that 30% (3 out of 10) Canadians will be of visible minority, or 3 out of 5 in large city centres like Toronto and Vancouver (Malefant et al 2010). 30% of these minorities will have a language other than English as their mother tongue. 96% of the minority population in Canada will be living in cities such as Toronto, Montreal, and Vancouver.
Furthermore, populations in other countries (China and India) are on the rise, and with this surge, tourists and international visitors from these countries can be excepted in to increase (Redman 2011).

Several public gardens (Waylen 2006) have collaborated with local community and cultural groups to create programming that showcases the diversity of their area, but little information or literature is available on their methods. (Appendix I). As well, the premise of cultural diversity is that each culture is unique in its perspective, attitudes, resources, challenges, needs, and desires. This complicates any established “model of operation”, and means that there is no one set of instructions to follow when connecting with an ethnic community. This can be a barrier for diverse programming, as public gardens looking to reach out to their own communities may face challenges due to their lack of cultural knowledge, experience, and/or community connections (Lacerte 2011).

Case studies exploring the relationship between public gardens and their culturally diverse communities can help identify some key factors in establishing a relationship, as well as

engaging a community through projects and programming. By seeing examples of successful projects in action, more public gardens may be inspired to engage their own diverse communities.

In this Integrated Project, three public gardens in North America will be examined, and the information will be compared and contrasted to produce a list of recommendations that can be applied to the majority of situations involving public garden institutions and ethnic communities. These recommendations are not meant to be a formulaic guide to connecting with a culturally diverse community, nor are they the only courses of action a garden can take. Rather, they are meant to establish trust, and open channels of dialogue. Ultimately, it is the unique relationship between each garden and their cultural communities that will guide a course of action, or set the standard for future programming.

3.0 Case Study Methods

Previous literature pertaining to the topic was consulted, as well as relevant publications from the field of visual arts and other cultural institutions (Seebaran 2005) (Seebaran 2010).

Three gardens were chosen based on their diverse communities and program offerings, as well as their accessibility to the author. Research pertaining to the garden's programming as well as its community were conducted, though the majority of information pertaining to the program was received at the interviews, in the form of literature and articles. An initial site visit was performed prior to each interview, to become familiar with garden's programming, layout, and culture.

Five interviews were conducted in total, at approximately forty to sixty minutes each, all with garden staff. Each interview was recorded with consent of the interviewee, and all notes are derived from the interviews, as well as any literature obtained during the interview. Where possible, community members, interns, board members, and stake holders were also engaged in the discussion of culturally diverse programming.

Each of the three gardens will receive a case study draft, to be reviewed for accuracy.

Table 1: Case Studies

Garden	Location
Limahuli Garden and Preserve - National Tropical Botanical Garden	Kauai, Hawai'i
Chinese Garden - Montreal Botanical Gardens	Montreal, Quebec
Japanese Garden - Montreal Botanical Gardens	Montreal, Quebec
First Nations Garden - Montreal Botanical Gardens	Montreal, Quebec
Queens Botanical Garden	Queens, New York

4.0 Case Study - Limahuli Garden and Preserve, Kaua'i

Limahuli Garden and Preserve (National Tropical Botanical Gardens)

Location: Ha'ena (North Shore), Kaua'i, Hawai'i

Contact: Kawika Winter - PhD, Director, Limahuli Garden and Preserve (Interview)

Established: 1976

Staff: 85 (within National Tropical Botanical Gardens)

Visitors: 23 000 annually, maximum 120 per day

Mission

The mission of NTBG is to enrich life through discovery, scientific research, conservation, and education, by perpetuating the survival of plants, ecosystems, and cultural knowledge of tropical regions.

Overview

Limahuli means "turning hands" in Hawai'ian, and references the traditional and agricultural history of the garden site. Approximately 700 - 1000 years ago, the narrow valley was considered an *ahupua'a*, a formal division of land that would provide its inhabitants with most, if not all, of the resources required for settlement and survival. The lava rock terraces, used for farming taro (*kalo*) are still in operation today, and are used to demonstrate traditional Hawai'ian farming practices, as well as a sustainable method of resource management that connects fresh water, the ocean, and the mountains on either side of the valley (National Tropical Botanical Garden 2015).

Today, the garden's mission revolves around the "ecological and cultural restoration of Limahuli Valley". With almost 1000 acres of land in the Preserve itself, restoration work in the Lower Preserve focuses on regeneration and restoration within three sites that demonstrate mesic lowland forest, a wet forest, and riparian zone. The Upper Preserve is remote and only accessible by helicopter, and is home to an almost untouched montane forest, one of few left in Hawai'i.

Project

The Three Hale for Three Hawai'ian Communities Project was a collaborative project between the National Tropical Botanical Garden, and the Hawai'ian communities within the vicinity of each garden. McBryde Garden worked closely with members of the West Kaua'i Hawai'ian community, Limahuli Garden and Preserve worked with the North Shore community, and Kahanu Garden (Mauai) worked with members of the Hana community. In each case, students from local schools, as well as interested volunteers, were engaged. Master *hale* builder Francis "Palani" Sinenci was contracted to demonstrate and teach *hale* building skills, with help from the Ma Ka Hana Ka 'Ike Building and Construction Program and the National Park Service.

The goal of the Three Hale Project, sponsored by the OHA (Office of Hawai'ian Affairs) was to, through the building of a traditional *hale* (dwelling structure), "give Hawai'ians … an opportunity to reconnect with their culture…", and in doing so, encourage a healthier Hawai'ian community through cultural connections. The *hale* would also be used as educational tools to interpret lessons on Hawai'ian history, culture, and respect for the *'aina* (land).

From the 2013 Census, 10% of Kaui'is population identify as Native Hawai'ian and/or Pacific Islander. Kaua'i and Hawai'I also have large populations of Chinese, Japanese, Korean, Phillipine, and Portuguese peoples, most having begun immigration in the 1800s during the plantation era. As a result, 25% of Kaua'i's population identifies as being of "two or more races". The combination of Hawai'ian culture and immigrant culture have evolved into Hawaii's present "local culture".

Key Themes in Relationship Building

Staff Expertise: The three staff members leading each garden's *hale* building project (Kawika Winter of Limahuli Garden, Mike DeMotta of McBryde Garden, and Kamaui Aiona of Kahanu Garden) are all of Hawai'ian descent, as well as cultural practitioners. As such, they understand the necessity of maintaining the integrity and authenticity of Hawai'ian cultural practices, as well as the challenges of representation and avoiding token stereotypes of Hawai'ian culture as tourist attractions.

