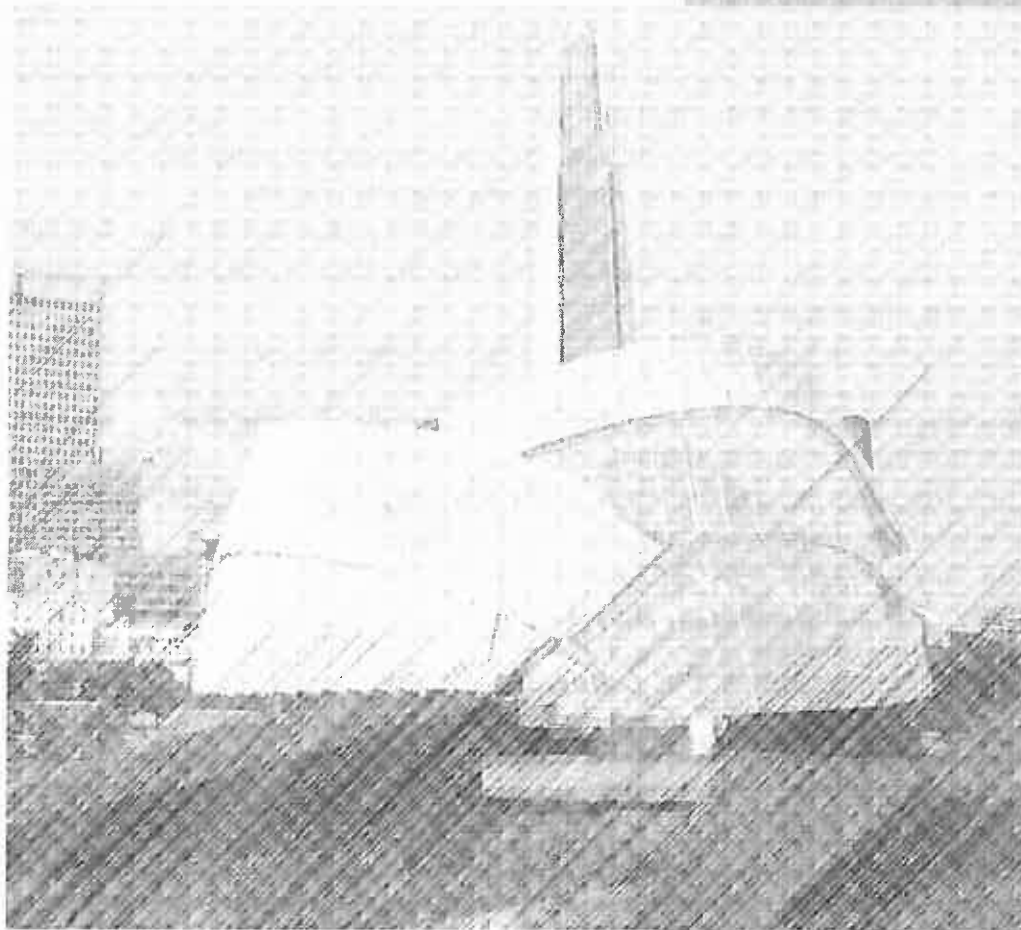


Canadian Museum **FOR HUMAN RIGHTS**
Musée canadien **POUR LES DROITS DE LA PERSONNE**

2012

Gallery Profiles



Canadian Museum for Human Rights
Musée canadien

A0000019_1-A-2012-00015-00433

Canadian Museum for Human Rights

INTRODUCTION

This report provides a profile of the inaugural exhibitions for the Canadian Museum for Human Rights from the perspective of visitor experience. It includes a summary sheet on each gallery, followed by detailed data sheets on the individual visitor experiences planned for that gallery.

The purpose of this report is to illustrate how content and design will work together to create a meaningful experience for the visitor, by looking at what the visitor will see, learn, and do. The data sheets also indicate how the exhibitions serve specific audiences, such as children under 12 and organized groups. The analysis of this information will feed into the development of educational and public programming strategy.

CONTENT CONSIDERATIONS

This document provides a high-level summary of the content to be presented in the galleries. These summary statements do not replace the approach papers developed by the Curatorial and Research departments.

An extensive consultation and research process shaped the selection of content for the Canadian Museum for Human Rights. The process involved the following phases:

- Cross-Canada public engagement tour in 2009-10 with the Content Advisory Committee. Over 2000 Canadians were consulted.
- Research (including oral history research) by the Museum's expert staff
- A second round of cross-Canada public engagement in 2010-11
- Input from stakeholders such as the Human Rights Advisory Council, the Friends of the Canadian Museum for Human Rights, the Inclusive Design Advisory Committee and stakeholder communities.
- Drafting of approach papers that were peer-reviewed and presented to the Board

The selection of stories was guided by the following principles. Museum content needs to:

- Emerge from sound and ethical human rights scholarship
- Have appropriate resource material (images, objects, stories) for presentation in a museum
- Be comprehensive in scope
- Present multiple perspectives
- Represent Canada's cultural diversity
- Represent all regions of Canada
- Represent different time periods
- Balance Anglophone/Francophone stories
- Maintain balance and accuracy

Canadian Museum for Human Rights

A NOTE ON DESIGN AND MEDIA PRODUCTION

The design of the exhibitions is still being finalized in many cases. Similarly, media production is in its early stages. For this reason, some of the visitor experience data sheets have not been completed. The missing information will be incorporated as the exhibit design and media treatments are finalized.

Overall, this report is an evergreen document that will be revised and updated throughout the course of the project.

Canadian Museum for Human Rights

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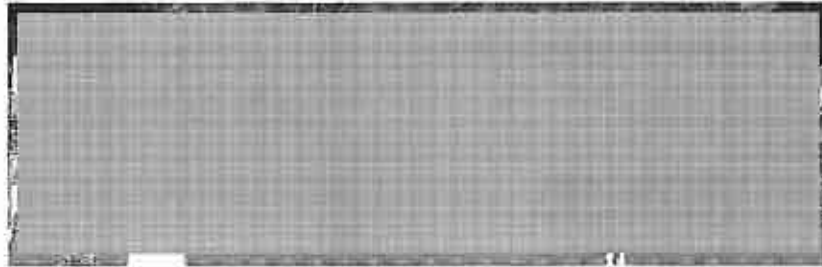
L1 Buhler Hall	<i>approx. size: 7200 square feet</i>
L1- Arrival experience	
L2 Z1 Intro Gallery	<i>approx. size: 7000 square feet</i>
L2Z1-02 - Multi-Media Theatre experience	
L2Z1-04 - Timeline	
L2 Z2 Aboriginal Peoples in Canada	<i>approx. size: 2700 square feet</i>
L2Z2-02 - Film / Performance space	
L2Z2-02-gt1 - Basket' theatre exterior	
L2Z2-03 - Aboriginal perimeter exhibits	
L2 Z3 Canada's Journey	<i>approx. size: 9500 square feet</i>
L2Z3-02 - Video theatre	
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L2Z3-04 - Interactive floor game	
L2Z3-06 - Share your story booth	
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L2Z3-28 - Niche - Same Sex Marriage	
L2Z3-29 - Niche - Language, Culture, Identity	
L2Z3-30 - Niche - Religious Oppression	
L2 M Canada's Challenge	<i>approx. size: 2000 square feet</i>
L2M-04 - Living Tree	
L2M-05 - Canada's Legal Traditions	
L2M-06 - Debate Table	

