



*a cultural compact for western australia
the 10 year challenge*

Research Reports

World Centre for Indigenous Culture, September 2009
Cultural Experience Centres, November 2009

Research Report - World Centre for Indigenous Culture

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Aboriginal and Torres Strait Islander people are advised that this publication may contain the names and images of deceased people. Any images have been used with the permission of the family.





SECTION 1

Executive Summary

A key vision of the Committee for Perth is to create a capital city that is rich in *cultural diversity* and welcoming of people from *various cultures & backgrounds*

“The Committee for Perth wants Perth to become the first capital city in Australia to truly celebrate Indigenous culture”

1. Executive Summary

The Committee for Perth, established in 2006, is an influential member-based organisation driven by Perth’s business and community leaders. We promote and enable change that improves the cultural diversity, economic prosperity, sustainability and world-class amenity of Perth.

A key vision of the Committee for Perth is to create a capital city that is rich in cultural diversity and welcoming of people from various cultures and backgrounds. The Committee seeks to encourage all Western Australians to acknowledge and embrace the rich history and culture of the Indigenous people of the State and show strong cultural pride. It wants Perth to become the first capital city in Australia to truly celebrate Indigenous culture.

Concept for a World Indigenous Cultural Centre

The Committee for Perth identified a number of ideas to achieve this goal in its visioning document *A Cultural Compact for Perth, the 10 year challenge Phase 1 Perth* (the Compact), released in 2008. A primary idea presented in the Compact is the idea for the development of a World Indigenous Cultural Centre in Perth.

There are a number of key aspects of this concept, which, together, make it truly unique in Australia and the world:

- The centre will go beyond providing either a curatorial methodology centred on Indigenous art, culture and artefacts or a live interactive approach to represent traditional performance, language, food or tradition. It will combine these elements as well as facilitate Indigenous and non-Indigenous cultural sharing; enable Indigenous people to self represent culture and country; and provide a place where Aboriginal people can gather and find spiritual renewal.
- The centre will serve a vital capacity-building role by providing real opportunities for Indigenous people to be trained and employed in the centre: Aboriginal people will run it and work in it as cultural diplomats, educators, performers, chefs, cultural caretakers and custodians. The centre will also provide new opportunities for Aboriginal enterprise.

- The centre will be a building of international significance, incorporating iconic architecture; natural building materials; and, crucially, design which is culturally relevant.
- The centre will be recognised globally and will incorporate internationally significant collections of Indigenous artefacts and art.

This concept has been developed following initial consultation with approximately 150 Aboriginal people, a further large scale consultation with more than 500 Indigenous and non-Indigenous stakeholders involved in the arts and cultural community, and a review of existing local, national and international cultural centres and museums.

There is no known precedent for a World Centre for Indigenous Culture. Existing cultural centres, both in Australia and on an international scale, generally adopt a primary focus on a live interactive approach to represent traditional performance, language, food or tradition, or a curatorial methodology centred around Indigenous art, culture and artefacts.

Involvement of the Noongar Community

Perth's Indigenous people are the Noongars and, despite the impact of colonisation, Noongar people remain strong by practising their culture, speaking their language, sharing their history and remaining committed to their particular country. While the visibility of Noongar culture in Perth is minimal and is mostly relegated to passive displays in galleries and museums, it is strong and has gained national and international recognition in the written word, artistic expression and visual art.

The success of the cultural centre will hinge on the ongoing involvement and 'ownership' of the Noongars as custodians of the land and local Indigenous culture. It also relies on the long-term commitment of the Noongar community to run and work in the centre alongside other Indigenous peoples.

The Committee for Perth has initiated consultation on the cultural centre concept with the Noongar community which has confirmed that there is goodwill and acceptance of the idea.

However, in order for this goodwill to be harnessed, it is essential that the project and the process for its development provides suitable respect and reference to the Noongar's as its initial focus. It is also clear that it would not be acceptable to have Indigenous 'culture' showcased and commercialised to meet the needs of non-Indigenous consumers without meeting the needs of those to whom the culture belongs.

Serious recognition therefore needs to be given to the entitlement of Indigenous people to maintain custodial rights to material expressions of culture, rights to their intellectual property and rights to engage in intercultural sharing and learning in ways which protect and maintain Indigenous terms of reference.

Staged Development

The development of a centre of this scale is obviously a substantial task and its sheer size and ambition could work against the project obtaining traction. It could also hinder the potential for it to be achieved within an appropriate time frame.

In the Compact it is suggested that there is a staged development approach, with the first phase focusing on developing a centre for Noongar culture, the second phase incorporating Western Australian Aboriginal culture, and the third phase integrating international Indigenous cultures.

Conclusion

The development of a World Centre for Indigenous Culture presents a unique opportunity for Perth to become a hub of cultural expression and to position itself as the capital city in Australia that truly values and celebrates Indigenous culture.

The Committee for Perth has already undertaken substantial work to develop this concept and has obtained support from the Noongar community and key stakeholder groups.

The Committee therefore supports the State Government's commitment to developing a centre for Aboriginal Arts and Culture as a major priority.

Additional Report - Cultural Experience Centres

Following publication of this initial Research Report, Committee for Perth CEO, Marion Fulker, undertook a study tour to some Australian Indigenous Cultural Centres. Based on her experiences, the additional report - *Cultural Experience Centres* has been developed and included within this document.

The study tour highlighted the Committee for Perth's assertion that there is no benchmark, either nationally or internationally, for a Centre of the kind identified within this report that we believe should be created in Perth.

In addition, Marion's experience at these centres, combined with the weight of contemporary study into the attraction and value of museums and cultural centres, provided inspiration for her to commission further research into cultural experiences that not only entertain and educate but also provide for a shift in attitude with a view to reflecting further on what a World Centre for Indigenous Culture in Perth should offer in terms of experience to its visitors.

The findings of this research, along with several case studies, are detailed in the Additional Report.



SECTION 2

Introduction

This is a landmark period where *business, government* and the *community* are willing and able to do something positive to celebrate Australia's Aboriginal people and culture

“The centre will serve a vital capacity-building role by providing real opportunities for Indigenous people”

2. Introduction

This is an exciting time for Perth. It is a landmark period where business, government and the community are willing and able to do something positive to celebrate Australia's Indigenous people and culture. It is our collective responsibility to harness this energy and make Perth the first capital city in Australia to truly celebrate this ancient culture.

This report has been prepared by the Committee for Perth to present a unique concept developed by the Committee, with appropriate consultation with the local community, for a World Centre for Indigenous Culture in Perth. There are a number of key aspects of this concept that, together, would make it truly unique in Australia and the world:

- The centre will go beyond providing either a curatorial methodology centred on Indigenous art, culture and artefacts or a live interactive approach to represent traditional performance, language, food or tradition. It will combine these elements as well as facilitate Indigenous and non-Indigenous cultural sharing; enable Indigenous people to self represent culture and country; and provide a place where Aboriginal people can gather and find spiritual renewal.
- The centre will serve a vital capacity-building role by providing real opportunities for Indigenous people within the centre: Aboriginal people will run it and work in it as cultural diplomats, educators, performers, chefs, cultural caretakers and custodians. The centre will also provide new opportunities for Aboriginal enterprise.
- The centre will be a building of international significance, incorporating iconic architecture; natural building materials; and, crucially, design, which is culturally relevant.
- The centre will be internationally recognised and will incorporate internationally significant collections of Indigenous artefacts and art.

The Committee for Perth has done substantial work developing the cultural centre idea including initiating consultation with the local community and commissioning research into local, national and international Indigenous cultural centres and anthropological museums. The findings of this research form the basis of this report.

This report provides an overview of:

- The Committee for Perth's vision.
- Perth's Indigenous culture.
- The outcomes of consultation undertaken with the community and key stakeholders to date.
- A review of existing local, national and international cultural centres.
- The World Centre for Indigenous Cultural concept.
- Key opportunities and risks.





SECTION 3

Background

Australia's indigenous culture is a *living and breathing culture* that is still relevant and practiced today

“The concept of a World Centre for Indigenous Culture aims to bring Noongar, Western Australian and Australian Indigenous culture to the forefront of public acknowledgement and celebration”

3. Background

3.1 The Committee for Perth

The Committee for Perth, established in 2006, is an influential member-based organisation driven by Perth’s business and community leaders. We promote and enable change that improves the cultural diversity, economic prosperity, sustainability and world-class amenity of Perth.

Our vision is a city with an integrated strategic plan which ensures that metropolitan Perth:

- promotes the high value of its people;
- embraces its natural environment;
- is vibrant and innovative;
- participates on the world stage; and
- has a strong sense of place.

A key goal of the Committee for Perth is to create a capital city that is rich in cultural diversity and welcoming of people from various cultures and backgrounds. The Committee seeks to encourage all Western Australians to acknowledge and embrace the rich history and culture of the Aboriginal people of the State and show strong cultural pride.

The idea for a World Centre for Indigenous Cultural was first mooted at a Committee for Perth Workshop in 2007 and the concept was presented in the report *A Cultural Compact for Perth, the 10 year challenge* (the Compact) released in 2008.

Both prior to and following the release of the Compact, the Committee commissioned and undertook research which expanded on the cultural centre idea as well as other ideas on how to celebrate Indigenous culture in the region:

- *Celebrating Indigenous Culture, 2008, Consultation Report One*, prepared by Dr Richard Walley, OAM.
- Study tour of liveable and vibrant cities, 2008, undertaken by CEO, Marion Fulker.
- *Celebrating Indigenous Culture, 2008, Consultation Report Two*, prepared by Dr Richard Walley, OAM.
- *Celebrating Indigenous Culture, 2009*, a report prepared by Curtin University Centre for Aboriginal Studies.

The content and findings of these studies form the basis of this report.

3.2 Western Australia's Indigenous Culture

Australia's Indigenous culture is a living and breathing culture that is still relevant and practiced today. In fact, it is the world's oldest continuing Indigenous culture and distinct to other Indigenous cultures around the world.

Perth's Indigenous people are the Noongars and, despite the impact of colonisation, Noongar people remain strong by practicing their culture, speaking their language, sharing their history and remaining committed to their particular country. It is undisputed that they have a unique, vibrant and identifiable culture existing as one of the largest Aboriginal cultural blocs in Australia.

While the visibility of Noongar culture in Perth is minimal and is mostly relegated to passive displays in galleries and museums, it is strong and has gained national and international recognition in the written word, artistic expression and visual art.

For example, the plays of Jack Davis have received national acclaim; author Kim Scott won the 2000 Miles Franklin Award for his 'Benang'; and Theatre Company Yirra Yaakin, based in Perth, is Australia's leading Aboriginal theatre company, winning awards for theatre, governance and partnerships.

Recently there has also been considerable interest in Noongar visual arts. In 2006, Noongar culture was showcased as part of the Perth International Arts Festival, with the unveiling of the monumental eight metre canvas, 'Ngallak Koort Boodja - Our Heart Land Canvas' being a festival highlight. 'Carrolup art' – art works from children from the Stolen Generation who were taken to the Carrolup settlement 250 kilometres south west of Perth – also hit the headlines in 2004 when an internationally recognised collection of the children's drawings, pastels and watercolours was discovered in storage in a gallery at the University of Colgate in New York state. A selection of those images is now back in Western Australia and is being exhibited along with work held by the Berndt Museum at the University of Western Australia.

Over time, Perth has also become home to Indigenous people from around the state and other parts of Australia, thus further diversifying Indigenous cultural expression in the city and the needs to which the city must respond.

The concept of a World Centre for Indigenous Culture aims to bring Noongar Western Australian and Australian Indigenous culture to the forefront of public acknowledgement and celebration.