Integrity and Authenticity: "We practice the most 'integrous' sense of the culture, and if that's what people want to see, they'll come." Limahuli aims to be a place where Hawai'ian culture lives, as opposed to being featured as a "museum culture" of the past. Honouring a Native Hawai'ian presence that has existed on the site for over a thousand years is an important

element of their mission. While Hawai'ian culture is very much still a living and practiced culture, a traditional *hale* has not stood on the Limahuli site for over a hundred years, partly due to the ban on Hawai'ian culture and language in the 1900's. Master *hale* builder Francis Sinenci was able to demonstrate the traditional way of lashing a *hale* together, using materials harvested from the various garden sites.

Cultural Resilience: "The more diverse and broad your perspectives are, the more you know how to adjust…". By connecting Hawai'ian residents with their own culture, the Three Hale Project intended to also connect Hawai'ians to the resource, history, places, and people of the land they live on, communicating a sense of pride and and confidence in their identity and sense of place. By perpetuating the living culture of *hale* building, Limahuli also aimed to strengthen ties between people within the community, inspiring them to use aspects of traditional Hawai'ian culture in their daily lives, and build stronger connections between generations of Hawai'ians, all factors that can help avoid the socio-economic pitfalls that face Hawai'ian (and other indigenous) communities. One staff member was so inspired he went on to study *hale* building under the master builder, and went on to build his own *hale* across the street from Limahuli Gardens. With plans to build another one in a state park, he'll continue to share the knowledge and skill with other community members.

Challenges: Staffing was a challenge, as the hands-on nature of the project meant that many volunteer hours were required, and volunteers would have to be brought to the site. As well, embracing the journey meant that the end project did not match the original concept. However, as the entire purpose of the project was to allow Hawai'ian participants to experience *hale* building, the process and experiences of the volunteers was a goal in and of itself. Flexibility is required in these instances, as well as the understanding that projects often evolve and change from the original concept.

Cultural Layers: There are significant implications in the history and culture of the site. The fact that multiple generations of Hawai'ians were born, raised, and eventually died on the house site meant great care was taken to acknowledge these ancestors through blessing ceremonies and protocols (see document included). While these protocols may not be legally recognized and required the same way liability insurance or building permits are, they are no less important, and set a tone of respect, reverence, and honouring of the past. Paying attention to the nuances and formality of Hawai'ian culture is essential in differentiating it from the inauthentic and appropriating misuse of Hawai'ian tradition often found in mainstream tourism.

"If you're doing a Hawai'ian project, you have to do it in a Hawai'ian way. You can't do it in an American way, it's not going to end up as a Hawai'ian project if you take an American path to get there." - Kawika Winter

Addressing Issues: "As we're lashing the posts and the rafters, and the purlins, it's like we're lashing together our own relationships, and becoming stronger…". The Three Hale project identifies socio-economic and ecological challenges faced by the Hawai'ian community that impact their quality of life, and prevent Hawai'ian cultural practices. Some of these challenges include high unemployment rates, displacement from *'aina* (land), educational struggles, low median incomes, high rates of homelessness, and "feelings of hopelessness, and desperation…" (OHA Datebook 2006), contributing to issues of domestic violence, substance dependancy, and crime. Acknowledging the challenges that the Hawai'ian community faces was a crucial step in creating a cultural project that would encourage a more robust living culture, and in turn, a stronger community.

Collaborative Approach: "How can we partner this so this is mutually beneficial for all of us?" An open dialogue with community stakeholders and leaders allowed for an exchange on the goals and wishes of each side. While this approach requires more time and energy, it is a necessary investment in order to maintain a healthy relationship with a community group. By placing priority on relationship building, an organization is better able to "make the time" required to communicate effectively. It's also not unreasonable to except a positive benefit to the garden. While this was not a project that resulted in monetary gain, the addition of a new *hale* provided an attractive and educational exhibit on Hawai'ian culture that brought in new visitors. As well, word of mouth references and recommendation are an important source of advertising on a small island such as Kaua'i, where many of the residents hold employment in the tourism industry. Being seen as an authentic representation of Hawai'ian traditional culture brings in more visitors who seek a genuine experience, and improves the garden's social capital. Lastly, local participants see the *hale* as an achievement and source of pride, and may be more likely to visit and bring guests to the garden.

Stages of Relationship: In the Hawai'ian perspective, there's multiple layers to a relationship between a person and a place. *Onehana* is the place you were born, and *kama'aina*, the place you were raised. Going farther back, *kulaiwi* is the place your ancestors are at rest (native homeland), and going forward in time, *malahini* is the term for a newcomer. With this in consideration, a newcomer, even from another island, would require quite a bit of time within the community before they could affect a great change. This is similar to other accounts of relationship building within a community, where the first year or two may simply be spent

making connections, attending functions and events, and getting to know the members of the community.

Mission and Goals: Developing a clear view of their mission and goals has helped guide Limahuli in its relationship with its community. Through a botanical lens, they interpret a message about sustainability and resilience, in a people and plants based environment. With this in mind, they aim to educate about increased ecosystem services, where natural resources are actually improved through proper human use. In doing so, they may be able to encourage cultural practices among Hawai'ian community members, as well as a better quality of life through stronger community and cultural connections.

"I forget to sometimes connect with how special this place is, that people are blown away. They're brought to tears, they're just so moved. And then you know you've really touched somebody."

Conclusion

With a clear missive of ecological and cultural resilience, Limahuli Gardens was able to collaborate with the Hawai'ian population of the North Shore on a project that emphasized the journey and craft of traditional *hale* building. By addressing the challenges faced by the community, they were able to design a project that raised awareness on traditional cultural practices and the impact they have on community spirit. Having cultural practitioners on staff gave them resources for authenticity, as well as connections to community leaders and stakeholders. Volunteer organization was crucial to the success of the *hale* building, along with a certain amount of flexibility as the project evolved through the building process. Ultimately, the success of the Three Hale for Three Hawai'ian Communities Project can be observed physically, at the sites of Limahuli, McBryde, and Kahanu Gardens, and spiritually/emotionally, in the connection and reaction of the community participants and future visitors of the garden.