Canadian Museum for Human Rights

- L3 Z1 Examining the Holocaust** *approx. size: 4500 square feet*
L3Z1-03 - Film Theatre
L3Z1-04 to 12 - Examining the Holocaust (Perimeter wall exhibits)
L3Z1 - Large Vitrine
L3Z1-14 - Lemkin's Techniques of Genocide
- L3 Z2 Hope and Hard Work** *approx. size: 3200 square feet*
L3Z2-04 - Diptychs
L3Z2-05 - Human Rights Instruments
L3Z2-06 - The UDHR Soffit projection
L3Z2-07 - John Humphreys exhibit
- L3 Z3 Breaking the Silence** *approx. size: 3100 square feet*
L3Z3-02 - Study Table
L3Z3-03 - Breaking the Silence in Canada Exhibits
L3Z3-07 - Study Carrels
L3Z3-08 - Film Theatre: The Holodomor
- L3 Z4 Human Rights Forum** *approx. size: 2100 square feet*
L3Z4-0x - Bullying Prevention Interactive Game
L3Z4-0x - Canadian Stories Wall Exhibits
L3Z4-0x - Platform Exhibit - "music of hope"
- L4 Human Rights Today** *approx. size: 5000 square feet*
L4-02 - Object Display
L4-03 - Interactive Wall Map
L4-04 - Media Literacy Theatre
L4-05 - Collective Initiatives
L4-06 - Current Topic - changing exhibit
L4-07 - Human Rights Defenders
- L4 M Eye on the World Temporary Gallery** *approx. size: 3700 square feet*
L4M - Changing Exhibitions
- L5 Take Action** *approx. size: 3100 square feet*
L5 - People Making Change - display case
L5 - Ribbon Wall and Engagement Activity
L5 - Voices of the Future magnetic wall
L5 - Programming Area

Canadian Museum for Human Rights

BUHLER HALL – L1



s.20(1)

s.21(1)(d)

FAST FACTS:

- Large open hall that serves as a central meeting place for the Museum;
- Has multiple functions including rentals, special events and donor recognition.

OBJECTIVES:

- Provide a meaningful welcome and arrival experience;
- Orient visitors to the Museum and its content;
- Acknowledge Indigenous territory.

Canadian Museum for Human Rights

GALLERY	L1 Buhler Hall
EXHIBIT	Arrival Experience
OBJECTIVE	<i>Make visitors feel welcome and oriented to the place and the message.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<p><i>Large open room with multiple functions including arrival and exit experiences as well as special events and rentals and donor recognition. Large moving images are projected on one face of the hall.</i></p> <p><i>A long ramp winds upwards and around the hall. The sides of the ramp are about chest height.</i></p>	<ul style="list-style-type: none"> • <i>Welcomed</i> • <i>Excited by the dramatic spaces</i> • <i>Curious about the unseen exhibits</i> • <i>Oriented as to where to go and what to see and do</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<p><i>Welcome to the territory. Your journey begins here.</i></p>	<p><i>Most visitors purchase tickets in the entry area and then enter Buhler Hall. School groups arrive from the other side. Visitors see video projections on one wall and notice people walking along the ramp above. Way finding elements and greeters help them decide which way to go and answer questions.</i></p> <p><i>Visitors start walking up the ramp, which curves so that the end is not visible. Visitors enjoy views back into Buhler Hall and can also see into the temporary exhibition space. Anticipation builds as they walk towards the introductory exhibition.</i></p>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>Messaging will convey that the territory the museum occupies is a meeting place and a crisscrossing of First Nations (several First Nations) and Métis territory. Archeological items will be displayed. Final placement to be determined after there has been proper consultation with Elders, experts on this territory, archeological experts and local ethnographers.</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • <i>Small objects found in archaeological dig at the building site (To be confirmed)</i> 	
IMAGES	
<ul style="list-style-type: none"> • <i>Custom animation projected on wall</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Way finding information</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"> • <i>In the Hall, large projected images or animation, stitched together from 2-3 projectors. Silent. Can be customized for notable dates, special events, etc.</i> • <i>Mobile program will provide supplemental interpretation and access to media for inclusive design purposes.</i> 	<ul style="list-style-type: none"> • <i>None</i>

Canadian Museum for Human Rights

STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>Large hall with rough-hammered stained concrete walls and interesting floor treatment.</i></p> <p><i>Ramped walkway down from the garden space with low side walls, clad in basalt.</i></p> <p><i>No seating as presently designed.</i></p>	<p><i>Children:</i></p> <ul style="list-style-type: none"><i>Ramp is inviting to run up; may be necessary to restrain this impulse if museum is busy</i> <p><i>Groups:</i></p> <ul style="list-style-type: none"><i>Hall is large enough for several large groups to assemble at once.</i><i>Ramp is just wide enough for two people side by side</i>

Notes: *For special events in off-hours, visitors enter directly from exterior doors. Since Buhler Hall has multiple functions, its development is being managed by a special working group and is outside the scope of the RAA contract.*

Canadian Museum for Human Rights

INTRODUCTION TO HUMAN RIGHTS - L2 Z1



s.20(1)

s.21(1)(d)

FAST FACTS:

- The first exhibit zone in the visitor's journey, a physically dramatic space;
- Sets up concepts of human rights, across different cultures and time periods;
- Places Canada's achievements in an international context;

OBJECTIVES:

After visiting the zone, the visitor will:

- Learn that human rights are an expression of human dignity, and that the struggle for their achievement is still not over;
- Be receptive to the contributions made by many cultures, including Canada, to our current understanding of human rights;
- See that human rights concepts, practices and instruments have evolved over time.

DESCRIPTION:

The introduction to Human Rights Gallery sets the foundation for building the knowledge, attitudes, and skills that visitors will develop during their visit to the Museum, with the ultimate goal of inspiring them to action. Visitors will see their own realities acknowledged here and will confront the realities of people different from themselves. Here, people will develop a broader understanding of human rights—encompassing individual and collective rights, responsibilities, and obligations that will be expanded in the subsequent spaces of the Museum.

Visitors will get the information they need to develop their understanding of human rights and to leave this space with an open mind, ready to talk about the topic while respecting a diversity of perspectives. It will be interesting and informative but also, at times, intensely challenging. The uplifting message and the inspirational impact come from the resilience of the human spirit.

This gallery includes the following:

- The Multimedia Immersive Theatre;
- The Human Rights Timeline.