However, the development of such a centre will be a profound cultural challenge. It is widely known that for approximately 60,000 years prior to colonisation, Aboriginal people have maintained their culture in 'nature's museum' and everything had its place. Generations of Aboriginal people, and particularly Noongar people, handed down their stories acknowledging important phases of time and events through the six seasons. Indigenous people believed for centuries that their cultural spaces were their lived spaces, and this incorporated the whole environment. Capturing these elements and effectively acknowledging and celebrating them in one place will require an exceptional concept which has the support of the community.

3.3 Consultation

As a first step to bring its vision for Perth to reality, the Committee for Perth engaged Dr Richard Walley, OAM, to consult with Noongar family groups in Perth, as well as other Aboriginal groups and relevant stakeholders to gauge the level of interest in and support for the vision.

The initial consultation also represented the first step toward developing strategic actions that will position Perth as a city that welcomes people from all cultures and which celebrates its Noongar and broader Indigenous culture.

Dr Walley consulted with approximately 150 Aboriginal people through both formal and informal meetings. Discussions were also held with representatives from Government organisations, including the Botanic Gardens and Parks Authority; Tourism WA; LandCorp; and the Department of Industry and Resources.

The consultation process was open and fluid but the discussions were framed around three core questions:

1. Do you believe Noongar people are from this area and should have input into the development of the city?
2. Would you like to be involved in further discussions about developing Perth as a cultural centre that truly celebrates Aboriginal culture?
3. Are you prepared to consider further ideas and bring those ideas to formal meetings on this subject?

The consultation revealed an overwhelmingly positive response to the Committee of Perth's vision. There was significant goodwill expressed and participants wanted to be involved in further discussion. Three formal findings emerged:

1. All people consulted agreed Noongar people should have input into the cultural development of the city.
2. All people wanted to be involved in creating the strategy, programs and ideas that would develop Perth as a cultural centre that truly celebrates Aboriginal culture. The Noongar people consulted were particularly positive about the proposed process and pleased to have been included in discussions from the outset.
3. All stakeholders agreed to participate in further discussion and present their thoughts and ideas at that time.

In addition to the formal findings, ideas put forward as having potential for a strategy for Perth included:

Short-term activities– Regularly showcasing Aboriginal performance and culture in public centres; developing a Welcome to Country historical overview; erect a monument celebrating Noongar people at Kings Park; create the “world’s biggest didgeridoo jam” a world class didgeridoo event; and develop a state wide event to showcase Indigenous culture.

Medium-term activities – Make native flora and fauna more visible in the city; review existing streetscapes and buildings to identify how they could be transformed to celebrate Indigenous culture, in particular transforming the Perth Convention Centre and Perth airport streetscape; developing a ‘trail’ of Aboriginal culture and encourage museums, art galleries and cultural centres to work together to co-ordinate their ideas and exhibition themes.

Long-term activities– Develop a World Centre for Indigenous Culture.

3.3.1 Consultation response for World Centre for Indigenous Culture

The consultation process revealed that, to truly celebrate Indigenous culture, it needs to be presented in a 'real' form, not simply displayed or customised to suit tourists or the general public.

Consequently, in order for culture to be meaningful and truly embraced in Perth, it needs to be showcased at many different levels, including through:

- static public displays at galleries, on buildings and in public spaces;
- interactive music and cultural events; and
- 'hands on' experiences and cultural sharing between Indigenous and non-Indigenous people.

Given this context, initial discussions revealed an acceptance of the idea for a World Centre for Indigenous Culture among Aboriginal people and identified a desire for a centre that would represent culture on three primary levels:

- Living Noongar Cultural Centre
- Western Australian Centre for Aboriginal Arts and Culture
- World Centre for Indigenous Culture

Responses suggested that, to be truly successful, the centre would need to present Aboriginal culture in a rich and raw form and would need Aboriginal people to be involved in the development and implementation of initiatives, not just as paid dancers, performers or speakers, but in a business capacity.

Similarly, it was indicated that the centre should also be a place which inspires people to continue experiencing Indigenous culture – in Perth as well as around the State, in Australia and overseas. To achieve this, the location of the centre needs to harness the existing flow of people toward popular recreation areas like the Swan Valley or South-west.

The consultation process also highlighted the importance of letting Aboriginal people have their say at the appropriate time and ensuring that planning is inclusive. It is noted that, while this will draw challenging comments at times, it will be important to listen to everybody, consider their concerns, but not let obstacles and opposition stall progress.

3.4 Local, National and International Cultural Centre Examples

In developing the World Centre for Indigenous Culture concept the Committee for Perth engaged Curtin University of Technology's Centre for Aboriginal Studies to research local, national and international Indigenous cultural centre sites. Specifically, the research focuses on Western Australia, Sydney, Melbourne, Darwin and Alice Springs, and Cairns in North Queensland. Internationally, the research identifies cultural centres in Native communities in Canada and North America and Maori sites in Aotearoa/New Zealand and provides an understanding of:

- The location of cultural centres;
- The main and secondary purposes of existing cultural centres;
- Funding models and the tenure; and
- Activities undertaken by the centres.

In addition, Committee for Perth CEO Marion Fulker has undertaken an international study tour which included the University of British Columbia's Museum of Anthropology. Additional internet research has been undertaken to identify other cultural centres and museums of interest. An overview of the cultural centres reviewed during this process and their key features is presented below.

WATERFORD, WESTERN AUSTRALIA - Clontarf site	
Cultural Centre	Purpose
Kyana Gallery	A keeping place for Noongar art and artefacts.
Funding	Key Features
Self-funded	Collection includes unique art from Carolup Mission & Fremantle Prison. A 'Keeping Place' to maintain culture in a dignified way without the influences of commercialism or tourism.

YALLINGUP, WESTERN AUSTRALIA	
Cultural Centre	Purpose
Wardan Aboriginal Cultural Centre	Share culture, increase understanding, reconciliation.
Funding	Key Features
Lottery West, State Government	Developed by the Wardandi people to share their culture with visitors, school groups and other Aboriginal groups to increase understanding and reconciliation within the community.

FITZROY, WESTERN AUSTRALIA	
Cultural Centre	Purpose
Kimberley Aboriginal Law & Cultural Centre	To revive and maintain language.
Funding	Key Features
State and Federal Government	Encourage recognition in the wider Australia society, of the existence of individual Aboriginal tribal groups which own and control their own traditional forms of cultural expression.

THE GRAMPIANS, VICTORIA	
Cultural Centre	Purpose
Brambuk Aboriginal Cultural Centre	The aim of the project was to focus attention on Aboriginal art and activities in the Grampians and encourage protection of sites and culture through greater public appreciation.
Funding	Key Features
State and Federal Government	<p>The centre brings life to the history and culture of the Jardwadjali and Djab Wurrung and Aboriginal communities of South-Western Victoria as a gathering place and through cultural theatre, modern information displays, cultural education centre, national park tours, gift shop, bush tucker café.</p> <p>Unique building designed as an 'organic building to grow out of the earth', located in the valley between Boronia Peak and the Wonderland Range – the richest site for Aboriginal art and artefacts in Victoria.</p> <p>The design brief stressed the need for a place for living culture rather than a museum of past culture... a place for gathering and creation in a real sense to engender pride in Aboriginality.</p> <p>Encircled with earth berms, which make a protected ceremonial ground and garden setting for the building, curved walls dominate the plan form which is based on overlapping geometries centred on the vertical axis of a massive stone fireplace and chimney that supports five of the axial ridge and roof beams.</p> <p>Ownership of Brambuk is shared between five Aboriginal communities with historic links to the Gariwerd-Grampians ranges and the surrounding plains.</p>

ARMIDALE, NEW SOUTH WALES	
Cultural Centre	Purpose
Armidale Aboriginal Cultural Centre and Keeping Place	Community-based centre which provides an experience of the diversity of Australian Indigenous arts and culture.
Funding	Key Features
State and Local Government	Multi-purpose Cultural Centre and Keeping Place. Community based art gallery, artefact display, music display, interactive displays for children, historical room, research facilities, a lifestyles hallway, bush tucker walk, movie area. The centre also runs cultural tours and cultural activity workshops.

CAIRNS, QUEENSLAND	
Cultural Centre	Purpose
Tjapukai	Tjapukai is unique to Cairns country and provides an educational cultural tourism experience.
Funding	Key Features
Private enterprise	Tjapukai Aboriginal Cultural Park offers a showcase of Indigenous culture, allowing guests to watch theatrical performances and engage in interactive activities, to learn the traditional customs of the Tjapukai people.

MELBOURNE, VICTORIA	
Cultural Centre	Purpose
Koorie Heritage Trust Cultural Centre	The Koorie Heritage Trust Inc is a not-for-profit Aboriginal community organisation that aims to protect, preserve and promote the living culture of Aboriginal people of south-eastern Australia.
Funding	Key Features
State and Commonwealth, philanthropic partnerships and self generated funds through art sales.	<p>The Koorie Heritage Trust Inc believes that through education and promotion it can raise an awareness and appreciation of the cultural diversity of Koorie culture in south-eastern Australia and work towards the broader goals of reconciliation for all Australians.</p> <p>The Trust cares for a diverse range of artefacts, artworks, crafts, oral histories, books, manuscripts, historical material and photographs and houses four gallery spaces; a permanent interactive exhibition that teaches about Indigenous history and culture, and a retail shop that sells authentic products. Some of the activities offered at The Trust include art workshops, educational programs, accredited training, cross-cultural training, cultural tours and touring exhibitions. The Trust also provides a range of programs and services to the Koorie community and the general public including assisting community members trace their family history; youth projects designed to connect with Elders and culture; and an extensive research library dating back to the 1800's.</p> <p>The Trust is a significant and unique tourism asset for Melbourne, Victoria and Australia. The Trust was awarded Hall of Fame status by Tourism Victoria in 2007, was highly commended at the 2007 Australian Tourism Awards, received the inaugural BHP Billiton Reconciliation Australia Governance Award in 2005 and has been involved in a number of showcase events in Australia, Europe, the United Kingdom and North America for tour operators designed to promote Aboriginal tourism in both Victoria and Australia.</p>

SHEPPARTON, VICTORIA	
Cultural Centre	Purpose
Bangerang Culture Centre	<p>Aims to both preserve and display Aboriginal art and objects of the Bangerang People and to educate both Indigenous and non-Indigenous people in the Aboriginal culture of the Bangerang People.</p> <p>The Bangerang Cultural Centre also aims to give the Koorie people a sense of pride in their own rich cultural heritage.</p>
Funding	Key Features
Federal Government	<p>The first Aboriginal museum of its kind in Australia. On display, the visitor can view a unique collection of art and artefacts, which will explain the wide and rich culture of the Bangerang people.</p> <p>In the exhibition, comparisons are made with other tribes associated with the Bangerang People with whom cultural exchanges took place.</p>

CRANEBROOK, NEW SOUTH WALES	
Cultural Centre	Purpose
Muru Mittigar	<p>Muru Mittigar is a commercially sustainable Aboriginal organisation which aims to make a significant, measurable and lasting difference in advancing Aboriginal culture (in particular Darug culture), improving the economic and social capacity of Aboriginal people to support themselves, and empowering their meaningful participation in their role as traditional custodians of 'country'.</p>
Funding	Key Features
<p>Penrith Lakes Development Corp.</p> <p>Ongoing operations are self funding</p>	<p>A multipurpose centre which incorporates:</p> <ul style="list-style-type: none"> • A meeting and gathering place for cultural sharing. • A gallery showcasing visiting Aboriginal art exhibitions, local artefacts and stories and interpretive museum pieces. • A retail gallery • Catering and bush tucker foods • A land management and rehabilitation centre • A native plant nursery which propagates native vegetation for sale to commercial customers and the general public. The emphasis is to ensure that original local species are used in commercial, public and domestic projects and to preserve the gene pool of local native plants. Muru Mittigar also endeavours to employ and train local Indigenous people, with all staff gaining experience in seed collection, propagation, bush regeneration and traditional plant useage. • A cultural museum showcasing visiting Aboriginal art exhibitions, local artefacts and stories. The centre covers the local Darug people, Aboriginal Australia and interpretive museum pieces.