5.0 Case Study - Montreal Botanical Gardens/Jardin Botanique

Location: Montreal, Quebec

Contacts: Emilie Cadieux (Cultural agent, Chinese Garden), Sophie Dandaneau (Cultural agent, Japanese Garden), Sylvie Pare (Cultural agent, First Nations Garden) (Interview)

Established: 1931

Staff: 475 during the high season (Montreal Botanical Garden), 6 to 9 in each of the cultural gardens Animation Department.

Volunteers: 265 in 2014

Visitors: 250 000 Annually

Members: 26 000 (Montreal Botanical Garden)

Mission (Cultural)

The Garden takes visitors on a voyage through the plant world, inviting them to explore the various outside gardens and the exhibition greenhouses, and to discover different cultures, including those of China and Japan.

Overview

Developed during the depression of the 1930's, the Montreal Botanical Garden now spans 75 hectares, and is home to ten exhibition greenhouses and multiple themed gardens; including the three cultural gardens interviewed for the case study. With a focus on research and education, the Jardin Botanique provides leading-edge expertise on subjects such as urban arboriculture, waste water filtration with aquatic plants, and botanically related areas at the Institut de recherche en biologie végétale of the Université de Montréal.

As an educational institution, the Jardin Botanique serves as a training ground for young horticulturists, aspiring gardeners, budding researchers, and intrepid explorers who wish to see the world through the lens of botanical education. The garden employs a team of "animateurs", a role that combines interpretation, education, outreach, and engagement, providing garden visitors with personal interactions that support messages of biological and cultural diversity.

5.1 Chinese Cultural Garden

Montreal is a diverse and multicultural city, with visible minorities comprising 31% of the population (Montreal Census 2011). The Chinese community makes up almost 3% of the total population, and is comprised of both new immigrants, and established locals whose families immigrated during the railroad construction of the early 1900s.

The Chinese Cultural Garden, built in 1990, is an authentic traditional Ming Dynasty private garden, built by 50 Chinese artisans after its shipment from Shanghai. The garden is supported by the Montreal Chinese Garden Society, comprised mostly of members of the Montreal Chinese community, who help to raise funds for educational programs and interpretive exhibits, as well as commemorative events and holiday programs.

The major project of the Chinese Garden is their yearly lantern festival, which highlights an aspect of Chinese culture, art, or history, that is not commonly known to the Western world. In previous years, topics included Chinese astronomy, and the Qing Ling Shang He Tu: one of the most famous paintings in Chinese history, a five hundred metre masterpiece of epic proportions.

Emilie Cadieux (cultural agent), along with Mi Kun (concept designer) work together a year ahead of the project, to create scaled replicas of Chinese figures, animals, buildings, ships, and inventions, that tell a story through lighted lanterns in the Dream Lake of the Chinese Garden. Occurring yearly, the event attracts 250 000 people each season, and requires detailed technical schematics to be shipped to China, where the lanterns are assembled by artisans before being shipped back.

The focus of this year's festival is Zheng He, a famous explorer in Chinese history, who sailed from the harbours of Nanjing to forge diplomatic ties in India, Africa, and the Middle East. In China, Nanjing is celebrating the 600th anniversary of Zheng He's fourth voyage, and the Chinese Garden of Montreal chose to reflect this current event in their latern show. Aspects of this years show include scale models of Zheng He's junks (ships), examples of the gifts he brought, important historical figures during his explorations, and even a model of a giraffe, one of the animals brought back from his travels.

Other features include multimedia activities such as an educational video, animated maps of his journeys, a 3D treasure boat to be explored on an iPad, guided tours, games involving spices, and interpretive signage for each lantern scene.

While the event is mainly planned and put on by the garden, the Chinese community (especially of the Montreal Chinese Garden Society) are consulted for translation, context, and video subtitling.

Though the main purpose of the event is to attract visitors to the garden and introduce them to a previously unknown aspect of Chinese history, a secondary purpose serves to connect Chinese community members as well. While most of their board members are successful members of the community, many were born and raised in Canada, or immigrated at an early age, and do not have as strong a connection to the Chinese culture and language as their parents or grand-parents might have had. "We are trying to bring the Chinese community into the garden, and give the garden back to them"

Other community based programs involve tai-chi in the pavilion, workshops on calligraphy, as well as demonstrations and exhibits of penjing, tea, and Chinese instruments. Special bus tours are often arranged to invite the elderly Chinese community into the garden, temporarily removing barriers of transportation and distance.

Overall, the goal is to relate Chinese culture to the Chinese community itself, whether it is in history, arts, or music, and in doing so, proudly introduce the culture to outsiders who might not be aware of China's rich history and diverse culture. The hope is to encourage encounters and exchanges between people on the topic of Chinese culture, and to supplement a European focused educational system with facts on parallel inventions, events, and discoveries from Chinese history.

5.2 First Nations Cultural Garden

Since 2001, the First Nations Garden has presented the close bond between Amerindians/ Inuit, and the plant world. The first large scale garden dedicated to the First Nations - or any aboriginal group - the garden itself is designed to look like a natural environment, and is divided into three geographical areas: hardwood forest, softwood forest, and Nordic zone. Representing the eleven First Nations tribes found in Quebec, the garden aims to be a contemporary representation of First Nations, exhibiting inspiration and knowledge while challenging stereotypes.

Reflecting the diversity found in native Canadian forests, the First Nations Gardens gives visitors insight into the many indigenous uses of plants, trees, and shrubs. Through interpretive panels and *animateur* staffed demonstrations, visitors can learn about the Three Sisters (Huron) method of farming beans, corn, and squash, or about medicinal teas made from *Thuja* (cedar) and *Juniperus* (juniper).

The garden also acts as a resource to the First Nations community of Montreal. Partnering with organizations such as the Montreal Urban Aboriginal Community Strategy Network, and the Montreal Native Community Development Centre, the First Nations garden is able to connect young people recently arrived to Montreal with systems of support. The garden provides a place where First Nations people in Montreal can network with others, build relationships, and potentially find employment.

"It's a big province and country. It is very difficult for people in the First Nations to meet people in different (aboriginal) cultures." Geographical and economical barriers make it difficult for different First Nations cultures to connect. With this in mind, the First Nations garden attempts to host projects that bring different First Nations groups together. One project went to communities of the Odonak, Uashat, and Mashteuiatsh peoples, holding a workshop to create contemporary objects that connected with traditional materials and craft. The items were exhibited in the First Nations garden, and other items in the Odonak exhibit (Thirteen Moons) were eventually exhibited in France.