Canadian Museum for Human Rights

INTRODUCTION TO HUMAN RIGHTS - L2 Z1

CONTENT SELECTION:

The content of this gallery was selected according to the following criteria:

- Stories cover a wide span through time
- Stories encompass many cultures
- Stories, where possible, reflect a gender balance
- Stories highlight Canada's place and contribution
- Stories recognize Indigenous concepts of rights and duties

Canadian Museum for Human Rights

GALLERY	L2 Z1	Introductory Gallery
EXHIBIT	L2Z1-02	Immersive Media Experience - object theatre
OBJECTIVE	<i>Provide a memorable introduction to concepts of human rights.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<p><i>Open-sided theatre space with single curved bench for seating. Stage area consists of a very long theatrical scrim from ceiling to floor, rising in height from left to right. Projection scrim conceals objects which are revealed by lighting at key moments in the script. Sound effects and narration. Length of show is about 7 minutes.</i></p> <p><i>There is a large digital event at the forefront of the timeline (opposite side of the gallery) that bookends the immersive experience.</i></p>	<ul style="list-style-type: none"> • <i>Intrigued by the dramatic presentation</i> • <i>A sense of human solidarity</i> • <i>Openness to hear different voices and to learn more about human rights.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<p><i>All human societies of the world have concepts of human dignity and value that inform their lives.</i></p>	<p><i>On entering the introductory gallery, visitors are attracted to the oversized screen where special visual effects and a powerful soundscape create an immersive multimedia experience.</i></p> <p><i>During the presentation their attention is directed to various places along the length of the 'stage', which is wider than their fixed field of view. They see various objects and images appear and disappear and hear related stories and ideas. At the show's conclusion they take a few seconds to gather their thoughts before continuing their visit.</i></p> <p><i>Lighting helps to create the immersive environment (the show is all around people). There is a provision for cases behind the bench which would also help place visitors "in the show".</i></p>
CANADIAN CONTENT HIGHLIGHTS	
<i>Canadian stories will be interwoven into overall storyline.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>Objects and dramatic props related to storyline, positioned behind scrim</i>	
IMAGES	
<i>Multiple images in the film.</i>	
TEXT REQUIREMENTS	
<i>Signage to indicate show times, probably delivered digitally.</i>	

Canadian Museum for Human Rights

TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"> • <i>Projection scrim conceals a space of varying depth where objects and tableaux are revealed by lighting at key moments.</i> • <i>Front visuals delivered by 4 edge-blended projectors, suspended from ceiling, hidden by suspended fabric panel.</i> • <i>Sound delivered to seating area via hidden speakers.</i> 	<p><i>None</i></p>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<ul style="list-style-type: none"> • <i>Very long (approx. 30 m/ 80 ft.) theatrical scrim at floor level, rising in height from right to left.</i> • <i>Low railing at about knee height in front of scrim.</i> • <i>Projection scrim conceals a space of varying depth where objects and tableaux are revealed by lighting at key moments.</i> • <i>Images projected by 4 edge-blended projectors, suspended from ceiling and hidden by long suspended fabric panel. Sound delivered to seating area via hidden speakers.</i> • <i>Exhibit space has no back wall.</i> • <i>Curving wooden bench facing the stage seats 30. Bench runs down the center of gallery.</i> 	<p><i>Children will find the Object Theatre's size and technology appealing. The largely visual messages will be easy to follow.</i></p> <p><i>Bench seats 30. About 6 positions have arm rests. There is space for another 30 people to stand behind the bench and watch the show. Some visitors may choose to sit on the floor in front.</i></p> <p><i>Soundscape will be on at all times. Group leaders will need to address groups before or after the show.</i></p>

Notes:

At present, the show is conceived as a bilingual presentation (i.e. English and French at same time, not sequentially). Content and treatment of this show is under development.

Canadian Museum for Human Rights

GALLERY	L2 Z1	Introductory Gallery
EXHIBIT	L2Z1-04	Timeline
OBJECTIVE	<i>To present a sweeping survey of human rights thinking through the ages and across the world, with specific references to Canada.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<p><i>An undulating row arrangement of thin vertical posts or cables each holding one or more horizontal slats. The exhibit is linear in form, arranged in geochronologic sequence from left to right. The brief text entries on the slats are supplemented by lengthier entries in one of two touch-sensitive video screens nearby.</i></p> <p><i>The exhibit's introduction is a life-sized video of a person explaining the purpose of the timeline. A shelf carrying small cases of objects and documents follows the line of the exhibit.</i></p>	<ul style="list-style-type: none"> • <i>Intrigued by the vast number and variety of entries</i> • <i>Curious about the objects</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<p><i>Many events, ideas, and actions throughout history have influenced and shaped our present-day concepts of human rights. Canadians have contributed to this process.</i></p>	<p><i>As visitor approaches the far left end of timeline, their presence triggers a video. Visitor watches and listens to the video presenter, then examines a few of the short entries. They look at some of the objects and read the accompanying label for each. They decide to look for more information about one of the entries, using the insight station below.</i></p>
CANADIAN CONTENT HIGHLIGHTS	
<p><i>Key Canadian milestones will be included such as Louis Riel, the Bill of Rights, and the Canadian Charter of Rights and Freedoms.</i></p>	
OBJECTS (artifact, reproduction, prop)	
<p><i>About 20 small objects and documents relating to human rights thinking or events. These may be props or authentic artifacts. Some will be reproductions that are touchable.</i></p>	
IMAGES	
<p><i>Supporting images and graphics along the object shelf</i></p>	
TEXT REQUIREMENTS	
<p><i>About 100 timeline entries, bilingual, each about 8-10 words</i> <i>About 20 object labels, bilingual, 20 words each</i> <i>Overview panel, bilingual, about 100 words</i></p>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<p><i>Two identical insight stations with touch screen interface</i> <i>Vertical video screen(s) for introduction, motion-activated</i></p>	<p><i>None at present, but may be possible to incorporate some touchable objects.</i></p>

Canadian Museum for Human Rights

STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>An undulating row arrangement of roughly 45 vertical thin posts or cables, each holding one or more horizontal slats. The exhibit stands a bit proud of the sloping wall behind. Two touch-sensitive video screens nearby. The exhibit's introduction is a life-sized video of a person. A shallow horizontal shelf carrying small cases of objects and documents follows the line of the exhibit.</i></p>	<ul style="list-style-type: none"> • <i>The largely historical content is unlikely to hold much appeal for children.</i> • <i>Because of its length the exhibit can accommodate many people at once.</i> • <i>Each insight station can be used by a small group of maybe 3-4 people.</i>

Notes:

The physical form of this element has been approved but the content and its presentation through design are still under development. Canadian milestones will be set in an international context.

Canadian Museum for Human Rights

ABORIGINAL PEOPLES OF CANADA - L2 Z2



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FAST FACTS:

- Visible from Introduction gallery
- Presents Indigenous concepts of humanity's rights as inseparable from humanity's responsibilities

OBJECTIVES:

- Convey Indigenous concepts of humanity
- Feel the richness and diversity of Indigenous peoples including First Nations, Metis, and Inuit.
- See the historic and contemporary contexts of the Museum's location.
- Be aware of the diversity of Aboriginal languages, the importance of language rights, and the endangerment of those languages.
- Understand a holistic view of rights and Indigenous world-view, and reflect on the physical, mental, emotional, and spiritual realms.