ANCHORAGE, ALASKA	
Cultural Centre	Purpose
Alaskan Native Heritage Centre	<p>A renowned cultural center and museum in Anchorage. The centre aims to enhance self-esteem among Native people and to encourage cross-cultural exchanges among all people.</p>
Funding	Key Features
	<p>The Centre incorporates a renowned cultural museum and runs a broad range of education programs including cultural workshops and programs for teachers, youth and graduate level classes. It also runs specific educational courses on Alaskan native cultures.</p> <p>The centre's gift shop is the premier place in Alaska to obtain authentic Alaskan native made items.</p>

VANCOUVER, CANADA	
Cultural Centre	Purpose
UBC Museum of Anthropology	The mission of the Museum of Anthropology is to investigate, preserve, and present objects and expressions of human creativity in order to promote understanding of and respect for world cultures.
Funding	Key Features
	<p>The Museum is internationally renowned and provides a benchmark for anthropological museums.</p> <p>The Museum houses some 535,000 ethnographic and archaeological objects, many of which originate from the Northwest Coast of British Columbia.</p> <p>The museum is housed in a spectacular, purpose designed building overlooking the mountains and the sea. The Museum's grounds feature Indigenous plants and grasses amongst two outdoor Haida Houses and ten full-scale totem poles (one inside the larger of the two Haida Houses), two carved house-posts, and a contemporary Welcome Figure.</p>

WELLINGTON, NEW ZEALAND	
Cultural Centre	Purpose
Te Papa	<p>Te Papa is New Zealand's national museum and art gallery, renowned for being bicultural, scholarly, innovative, and fun.</p> <p>Te Papa's purpose is to provide a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to:</p> <ul style="list-style-type: none"> • better understand and treasure the past • enrich the present and • meet the challenges of the future.
Funding	Key Features
National Government	<p>Te Papa is a national gallery and museum of international standing. Te Papa's collections span art, history, Pacific, Māori, and natural environment. Its exhibitions are interdisciplinary and interactive, and the museum also runs events and education programmes as well as commercial enterprises, including a publishing division, conference operations, and retail stores.</p> <p>Te Papa is an autonomous Crown entity that operates under the Museum of New Zealand Te Papa Tongarewa Act 1992. The Act sets out the purpose, functions and operating rules of the museum. Under the Act Te Papa must have regard to the ethnic and cultural diversity of the people of New Zealand and endeavour to ensure both that the Museum expresses and recognises the mana and significance of Māori, European and other major traditions and cultural heritages.</p> <p>Te Papa is located in a landmark building in the heart of Wellington, with spectacular views of the harbour. Its bluff-like walls embrace nature – the sea, hills, and sky and incorporate The Marae (communal meeting place), named Rongomaraeroa. The Marae welcomes visitors from New Zealand and around the world and leads them to the Māori exhibition areas.</p>

It is evident from this research that cultural centres, both in Australia and internationally serve a wide range of functions which include:

- Curatorial functions for art and artefacts
- Theatres and music venues
- Gathering places
- Cultural education for Indigenous and non-Indigenous people
- Employment and training for Indigenous people
- Research centres
- Cultural tourism operators
- Retail centres
- Indigenous catering
- Land management and rehabilitation services

This research has also identified a number of common aims that underpin the development and operation of these centres. These include:

- Providing a dignified 'Keeping Place' for Aboriginal artefacts
- Facilitating cultural sharing and reconciliation
- Building the economic and social capacity of Indigenous people
- Empowerment of Indigenous communities as traditional custodians of the land
- Reviving and maintaining language and culture
- Enabling individual cultural expression of Aboriginal tribal groups
- Increasing respect for Indigenous cultures and self-respect among Indigenous people
- Recognising and advancing modern Indigenous culture

Evidence has also formed that indicates that centres are more likely to be successful, particularly on a national and international stage if they are:

- Interdisciplinary and multifunctional
- Innovative and interactive
- Located in a culturally significant, landmark locations
- Housed in culturally relevant and architecturally significant buildings
- Incorporate collections of art or artefacts that are of international significance.

It is noted that while there are a number of centres which are multifunctional and have been successful in combining both a curatorial function and live, interactive function, none of the centres identified combine all of the elements outlined above. It is also evident that, in most cases, cultural centres do not have access to internationally significant collections of art and artefacts, while museums and art galleries, which house substantive, significant Indigenous collections, do not provide for interactive cultural experiences.

In addition it is clear that most cultural centres focus singularly on local or national Indigenous culture. There are no known centres that showcase Indigenous culture on a local, national and international level.

Given this, none of the centres or museums identified through this research are considered to provide a benchmark for a World Centre for Indigenous Culture although they do provide ideas for specific aspects of the centre, and should act as a points of reference for other projects such as the development of a museum / gallery to house the University of Western Australia's Berndt Collection.



SECTION 4

The Concept

The aim is to develop a centre which will be *internationally recognised* and will be a national and international destination in its own right

“First and foremost the centre will celebrate Noongar culture and be a place where Noongar people can find spiritual renewal”

4. The Concept

There is no known precedent for a World Centre for Indigenous Culture. Existing cultural centres, both in Australia and on an international scale, generally adopt a primary focus on a live interactive approach to represent traditional performance, language, food or tradition, or a curatorial methodology centred around Indigenous art, culture and artefacts.

No centres have been identified which incorporate both of these approaches and which also have access to collections of Indigenous art and artefacts of international significance; are housed in landmark buildings; and which showcase Indigenous culture on a local, national and international scale.

The Committee for Perth proposes that Perth’s World Centre for Indigenous Culture integrates all of these elements by incorporating functions such as:

A Keeping Place	• Serves a curatorial function for Indigenous art, culture and artefacts of local, national and international significance
A Museum	• Tells the history of Indigenous people in the state and in Australia as a whole
A Gallery	• Provides exhibition space for Indigenous artists
Theatre / Performance venue	• Provides space for performance of Indigenous dance, music and theatre
Studio spaces	• Provides studio space for Indigenous writers, artists and performers
Places for Interactive Cultural Sharing	• Provides a ‘hands on’ experience of Noongar and Aboriginal culture in its rich and raw form
Gathering Places	• A place where Aboriginal people can find spiritual renewal and where other Indigenous peoples can gather for ceremonial, cultural and social activities

Capacity Building	<ul style="list-style-type: none"> • Involving the Indigenous community in developing the centre, running it and working in it as cultural diplomats, educators, performers, chefs, cultural caretakers and custodians • Providing and facilitating targeted training programs for Indigenous people to develop the skills required to work in the centre and empower them as traditional custodians of the land • Providing opportunities for and encouraging Indigenous enterprise within the centre
Centre for Cultural tourism	<ul style="list-style-type: none"> • Provide for local, national and international tourism with cultural displays and tours and acting as a focal point for cultural tourism around the state
Commercial Operations	<ul style="list-style-type: none"> • Retail stores • Catering/cafe/restaurant facilities • Conference operations
Educational Facilities	<ul style="list-style-type: none"> • Cultural education programs and workshops for Indigenous and non-Indigenous youth and adults • Research resources/ library

A centre incorporating all of these elements would be truly unique, encompassing the best components of Indigenous cultural centres currently in operation around the world.

As previously outlined the consultation undertaken by the Committee for Perth to date has identified a desire for a centre that would represent culture on three levels:

- Living Noongar Cultural Centre
- Western Australian Centre for Aboriginal Arts and Culture
- World Centre for Indigenous Culture

First and foremost the centre will celebrate Noongar culture and be a place where Noongar people can find spiritual renewal. It would not be acceptable to Noongar people to have 'culture' showcased and commercialised to meet the needs of non-Indigenous consumers and not meet the needs of those to whom culture belongs.

Serious recognition therefore needs to be given to the entitlement of Indigenous people to maintain custodial rights to material expressions of culture, rights to their intellectual property and rights to engage in intercultural sharing and learning in ways that protect and maintain Indigenous terms of reference.

This is particularly important given that the project would rely heavily on Noongar people to be involved with the development and invitation for other Indigenous cultures to join in. The needs of Indigenous people are to be considered to ensure that they are empowered and participate during all stages of the project. This will require a commitment to developing training programs at an early stage in the planning process to ensure that the Indigenous community has the appropriate skills to fill the roles that will be created in the ongoing management and day-to-day operation of a cultural centre. It will also require partnerships with education and training providers such as Central TAFE.

4.1 Staged Development

The development of a cultural centre of this scale is obviously a substantial task and its sheer size and ambition could work against the project obtaining traction. It could also hinder the potential for it to be achieved within an appropriate time frame.

In the Compact it is suggested that there is a staged development approach, with the first phase focusing on developing a centre for Noongar culture; the second phase incorporating Western Australian Aboriginal culture, and the third phase integrating international Indigenous cultures.

4.2 Design

The aim is to develop a centre which will be internationally recognised and will be a national and international destination in its own right. To achieve this, it must be an iconic structure in a landmark location.

The architecture and building materials should meet specifications that reflects and is sensitive to Western Australian Indigenous culture. In this regard the Committee for Perth envisages built form that links seamlessly with into the surrounding environment, incorporating multipurpose outdoor and indoor spaces and encompassing natural materials and native flora.

There are opportunities for Perth to learn from design processes and outcomes for other purpose built cultural centres, galleries and museums worldwide. This includes the Brambuk Aboriginal Cultural Centre and the UBC Museum of Anthropology, pictures of which are provided below. However, ultimately Perth needs to develop a unique place that specifically meets the needs of a World Centre for Indigenous Culture.



Brambuk Aboriginal Cultural Centre



UBC Museum of Anthropology

4.3 Location

Perth stands on the country of the Wadjuk people of the Noongar Nation. Boorlo (the Noongar name for Perth) has always been a meeting place for Noongar people and is now the centre for Aboriginal services, employment and education. Mooro Kaata or Kaarta Gar-up and Goonininup (some place names in and around Kings Park) and Derbal Yerrigan (large water expanse (Swan River)) are just some sites of significance for Noongar people in Perth. Prior to colonisation the land was abundant with people, animals and plant life.

Though physical evidence of previous campsites used by Aboriginal people is not visible, this area is a great starting point for environmental co-existence and natural resource management that appeals to tourists, educators and scientists.

These locations also hold great significance as places of first contact and for historical events that took place in early settlement and Aboriginal and non-Aboriginal co-history relating to built heritage.

It is therefore proposed that locating the cultural centre on the central Perth foreshore would appropriately reflect the area's historical importance and its perpetual role as a meeting place and place of significance for Noongar people. It would also meet the need, identified through the consultation process, for the location to harness the existing flow of people from the city toward popular recreation areas like the Swan Valley and the south west; and for the centre to act as a gateway for visitors and locals to visit the regions and start to gain an understanding of the connection to country.



The centre would be the *first of its kind in Australia* and would represent a substantial step in placing Perth on the world stage as the first capital city in the nation which truly celebrates Indigenous culture

“It would be a significant positive step in facilitating reconciliation and building the economic and social capacity of the local Aboriginal community”

5. Opportunities and Risks

The development a World Centre for Indigenous Culture provides significant opportunities for Perth:

- It would be the first centre of its kind globally and would represent a substantial step in placing Perth on the world stage as the first capital city in the nation which truly celebrates Indigenous culture.
- It would be a significant positive step in facilitating reconciliation and building the economic and social capacity of the local Aboriginal community.
- It would give Perth and Western Australia a substantial point of difference as a tourism destination and would cater for the 80% of international visitors who desire an authentic Aboriginal experience.
- It would assist in revitalising Perth’s waterfront.