Other projects involve similar craft and art based creation for Inuit communities, using art as a form of therapy to address issues with drugs and poverty. A new exhibition representing the value and vision of the eleven nations - at the Museum of Civilization in Quebec City - created the need for a workshop of ten people, from all different nations, to discuss changes in the exhibition in collaboration with the garden. Partnerships have been formed with the Cree and Inuit communities for educational projects, developing a process to transfer ethnobotanical

knowledge from elders to the younger generation, eventually producing a record in the form of a Plant Uses book.

Another key theme at the First Nations garden is one of healing. Partnering with a Montreal women's shelter, the garden brings in survivors of domestic abuse for regular sweat lodge sessions to heal the body, soul, and psyche. Through art programs, young people continue to appreciate their history and its place in the modern identity of native peoples. The garden also hosts many ceremonies throughout the year, as a way to offer traditional ceremony to First Nations living in Montreal, and also share their story with those interested in aboriginal culture.

Ultimately, many of the projects focus on the concept of a changing and evolving identity. By recognizing their past and tradition through modern materials and objects, the garden aims to reconcile two different identities for First Nations people, encouraging the living culture in Montreal. Taking pride in their history and knowledge is also an important aspect of these programs. "When you feel that you aren't a part of history, it's a problem." By embracing traditional plant-based art and craft, and celebrating First Nations plant knowledge, the First Nations garden emphasizes the rich history of Canada's first peoples, while offering a platform for services geared towards the First Nations community of Montreal.

5.3 Japanese Cultural Garden

At 2.5 hectares, the Japanese garden is described as a small slice of tranquility and serenity, an escape from the "hectic pace of modern life". Opened in 1988, the garden is supported in part by the Japanese Garden Foundation, a non-profit organization that aims to: promote a better knowledge of Japanese culture, foster and develop cultural exchanges with Japan, and ensure the high quality of cultural events by ensuring ties with Japanese stakeholders.

Composed of multiple gardens, the Japanese garden includes a bonsai courtyard and tea garden, designed around elements such as water, stone, bridges, lanterns, and the various traditional plants. Designed by Ken Nakajima, the garden is meant to be a contemporary adaptation, inspired by traditional gardens in Japan.

Projects and events held at the garden can be divided into yearly events, and special events. Yearly events include the autumn Festival of Lights, the spring Onahami picnic under the apple blossoms, and the summer Hiroshima memorial peace ceremony. Special events include artistic exhibitions based on specialized arts such as brush painting and calligraphy, and themed events correspond to topics such as lacquer, paper, green tea, and sake, all related back through a botanical lens.

Themed events often tie in with other displays in the garden. During a garden wide exhibition on insects, the Japanese garden focused on the topic of silk, and presented a display of traditional kimono, worn during each stage of a persons life. Many of these collections are extremely rare and precious from a museology standpoint, including an extensive collection of lacquer-ware loaned to the garden a few years back.

Despite the small size of the Japanese community in Montreal, the Montreal Japanese Garden maintains an excellent relationship, as well as strong diplomatic ties to the Japanese embassy. Though the garden organizes and implements the events, the Japanese community is a supportive participant, and many programs will see Japanese parents bringing their children, to use as a venue to transfer cultural knowledge. Events such as the Hiroshima memorial peace ceremony are formally attended by delegates from the Japanese embassy.

Overall, the exhibitions are used to introduce Japanese culture to an outside public. Great care is taken to present Japanese culture in an authentic and genuine form. Sonia occasionally travels to Japan to source materials and exhibition items, while other exhibits such as the kimono display put out a request for donations from citizens of Kyoto. Experts in various fields of Japanese culture and history are sought out to confirm that exhibits are

being accurately presented, down to the smallest detail. For example, a recent exhibition of Japanese dolls involved a back and forth dialogue with a museum curator in Japan on the proper positioning of a small hat. "One in a million visitors may notice that the hat is on correctly, but it's important. The intention is important." Presenting an accurate view of Japanese culture and craft has given the garden a reputation for authenticity, appreciated by Japanese and non-Japanese visitors.

Key Themes in Relationship Building - Chinese Garden, First Nations Garden, Japanese Garden

Staff Expertise: All three cultural agents (Emilie Cadieux, Sylvie Pare, and Sonia Dandaneau) are experts in their respective fields. Emile Cadieux has a PhD in Chinese history, speaks fluent Mandarin, and is constantly involved with the Chinese community, attending functions, events, and galas. Sylvie Paré is Huron-Wendat on her mother's side, and relays much personal experience to growing up with connection to her First Nations heritage. Her background in visual arts, museology, and education, along with her passion for traditional and contemporary First Nations material objects, has led her to several community projects involving youth and material culture. Sonia Dandaneau has a background in Japanese culture, and used to work at the consulate general of Japan in Montreal, organizing cultural activities. Her work with the consulate general gave her valuable contacts within major Japanese associations.

Integrity and Authenticity: All three gardens are focused on presenting an accurate and authentic representation of each culture. The Chinese garden aims to show a side of Chinese history previously unknown to most Canadians. The First Nations garden aims to challenge stereotypes and provide positive representation of First Nations people. The Japanese garden aims to display culturally significant objects that relate to Japanese culture. All three make use of their respective communities, cultural experts (elders, professors, curators, etc) to ensure the highest quality of representation in their exhibits and events.

Transfer of Culture (Generational): Each garden participates in the encouragement of cultural transference between generations. With the Chinese garden, it is a matter of conveying Chinese culture to community members who may have grown up without a strong exposure to Chinese culture, language, and history. Through interactive displays and interpretive signage, they are able to connect Chinese-Canadians with aspects of Chinese culture they were previously unaware of (e.g., Zheng He's voyages). With this, more Chinese-Canadians may be inspired to reconnect with Chinese culture, or have a basis of pride in their Chinese identity.

The First Nations garden, through projects in ethnobotany, connects elders with the younger generation. These projects encourage the transfer of cultural knowledge to a younger generation, as well as the record of ethnobotanical plants for future educational purposes. This is especially important considering the traditionally oral nature of cultural transference in First Nations societies, as well as feelings of positivity and cultural connection for the younger generation.