DESCRIPTION:

Here visitors can explore the experiences of Canada's First Nations, Metis and Inuit peoples, in particular their many cultures, spiritual traditions, and ideas of peace and justice. As visitors approach the light-filled theatre that resembles a basket, they see on its exterior greetings in Aboriginal languages in words that express concepts of community and co-existence. Inside the theatre, the inner space evokes a sense of connectedness and equality, encouraging dialogue and the exchange of ideas between speaker and audience. Elders and other members of Aboriginal communities can tell their personal stories, comment on their struggles for human rights and give voice to the persistent strength and cultural identity of Aboriginal communities. Their accounts convey Aboriginal traditions of responsibility, connectivity, and respect for "otherness" – a concept that encourages us to value, not simply tolerate, the differences of other people and communities. Aboriginal content is also found throughout the rest of the Museum. A great deal of that content, including examination of Canada's Indian Residential School legacy and Truth and Reconciliation process, is focused on the tragic number of rights abuses and negative trends confronting Canada's Aboriginal people. By contrast, this is an area of Indigenous definitions of their rights, how they are lived, fought for, and asserted.

This gallery will include the following:

- Film/performance space;
- Basket theater;
- Aboriginal perimeter exhibits.

Canadian Museum for Human Rights

ABORIGINAL PEOPLES OF CANADA - L2 Z2

CONTENT SELECTION:

The content of this gallery was developed through a series of consultations with Indigenous experts; Elders, Indigenous academics, community members, artists, curators, human rights experts and after collected proceedings from members of the Aboriginal Curatorial Collective and the Content Advisory Committee.

Content for this gallery will be chosen according to the following criteria:

- Indigenous concepts of humanity must be seen as balanced;
- There should be appropriate representation of Canadian and/or International Indigenous peoples;
- It is important that the representation of a broad range of First Nations, Métis and Inuit should speak for Canadian Aboriginal peoples; and
- There should also be balance between the representations of genders, age-groups, urban, remote, Reserve, isolated and semi-isolated communities, regions, languages and historic and contemporary contexts in the film.

Canadian Museum for Human Rights

GALLERY	L2 Z2	Aboriginal Peoples in Canada
EXHIBIT	L2Z2-02	Film/Performance Space
OBJECTIVE	<i>To present a memorable interpretation of Aboriginal concepts of humanity. To provide the opportunity for personal storytelling.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Video presentation with sound shown on wraparound screen inside the circular 'basket' theatre. At other times the space hosts live performances of Aboriginal storytelling or dance, and discussion groups.</i>	<ul style="list-style-type: none"> • <i>Uplifted by the beautiful images and sounds</i> • <i>Welcomed by the space and the messages in the story</i> • <i>Expanded insight into indigenous concepts and values</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Aboriginal concepts of humanity honour all living and non-living entities, and are kept alive by oral tradition.</i>	<i>Visitor sees the opening in the basket's exterior and looks inside with curiosity. They notice a sign giving times of the next screening. Entering, they find a seat and look overhead at the portion of the screen that is opposite them. As the show progresses, they swivel their gaze to left and right to see other parts of the image.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Entire content is Canadian.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None planned</i>	
IMAGES	
<i>Custom film</i>	
TEXT REQUIREMENTS	
<i>Signage to indicate show times, probably delivered digitally.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Wraparound video with sound, projected overhead from specialized projector.</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Circular enclosed space with high walls and a simple bench wrapping around the outer edge of the circle. Projection screen () wraps around the wall overhead. Audio capability. Sprung wooden floor. Needs storage for programming supplies.</i>	<i>Both the technology and content will appeal to children. This is a programming space that can be used for group and family activities. Seating accommodates 25 people. More visitors could sit on the floor if regulations permit.</i>

Notes: *Physical design has been approved. Film has not yet been tendered.*

Canadian Museum for Human Rights

GALLERY	L2 Z2	Aboriginal Peoples in Canada
EXHIBIT	L2Z2-02-gt1	Basket theatre exterior
OBJECTIVE	<i>To provide tactile & visual expression of multiplicity of cultures</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Basket exterior is made of horizontal curved wood slats about 10 cm in height, wrapping around the basket shape. Those at mid-height are engraved with symbols and words. Approximately 80 engraved slats.</i>	<i>Intrigued by the structure and curious to know what the symbols and words represent.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>There are many Aboriginal communities in Canada, each with its own distinct language and words expressing human values.</i>	<i>Visitor sees basket far off, from entry to Intro gallery. At a distance of several meters they notice the 3D detailing in the wood slats. Up close, they can feel the words and symbols. They read a short explanation of what the symbols mean. They will want to walk around the basket to find more symbols. The wood may have a faint pleasant smell.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Entire content is Canadian. Will be visible and tangible expression of the diversity of Indigenous communities and in the messages of humanity through Indigenous languages and symbols.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>Approximately 80 engraved wood slats about 10 cm in height, wrapping around the basket shape. Wood slats are original works of art created by Aboriginal communities and/or artists.</i>	
IMAGES	
<i>Possibly supporting images in interpretive label</i>	
TEXT REQUIREMENTS	
<i>Extended label, possibly with explanatory graphics.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Stories and supplemental interpretation of Slats will be available online.</i>	<ul style="list-style-type: none"> • <i>Wood surface is touchable.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Basket comprises most of a circle, with a wide gap for entry at the east portion. No barrier. Touching is encouraged. Horizontal curved wood slats about 10 cm in height wrap around the basket shape. At mid-height, about 80 of the slats are engraved with symbols and words.</i>	<ul style="list-style-type: none"> • <i>Exploring and touching the designs.</i> • <i>Finding certain communities' contributions. (depending on interpretive element created)</i> • <i>Exterior of theatre is viewable by a large group.</i>

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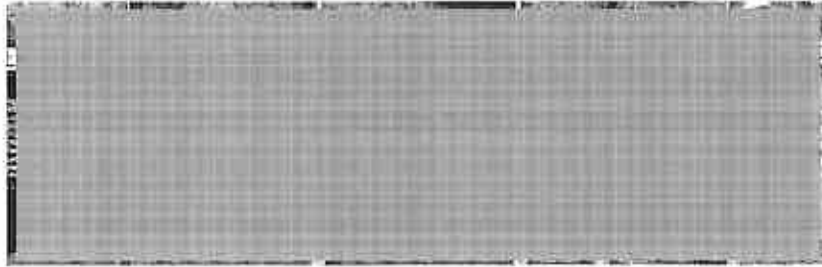
GALLERY	L2 Z2	Aboriginal Peoples in Canada
EXHIBIT	L2Z2-03	Aboriginal perimeter exhibits
OBJECTIVE	<i>To engage visitors in understanding Aboriginal perspectives and experiences</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Consists of 3 components: a thematic wall, an art wall and terrace interpretation.</i>	<i>Surprised by both the diversity and commonalities of the stories Connected to the vistas and landscapes of this place</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Indigenous peoples define rights in their own ways. Historically and today, Aboriginal peoples have struggled to assert their rights in the face of violations</i>	<i>Visitors will be drawn to a visually-compelling work of art and then explore a thought-provoking thematic exhibit. They will look out the window and understand the significance of what they are seeing. In good weather, they may step outside on the terrace to enjoy views of the rivers, the Forks and St. Boniface.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Entire content is Canadian. Will include 8 community stories on the thematic wall united by a theme of land rights. The terrace interpretation will specifically highlight the connections to the land and water and the Forks at the stories of how various First Nations and Métis have lived and interacted here.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>Art wall to be commissioned in consultation with an Indigenous curators committee. A selection of objects will be included in the thematic wall.</i>	
IMAGES	
<i>Multiple images will be included in the thematic exhibit.</i>	
TEXT REQUIREMENTS	
<i>Texts will accompany all exhibits. Exact number to be determined once design is developed.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Insight stations provide detailed information on gallery content. The mobile program provides supplemental interpretation and addresses accessibility/inclusive design aspects of the gallery.</i>	<i>Outdoors on the terrace there may be plants that visitors will be able to touch. Thematic exhibit may include tactile elements.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Design is under development</i>	<i>Subject matter is appealing to children and student groups. There is room for a group to sit on the floor and observe the thematic and art walls. The smudging terrace also offers a space for group experiences.</i>

s.21(1)(d)

Canadian Museum for Human Rights

CANADA'S JOURNEY - L2 Z3



s.20(1)

s.21(1)(d)

FAST FACTS:

- Largest zone in the Museum (883.5m²)
- Essential destination for school groups
- Features notable and less-known events, processes, and decisions that have shaped Canada's human rights culture.