However the project is not without substantial challenges and risks. This includes:

- The ability to obtain the necessary State and Federal funding to undertake the project due to competition from other states (the Committee for Perth is aware of concepts for Indigenous centres being touted for Sydney, Melbourne and Canberra).
- Potential for conflict and opposition arising through differing opinions and opposing ideas expressed through the consultation process
- Potential for conflict in the implementation phase of the project, particularly between different Aboriginal family groups.
- The scale of the project at a world class standard deters commitment from government and stakeholders.

To overcome these risks the Committee for Perth supports the establishment of the Indigenous Centre Reference Group which includes representatives from government agencies, private collections, the Noongar community and the Committee for Perth. This will ensure that Perth has a comprehensive and inclusive proposal that has wide stakeholder support and ownership of the Indigenous community. As part of this process a strong case should be developed for Perth to be the national home of a World Centre for Indigenous Culture as part of a holistic strategy to make Perth the first capital city in Australia to truly celebrate Indigenous culture.



SECTION 6

Conclusion

The development of a World Centre for Indigenous Culture presents a unique opportunity for Perth to become a hub of *cultural expression*

“The Committee seeks to encourage all Western Australians to acknowledge and embrace the rich history and culture of the Indigenous people and show strong cultural pride”

6. Conclusion

The development of a World Centre for Indigenous Culture, which is a centre for Noongar culture, Western Australian Aboriginal culture and international Indigenous cultures presents a unique opportunity for Perth to become a hub of cultural expression and to position itself as the capital city in Australia which truly values and celebrates Indigenous culture.

The Committee for Perth has already commissioned substantial work to develop this concept and has initiated consultation with the community and key stakeholder groups. The consultation process identified strong support for the Committee of Perth’s vision and acceptance of the idea for a World Centre for Indigenous Culture, given the significant amount of work that would be required to bring the idea to reality.

The Committee for Perth supports the State Government’s commitment to a centre for Aboriginal Arts and Culture that is to a world-class standard.



*a cultural compact for western australia
the 10 year challenge*

Additional Report

Cultural Experience Centres, November 2009

Additional Report: Cultural Experience Centres Table of Contents

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SECTION 1

Introduction

In order to create a lasting impression, a cultural centre should provoke a *shift in thinking* with a deeper emotional understanding for each and every visitor

“Serious consideration needs to be given as to how we can create visitor experiences that are more vital, challenging and dynamic as well as being congruent with the content of the Centre”

1. Introduction

The establishment of a major civic building on Perth’s waterfront created specifically to celebrate Aboriginal art and culture offers an enormous opportunity for Perth to establish itself as a hub of cultural expression and to gain recognition on a global scale by creating a World Centre for Indigenous Culture.

In September 2009, the Committee for Perth prepared a research report entitled *World Centre for Indigenous Culture*. The report assisted in formulating a vision for the proposed Centre for Aboriginal Arts and Culture and detailed the offerings of other Indigenous Cultural Centres as a discussion starter as to what is possible for Perth. This report also included the views of the local Noongar people, gathered through consultative dialogue with regard to the development process, form and content of such a centre.

It was our recommendation that the World Centre for Indigenous Culture be developed in a way that provides access to collections of Indigenous art and artefacts of international significance but would also showcase live experiences of Indigenous culture on a local, national and international scale, all housed in a unique location on Perth’s waterfront in a landmark building to ensure that something truly unique would be created that is of world-class standard.

Our research found that there is no known precedent for a World Centre for Indigenous Culture. We could not find a place that combines a live interactive approach to represent traditional performance, language, food or tradition with a curatorial methodology centred around Indigenous art, culture and artefacts that would attract international visitors and act as a point of local reconciliation.

Following the publication of the first report, Committee for Perth CEO, Marion Fulker, had the opportunity to visit two of the Australian Indigenous Cultural Centres that featured in our case study. The site visits found that the experiences offered only relate to the specific country on which they are located. Whilst good experiences in their own right, they would not meet the benchmark of a centre that is a world class experience. Whilst further site visits need to be undertaken to extend the ‘on the ground’ research it does reinforce that there isn’t a place that we can ‘borrow’ from at a wholesale level.

While existing centres are definitely educational, often entertaining and sometimes insightful and revealing, the impact upon those who visit does not appear to have any long lasting effect nor provoke any residing attitudinal readjustment. At the first site visited, the approach taken was one of passive information presentation where a visitor self guided and, through a range of displays and interpretations, was able to inform themselves. In this instance the opportunity for dynamic inspiration was lost. The second location was set up entirely for school groups and does not cater for self guided visits. Both experiences are best described as outside any mainstream community activity.

The Committee for Perth believes that if we are to create a World Centre for Indigenous Culture, it must be developed to an international benchmark. Therefore serious consideration needs to be given as to how we can create visitor experiences that are more vital, challenging and dynamic as well as being congruent with the content of the Centre.

We believe that in order to create a lasting impression, a cultural centre should provoke a shift in thinking with a deeper emotional understanding for each and every visitor. In doing this, we will be able to create a Centre that reaches the broader population, beyond school groups and self selecting international tourists, in a way that creates engagement between the Centre and the local community to which it belongs.

Significant studies have been undertaken internationally as to why visitors go to museums or cultural centres, resulting in publications such as *Identity and the museum experience*¹ or *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*². A recent study from the University of Rome, published in August 2009³ reports that visitors to a museum housing ancient art tended to describe their experience in cognitive terms, while those at a modern art museum were more likely to report they were emotionally engaged. The visitors attending the modern art museum were on average ten years younger but typify a broader trend across society. The modern audience tends to be more sensation seeking than more traditional counterparts and places a greater emphasis on some kind of emotional response from a visit to a cultural or historical institution rather than cultural enrichment.

This emphasis on experience over form or content also aligns with the Indigenous way of thinking. Dr Richard Walley a respected Noongar and co-Chair of the State Government's Indigenous Place Reference Group has provided a perspective that is worthy of further consideration. In outlining the complimentary differences between indigenous and non-indigenous thinking he says, 'In white thinking you concentrate on the particle, so quickly get into a discussion about what the building looks like. In our view it is about the wave, in essence the energy that the building will create.'

Based on this realisation, the Committee for Perth has undertaken further research into Cultural Centres, this time predominantly non-Indigenous, to examine how the wave and particle can come together to achieve the development of an experience that authentically celebrates and acknowledges our Aboriginal history, art and culture.

We have compiled a selection of internationally celebrated cultural experiences that are recognised for having shifted the thinking and attitudes of visitors.

It is clear from the case studies that follow that those centres who achieve attitudinal shift are those that have a focus on the experience, providing insights through a personal point of view. The centres most recognised on local, national and international scales clearly challenge visitors emotionally, alter perceptions and elicit a questioning of preconceptions.

In order to be a ground breaking Indigenous cultural centre and to receive the three-tier visitor recognition that this project has the potential to attract, whilst also reflecting the spirit of the Indigenous communities we strive to bring to the foreground of our society, the Committee for Perth believes that the Indigenous centre in Perth should do likewise. The centre should be developed in a way that emphasises experience as well as form and content and uses history in a relevant and contemporary way to best portray a culture that remains a living part of our society.

¹Falk John, H (2009) *Identity and the Museum Experience*, Left Coast Press

²Kotler N.G; Kotler P; Kotler I, (2008) *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources* (2nd edition), Jossey-Bass

³Mastandrea, S; Bartoli, G; Bove, G (2009) Preferences for ancient and modern art museums: Visitor experiences and personality characteristics, *Psychology of Aesthetics, Creativity, and the Arts* 3 (3)164-173

We believe that to achieve this, consideration needs to be given to what experiences move people emotionally as well as intellectually. Once an understanding of this has been achieved, strategies for replication and application should be deployed during the development of the Centre so that a balance is achieved with respect to both the particle and the wave.

By maintaining an emphasis on emotional experience and spiritual celebration, balanced by intellectual knowledge, the Centre would compliment and not compete with the artistic, cultural and educational institutions already established in Perth that reflect a diversity of cultures and a range of histories, including those of Indigenous people.

The following report considers the elements deployed to create successful centres of cultural experience by examining a range of institutions that have successfully implemented these principals and operate on an ongoing basis with such emphasis.



SECTION 2

Introduction

There are very few places in the world that can be readily identified as *thought or life changing*, and most of them have a number of common elements

“A truly successful museum or cultural centre has the power to change the thinking of the visitor”

2. Centres for Cultural Experience - An Overview

2.1 Introduction

A truly successful museum or cultural centre has the power to change the thinking of the visitor, sometimes just for a little while but more often ultimately for life.

To achieve such a thought shift, a centre needs to challenge the visitor as well as inform them, and it needs to reach the visitor in a personal way which elicits an emotional response. The thinking shift could be triggered by an exhibit, a program or an object, but is most likely to be a response to the totality of the experience.

There are very few places in the world that can be readily identified as thought or life changing, and most of them have a number of common elements:

- They are hard-hitting and usually relate to tragic and confronting events in human history.
- They deliver the information/stories in an honest and very personal way.
- They contain unique articles and artefacts of national and world significance.

2.2 Research Background

To identify places that can illicit a ‘thinking shift’ or ‘life changing experience’, desktop research was undertaken. The search focused on museums, considering those:

- identified on the internet as being ‘the best in the world’.
- identified as being ‘life changing’.
- located in major cities.
- which receive excellent reviews from visitors.
- that have won major awards.
- that have ‘points of difference’ beyond just a world class collection and take more than just a curatorial approach to their displays/activities.
- whose subject matter relates to Indigenous peoples, particular cultures and ethnic minorities.

2.3 Centres for Cultural Experience – Case Studies

We believe a World Centre for Indigenous Culture in Perth should find a way of being a focal point of reconciliation by acknowledging, respecting and celebrating Indigenous Australian life in a way that is historically accurate and culturally relevant. We believe that development of an institution akin to a traditional museum or art gallery, without reference to live experiences, would be to ignore the essence of the Aboriginal culture and therefore create something at odds with itself.

Interestingly, our research revealed that those centres who are recognised as causing the deepest shifts in thinking for their visitors are all traditionally defined as museums. On further examination of the form and development of these predominantly non-Indigenous centres however, it becomes clear that they push the boundaries of conventional museum curation and display practices in order to most effectively deliver their message.

The other clear unifying factor across all centres considered here is that they are based on real life experiences and emphasise this at all times. The success of this is clearly seen in the nature of the visitors' comments and it is this emphasis on real life experience that we believe leads to their success, more so than the form or content of their buildings or displays.