The Japanese garden, through its yearly events, attracts families in the Japanese community. These events then become a way to pass down traditions to their children, such as the Ohanami picnic in May, where families are allowed to sit under the apple trees and enjoy the feeling of spring-time in Montreal.

Feedback (Observatory): All three gardens face challenges when receiving feedback for evaluation purposes, for various reasons. Some of it is funding, as the extra time required to put together a survey, especially with an additional translation, may not be available to the garden. Other reasons may be cultural, some cultures may prefer not to share their experiences or opinions, or outwardly display their feelings. Staff hours for surveying, or evaluation, may also be limited. All three gardens make use of observatory feedback and individual comments, noting the expression and engagement of the visitors.

Challenges: Apart from staffing and funding, two challenges that most public gardens face in some form, the cultural gardens at the Montreal Botanical Garden face a different challenge in being under a larger organization. Not only do they fall under the purview of the entire Jardin Botanique, the garden itself is part of Espace Pour La Vie, which includes the Biodome, Insectarium, and Planetarium, in addition to the garden. Having multiple levels of management involved in hiring, marketing, planning, and education, can complicate timelines. As well, Espace Pour La Vie is a municipally funded organization, so municipal politics are another consideration when it comes to funding, efficiency, and decision making. Lastly, as part of a larger organization, restructuring could lead in a new direction or mission focus. While the gardens existences are secure, their interpretive and program mission could potentially change in the future.

Identifying Community Needs and Desires: Each cultural community is different in the challenges they face, though it can be argued that all ethnic communities (indigenous or immigrant) face discrimination and misrepresentation. In the case of the Jardin Botanique, each cultural garden is tailored to the community they serve and represent. The Japanese garden represents a smaller community of Japanese inhabitants, and the focus is on sharing Japanese culture with a Canadian audience, as well as providing a space for Japanese

cultural events and festivities where Japanese community members can experience traditional activities.

The Chinese community in Montreal is quite large in comparison, and many of its members are third or fourth generation Canadians. In response, the Chinese garden chooses to focus on important historical and cultural events and topics that may be neglected in a history seen through a European lens. An advantage of this approach is that of connecting Chinese-Canadians with a version of history and culture they were previously unaware of.

The First Nations community in Montreal and Quebec is extremely diverse, and the First Nations community in general faces their own set of challenges not unlike ones faced by Pacific Islanders in Hawai'i. Issues such as unemployment, education, poverty, domestic violence, substance dependancy, and cultural appropriation all negatively impact the quality of life amongst First Nations communities in rural and urban environments. By offering a healing component through sweat lodges and art therapy, as well as connections to other service based organizations, the First Nations garden acts as a directory to newcomers. By engaging and bringing together communities in Quebec, the garden promotes a stronger and more resilient culture and spirit.

Conclusion: By taking responsibility for the authentic presentation of a cultural group, the cultural gardens in the Jardin Botanique present a unified front of cultural expertise. Each cultural garden takes into consideration the cultural group they are affiliated with, and makes use of their resources in the community and academic world to provide quality educational and interpretive programming. With a small staff of qualified *animateurs*, the garden is able to engage visitors in positive interactions and exposure to each culture, while maintaining the integrity of the relationship between each garden and their community.

6.0 Case Study - Queens Botanical Garden

Queens Botanical Garden

Location: Queens, New York

Contact: Susan Lacerte (Director), Darcy Hector (Marketing) (Interview)

Established: 1939

Staff:

Volunteers: Approximately 1000

Visitors: 200 000 in 2013

Members: 1400

Mission

Queens Botanical Garden is an urban oasis where people, plants and cultures are celebrated through inspiring gardens, innovative educational programs and demonstrations of environmental stewardship

Overview

Originally constructed as part of the 1939 World Fair, the Queens Botanical Garden (QBG) now inhabits 39 acres of land, and includes attractions such as a rose garden, wedding garden, LEEDS platinum certified building and green roof, and a Bee Garden. QBG's specialty lies in its progressive and assertive outreach and education programs, which make up 40% of their operating budget. Over 19 000 school children visited in the 2012-2013 year, as well as 300 teachers for professional training, and 390 Green Jobs Trainees, with over 65% having attained employment.

Projects

Events at the garden are separated into two categories, events run by the garden, and events run by various cultural communities. On the garden's side, annual events include the Harvest Fest and Pumpkin Patch, March Madness, Arbor Fest, and the Winter Solstice Celebration and Tree Lighting Ceremony. On the community side, there is a diverse range of events, from Lunar New Year celebrations, a Taiwan Orchid Display, to the Columbian Festival De Las Flores.

The garden also undertakes cultural projects, that explore the cultural diversity found in Queens and connect it to topics of food, medicine, history, and religion, all through a botanical lens. "Harvesting Our History: A Botanical and Cultural Guide to Queens' Chinese, Korean, and Latin American Communities", covers the history of these communities, along with plants, holidays, myths, and traditions important to each culture. "New Celebrations, Old Traditions: S.E. Heritage in Queens" examines important plants in relation to festivals within SouthEast Asian Culture. "Traditional Caribbean Healing in Queens" explores ethnobotanical plants and their usage, and is printed in both English and Spanish.

The NYC Compost Project under QBG's education department provides educational programming on the benefits and how-to on urban composting. In 2009, 108 workshops reached a total of 5901 children and adults. Other educational programs for children and youth involve exploring the discoveries of George Washington Carver, a noted botanist in American history, edible plants, biomes and plant communities, plant propagation, and guided garden tours.

The QBG also supports teachers and instructors through professional development workshops such as workshops on the topic of sustainability, experiment design, botany and outdoor spaces in classroom lessons, and urban ecology. The Urban Farm project teaches adult apprentices and volunteers about urban agriculture to connect food waste and food production, with the produce being sold back to the community, and the scraps composted for the Urban Farm's compost program.

Additionally, the Intergenerational Garden encourages gardeners of all ages and backgrounds, as well as their families, to participate by planting vegetables from their culture in a communal plot.

Queens is considered one of, if not the most diverse neighbourhoods in the entire world. The number of languages spoken has been estimated at anywhere from 140 to 160. The main ethnic groups are African-American, Hispanic/Latino, and Asian (Chinese, Korean, Philipino). Through the QBG's visitor survey of 2000-2001, their demographics were shown to be mainly Chinese (34%), Caucasian (28.2%), Latino/Hispanic (16.9%), South Asian (7.4%), Korean (4.6%), and African American (4.3%). More than three quarters of their visitors speak another language (apart from English) at home, with Chinese and Spanish being the two most common. The majority of their visitors are from the Queens area, with the rest mostly hailing from other New York City boroughs.