OBJECTIVES:

Visitors to this gallery will:

- Gain a deeper understanding of Canada's complex and, at times, contradictory history as it relates to social justice and human rights and the factors that make Canada's human rights culture special.
- Appreciate the need for ongoing vigilance in Canada to ensure the continued protection of our human rights

DESCRIPTION:

The journey through this gallery begins with a theatre that presents two original films. One film explores Canada's human rights history as a whole, highlighting particular episodes of struggle and success and establishing a unifying framework for the gallery. The second film focuses on the distinctive perspective and experiences of the Province of Quebec, showing that province's particular issues and the ways in which it has served as a leader in promoting human rights in Canada.

Together, the films address the gallery's main question: *"what makes Canada's human rights culture unique?"*

Visitors then explore this open, two-storey gallery and its multi-layered and dynamic presentations of Canada's human rights advances and setbacks and our nation's development of human rights laws and institutions. At inauguration, the gallery will feature approximately 74 different stories from Canadian history including such topics as French language rights, the Chinese head tax, the Komagata Maru incident, racial segregation and Black Canadian history, and Canada's internment operations during World War I, all told from a variety of perspectives and using a variety of media. There is no single viewpoint of Canada's human rights history, no one dominant narrative or standard account. Canadian human rights history is more like a 'patchwork quilt' than a single linear narrative. All of the pieces present human rights stories—some traumatic, some inspiring, others iconic—and all speak to a rich and distinct legacy, a multi-textured reflection of Canadian identity.

This gallery includes the following main visitor experiences:

- A video theatre with two films;
- Interactive floor game;
- Share your story booth;
- Kitchen Table;
- Image Grid;
- Digital Canvas and performance spaces;
- Story niches.

Canadian Museum for Human Rights

CANADA'S JOURNEY - L2 Z3

CONTENT SELECTION:

The development of the mix of stories for the inaugural exhibition was influenced by information from and consultation with many individuals and groups. These consultations included:

- Several meetings with and presentations to the CMHR Board Of Directors where members expressed their views and concerns;
- Conversations with individuals and groups whose stories will be featured;
- Meetings with teachers' groups;
- Careful examination of the findings of the Content Advisory Committee of the museum;
- Consideration of materials generated from Public Engagement 1;
- Participation in Public Engagement 2 (Fall 2010-Winter 2011);
- Input from the CMHR Human Rights Advisory Council;
- Feedback from and meetings with stakeholder and special interest groups;
- Meetings with Moe Levy of the Friends of the CMHR; and
- Consultation with numerous outside experts, including historians and other human rights experts.

The stories and topics addressed in this gallery were selected because they:

- Were identified as important/significant in our various consultation processes and by various stakeholders;
- Are about an event, people, or developments that have had a major impact... or has been a significant turning point;
- Are rich in resources that are suitable for exhibits; and
- Will appeal to a varied audience.

The mix of stories was also selected for balance based on the following criteria:

- Showing different points of view (such as human rights defenders, targets, or allies, for example);
- Encompassing different governments and political units within Canada and internationally;
- Demonstrating the connections – temporal, thematic – between stories and over time;
- Reflecting the constitutional architecture of Canada (such as federalism, the position of Quebec, Aboriginal rights under Treaties and Sections 25 and 35 of the Charter, equality rights of women, multiculturalism, etc.), balancing this against their treatment in the Canadian Challenge zone;
- Having stories at different stages of the development of our understanding of human rights, and of regional, national, and international human rights instruments;
- Reflecting the diversity of Canada – regional; language and culture; economic situation; group characteristics like race, ethnic origin, gender, sexual orientation, religion, disability, age, immigration status, and family status, among others;
- Showing issues at various stages of resolution, such as human rights victories, continuing conflicts, and emerging issues;
- Using all of the exhibit elements in the room to optimal advantage; and
- Being consistent with the CMHR brand – presenting stories that galvanize debate, reflection, dialogue, and action.

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-02	Video Theatre
OBJECTIVE	<i>Present contextual background for the stories in the gallery. Present the Quebec perspective on human rights in Canada.</i>	

EXHIBIT DESCRIPTION:	MOD (Visitor will feel):
<i>Two short videos about the development of Canada's unique human rights culture: one video is about Canada as a whole; the other focusses on Quebec. Shown in open-backed theatre, with sound.</i>	<ul style="list-style-type: none"> • <i>Oriented to Canadian and Quebec's human rights history. Curiosity to know more.</i> • <i>Pride in Canada's achievements.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Canada has a distinct culture of human rights that sets it apart from other countries.</i>	<i>Visitors approach the theatre and notice there is a film showing. They consult the digital sign to determine start of next screening; <u>or</u> sit down partway through the present screening. They choose a short video and hear the audio sound track.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>All content is Canadian.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None</i>	
TEXT REQUIREMENTS	
<i>Signage to indicate screening schedule.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Two short videos with sound, delivered via standard front-screen projection.</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Open-backed screening room with bench seating for 15-20 people. Screen at front.</i>	<i>No version for children is planned. Seating for 21 people.</i>

Notes: *Film treatments have not yet been developed.*

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-04	Interactive floor game
OBJECTIVE	<i>Provide an interactive, physical, and engaging experience to balance out the didactic content in the gallery.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Circular floor area with motion tracking and coloured light projections from above. The game can also be shut off so the space can also be used for facilitated group activity or performance.</i>	<ul style="list-style-type: none"> • <i>Delight at playing a novel game.</i> • <i>Enhanced consideration of others.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Our actions have an effect on other people, and group actions are different from individual actions.</i>	<i>Watch people already playing the game. Enter the circle and see their coloured circle take form. Observe changes when approaching other people. Experiment with different actions with other visitors.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Not applicable</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>To be determined.</i>	
TEXT REQUIREMENTS	
<i>Possibly a short explanatory panel.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Custom top-projected tracking program of coloured spots and circles. Players control the action. Program re-sets when players leave the circle. Sound effects may be possible. Different play modes, including an override for facilitator. Program is initiated and controlled by individual and group actions or by facilitator.</i>	<i>Interaction involves physical movements.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Circular floor treatment (with a curved bench around part of it.</i>	<ul style="list-style-type: none"> • <i>Activity is suitable for and appeals to any age.</i> • <i>Reading skills are not required.</i> • <i>Groups of up to 20 people can participate.</i> • <i>Activity is also suitable for watching.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-06	Share Your Story Booth
OBJECTIVE	<i>To collect and share visitors' experiences of human rights in Canada</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Exhibit is an activity, housed in a glass-fronted booth large enough for a wheelchair turnaround. It consists of a simple video recording setup and playback controls. It also can play back previous interviews. Concurrent online version exists so that remote users can share their stories with onsite visitors and vice-versa.</i>	<ul style="list-style-type: none"> • Encouraged to think about their own experiences • Moved by viewing other peoples' testimonies • A sense of community with other Canadians.
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Human rights are part of everyone's life. CMHR values your experiences.</i>	<i>Walk up to booth. Read explanatory text. Think about what story to tell. Enter booth, sit at monitor and read instructions. Relate story and watch playback. Watch a few stories from other visitors.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>The majority of stories will be contributed by Canadians.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>To be determined. User created content.</i>	
TEXT REQUIREMENTS	
<i>Short intro panel, approx. 50 words Instructions could be as hard text or onscreen.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Recording capacity for video and audio and playback capacity for same. Very simple controls</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Booth, 8x8 ft., with glass door. Chair or bench and counter with monitor.</i>	<ul style="list-style-type: none"> • Activity is suitable for children old enough to think about human rights or injustice. • Designed for 1 person at a time.