CAPE TOWN	
Museum	Description
District Six Museum	<p>District Six was named the Sixth Municipal District of Cape Town in 1867. Originally established as a mixed community of freed slaves, merchants, artisans, labourers and immigrants, District Six was a vibrant centre with close links to the city and the port. By the beginning of the twentieth century, however, the history of removals and marginalisation had begun.</p> <p>The District Six Museum, established in December 1994, works with the memories of these experiences and with the history of forced removals more generally.</p> <p>www.districtsix.co.za</p>
Robben Island Museum	<p>From the 17th to the 20th centuries, Robben Island served as a place of banishment, isolation and imprisonment.</p> <p>Indigenous African leaders, Muslim leaders from the East Indies, Dutch and British soldiers and civilians, women, and anti-apartheid activists, including South Africa's first democratic President, Nelson Rolihlahla Mandela and the founding leader of the Pan Africanist Congress, Robert Mangaliso Sobukwe, were all imprisoned on the Island. Since 1997 it has been a museum and a heritage site. The museum is a dynamic institution, which acts as a focal point of South African heritage. It runs educational programmes for schools, youths and adults, facilitates tourism development, conducts ongoing research related to the Island and fulfils an archiving function.</p> <p>www.robben-island.org.za</p>

LONDON	
Museum	Description
Imperial War Museum	<p>The Imperial War Museum is a British national museum organisation founded during the First World War in 1917 and intended as a record of the war effort and sacrifice of Britain and her Empire. Today the museum gives its mission as 'to enable people to have an informed understanding of modern war and its impact on individuals and society' The Imperial War Museum is unique in its coverage of conflicts, especially those involving Britain and the Commonwealth, from the First World War to the present day. It seeks to provide for, and to encourage, the study and understanding of the history of modern war and 'war-time experience'. The museum includes a Children's war display (WWII from a child's point of view) as well as a Holocaust exhibit.</p> <p>www.iwm.org.uk</p>

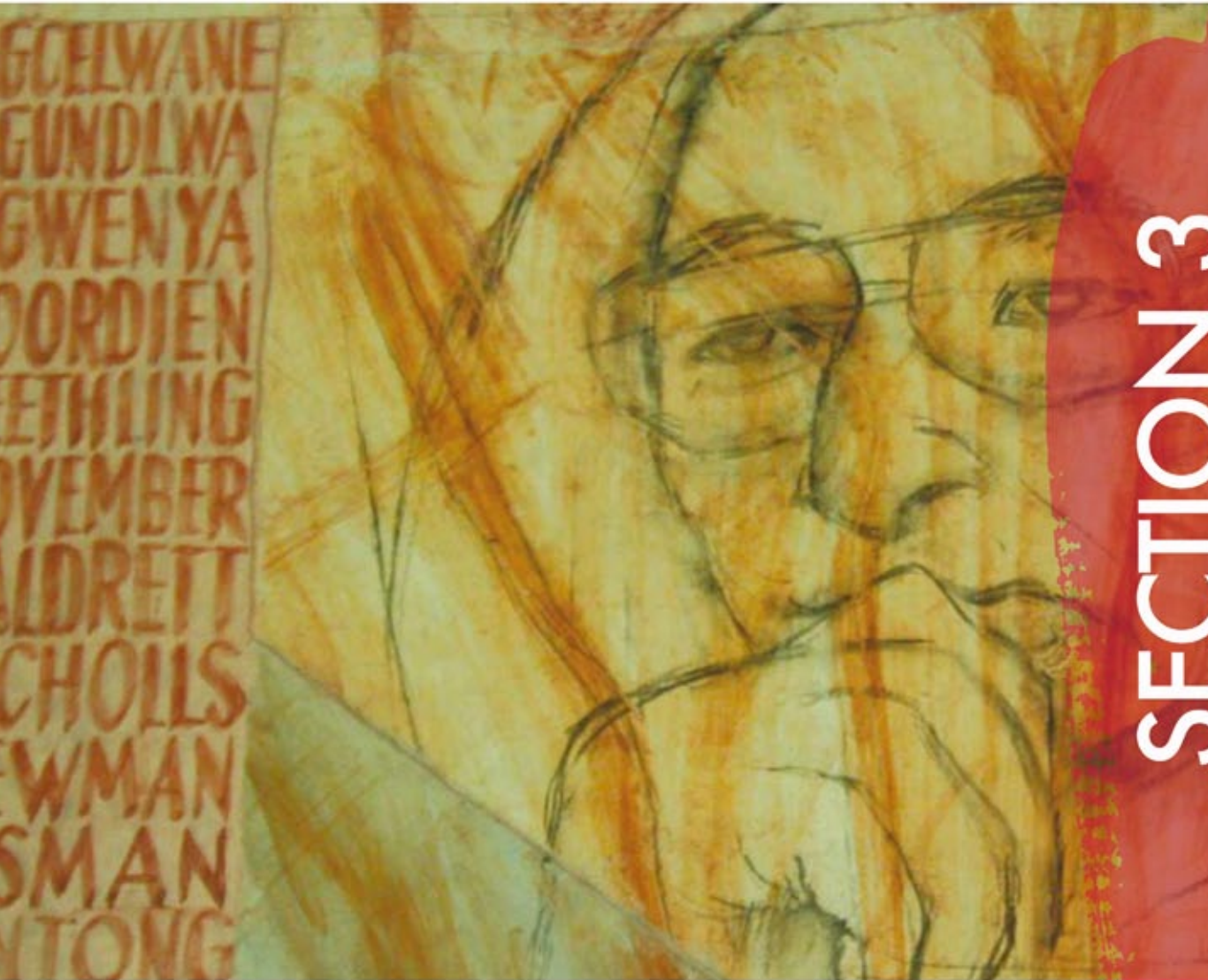
LONDON	
Museum	Description
Churchill Museum & Cabinet War Rooms	<p>Established as the Prime Minister's blitz-proof command center during World War II, the War Rooms were padlocked at the end of the war and remained unopened for more than 30 years. The cramped quarters are almost like a time capsule, preserved exactly as they were during those dark days of the war. In a very personal way, the museum examines Churchill and a handful of dedicated staff as they continued to work as air raids hit London.</p> <p>www.cwr.iwm.org.uk</p>

OŚWIĘCIM, POLAND	
Museum	Description
Memorial and Museum Auschwitz – Birkenau	<p>The Auschwitz Memorial is more than extensive grounds and original camp blocks, barracks, and guard towers. It is also tens of thousands of objects of a special nature, special meaning and special symbolism.</p> <p>Above all, it is the personal possessions brought by deportees and found at the site after liberation. They make up a unique collection of items connected with the suffering of the people deported to Auschwitz to be killed immediately, and with those forced into slave labor by the Germans.</p> <p>It is also the objects connected with the life of prisoners in the camp, which bear testimony not only to the primitive living and hygienic conditions and starvation, but also with attempts to preserve humanity behind the barbed wire of Auschwitz.</p> <p>www.iwm.org.uk</p>

NEW YORK	
Museum	Description
Museum of Jewish Heritage: A Living Memorial to the Holocaust	<p>Created as a living memorial to those who perished during the Holocaust, this museum honours those who died by celebrating their lives - cherishing the traditions that they embraced, examining their achievements and faith, and affirming the vibrant worldwide Jewish community that is their legacy today.</p> <p>The two quotes that define the Museum's mission - 'Remember, Never Forget... There Is Hope For Your Future' - also define the Museum's perspective on the events of the twentieth century Jewish experience. Although the Museum centers on life before, during, and after the Holocaust, the obligation to remember is enriched and enhanced by a commitment to the principles of social justice, education, and culture.</p> <p>www.mjhnyc.org</p>
Lower East Side Tenement Museum	<p>The mission of the Lower East Side Tenement Museum is to promote tolerance and historical perspective through the presentation and interpretation of the variety of immigrant and migrant experiences in Manhattan's Lower East Side, which was a gateway to America. The museum tells the story of 97 Orchard Street which was home to nearly 7000 immigrants.</p> <p>www.nmai.si.edu</p>

WASHINGTON	
Museum	Description
National Museum of the American Indian, Smithsonian Institution	<p>The National Museum of the American Indian is the sixteenth museum of the Smithsonian Institution. It is the first national museum in the United States dedicated to the preservation, study, and exhibition of the life, languages, literature, history and arts of Native Americans. Established by an act of Congress in 1989, the museum works in collaboration with the Native peoples of the Western Hemisphere to protect and foster their cultures by reaffirming traditions and beliefs, encouraging contemporary artistic expression, and empowering the Indian voice. The museum lists in its mission statement 'a commitment to advancing knowledge and understanding of the native cultures of the Western Hemisphere'.</p> <p>www.nmai.si.edu</p>
United States Holocaust Memorial Museum	<p>A living memorial to the Holocaust, the United States Holocaust Memorial Museum inspires citizens and leaders worldwide to confront hatred, promote human dignity, and prevent genocide.</p> <p>www.ushmm.org</p>
International Spy Museum	<p>The International Spy Museum is the first and only public museum in the United States solely dedicated to espionage and the only one in the world to provide a global perspective on this all-but-invisible profession. It features the largest collection of international spy-related artefacts ever placed on public display. The stories of individual spies, told through film, interactive, and state-of-the-art exhibits, provide a dynamic context to foster an understanding of espionage and its impact on current and historic events.</p> <p>www.spymuseum.org</p>





SECTION 3

District Six Museum

The museum represents a living memorial and is more than just a static display. It is an arena, which enables us to *reaffirm* our identity, *celebrate* our heritage and *confront* the complexities of our history

“This is a small and modest museum which reflects gently but so powerfully on South Africa’s divided past”

3. District Six Museum

25A Buitenkant Street, Cape Town, 8001
South Africa
Tel/ Fax: +27(0)21 466 7200
www.districtsix.co.za

3.1 Introduction

District Six was named the Sixth Municipal District of Cape Town in 1867. Originally established as a mixed community of freed slaves, merchants, artisans, labourers and immigrants, District Six was a vibrant centre with close links to the city and the port. By the beginning of the twentieth century, however, the history of removals and marginalisation had begun. The first to be ‘resettled’ were black South Africans, forcibly displaced from the District in 1901. As the more prosperous moved away to the suburbs, the area became the neglected ward of Cape Town. In 1966, it was declared a white area under the Group areas Act of 1950, and by 1982 the life of the community was over. 60,000 people were forcibly removed to barren outlying areas aptly known as the Cape Flats, and their houses in District Six were flattened by bulldozers.

3.2 The Museum

The District Six Museum, established in December 1994, works with the memories of these experiences and with the history of forced removals more generally.

The museum came into being as a vehicle for advocating social justice, as a space for reflection and contemplation, and as an institution for challenging the distortions and half-truths which propped up the history of Cape Town and South Africa.

The District Six Museum is a heritage project in itself. Part of its mission is to provide the space for former inhabitants of District Six to share and explore their memories and develop new interpretations of both the past and the present. The museum also functions as a forum where debate and policy development is initiated.

The District Six Museum houses an impressive collection of historical materials including photographs, paintings, artefacts, physical remains like street signs, books and studies as well as audio-visual recordings of District Six, most which were donated by its former residents. It has produced many diverse exhibitions involving former residents and talented individuals including visual artists, conceptual artists, sculptors, painters, musicians, curators and writers.

The museum has formed several partnerships with dispossessed communities, both in South Africa and around the world. It is a founder member of the International Coalition of Historical Site Museums of Conscience.



District Six Museum
South Africa Explored www.sa-venues.com



Old Apartheid Sign
South Africa Explored www.sa-venues.com

3.3 Visitor Comments

"It's small, a little scruffy, and easy to miss, located in a street that doesn't look wonderful, so don't come late in the evening, and watch your possessions. But it's really well worth visiting, giving you a real feeling for what the place was like before Apartheid, the damage done by relocations, and the feelings of people in coming to terms with it. It will give you a real insight into modern South Africa - I'd say don't miss it!"
From Tripadvisor.com

"A most moving experience - Amongst all the many attractions of Cape Town, do visit this small and modest museum which reflects gently but so powerfully on South Africa's divided past. It brings home the day to day dreadfulness of the apartheid system even more than the trip to Robben Island".
From Tripadvisor.com





SECTION 4

Robben Island Museum

Robben Island Museum goes way beyond the telling of history; it has symbolic significance not only for South African society with its *great diversity of cultures*, but for the world

“I was deeply moved and impressed these men could come back to the island and turn the experience into something educational.”