Key Themes in Relationship Building

Staff and Board Diversity: Queens Botanical Garden has an extremely diverse board for a non-profit garden organization. Many trustees are members of the Asian and Chinese community, and Susan Lacerte goes out of her way to invite board members from various communities. Front line staff such as educators, interpreters, and retail are also areas where QBG has diversified.

Mission and Goals: Since 1997, QBG has had a focus on being "the place where people, plants, and culture, meet." This is reflected in their board diversity, staff diversity, community outreach programs, events and exhibitions, and interpretive signage.

Working with Leaders: With different projects each year, it's impossible to maintain a staff base that reflects each community. With that in mind, most of their community based projects are collaborations, where the garden provides the space, and the community group provides the resources, volunteers, and advertising.

Show Gratitude, Take Notice: "Signs of inclusion really mean a lot to people." Small gestures such as a thank you letter, certificate, or photo/video in the local media give participants and volunteers a sense of pride in their work and contribution, and are key in maintaining a strong relationship. Thank you letters acknowledge their efforts, and give value to their experience. Allowing participants to share their own stories relating to their culture and their interaction with plants is an excellent way to promote engagement within a community. "People have so many stories, on how to use plants and natures." Food is also a great topic to find common ground on.

Cultural Layers: In an area with a vibrant mix of cultures, as well as different generations of immigrants, it's important to consider the differences. First generation immigrants may have different values than ones that have lived in the area for two or three generations. Some cultures prefer a more hands on approach to observation, while some prefer to step back and watch. Certain groups may feel more comfortable and appreciative of a camera filming their actions, while others may consider it an invasion of privacy.

History and politics may also come into play. Two cultural groups that previously did not see eye to eye in their home countries may now be forced to share space within a garden setting. Time and scheduling is also another consideration, as each culture has their own norms and social niceties when planning events and functions.

Some of these issues can be addressed by creating an open dialogue with community leaders, and where appropriate, hiring cultural interpreters, who are fluent in both English

and the cultural language, to identify a community's values and needs. An example of this is the "Harvesting Our Culture" guide, which identifies key holidays and traditions of Chinese, Latino/Hispanic, and Korean communities.

Make Use of Local Resources: For QBG, local groups such as the Queens Botanical Garden Taichi organization provided valuable connections into the Chinese community. With over a thousand members, the group has helped mobilize cleanup efforts, raise funds for damaged gardens, volunteered and events, and connect with elected officials. Elected officials in the municipality are interested in seeing all constituents served by a publicly funded institution, and better visibility in the community can lead to more funding for the garden.

Allow for New Traditions: Some of the most attended events at the QBG are events put on by the garden, the Harvest Fest, Winter Solstice, and Arbor Day, to name a few. Immigrants new to the country are interested in seeing what the culture in America is like, and these are often festivals that they've never had the chance to experience. New members want to participate and celebrate in their new home and community, and often wish for their children to be exposed to these events to give them a better chance at integrating into American culture.

Give and Take: Be clear what each side is bringing to the table. Clarity and dialogue go a long way in preventing miscommunication and misunderstandings. Issues such as volunteer hours, scheduling and time, feeding volunteers, funding and sponsorship, as well as media and advertising need to be discussed well ahead of time. Often, cultural groups are able to translate and report on their own events in local newspapers, an excellent source of advertising. "It is really an artistic collaboration and a sharing of resources." In return, the garden is able to offer them a space, and depending on the event, professional expertise.

"Partnership is the key. Each partnership has a different way of being. But be really clear on what you expect. Do you expect them to bring the plants to put out? Do you expect them to feed the people?"

Emphasize the Value of Garden Services: Different cultures and different countries have varied perspectives towards "public" services. It may be necessary to explain your own costs and overhead when collaborating with a community group. While it's important to help with community projects, the garden must be able to cover its own costs.

Allow for Volunteers and Participants: It can be challenging to try and pair volunteers with horticultural staff, especially if the horticultural staff are already busy with their own work. If possible, having a separate volunteer co-ordinator with their own list of simple volunteer tasks is mutually beneficial to both staff and participants. Hiring someone from the

community to work with said group allows for translation and comfort. Develop a fee model for schools, sports teams, or corporate groups looking to volunteer for a day. Above all, treat volunteers with respect and gratitude, and treat their time as you would treat staff hours: valuable and costly. More than simple services rendered, time volunteered is priceless, and should be appreciated appropriately.

Create a "Friendly Space": Approachability, safety, and comfort are three factors to consider when inviting groups into your garden. Multilingual signage, translators, and staff supervisors can help make a space inviting and welcoming. New immigrants may be reluctant to leave their elderly parent alone in a new city, but public gardens are often seen as "safe" spaces, and the intergenerational garden is an excellent way to have visitors interact in a garden setting.

Stages of a Relationship: Building up trust within the community may require the garden to take the first steps by reaching out to community leaders, attending community events, and acknowledging and validating the communities' traditions, history, and culture. Inviting community leaders into the garden for a tour, or as guests of honour in an event, can go along way in building a relationship. "It takes time, and more than anything, it's sincerity."

Parting Thoughts: "We'll never get to it all".

Conclusion: With a genuine and sincere dedication to connecting cultures and gardens, Queens Botanical Gardens is one of today's leaders in community based programming. By looking within, working with leaders, acknowledging cultural experiences, and showing gratitude, they've earned a reputation as "the friendliest garden" amongst the residents of Queens.

7.0 Recommendations

After examining the case study public gardens it is observed that their relationships with their respective communities are ones based on mutual respect, trust, and dialogue. High standards of authenticity and integrity are maintained by the gardens when exhibiting culturally related displays, and a collaborative approach allows for flexibility and mutual benefit when hosting events performed by the cultural community themselves.

The resulting recommendations pertain to public gardens looking to establish or strengthen a relationship with an existing cultural/ethnic community.

