

Overall, this book represents a solid entry into the field of the history of citizenship education in the English-speaking world. Particularly strong is chapter 7 in which Jackson discusses the elimination of British history from the Ontario curriculum, signalling a rewriting of historical narratives centered around the British empire and a move to more inclusive and “multicultural” narratives. Canada was now placed at the center of the historical narrative and more attention paid to its relationship with the United States and its participation in international organizations such as the United Nations. While Jackson conclusively argues that a shift in national identity from British Imperialism to multiculturalism took place among those who made curricula and textbooks, what remains to be explored is to what extent these changes were experienced more broadly by Canadians and Australians. Also left to further exploration is the extent that educational trends within Ontario (which is mistakenly referred to as the “second most populous territory” (4) in Canada) can be used to represent those in all of English Canada, a country in which regional identities have historically prevailed.

**George Buri**

University of Manitoba

Kirsty Robertson

*Tear Gas Epiphanies: Protest, Culture, Museums*

Montreal & Kingston: McGill-Queen's University Press, 2019. 432 pp.

Kirsty Robertson's *Tear Gas Epiphanies: Protest, Culture, Museums* is a welcome intervention in Museum studies literature. Since Ruth B Phillips' *Museum Pieces: Toward the Indigenization of Canadian Museums* (2011), a book has not interrogated the histories of the museum landscape on the land that is now called Canada with such clear and direct goals. In applying Kylie Message's vital work from *Museums and Social Activism: Engaged Protest* (2014) to the Canadian context, Robertson fills the gap left in the literature by widening the lens of what counts as political action at museums—and how they are remembered.

Robertson does, indeed, analyze “how museums in Canada, caught up in multiple influences and representing multiple constituencies, deal with, resist, benefit from, and endure protests that take place at their thresholds and within their halls” (29). After brilliantly outlining the academic context that her work builds upon, *Tear Gas Epiphanies* leans on various case studies to elucidate how, exactly, the Canadian museum landscape as a whole has regulated political action within and outside of these institutions. Crucial instances of exhibitions, community engagement, and collecting practices at places like the Art Gallery of Ontario (AGO), the Royal Ontario Museum, and the University of British Columbia's Museum of Anthropology are discussed in-depth. Robertson outlines how large museum projects can often become nation-building and/or gentrification schemes that focus on architecture, urban

planning, and tourism. She also outlines how interior exhibit design and collections practices are informed by similar concerns that may define how much these places can diverge with national narratives and expectations. Robertson's chapter on veteran concerns in the lead-up to the new Canadian War Museum opening in 2005 is an interesting contrast to the American "Culture Wars" around the possible exhibition of the *Enola Gay* at the Smithsonian National Air and Space Museum in 1995. The author's explanations of lessons learned at the Canadian Museum for Human Rights (CMHR) and its use by the people of Shoal Lake 40 First Nation as well as the succinct narrative of the Vancouver Art Gallery's centrality in the city's history of protest are particular highlights. Throughout the book, Robertson references the limits of internal archives and institutional memory to discuss how the relationships between activists and museums remain tenuous while, nevertheless, holding the potential to radically shift protest memory. Her work is wide-ranging and serves as a solid introduction to the multiplicity of politics around museums.

The author models some good citation practices that ought to be applauded. She gives credit to her research assistant's work (91, 299n63) and references a variety of graduate student theses. By crediting the student labour that she pulls from, her book builds on the fact that some of the most important contemporaneous work being done in this field is by emerging scholars. This point is solidified by Robertson's strong referencing of a diverse set of journals, collections, and online hubs like *Active History*. It gives credence to the work done beyond peer-reviewed journals and scholarly books, promoting some of the most groundbreaking work in the field.

Unfortunately, such thoughtful attempts are marred by a variety of errors. There are several typographical errors throughout the text, but other errors raise even more serious cause for concern. For example, when referring to the well-known Molson Canadian "I Am Canadian" advertising campaign of the mid-1990s, the famous refrain from "average Canadian, Joe" which should read, "I believe in peacekeeping, not policing," is misquoted as "'We [Canadians] are peacekeepers, not policers [sic.]" (117). In citing a tweet from Rina Espiritu (misidentified as "Rina Espirity" in the footnotes, 323fn140), the author erroneously misquotes both the tweet and a statement embedded in that tweet from Michif (Métis) visual artist Christi Belcourt at the AGO Creative Minds conversation on "Art and Nationhood" at Massey Hall on April 21, 2017 (30:32–31:13). Indeed, the use of secondary sources for their primary content is a problem throughout the text. I appreciate when popular newspaper or magazine articles are cited in scholarly works instead of relying wholly on academic journal articles, but it would have been more effective, and more true to the scholarly work, to go directly to the source. For example, rather than citing Ian Mosby's groundbreaking May 2013 *Histoire Sociale/Social History* article, "Colonial Science: Nutrition Research and Human Biomedical Experimentation in Aboriginal Communities and Residential Schools, 1942–1952," Robertson curiously cites the *Globe and Mail* article by Bob Weber talking about Mosby's research (Mosby 163, 314n93).

The chapter about the CMHR raises the final concern that will be addressed in this review. A fundraising advertisement by Plum Creative is dubbed a "film" by the

author, who also makes the unsubstantiated claim that it was “shown in one of the main exhibition spaces” (168). Despite it being the work of an outside production company, the author uses it as evidence to shed light on the limits of the kind of activism that the CMHR endorses. There are valid criticisms that can, and should, be made about the limits of activist capacity at and through the CMHR. Suggesting, however, that an advertisement commissioned by the Friends of the CMHR—the fundraising arm of the museum—was core content in exhibition galleries is problematic. It creates an unfair reflection of the research, curatorial, and design decisions of CMHR employees for whom this advertisement was not their work.

Putting aside such concerns, the book is written in a thoughtful way. Robertson welcomes the reader in by personalizing the narrative and inserting herself as author at opportune points. This effectively guides the reader through her questions, research, and analysis in engaging ways, making the work as a whole a useful classroom textbook. The case studies that she explains are an irreplaceable resource for undergraduate and master’s level students. Robertson delves into the ways workers in Canadian museums have developed their community engagement, collections, and advocacy portfolios. She is honest with how the process of writing this book changed her opinion on museum capacities in social justice and contemporary collecting. The colour photographs are beautifully printed; they help tell the stories that Robertson discusses here. For students of History, Art, Museum Studies, and Urban Planning, this book teaches the reader how museum spaces, art galleries, and movements around remembrance have been politicized, co-opted, and/or mobilized within these institutions in the Canadian context over the course of the twentieth century. Robertson’s work remains important to the field at large and will continue to be interrogated by scholars for years to come.

**Carly Ciuffo**  
McMaster University

Michelle Purdy

*Transforming the Elite: Black Students and the Desegregation of Private Schools*

Chapel Hill: University of North Carolina Press, 2018. 258 pp.

Michelle Purdy’s meticulously researched book examines racial desegregation in historically white elite schools in the 1960s and 1970s. Drawing on board meeting minutes, national reports, bulletins, school newspapers, and oral histories, she interrogates how and why school leaders decided to admit black students even though the *Brown v. Board of Education* Supreme Court decision only applied to public schools. Purdy focuses on The Westminster Schools (Westminster) in Atlanta, Georgia, and she details how politics at the local, regional, and national levels influenced decisions and culture at this school. Purdy makes two primary arguments. First, she asserts that social, political, and economic changes impacted private schools. Thus,