4. Robben Island Museum

Clock Tower, VA Waterfront
Nelson Mandela Gateway, Robben Island, 8002,
South Africa
Tel: +27 (0)21 409 5100
Fax: +27 (0)21 4111 059
www.robbenisland.org.za

4.1 Introduction

From the 17th to the 20th centuries, Robben Island served as a place of banishment, isolation and imprisonment. Today it is a World Heritage Site and museum, a poignant reminder to the newly democratic South Africa of the price paid for freedom.

The island is best known as the place of imprisonment of anti-apartheid activists of the 1900s however few people realise that Robben Island Prison Museum's history as a place of incarceration began 350 years ago.

Indigenous African leaders, Muslim leaders from the East Indies, Dutch and British soldiers and civilians, women and anti-apartheid activists, including South Africa's first democratic President, Nelson Rolihlahla Mandela and the founding leader of the Pan Africanist Congress, Robert Mangaliso Sobukwe, were all imprisoned on the Island. Since 1997 it has been a museum and a heritage site.

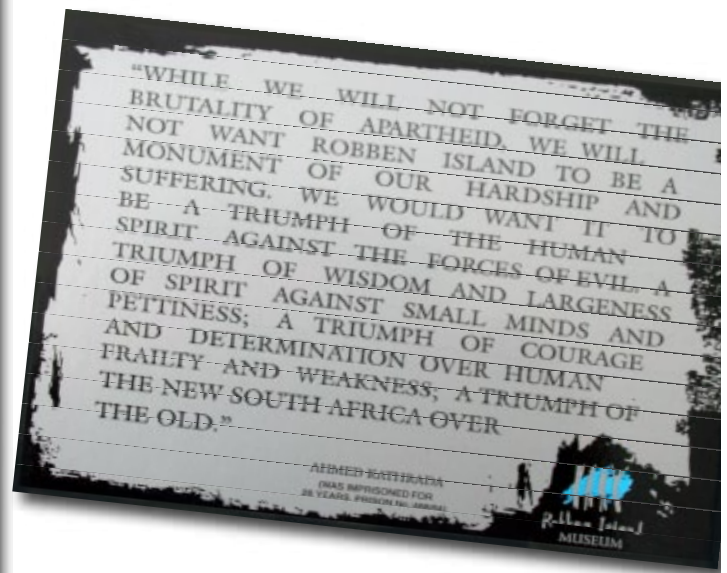
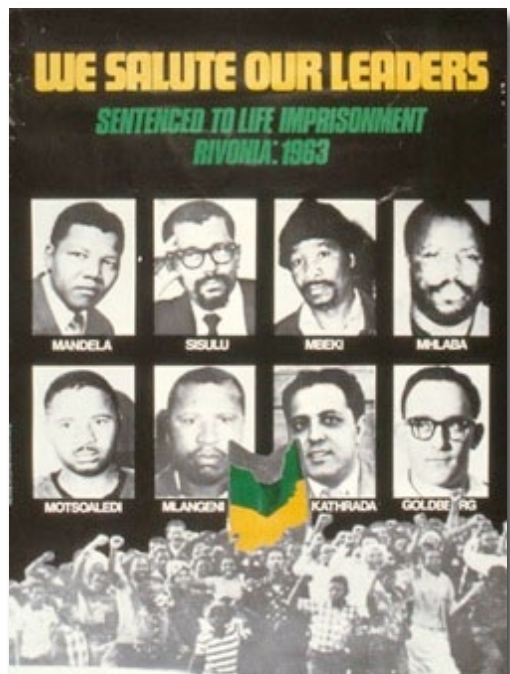
4.2 The Museum

Robben Island Museum operates as a site and living museum. The museum is a dynamic institution, which acts as a focal point of South African heritage. It runs educational programmes for schools, youths and adults, facilitates tourism development, conducts ongoing research related to the Island and fulfils an archiving function.

People can only visit the island as part of a guided tour and the standard tour of the site commences at the Nelson Mandela Gateway at Cape Town's V&A Waterfront. The ferry ride takes a half hour each way, leaving the tourist 2.5 hours to absorb the emotive atmosphere of the island.

Visitors are guided through the maximum security prison, often by a former political prisoner who has personal experience of the prison. A 45-minute bus ride around the island details its history as a mental hospital, military base and leper colony.

The fauna and flora of Robben Island are also extremely interesting, and their conservation is another goal of the museum. There are 132 bird species on the island, some of them endangered, as well as small herds of antelope.



African National Congress Poster & Prisoner statement
Source: Robben Island Website

4.3 Visitor Comments

“Robben Island is a humbling reminder of what tourists typically don’t see, but should remember as an important part of the country’s history.”
From [Tripadvisor.com](#)

“Robben Island is quite beautiful as well as an invaluable lesson in South Africa’s history. A former political prisoner from Robben Island takes you around the prison and speaks of his own experiences there. This is quite powerful and emotional.”
From [Tripadvisor.com](#)

“Robben Island and its prison buildings symbolize the triumph of the human spirit, of freedom, and of democracy over oppression. I highly recommend this activity.”
From [IgoUgo.com](#)

“My favourite attraction (in Cape Town) was going out to Robben Island... The tour guides are actually ex-prisoners and it makes the tour that much more impressionable. All of the guides were knowledgeable and knew information above and beyond the standard tour banter. Very interesting. I was deeply moved and impressed these men could come back to the island and turn the experience into something educational.”
From [IgoUgo.com](#)

“I have to say that I joined on this tour with my Irish and American friends dreading another trip marking me as a White person as a ‘Bad Evil Person who Hates everyone of colour’. I was amazed that this World Heritage Site and museum, showed a different side, yes there is a poignant reminder to the newly democratic South Africa of the price paid for freedom but also the history of ALL those who dwelled on the Island against their will...Our guide at the prison was well informed and seemed to bear no grudges and told it “as it was”! That as well was appreciated.”
From [Tripadvisor.com](#)





SECTION 5

Imperial War Museum

The silence and intensity of emotion only deepens as you go further into the exhibition

“A wonderful museum illustrating both the triumphs and tragedy of war. There are several exhibits that will absolutely bring a tear to the eye”

5. Imperial Museum

Lambeth Road
London SE1 6HZ
United Kingdom
Tel: +44 (0)20 7416 5320
Fax: +44 (0)20 7416 5374
www.iwm.org.uk

5.1 Introduction

The Imperial War Museum is a British national museum organisation founded during the First World War in 1917 and intended as a record of the war effort and sacrifice of Britain and her Empire. Today the museum gives its mission as *‘to enable people to have an informed understanding of modern war and its impact on individuals and society’*.

5.2 The Museum

The Imperial War Museum is unique in its coverage of conflicts, especially those involving Britain and the Commonwealth, from the First World War to the present day. It seeks to provide for, and to encourage, the study and understanding of the history of modern war and ‘war-time experience’. The museum includes a Children’s War display (WWII from a child’s point of view) as well as a Holocaust exhibit.

The Museum spans a huge range of activities not only at its main London location but also at its four further branches: the Churchill Museum and Cabinet War Rooms in Whitehall, the historic ship HMS Belfast, moored in the Pool of London, Imperial War Museum Duxford near Cambridge, and Imperial War Museum North in Trafford.

Sights, sounds, and smells are used to re-create the very uncomfortable Trench Experience in the World War I gallery, which is just as effective as The Blitz Experience in the World War II gallery: a 10-minute taste of an air raid in a street of acrid smoke with sirens blaring and searchlights glaring. There are two galleries of war art on the second floor (by Henry Moore, John Singer Sargent, Stanley Spencer, and William Orpen, to name a few), poetry, photography, and documentary film footage. There’s also a permanent Holocaust exhibition, and a Crimes Against Humanity exhibition, which is not suitable for younger children. More recent wars attended by British forces are commemorated, too, in the Victoria and George Cross Gallery.



Displays inside the Imperial War Museum
Source: timetravel-britain.com

5.3 Visitor Comments

"I enjoyed the museum very much. Especially the air-raid shelter was breath taking! Inside the shelter you can be part of a air strike simulation and get the feeling how terrible it was being attacked by an air strike".

From tripadvisor.com

"The Imperial War Museum London is a wonderful museum illustrating both the triumphs and tragedy of war. There are several exhibits that will absolutely bring a tear to the eye"

From travel.yahoo.com

"The silence and intensity of emotion only deepens as you go further into the exhibition"

From london.iwm.org.uk





SECTION 6

Churchill Museum & Cabinet War Rooms

Step back in time and discover the secret underground headquarters that were the *nerve centre* of Britain's war effort

“This is a tremendously fascinating snapshot in time – at the exact moment the allies won World War II.”

6. Churchill Museum and Cabinet War Rooms

Clive Steps
King Charles Street
London SW1A 2AQ
United Kingdom
Tel: +44 (0)20 7416 5320
www.cwr.iwm.org.uk

6.1 Introduction

The Cabinet War Rooms is a museum in London and one of the five branches of the Imperial War Museum. The Cabinet War Rooms are an underground complex that were used as an operational command and control centre by the British government throughout the Second World War. Located beneath the Treasury building in the Whitehall area of Westminster, the facilities were abandoned in August 1945 after the surrender of Japan.

6.2 The Museum

The Rooms were opened to the general public in 1984, having previously been managed by the Department for the Environment. Following a major expansion in 2003, the Rooms were reopened in 2005 as the re-branded Churchill Museum and Cabinet War Rooms, with the additional space developed as a biographical museum exploring the life of British statesman Winston Churchill.

Established as the Prime Minister’s blitz-proof command centre during World War II, the War Rooms were padlocked at the end of the war and remained unopened for more than 30 years. The cramped quarters are almost like a time capsule, preserved exactly as they were during those dark days of the war. In a very personal way, the museum examines Churchill and a handful of dedicated staff as they continued to work as air raids hit London.

Current exhibitions focus on the personal accounts of the men and women who worked at the Cabinet War Rooms during the tumultuous events of the Second World War. Images, artefacts and the first-hand oral accounts of those who worked in the Cabinet War Rooms bring the working conditions in Churchill’s secret underground headquarters vividly to life.

What was it like working a 14-hour shift in the typing pool when bombs were going off over London's skies? Thought to be 'bomb-proof' by the men and women who worked there, what was the real state of affairs?



The Cabinet Room and Churchill's Desk
Source: Cabinet War Rooms website



6.3 Visitor Comments

"The Cabinet War Rooms and Churchill Museum may be the most overlooked museum in London, despite its central location. I've been twice: once years ago, before the Churchill Museum was added, and then recently. Both parts of the museum are outstanding. The Cabinet War Rooms are left just as they were at the end of WWII, and give a great picture of life in wartime London (well, at least life for those in power and those who worked for them)."

From qype.co.uk

"I was recommended to visit the "War Rooms" by a friend who like me is not at a war enthusiast. I found this to be one of the most well set out and interesting attractions I have visited for a long time."

From qype.co.uk

Leave a half a day to visit as there is a lot of reading. They were the underground WWII headquarters for Winston Churchill. The rooms are a wonderful journey of how life was spent under ground during this period. You visit the map rooms, the kitchens, the sleeping quarters all of which are fascinating and factual".

From visitlondon.com

"This is a tremendously fascinating snapshot in time - at the exact moment the Allies won WWII. Every parent should take their children there to expose them to a moment in history when the West almost didn't win a pivotal war. Well worth the visit."

From urbanpath.com





SECTION 7

Memorial & Museum Auschwitz

All over the world, *Auschwitz* has become a symbol of terror, genocide and the Holocaust

“The Auschwitz Museum illustrates the overwhelming scale of this horror in a very personal way – it gives the victims humanity - and, in doing so, provides the visitor with a new understanding of what it means to be part of the human race”

7. Memorial and Museum Auschwitz - Birkenau

Oświęcim, Poland
Tel: (+48) 33 844 81 00 / 844 80 99
www.auschwitz.org.pl

7.1 Introduction

It is estimated that there were 1.3 million victims of the Auschwitz camps during the second world war. The vast majority of the victims were Jewish people but they also included Poles, Gypsies, Soviet POWs and others.