Notes: *There will also be a share your story activity on the website.*

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-07	Kitchen Table
OBJECTIVE	<i>Raise awareness of human rights activity 'at home'</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>This is an activity area and also a rest area. It consists of a plain kitchen table and several chairs. There are printed tablecloths with graphics.</i>	<ul style="list-style-type: none"> • <i>Welcome and relaxed.</i> • <i>Encouraged to share stories.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Kitchen tables have always been places where traditions could be kept alive, and where community movements have started.</i>	<i>Sit down at the table. Take part in facilitated discussion. Take a tablecloth from its hook and examine the images and facts on it. At other times, just relax and talk.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Tablecloths printed with graphics on different Canadian themes, e.g. values, language, ceremony, music, food, etc.)</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None</i>	
TEXT REQUIREMENTS	
<i>Explanatory text, approx. 50 words.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Mobile program for accessibility/ inclusive design purposes.</i>	<i>Visitors can choose a tablecloth to look at and talk about. There will be other changing activities.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Lower-ceilinged nook with wooden table and chairs. No décor apart from painted back wall.</i>	<i>Table seats up to 8 people. Potential for programming that is aimed at children.</i>

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TEXT REQUIREMENTS	
<p><i>No text in built exhibit. All text is in electronic format in insight stations. This includes:</i></p> <ul style="list-style-type: none"> • <i>Title</i> • <i>Story behind main image</i> • <i>Captions for secondary images</i> • <i>Photo credits</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<p><i>Three insight stations with identical content. Visitors can select a photo shown in the grid overhead and find out more about the story through text, images, graphics, video etc.</i></p>	<p><i>None</i></p>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>Printed images, each 8x8 ft., stacked two high, beginning at a height of approx. 8 ft. from floor. Half the grid is on the gallery's east wall and the other half on the west wall. Long bench seating.</i></p>	<p><i>A few topics show children or youth.</i></p> <p><i>The whole of the grid can easily be seen by groups. Seating for 20 along a curved bench at center.</i></p>

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-08, 09	Digital canvas / Performance stages
OBJECTIVE	<i>To provide dramatic, changeable projections of key moments and themes in Canada's human right journey</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Very large digital projection with changing content. There are 3 performance stages hidden in the wall. Projection can also be used to create digital scenery for museum theater purposes.</i>	<i>Curious about the people and situations featured in the digital canvas</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Many people and situations have shaped Canada's human rights journey.</i>	<i>Visitors will see dramatic moving images. If they want to find out more about the story behind the image they can do so at an insight station</i> <i>From time to time, performances are staged.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Stories will include [REDACTED] and more.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>Each story will be portrayed by a combination of still and moving images.</i>	
TEXT REQUIREMENTS	
<i>None</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"><i>Large digital projection</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
	<i>Digital canvas can be seen by a large group.</i>

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Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-13	Cultural Dispossession in the North - story niche
OBJECTIVE	To convey the importance of land and tradition in the lives of the Inuit peoples	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>A small open-sided 'box' with video projection on the back wall and small carvings embedded in the side walls. On the floor, a circular map of the earth's polar regions. At its center, a small circular table plays video interviews. The niche's primary story is the killing of the sled dogs; this integrates with Inuit oral histories of dispossession, including forced relocations of the people and the impact of climate change.</i>	<ul style="list-style-type: none"> • A feeling of connection to the Inuit peoples' perspective • An appreciation of the beauty of the North
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The flourishing society of the people of the far north underwent rapid and profound change when Canada's government enacted several policies without the peoples' involvement. After setbacks, the people are starting to regain their right to self-determination.</i>	<i>Visitor sees the large video from a distance; they are attracted to the image of a dog team heading across open ice and snow. Entering the niche, they watch the video for a few more seconds, and then turn left to examine a miniature carving of a sled and dog team, spot-lit inside a protective case that resembles ice. They turn right and are intrigued by its counterpart, a modern skidoo carved in the same style. They read brief explanatory labels for each object. Standing near the center of the niche, their presence triggers some of a series of interviews with elders and other people whose home is in the far north. They read a context panel at the edge of the niche.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • All content is Canadian. 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • Two small Inuit carvings – a traditional sled with dog team, and a modern snowmobile (original art works) 	
IMAGES	
<ul style="list-style-type: none"> • Overview context panel has several images, e.g. present-day northern housing, historic images of settlements • Photo background wrapping three walls of niche shows a wide snowscape 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • Context panel - approx. 120 words • Photos in context panel - three, approx. 20 words each • Art objects - two labels approx. 30 words 	