Assess your organization, identify your resources

What is the mission of the garden, and where does culturally diverse community outreach fit into it? Limahuli Gardens and Preserve has embraced the conservation and preservation of Hawai'ian culture. Montreal Botanical Gardens aims to showcase and highlight the history, knowledge, skill, and art of Chinese, Japanese, and First Nations culture. Queens Botanical Gardens frequently conducts anthropological research on their surrounding immigrant community. By acknowledging the place of diverse outreach in a garden's mission, it can be easier to "make time" and prioritize community meetings, events, and collaborations.

As well, look within for resources. Volunteers, staff, and board members may have connections to a specific cultural community. If not, keep it in consideration for future opportunities. Queens Botanical Garden has many connections through its diverse board members, while Limahuli Gardens has several cultural practitioners on staff who are familiar with both the Hawai'ian culture and community.

Engage with leaders across generations

Engage the community by identifying leaders within the community, and reaching out through these representatives. These leaders may be political, religious, or members of the community that play a large role, or are well respected. As well, it can be a good idea to engage community leaders from many different generations. Leaders in the youth community can bring out a new generation of garden visitors, and leaders in the elderly community have many stories and experiences to share. Bringing multiple generations together has the added benefit of introducing new perspectives within a culture, connecting established professionals with emerging talent, and transferring cultural knowledge from one generation to the next.

For example, Queens Botanical Garden hired three young adults within the Chinese, Korean, and Latino community, to identify cultural traditions, important holidays, and key plants used in food and medicine, creating a resource for the garden as well as the community. Limahuli Garden and Preserve brought in a master *hale* builder, who was able to pass his skills down to younger generations and encourage their interest in traditional Hawai'ian crafts.

Consider cultural layers

Cultural identity is not static, nor two dimensional. History, politics, language, perception, economics, religion, and gender are all factors that may come into play. Some cultures may prefer to come together closer to the deadline, while others may wish to plan well in advance. In areas with multiple ethnicities residing in a community, there may be differences of opinion or historical perceptions. Certain cultures may associate horticultural activities with negative connotations of poverty and hard labour, while others consider it therapeutical and a way to partake in their traditions. Some may even relate to both.

As well, within a cultural community, there are many different groups and subsets. Ethnic communities can be divided by language, geography, ethnicity, religion, and political views, not to mention age and generation. First generation and newly arrived immigrants will have different language skills, priorities, and perceptions than the third or fourth generation of children produced thereafter. New arrivals may be looking for stability, to make friends, or share their stories with a new audience. Established generations may be looking to connect with their culture, practice a traditional language, or learn about their family's history.

Lastly, barriers need to be considered. Most ethnic communities, whether immigrant or indigenous, first generation or established, face discrimination in some manner. Issues pertaining to poverty, authentic representation, stereotyping, cultural disconnect, language barriers, and mental and physical health impact the quality of life within a community, as well as their ability to participate, engage, and collaborate. By identifying the needs and concerns of the community through listening and open dialogue, these challenges can be acknowledged. Depending on the requirements and requests of the community, they may even become a focus of a program or project.

Save time and money by pooling resources

A barrier for many gardens attempting community outreach and programming is that of funding, which affects staffing, resources, space, and other variables. While a garden should not go into a cultural project with the sole intention of profit, there is also no reason why a program should not break even. A clear communication of what each party can offer, and

expects in return, can minimize costs. Does the garden expect the community or cultural group to fund the project, or can they afford to cover part of the costs in exchange for the community group advertising the event? Does the community group expect volunteers to staff the tables, or will they be bringing their own people, and if so, do they require food? Can the community group attract local sponsors and donations? Can the garden provide donations of plant materials, or the time of an educator for a training day?

Cultural groups may be willing to provide their own advertisement within local newspapers, and may even have translators who can help spread the word in a secondary language. Public gardens often have the staff or expertise to train a group of volunteers, or provide a workshop as part of a festival. Be especially clear with matters of funding, and be transparent about funding costs that the garden incurs, even on day-to-day operations. Understanding the costs to keeping a garden running may be helpful in explaining the necessity for funding or sponsorship for outside events being held in the garden. Cultural groups may also have their own connections within the community for expertise in traditional crafts, and hiring cultural practitioners for a garden based project, such as the Chinese musicians in the Chinese Cultural Garden of Montreal, strengthens community relationships while providing an authentic performance for garden visitors.

Building a relationship takes time, and commitment

While the above statement seems logical, it can be difficult to prioritize time for community outreach programs when a garden is underfunded and understaffed. That being said, it can take months, even years, to build up a relationship of trust and understanding when coming into a community from the outside. Kawika Winter of Limahuli Garden spoke about the years it took to establish himself within another Hawai'ian community, coming to Kaua'i from Oahu. Emilie Cadieux of the Chinese Cultural Gardens recalled attending many galas, fundraisers, and golf tournaments the first few years of her position. Susan Lacerte of Queens Botanical Gardens is often invited to events put on by other cultural communities, such a ceremony at the Hindu Temple, or a meeting at a local Chinese bank, and does her best to attend.

Reversed, it is equally as important to invite cultural groups to the garden, whether it is for a personal tour, small workshop/demonstration, or a day of volunteer work. Regardless of culture, all groups want to be acknowledged, and their experiences validated. Requesting expertise regarding an exhibition, or shared stories for a project, invite a community to add their experiences to the garden, helping to make it their own.

Along this line, gratitude is equally important. Something as simple as a thank you letter may end up framed at a local business, or printed in a foreign language newspaper. Similar to

establishing relationships with volunteers, gratitude and thanks for services rendered goes a long way to ensuring a repeat performance.

8.0 Limitations

While the case studies have achieved their aim, there were some unavoidable limitations. Firstly, the project itself was confined to a timeline of ten months. Ideally, this would be extended to a two year thesis project, to allow more time for transcription and interviews. Secondly, only three gardens were interviewed, and were chosen for the author's ability to visit them in person. With more time, funding, and resources, five to seven gardens could be analyzed and observed.

Third, only lead staff at each of the gardens were formally interviewed, only allowing for one perspective of each situation. Community leaders, participants, volunteers, front line staff, and educators would all have provided valuable insight into the working relationship between an ethnic community and a public garden institution.

As well, due to time constraints, only one interview (Kawika Winter of Limahuli Garden) was able to be fully transcribed. The remaining four interviews were transcribed briefly in note format. This may allow for some inaccuracies in interpretation or quotation.