The first and oldest was the so-called “main camp,” later also known as “Auschwitz I” (the number of prisoners fluctuated around 15,000, sometimes rising above 20,000), which was established on the grounds and in the buildings of prewar Polish barracks;

The second part was the Birkenau camp (which held over 90,000 prisoners in 1944), also known as “Auschwitz II” This was the largest part of the Auschwitz complex. The Nazis began building it in 1941 on the site of the village of Brzezinka, three kilometers from Oswiecim. The Polish civilian population was evicted and their houses confiscated and demolished. The greater part of the apparatus of mass extermination was built in Birkenau and the majority of the victims were murdered here.

7.2 The Museum

The Auschwitz Memorial is more than extensive grounds and original camp blocks, barracks, and guard towers. It is also tens of thousands of objects of a special nature, special meaning, and special symbolism.

Above all, it is the personal possessions brought by deportees and found at the site after liberation. They make up a unique collection of items connected with the suffering of the people deported to Auschwitz to be killed immediately, and with those forced into slave labor by the Germans.

It is also the objects connected with the life of prisoners in the camp, which bear testimony not only to the primitive living and hygienic conditions and starvation, but also with attempts to preserve humanity behind the barbed wire of Auschwitz.

The Museum collections also contain objects connected with the SS garrison, the perpetrators of the crime.

The Museum collections include

- over 80 thousand shoes;
- about 3,800 suitcases, 2,100 of which bear the names of their owners;
- about 12 thousand kitchen utensils;
- 460 prostheses;
- 570 striped camp garments;
- 260 civilian garments;
- 260 talisman;
- 6 thousand works of art (about 2 thousand of which were made by prisoners while they were in the concentration camps).



Empty Cyclone B Cans and inscription on Sauna wall
Source: Auschwitz Memorial and Museum website

7.3 Visitor Comments

“The museum is humbling, bone-chilling, depressing and awe-inspiring all at the same time. They have done a fantastic job of not only presenting the information, but with presenting it in a way that allows the visitor to not only look into this horrible piece of history, but to leave wanting to know more about the atrocities and the reality of the situation. You know you’ve visited a great museum when after leaving, all you want to do is read every book you can find as you realize that what you thought you knew was only the tip of the iceberg.”

From Tripadvisor.com

“The Auschwitz Museum illustrates the overwhelming scale of this horror in a very personal way – it gives the victims humanity - and, in doing so, provides the visitor with a new understanding of what it means to be part of the human race.’

From yelp.com

“If you want to plumb the depths of human depravities, you must visit Auschwitz... “

From Tripadvisor.com

“The most fascinating and humbling place I’ve ever visited (twice). Really hits home. Don’t worry about the depressing image makes you glad for the safe life we all have.”

From Tripadvisor.com

“It’s a very horrible place, but also fascinating. If you haven’t been here, you gotta go, it’s very interesting, and the guides are very good! You won’t leave the place unmoved.

FromGekogo.com





SECTION 8

Museum of Jewish Heritage

The Museum differs from other *institutions of memory* by telling the story of the Holocaust from the perspective of those who experienced it

“It is only through an understanding of life before the Holocaust that one may truly begin to comprehend the magnitude of its destruction - and the sense of determination and courage that shaped the renewal of Jewish life after the war.”

8. Museum of Jewish Heritage: A Living Memorial to the Holocaust

Museum of Jewish Heritage - A Living Memorial to the Holocaust
36 Battery Place
New York, NY 10280
Tel: 1.646.437.4200
www.mjhnyc.org

8.1 Introduction

Created as a living memorial to those who perished during the Holocaust, the Museum honours those who died by celebrating their lives - cherishing the traditions that they embraced, examining their achievements and faith, and affirming the vibrant worldwide Jewish community that is their legacy today.

8.2 The Museum

The two quotes that define the Museum’s mission - ‘Remember, Never Forget...There Is Hope For Your Future’ - also define the Museum’s perspective on the events of the twentieth century Jewish experience. Although the Museum centers on life before, during, and after the Holocaust, the obligation to remember is enriched and enhanced by a commitment to the principles of social justice, education, and culture.

The Museum aims to honour those who died by celebrating their lives - cherishing the civilization that they built, their achievements and faith, their joys and hopes, and the vibrant Jewish community that is their legacy today.

In the Museum’s core exhibition, personal objects, photographs, and original films illustrate the story of Jewish heritage in the twentieth century. The Museum’s unique collection forms the foundation of the archive, a significant educational resource for students, teachers, and scholars. In addition, the collection provides source materials for permanent and temporary exhibitions, and for travelling exhibitions.

The museum has a dedicated venue for performances, education and instruction, special exhibitions, remembrance, and special events. Special exhibitions afford the Museum the opportunity to complement the themes expressed in the core exhibition in greater detail.

The Museum identifies its point of difference as telling the story of the Holocaust from the perspective of those who experienced it. The personal objects and photographs illustrate the story of 20th century Jewish history and are at home in a venue for memory and learning, which also offers musical and theatrical performances, lively lectures and debates, thought-provoking films and special events for visitors of all ages.



The Museum entrance and interior display
Source: Historycooperative.com

8.3 Visitor Comments

"Be prepared for the tremendous emotions of the Holocaust this place will stir up. You are going to a museum that primarily focuses on arguably the most horrific genocide in history. Walking through an actual rail car from Auschwitz provoked a ton of emotion out of my group".
From yelp.com

"I was so impressed with the organization of the exhibitions in this museum. The presentation of artefacts and personal stories is unique and magnificent".
From travel.yahoo.com





SECTION 9

Lower East Side Tenement Museum

We tell the stories of 97 Orchard Street, home to nearly 7000 working class immigrants. They faced challenges we understand today: making a new life, working for a better future, starting a family with limited means

“While the restoration is top notch and accurate, the real excitement lies in the apartments they have left untouched. Twenty-five years of wallpaper cracking off the wall”

9. Lower East Side Tenement Museum

108 Orchard Street
New York
Tel. 212-982-8420
www.tenement.org

9.1 Introduction

“The cross-streets running parallel with the Bowery — Orchard, Ludlow, Allen, Catherine, Market, or almost any other in that region — are even worse than the side streets. Along them there are rows and rows of three-story buildings, with shops below and tenement quarters above, all somewhat the worse for wear, all hung with fire-escapes, all crowded and overflowing... These are the tenements, where people gather by the scores in small, ill-ventilated rooms, and ply the sewing-machine, making cheap clothing. Men, women, and children work in these sweat-shops, eat there, sleep there. On almost every floor is the common hallway where people wash. Nothing is private. The inhabitants are tenants in common of all the liberty and all the license of the tenement”.

Excerpt from New York City The Tenement Dwellers Originally Published in 1900's from www.oldandsold.com/articles05/new-york-city-14.shtml.

9.2 The Museum

The mission of the Lower East Side Tenement Museum is to promote tolerance and historical perspective through the presentation and interpretation of the variety of immigrant and migrant experiences in Manhattan's Lower East Side, which was a gateway to America. The museum tells the story of 97 Orchard Street which was home to nearly 7000 immigrants.

The tenement museum is located in New York City and tells the stories of immigrants who lived in 97 Orchard Street, a tenement built in 1863 on Manhattan's Lower East Side.

The museum was developed by historian and social activist, Ruth Abram and co-founder Anita Jacobson, who wanted to build a museum that honored America's immigrants. She believed that New York's tenements were the perfect place for her museum: these humble, multiple family buildings were the first American homes for thousands of immigrants. By chance, she came across 97 Orchard Street “*It was as though people had just picked up and left*”, Jacobson recalled. “*It was a little time capsule... It was perfect.*”

Shuttered for over 50 years, 97 Orchard's apartments were in ruin. It would take time to transform the tenement into a museum. Undaunted, researchers scavenged through 97 Orchard and combed through archives, compiling evidence about tenants and tenement life. After several years of research, the Museum began the difficult task of restoring apartments that had been left vacant for so long. In 1992, the Museum opened its first restored apartment, the 1878 home of the German-Jewish Gumpertz family. Since then five more apartments have been restored, while others can be viewed in their original condition.

Inside 97 Orchard, visitors take guided tours of apartments that recreate immigrant life in the 19th and 20th centuries. Along with a glimpse of the past, tours offer insights into current debates about immigration and public health. The museum also runs walking tours of the local area and events including lectures, readings and panel discussions.



Interior apartment displays and the museum entrance
Source: [tripadvisor.com](https://www.tripadvisor.com) and [yelp.com](https://www.yelp.com)

9.3 Visitor Comments

"This is not your run of the mill museum...instead the tour guide takes you on an hour long tour of 2 tenement apartments. It was a very illuminating visit that really captured what life must have been like during the hey day of the lower east side".

From [tripadvisor.com](https://www.tripadvisor.com)

"This place is absolutely terrific...Our tour guide, Ruth, was an amazing storyteller, and skilfully moved between telling us about the inhabitants of the two apartments we saw and telling us about the turn of the century, federal immigration policy, etc. What I really loved about the museum, and about Ruth, was that the upshot wasn't "wow, people really lived in tight, cramped quarters back in the day." Instead, she painted an interesting picture of people's everyday lives- their pleasures and their pains- and it made for a rich and interesting tour".

From [yelp.com](https://www.yelp.com)





SECTION 10

National Museum of the American Indian

The museum works to support
the continuance of culture,
traditional values and transitions
in *contemporary Native life*

“This is not simply a palace of collectibles. This is about the associations between those magnificent collections and the peoples who made them from a deep and distant past that goes back thousands of years in this hemisphere right up to the present and on into the future”

10. National Museum of the America Indian

NMAI on the National Mall
Fourth Street & Independence Ave., S.W.
Washington, DC 20560
Tel: 202-633-1000
www.nmai.si.edu

10.1 Introduction

The National Museum of the American Indian is the sixteenth museum of the Smithsonian Institution. It is the first national museum in the United States dedicated to the preservation, study, and exhibition of the life, languages, literature, history, and arts of Native Americans.

10.2 The Museum

Established by an act of Congress in 1989, and located in Washington DC with an exhibition and education facility in New York City, the museum works in collaboration with the Native peoples of the Western Hemisphere to protect and foster their cultures by reaffirming traditions and beliefs, encouraging contemporary artistic expression, and empowering the Indian voice.

The museum’s extensive collections encompass a vast range of cultural material—including more than 800,000 works of extraordinary aesthetic, religious, and historical significance, as well as articles produced for everyday, utilitarian use. The bulk of the museum’s holdings come from the estate of George Gustav Heye, an engineer and investment banker who amassed an extensive collection of Native American objects over the course of 45 years.

The collections span all major culture areas of the Americas, representing virtually all tribes of the United States, most of those of Canada, and a significant number of cultures from Central and South America as well as the Caribbean. Chronologically, the collections include artefacts from Paleo-Indian to contemporary arts and crafts. The museum’s holdings also include film and audiovisual collections, paper archives, and a photography archive of more than 300,000 images depicting both historic and contemporary Native American life.

When laying out the space, curators and designers met with representatives from nearly 150 native groups. Their influence is apparent in exhibition wall text. For example, instead of offering an anthropological or scientific explanation for how Native Americans came to North America, the labels share the beliefs and creation stories of various native communities. It is also evident in the landscape design around the museum, central to which is the reintroduction of habitats indigenous to the Washington region before Contact.

When it opened the museum endure some criticism for this community-based approach and for avoiding exhibitions on genocide and other negative fates that have befallen Native American communities. Inside the building, the exhibitions cover less than 30 percent of the space. The rest is devoted to other function, including two theatres, the ceremonial atrium and performance pit, a library centre, the gift shops and a food court serving traditional Indian food.