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TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"> • <i>Wide screen video plays a loop of a sled team from the point of view of someone on the sled. Gradually the dogs disappear and the motion stops. The loop starts again with a full dog team. Video is front-projected, runs continuously. Ambient sound of sled runners on snow</i> • <i>Top-projected video in center of niche is shown on a small horizontal round screen about table height. Content is clips from Oral History interviews about people's experiences with the topics (killing of the sled dogs; climate change; forced relocation; cultural dispossession; actions towards self-determination and cultural regeneration). Audio; subtitles as needed.</i> 	<ul style="list-style-type: none"> • <i>None</i>
STRUCTURE	APPEAL FOR CHILDREN OR GROUPS
<ul style="list-style-type: none"> • <i>Three walls, 8'x8', clad in slightly translucent white corian.</i> • <i>Two small object cases set into left and right wall at about 40" from floor. Cases are thick acrylic resembling clear ice. Appropriate spotlighting on art objects.</i> • <i>Floor surface etched with map of northern polar regions.</i> • <i>Small round projection surface, slightly tilted from horizontal, supported on single stem about 30" high.</i> • <i>No seating.</i> 	<ul style="list-style-type: none"> • <i>The miniature carvings and dog team video appeal to kids</i> • <i>This story niche can hold up to 6 visitors.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-14	Residential Schools - story niche
OBJECTIVE	<i>To draw similarities between the residential school system and today's child welfare system.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<p><i>Small open-sided box with an evocation of a classroom from the last century. A large photo of children writing on a blackboard covers much of the back wall. Two old-style school desks are fastened to the floor and informative videos are projected on their tops.</i></p> <p><i>On one side wall is a map of Canada marked with places where residential schools operated. The other side wall has photos of children and families affected by the '60s scoop'.</i></p>	<ul style="list-style-type: none"> • <i>Empathy for the damage suffered by families.</i> • <i>Proud of Canada's apology.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<p><i>The policies and attitudes behind the residential school system persist today in the child welfare system.</i></p> <p><i>More Aboriginal children are in care now than were in the residential schools.</i></p>	<p><i>Visitor's curiosity is drawn by the photo on the niche's back wall. Entering the niche space they notice a pair of old school desks and they stop to watch a short video in either French or English. A map of Canada studded with school locations attracts their attention. From a wall of personal photos they are surprised to learn about state apprehensions of children over the last few decades. They read the context panel and learn about Canada's official apology.</i></p>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian.</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • <i>Two school desks.</i> • <i>Framed photos as reproduction.</i> • <i>Large reproduction of map of Canada</i> 	
IMAGES	
<ul style="list-style-type: none"> • <i>Historic photo of children practicing letters at a blackboard under a banner about Jesus</i> • <i>Up to 20 personal photos of children and families from the years 1960 to present day</i> • <i>2-3 small photos in context panel</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Context panel, 130 words approx.</i> • <i>Photo captions in context panel, 30 words each</i> • <i>Quotations from former residential students and family members affected by the child welfare system</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<p><i>Top-projected video onto desks, one in French, one in English. To be confirmed.</i></p>	<p><i>None.</i></p>

Canadian Museum for Human Rights

STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>Approx. 8'x8'x8' box, open one side</i> <i>Photo mural on back wall</i> <i>In floor, two old-style school desks with top-projected video</i> <i>On right side wall, 10-20 framed photos</i></p>	<ul style="list-style-type: none">▪ <i>The stories are about children, but are sad.</i>▪ <i>The niche can hold 6 visitors.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-15	Disability Rights - story niche
OBJECTIVE	<i>To tell Canadian stories of discrimination and activism from the perspective of persons with disabilities</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small open-sided 'box', 8x8x8 ft. with artifacts arrayed along the three back walls and floor. A flip book provides details of the stories related to each artifact.</i>	<ul style="list-style-type: none"> Surprised and enlightened by tales of perseverance and ingenuity.
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Most advances made in the rights of persons with disabilities have come about because of their own activism and have benefitted the entire population.</i>	<i>Visitor approaches the niche and sees a number of objects that range from the ordinary to the mysterious. Coming closer they notice that each object has a single word (Dressing; Labouring; Measuring; Aspiring; etc.) beside it. As they turn the pages of the flip book, their action triggers changes in the exhibit's lighting. They touch the braille text on the pages and hear audio versions of the text. They explore several stories in the flip book, and read the context panel beside the niche.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> All content is Canadian 	
OBJECTS (artifact, reproduction, prop)	
<p>All are original artifacts:</p> <ul style="list-style-type: none"> Institutional grey sweat suits (Dressing) Braille watch (Trailblazing) Perkins Braille typewriter (Trailblazing) Canadian flag (Aspiring) Wooden trunk (Packing) Ventilator device (Breathing) Hanging fabric (Labouring) Medical kit (Measuring) Educational poster (Naming) Woven cradle (Remembering) Shovel (Digging) <p>(and more)</p>	
IMAGES	
<ul style="list-style-type: none"> Approx. 3-4 images or graphics per story (x 13) in flip book Approx. 3-4 images in context panel 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> Context panel, about 150 words Caption for images in context panel, 25 words x 4 Subject titles, 13 total Stories in flip book, 250 words x 13 Captions for images in flip book, 20 words x 4 images x 13 subjects Acknowledgement, 50 words 	

Canadian Museum for Human Rights

TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Camera with optical recognition software allows visitor to activate show-controlled lighting program by turning pages of flip book</i>	<ul style="list-style-type: none"> • <i>Flip book is visitor activated.</i> • <i>Pages have Braille text.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Rectangular floor plan is changed to wedge by addition of glass panels to protect the artifact walls. Artifacts are suspended from overhead grille or fastened to walls. Flip book on titled panel, supported on single leg about 30" H.</i>	<ul style="list-style-type: none"> • <i>Several stories are about children's experiences.</i> • <i>This niche can hold 5 visitors.</i>

Notes:

- *The exhibit's content and design direction come from a travelling exhibition originally produced by Ryerson University's School Of Disability Studies.*

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-17	Queer Resistance - story niche
OBJECTIVE	<i>To chronicle the long struggle for equal rights by LGBTQ people in Canada</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small, open-fronted 'box', 8x8x8 ft. Back wall is a translucent photomural with an array of moving LED text behind it. Side walls are textured to evoke protest signs, and carry graphics and one touch screen monitor [confirm this].</i>	<ul style="list-style-type: none"> <i>Respect for those who stood up for change and equality.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Longstanding repression of homosexuals inspired strong and creative forms of resistance. Legislation was one battle; public acceptance and recognition is equally important.</i>	<p><i>Visitors see the mural and the lively display of LED words and slogans scrolling across it. They come closer to watch the changing program, and then examine some of the graphics and photos that tell stories of resistance. They hear sounds of shouting and chanting.</i></p> <p><i>A touch screen video attracts their interest and they discuss which stories to select for viewing. They read the context panel and look at the photos there.</i></p>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> <i>Reproductions of protest signs and posters</i> 	
IMAGES	
<ul style="list-style-type: none"> <i>One large photo mural</i> <i>Some images will be digitized for the LED display</i> <i>Approx. 10-12 small graphic panels with photos and other visuals</i> <i>Approx. 3-4 images for context panel</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> <i>Context panel, approx. 150 words</i> <i>Captions for images in context panel, 4 x 25 words</i> <i>Slogans and text for the LED display</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"> <i>Pre-programmed wall sized LED display showing words, images, symbols, and so on.</i> 	<ul style="list-style-type: none"> <i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>Cubicle-shaped exhibit, 8x8x8 ft. Solid side walls built up in textured relief.</i></p> <p><i>Back wall is translucent glass photomural with moving LED program behind it. Also behind the glass, one monitor with sound.</i></p> <p><i>No seating.</i></p>	<p><i>Children may not be attracted to this story and some parents, teachers and schools may find it sensitive.</i></p> <p><i>The niche can hold 9 people.</i></p>