Lastly, the assessment of each garden program/project was conducted by the author, and is no doubt subject to a certain degree of bias. In the future, two to three examiner could be enlisted to aid in the analyzation of transcript and program information.

9.0 Conclusion

Faced with a future of shifting demographics, public gardens have the opportunity to engage a new generation of garden lovers with diverse perspectives, ideas, and knowledge. While challenges involving resources, funding, and staffing can be limiting factors, it is more important that a garden demonstrates sincerity, and a genuine desire to learn from and share in the ways other cultures interact with nature. Just as botanical and genetic diversity in plants increases a population's chances at survival, the inclusion of cultural diversity in the garden provides a broader base for funding, volunteers, projects, and advertising, all contributing to the financial and social sustainability of public garden institutions.

10.0 Bibliography

Annual Report - Queens Botanical Garden. 2009. New York, NY: Queens Botanical Garden.

Benveniste, Patsy, and Jennifer Swartz-Ballard. 2011. "Formal Education for Students, Teachers, and Youth at Public Gardens." In Public Garden Management, 190–204. Hoboken, New Jersey: John Wiley & Sons, Inc.

Burke, Mary, and Kathleen Socolofsky. 2007. "The Power of Transformation." Public Garden 22 (3): 6–9.

Cadieux, Emilie. 2014. Interview with Emilie Cadieux, Chinese Cultural Garden, MontrealRecorded.

Chui, Tina. 2014. Immigration and Ethnocultural Diversity in Canada. 99-010-X. Statistics Canada. http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001-eng.cfm.

Conolly, Kitty. 2011. "Interpreting Gardens to Visitors." In Public Garden Management, 219–31. Hoboken, New Jersey: John Wiley & Sons, Inc.

Dandaneau, Sonia. 2014. Interview with Sonia Dandaneau, Japanese Cultural Garden, MontrealRecorded.

DeBuhr, Larry. 2011. "Continuing, Professional, and Higher Education." In Public Garden Management, 205–18. Hoboken, New Jersey: John Wiley & Sons, Inc.

Directory of Resources Offered to Montréal's Aboriginal Community. 2010. 2010th ed. Montréal, QC: Direction de la Diversité Sociale du Service du développement.

Gough, Meghan Z. "The Role of Public Gardens in Sustainable Community Development." http://www.publicgardens.org/files/files/Sustainable_Communities_11_26_2012_final.pdf.

Lacerte, Susan. 2011. "Public Gardens and Their Communities: The Value of Outreach." In Public Garden Management, 175–89. Hoboken, New Jersey: John Wiley & Sons, Inc.

Lacerte, Susan. 2014. Interview with Susan Lacerte, Queens Botanical GardenRecorded.

Lacerte, Susan, Lindsay Campbell, and Anne Wiesen. "Adapting the Botanical Garden into a Sustainable, Multicultural Resource." In Restorative Commons: Creating Health and Well-Being Through Urban Landscapes, 278. Newtown Square, PA: U.S. Department of Agriculture, Forest Service, Northern Research Station. http://www.nrs.fs.fed.us/pubs/gtr/gtr-nrs-p-39papers/16-lacerte-p-39.pdf.

Limahuli Garden and Preserve: Self Guided Tour. 2013. Kaua'i, HI.

Malefant, Eric Caron, Andre Lebel, and Martel, Laurent. 2010. Projections of the Diversity of the Canadian Population: 2006-2031. 91-551-X. Ottawa, Ontario: Statistics Canada. http://www.statcan.gc.ca/pub/91-551-x/91-551-x2010001-eng.pdf.

Mannheim, Linda. 1998. Harvesting Our History: A Botanical and Cultural Guide to Queens' Chinese, Korean, and Latin American Communities. New York, NY: The Queens Botanical Garden Society.

Ohtera: Voyagez En Territoire Amérindien!. Jardins Fruitiers de Laquenexy et du Jardin Botanique de Montréal.

Paré, Sylvie. 2014. Interview with Sylvie Paré, First Nations Cultural GardenRecorded.

Raver, Anne. 2000. "From Tai Chi to Collard Greens, a Flowering of Diversity." The New York Times, August 31, sec. House & Home.

Redman, Paul B. 2011. "The Shape of Gardens to Come." In Public Garden Management, 327–38. Hoboken, New Jersey: John Wiley & Sons, Inc.

Rigby, Jennifer. 2014. "Enhancing the Visitor's Experience: Using Interpretive Principles to Make the Most of a Garden Visit." Oral Presentation presented at the APGA Small Gardens Symposium, Fellows Riverside Garden, Youngstown, Ohio, September 17.

Seebaran, Roopchand B. 2005. Culturally Diverse Arts Programming: A Guide to Planning and Presentation. Harrison Hot Springs, B.C.: Harrison Festival Society. http://www.harrisonfestival.com/HarrisonFestival5/docs/bestpracticesguide.pdf.

Seebaran, Roopchand B. 2010. Reflecting the Community: A Guide for Building Culturally Responsive and Inclusive Organizations. Vancouver, B.C.: 2010 Legacies Now. http://2010.cabserver.net/fileadmin/user_upload/ExploreArts/Toolkits/Reflecting-the-Community.pdf.

Shimizu, Holly. 2007. "Let the Garden's Culture Be Its Road Map." Public Garden 22 (3): 5.

Souder, Jennifer, Jennifer De Gezelle, and Peter Marin. Traditional Caribbean Healing in Queens. Booklet. Newy York, NY: Queens Botanical Garden.

Souder, Jennifer, Chloe Frommer, and Siobhan Smyth. New Celebrations, Old Traditions: S.E. Asian Heritage in Queens. Pamphlet. New York, NY: Queens Botanical Garden.

State and County Quickfacts. 2013. U.S Census Bureau.

Tellier, Daniel. 1994. The Chinese Garden of Montreal: A Fully Illustrated Guide. Montreal, QC: Montreal Chinese Garden Society.

Warsowe, Julie. 2011. "Evaluation of Garden Programming and Planning." In Public Garden Management, 232–42. Hoboken, New Jersey: John Wiley & Sons, Inc.

Waylen, Kerry. 2006. Botanic Gardens: Using Biodiversity to Improve Human Well-Being. Richmond, UK: BGCI International. http://www.bgci.org/files/Worldwide/Wellbeing/Presspack/wellbeing.pdf.

Winter, Kawika. 2014. Interview with Kawika Winter, Limahuli GardensTranscribed.