Exhibition items on display in the museum
Source: nmai.si.edu

10.3 Visitor Comments

“One of the newer of the Smithsonian museums, the NMAI is a great place built on a new model of museums. The NMAI is a joint effort between the curators and the Native Americans themselves. Most of the exhibits are jointly curated by the museum, and the real experts--the native Americans”.
From www.insiderpages.com

“I am thankful that a museum to honour Indian culture was opened. I guess that it’s difficult to represent every tribe on the continent, but I did leave wishing for more representation. This museum contains mostly art, so perhaps more movies, music, history, etc. would make the museum even better.”
From www.insiderpages.com

“This was my first visit to Washington D.C. and this was the first museum I visited there. I loved it all! The building was even nicer than I imagined with the plantings of the native plants along the one side and the water along the other. The inside was just as nice. I felt like the museum was truly Indian--nonlinear that is.”
From www.tripadvisor.com





SECTION 11

United States Holocaust Memorial Museum

A living memorial to the Holocaust, the museum *inspires* citizens and leaders worldwide to *confront hatred, promote human dignity and prevent genocide*

“I have read in history books about the Holocaust but after going to the museum, my life has been changed forever right up to the present and on into the future.”

11. United States Holocaust Memorial Museum

100 Raoul Wallenberg Place, SW
Washington, DC 20024-2126
Tel: (202) 488-0400
www.ushmm.org

11.1 Introduction

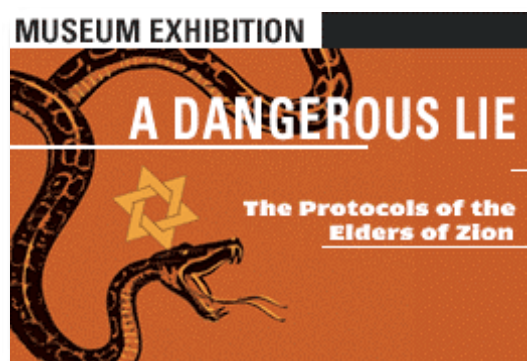
The United States Holocaust Museum aims to provide a powerful lesson in the fragility of freedom, the myth of progress, the need for vigilance in preserving democratic values. With unique power and authenticity, the Museum teaches millions of people each year about the dangers of unchecked hatred and the need to prevent genocide.

11.2 The Museum

The Museum's exhibitions present a narrative history using more than 900 artefacts, 70 video monitors, and four theatres that include historic film footage and eyewitness testimonies. The exhibition is divided into three parts: “Nazi Assault,” “Final Solution,” and “Last Chapter.” The narrative begins with images of death and destruction as witnessed by American soldiers during the liberation of Nazi concentration camps in 1945.

The Museum also plays an educational role, working closely with many key segments of society, including from the fields of law enforcement, the judiciary and the military, as well as diplomacy, medicine, education and religion study the Holocaust, with emphasis on the role of their particular professions and the implications for their own responsibilities. These programs intensify their sense of commitment to the core values of their fields and their roles in the protection of individuals and society.

In addition to its leadership training programs, the Museum sponsors on-site and travelling exhibitions, educational outreach, Web site, campus outreach and Holocaust commemorations, including the nation's annual observance in the U.S. Capitol. The Center for Advanced Holocaust Studies works to ensure the continued growth and vitality of the field of Holocaust studies. As a living memorial to the Holocaust, it works to prevent genocide in the future through our Academy for Genocide Prevention which trains foreign policy professionals. Working with Holocaust survivors and an array of organisations, the Museum is a leader in galvanizing attention to the crisis in Sudan.



Exhibits within the museum
Source: ushmm.org

11.3 Visitor Comments

"I have read in history books about the Holocaust but after going to the museum my life has been changed forever. 'Never in my lifetime' is my new slogan. I saw things in this museum that shocked me. I would advise this museum to everyone take your children (10 and up) they need to know about this awful time in our world's history so they will know when to stand up and say 'Not on my watch'."

From travel.yahoo.com

"Oh my God, what a place! Upon entering the museum, I expected what one would generally expect from a holocaust museum, general facts, gruesome pictures, and a lot of anti-Semitic propoganda from the past, but this place was completely different... There were two pamphlet holders on each side of the elevator lobby filled with male and female ID cards. The IDs contained information about a real person in the Holocaust; what they did before it and, if they died, how they died or how they were rescued. A small portrait came along in my passport of a little boy from Poland who was forced to wear a golden clothed star to identify that he was Jewish and how he and his family were gasses at the Belzec camp in 1942. An extremely sad story, but what makes it worse is that it is completely true and happened to millions of people. There was a sign inside the museum, 'there weren't six million murders, there was one murder six million times'."

From www.igougo.com

"The Holocaust Memorial Museum demonstrates, if nothing else, that there is no limit to the inhumanity of man to his fellow man."

From www.igougo.com





SECTION 12

International Spy Museum

The museum focuses on *human intelligence* and reveals the role spies have played in world events throughout history

**“The spy museum gave us
incredible insight into this world
and what it’s about”**

12. International Spy Museum

800 F Street, NW
Washington DC, 20004
Tel:202-393-7798
www.spymuseum.org

12.1 Introduction

The International Spy Museum is the first and only public museum in the United States solely dedicated to espionage and the only one in the world to provide a global perspective on this all-but-invisible profession. It features the largest collection of international spy-related artefacts ever placed on public display. The Museum is the creation of The Malrite Company. Based in Cleveland, Ohio, The Malrite Company develops innovative museums and educational projects across the country. Its collaborative creative team consists of research directors, top museum and exhibition designers, innovative video and computer developers, and leading architects and interior designers.

The International Spy Museum is located at 800 F Street, NW in Washington, DC’s historic Pennsylvania Quarter neighbourhood.

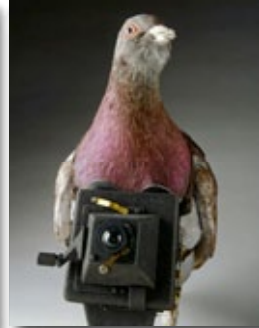
12.2 The Museum

The mission of the International Spy Museum is to educate the public about espionage in an engaging manner and to provide a dynamic context that fosters understanding of its important role in, and impact on, current and historic events. In the words of the Museum’s Founder and Chairman, Milton Maltz: “The International Spy Museum is more than history - more than information or entertainment - its mission is to reflect the significance of intelligence as a critical component of national security.

The Museum presents the world history of espionage within a context that will allow visitors to draw their own judgments and conclusions. The focus of the International Spy Museum is on human intelligence, not political ideology.

Through interactive exhibits with state-of-the-art audiovisual effects, film, and hands-on components, the International Spy Museum traces the evolution of espionage through the people

who practiced the profession and provides a context for guests to interpret the role intelligence plays in current events. The Museum's permanent exhibition presents the trade craft of espionage and showcases the ingenuity and imagination of real-life spies and spymasters. Guests adopt a cover, break codes, identify disguised spies, and become the subjects of covert surveillance throughout their visit. Through these interactive experiences and immersive environments, the Museum examines actual events, reveals true stories, and presents hundreds of authentic tools of the spy trade.



Exhibits within the museum
Source: spymuseum.org

12.3 Visitor Comments

"We went here for a family trip (ages 22-50) and everyone really had a good time. We felt the price was not over kill and it was really fun yet interesting. We enjoyed the interactive parts (including the climb through tunnel--- yes we adults tried it lol) and the movies. I learned allot and really enjoyed the trip. Great attraction to check out when visiting Washington DC!!! "
From tripadvisor.com

"We went after regular hours and participated in being "Spies at Night". You are given a mission by headquarters and along with your fellow "spies" you must think, act and feel like real spies in the field. My mother, sister and I had a blast!! The more you get into character, the more fun you will have, it was the highlight of our trip!!"
From tripadvisor.com





SECTION 13

Conclusion

The World Centre for Indigenous Culture needs to be a place for *continuous knowledge transfer* where a feeling of celebration is maintained at all times

“The experience of visitors to the World Centre for Indigenous Culture in Perth should be one of living celebration.”

13. Conclusion

The experience of visitors to the World Centre for Indigenous Culture in Perth should, we believe, be one of living celebration. A place that acknowledges the past and that informs the broader community to a point of a shared understanding about Aboriginal culture to allow us to move forward together.

The World Centre for Indigenous Culture needs to be a place of continuous knowledge transfer where a feeling of celebration is maintained at all times. Using the analogy of ANZAC day, rather than developing a monument that stands as stone for most of the year but becomes spiritually alive and significant on days of national remembrance, the Centre must be vital, energised and engaging all year round.

Should we develop a Centre in line with the practises of existing Indigenous cultural centres within Australia, where we focus purely on archival and gallery display or live performance showcase, we will have squandered a significant opportunity to benchmark Perth on a global scale as a city that truly celebrates its Indigenous culture and heritage and act as a place for others to do the same.

It is clear that the centres considered in our case studies achieve success as they are able to offer visitors real experiences that provoke an emotional and intellectual response; a shift of thinking or perspective and we believe that plans for the World Centre for Indigenous Culture in Perth should aim to do likewise.



APPENDIX 1

Research Development

Appendix 1: Research Development

This Research Report and Addendum have been developed by the Committee for Perth with assistance from a number of independent researchers and education bodies.

The initiative and substance of the research topic was developed by Marion Fulker, CEO of the Committee for Perth.

Initial research for the World Centre for Indigenous Culture was undertaken by Dr Richard Walley, OAM and Curtin University Centre for Aboriginal Studies with compilation by Gemma Davis.

Following publication of the initial report and a second study tour of Australian Indigenous Cultural Centres by Marion Fulker, the Addendum - Cultural Experience Centres was developed by Gemma Davis.

Dr Richard Walley, OAM, Profile

Dr Richard Walley, OAM, is a Noongar man, one of Australia's leading Aboriginal performers, musicians and writers, who has been a tireless worker for the Indigenous cause.

He began his work in social justice for Indigenous Australians in the Perth region at a young age. By 23 he was chairing Western Australia's Aboriginal Advisory Board, while also involved in the formation or operation of the Aboriginal Housing Board, Aboriginal Medical Service, Aboriginal Legal Service, Aboriginal Alcoholism Committee, Aboriginal Sports Foundation and the New Era Aboriginal Fellowship.

From 1978 onwards, Richard also realised the powerful potential of theatre and live performance to raise issues and bring messages to the broader community, black and white, and has performed nationally and internationally to audiences totalling over ten million people.

In 1993 Richard was awarded the Order of Australia Medal for his contribution to the Performing Arts and Noongar culture. He served on the Australia Council for nine years, including a period as Chair of the Australia Council's Aboriginal and Torres Strait Islander Arts Board.

The promotion of culture through the arts continues to be one of Richard's passions and he is currently Director of Aboriginal Productions and Promotions.

Cheryl Taylor Profile

Cheryl Taylor is a Noongar woman, born in Wagin and educated in Wagin and Perth, where she has worked for many years. She holds numerous qualifications including a teaching degree, Bachelor of Arts from Edith Cowan University, Master of Indigenous Research and Development from the Centre for Aboriginal Studies, Curtin University of Australia. She is currently enrolled in Master of Human Rights to complete her dissertation at Curtin University of Technology.

Gemma Davis Profile

Gemma has over 10 years experience in research, strategic planning and policy development, working in Western Australia, the Republic of Ireland and New Zealand for private enterprise, not for profit and government organisations. Gemma has prepared research and policy reports on a broad range of subjects including tourism, recreation, housing, land use and community consultation. Gemma has a Bachelor of Arts (Hons) majoring in Urban and Regional Planning.



actively improving the liveability of perth

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