

THE KIMBERLEY CENTRE

A place for telling the multi-cultural stories of the Kimberley

INVESTIGATING OTHER CULTURAL TOURISM CENTRES

Welcome to the fourth Project Update for The Kimberley Centre.

Our vision is for...

A place to inspire our visitors to explore the Kimberley, immerse themselves in its diverse culture and history, and for Kimberley people to share their story and creativity

For the Kimberley Centre to be feasible, it will need to learn from the challenges and successes of other cultural tourism centres. This update takes a look at what our team has just learnt from 10 centres.

Previous Updates:

1. The Project
2. Visitors to Broome and the Kimberley
3. Visitor interest in cultural tourism

See <https://kccas.smcARTHUR.com>

WHAT COULD ALL THIS MEAN FOR THE KIMBERLEY CENTRE?

Even if you don't read the rest of the Update, read this bit – the key takeaway messages:

1. The powerful and emotional stories of the region should be told by the Kimberley Centre in immersive and interactive means.
2. The Kimberley Centre could differentiate itself from other Aboriginal cultural tourism centres, by providing an entirely Aboriginal interpretation of Indigenous and non-Indigenous content from the Kimberley region
3. The location of the Kimberley Centre should consider sites that have a strong and relevant story on them, as this will expand their interpretive role as an attraction



WHICH CENTRES DID WE RESEARCH?

The Project Working Group (PWG) considered 29 centres across the World, and chose nine for course benchmarking and a tenth site to represent similar visitation patterns to Broome. Table 1 shows significant differences in development costs, with national government initiatives costing around \$300M, regional centres costing a more modest \$10 – 30M, and local centres costing much less at around \$1-3M.

Table 1: Key metrics for the 10 centres benchmarked

Cultural Centre name	Location	Cost (\$M)	Yrs operating	Adult charge	Other charge	Governance
Squamish Lil’wat Cultural Centre	Whistler, Canada	300	7	\$18	\$15-\$198	National government department with accom operator partnerships
The Canadian Museum for Human Rights	Winnipeg, Manitoba, Canada	351	3	\$16	\$5	National government department
Te Papa Museum	Wellington, New Zealand	300	19	Free	\$15	National government department
Tjapukai	Caravonica, QLD	#	27	\$55-\$120	\$22-\$70	Not for profit company lmt by guarantee
Apartheid Museum	Johannesburg, South Africa	8	17	\$8.70	–	Not for profit company lmt by guarantee
Waitangi Treaty Grounds	Bay of Islands, New Zealand	12.5	1	\$40	–	Not for profit company lmt by guarantee
African American Museum in Philadelphia	Philadelphia, USA	# Modest	41	\$14	–	Local government
Mossman Gorge	Mossman Gorge, QLD	# Modest		\$9.50	\$60	Not for profit company lmt by guarantee
Bunjlaka Aboriginal Cultural Centre	Melbourne Museum, Vic	6	4	\$14	–	State government department
Port Augusta Cultural Centre	Port Augusta, SA	# Low	3	Free	–	Local government

Information unavailable on websites; requires detailed benchmarking

Table 1 also shows that the most of the centres only charge modest entry of \$14 – 18 per adult, but then seek much higher fees for specialised offers. While almost all the Centres have a Board to advise them on operational and refurbishment matters, the governance structure varies with the size of the Centre:

- the very large and expensive centres are typically operated by a National or State government department;
- the medium sized centres are typically operated by a not for profit company limited by guarantee.



INTERPRETATION CONTENT

- A common aim is to use storytelling to share culture in a way that promotes respect among visitors and then the wider community
- Storytelling about confronting issues and a positive outcome is being used to create a stronger and more memorable visitor experience
- Storytelling is being enhanced by posing issues and questions, different points of view, and different ways to address the issues. This approach is being further enhanced by offering the visitor the chance to reflect and even choose a way forward – what would you do?
- School-based education programs appear to be more of a focus for major centres located in capital cities. The more the remote the centre, the less likely that education programs are offered.

Figure 1 Collage of African American Museum Philadelphia, where they used storytelling about confronting issues and a positive outcome to create a stronger and more memorable visitor experience



INTERPRETATION TECHNIQUES

- Locating centres on a historic site has been used to differentiate a Centre and strengthen its storytelling
- Locating centres within a natural environment, or at least a view of one, has been used to differentiate a Centre, lengthen stay & spend
- Architecture is used to symbolically interpret culture, and bring the outdoors into the centre, through opening up walls and windows
- Authenticity is being increased by providing tribal elders to deliver stories and ceremonies within the exhibition space
- Interactive demonstration and performance is being used to drive higher levels of visitor engagement
- Technology has been used to allow visitors to choose stories of interest, deliver multi-lingual content and assist people with disabilities
- Technology is helping visitors create their own contributions to the content, through creating art, pictures and comments
- The content is being extended into regions (eg. a self-drive tour route, pitched as a cultural journey of authenticity)



Figure 2

Collage of Museum of Waitangi Treaty Grounds, New Zealand, where they located a centre on a historic site to differentiate the Centre and strengthen its storytelling

Figure 3 Collage of Museum of New Zealand Te Papa Tongarewa, where they designed interactive experiences to drive higher levels of visitor engagement, and adopted technology to help visitors create their own contributions to the content

OPERATING CULTURAL TOURISM CENTRES

- Centres employ indigenous community in operations
- Centres provide training for indigenous people, especially youth
- Centres offering night experiences attracting audiences who by day are visiting other places, or visitors looking for something to do
- Larger centres in cities are attempting to reach regional audiences through travelling / pop-up exhibitions, and telepresence (live virtual tour with guide back to school)
- Centres are driving relationship marketing with social media, by providing wow factor experiences and sets for visitors to photograph themselves and post on social media

MORE INFORMATION ABOUT THIS RESEARCH

We have loaded the main report supporting this research onto the Project website: See <https://kccas.smcARTHUR.com>

Project contacts:

For further information relating to the Kimberley Centre for Culture, Art and Story please contact:
For general enquiries or information relating to the Broome Chinatown Revitalisation please visit the project website

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FIND OUT MORE:

For general enquiries or information relating to the Broome Chinatown Revitalisation please visit the project website

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