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GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-18	Japanese Canadian Forced Relocation - story niche
OBJECTIVE	<i>To tell a story of injustice against Canadian citizens 70 years ago and its eventual redress</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small, open-fronted box, 8x8x8 ft. Back wall carries a photomural of internment camp in the mountains. Side walls evoke building interior with plank walls. Cutouts in the walls reveal historical photos of families and internees.</i>	<ul style="list-style-type: none"> • <i>Sadness at the experiences of the internees.</i> • <i>Satisfaction at seeing the government's apology.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Thousands of Canadian citizens were unjustly forced from their homes, a move that left a sense of shame which was only lifted when the government formally apologized almost 50 years later.</i>	<i>Visitor enters the niche and imagines the home it represents. They read about the context of the event and read the statements from people who lived the experience.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • <i>Possible luggage and weigh scale (props)</i> • <i>Possible objects: tea cup, calligraphy brush</i> 	
IMAGES	
<ul style="list-style-type: none"> • <i>Approx. 12-14 photos</i> • <i>Reproductions, approx. 2,</i> • <i>Photo of</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Context panel, 150 words approx.</i> • <i>Captions for images in context panel, 25 words x 4</i> • <i>Captions for documentary images in exhibit, 30 words x 12-14</i> • <i>Large quotation on back wall, approx. 45 words</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>None</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Back wall is photo mural. The side walls are rough horizontal planks with cutouts showing photos. No seating.</i>	<ul style="list-style-type: none"> • <i>Most of the families in the stories had children. Young visitors may be able to relate to their experiences.</i> • <i>This niche holds 8 visitors.</i>

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Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-19	Winnipeg General Strike - story niche
OBJECTIVE	<i>To examine the context and legacy of Canada's most famous strike</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small open-front box, 8x8x8 ft. What appears to be a large unfolded map spreads across the back wall and onto the side walls and floor. A media program is projected onto it. The left wall holds artifacts from the strike; the right wall is a photo of a huge crowd with a poster reproduced on it.</i>	<ul style="list-style-type: none"> • <i>Intrigued by the drama and complexity of the story</i> • <i>Proud that Winnipeg has this important legacy</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The Winnipeg General Strike united different factions within the city, and had a lasting impact on the labour movement across Canada.</i>	<i>Visitors are attracted by the 3D map at the back wall. They locate their neighborhoods and watch as the media program tells them about its history. They examine the artifacts in the wall case nearby, look at photos and read about their significance.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<i>Partial list of possible artifacts includes: billy club, special constable armband, One Big Union lapel pin, Union ballot box and Soldier's gas mask.</i>	
IMAGES	
<ul style="list-style-type: none"> • <i>Photos from strike</i> • <i>Reproductions of pamphlets and notices</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Context panel, approx. 150 words</i> • <i>Captions for images in context panel, 25 words x 4</i> • <i>Artifact labels, 20 words x 6</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Media program to be projected onto relief map.</i>	<i>Map is 3D and touchable.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Open-front cube, 8x8x8 ft. Oversize graphic, set at an angle, covers part of back wall and overlaps onto floor and side walls. Central area of graphic is built up in 3D. Front projector suspended from ceiling. No seating.</i>	<ul style="list-style-type: none"> • <i>Touchable map is appealing to children, but content is not particularly child-oriented. Of interest to school groups as part of curriculum.</i> • <i>This niche can hold 4 people.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-20	Chinese Head Tax - story niche
OBJECTIVE	<i>To present the early story of Chinese immigration to Canada</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small pen-front box, 8x8x8 ft. At the back, a stepped stack of railway ties support photos and objects. At the sides, graphics and a map of Chinese Canadian settlement in Canada in the early 1900s.</i>	<ul style="list-style-type: none"> • <i>Troubled by our past policies toward Chinese people</i> • <i>More aware of Chinese-Canadian contributions to Canada.</i> • <i>Proud that Canada acknowledged the wrongs</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The harsh Canadian policies that made it difficult for Chinese people to immigrate here did not apply to any other nationality. These policies are no longer in effect.</i>	<i>Visitor approaches the exhibit niche, drawn by the small bronze sculpture near the back. They read the context panel and look at the photos and facts in it. They touch the sculpture while reading about what it represents. They examine photographs and read their captions.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • <i>Small realistic bronze sculpture of railway workers - original, touchable</i> • <i>Head tax certificates - originals</i> • <i>Photos of families in China and Canada - reproductions</i> 	
IMAGES	
<ul style="list-style-type: none"> • <i>Framed family photos reproductions, about 12</i> • <i>Historic photos in context panel, about 3-4</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Context panel, approx. 150 words</i> • <i>Object labels, approx. 35 words x 2</i> • <i>Photo captions, approx. 30 words x 12</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Passive monitor may show scrolling list of names or list of names may be presented some other way.</i>	<ul style="list-style-type: none"> • <i>Sculpture and railway ties are touchable</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Open side box, 8x8x8 ft. Back wall built out about 4 ft. with stack of horizontal timbers representing railway ties. Partial mirror on side walls. Objects and framed photos positioned on the steps of the ties. Large graphic on left wall.</i>	<ul style="list-style-type: none"> • <i>The bronze sculpture is realistic and tells a story.</i> • <i>This niche can hold 7 visitors.</i>

Note: It may be possible to present the names of those who paid the head tax through a programming event.

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-21	Right to Vote - story niche
OBJECTIVE	<i>To show that our right to vote was not always a given.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small, open fronted box, 8x8x8 ft. Side walls have life sized images of people ca. 1917. Interactive media program projected onto back wall dominates the exhibit.</i>	<ul style="list-style-type: none"> • Surprised by this aspect of our history • Appreciative of our right to vote
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>In Canada's past, the right to vote was frequently given to or taken away from various categories of people for political reasons.</i>	<i>From a distance visitors notice an attract loop of faces on the back wall. They start the program by touching the small screen on the podium in front of them. Next they answer a series of yes or no questions to expand the story. They notice a ballot box from 1917 as it is illuminated. They take a moment to read the context panel and look at the photos on it.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • All content is Canadian 	
OBJECTS (artifact, reproduction, prop)	
<i>Ballot box from 1917 election - artifact</i>	
IMAGES	
<ul style="list-style-type: none"> • Photos in context panel - approx. 3-4 • Photos of people in montage on side walls - approx.10-12 • Photos for media program, to be determined. 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • Context panel, approx. 150 words • Captions for context panel images, 25 words x 3 • Quotations on side walls, one English 40 words, one French 40 words (approx.) 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Monitor with interface (either touch screen or tangible interface)</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Open-front box, 8x8x8 ft. Flat side walls with photo mural. Rear wall has an 8x8 ft. projection scrim with hidden artifact behind it and separate spotlight. At center rear of floor is a table-height podium holding a touch screen monitor.</i>	<ul style="list-style-type: none"> • Content is important for school groups and tied to curricula. • This niche holds 3 people.

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-22	Women's Rights - story niche
OBJECTIVE	<i>To honour three important milestones in women's rights in Canada</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small, open-front box, 8x8x8 ft. On three vertical walls, graphics and photos relate three important advances in women's rights in Canada.</i>	<ul style="list-style-type: none"> <i>Proud of women's determination and courage</i> <i>Surprised at how long it took for women's rights to be acknowledged.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Women's rights have been fought and won in increments.</i>	<i>Visitor reads text, looks at photos and objects, watches videos</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> <i>Artifacts, to be determined.</i> 	
IMAGES	
<ul style="list-style-type: none"> <i>Three large photos: 1. the Famous Five; 2. Jeanette Laval; 3. Bread and Roses march</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> <i>Context panel, approx. 150 words</i> <i>Captions for images in context panel, 25 words x 3</i> <i>Short descriptions of events on 'ribbon', 30 words x 25</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"> <i>Media with sound plays in sequence on the three monitors, beginning at the far left. While a monitor is 'active', the other two play a subdued silent sequence</i> 	<i>The ribbon on the wall is 3D and touchable. No hands-on activities.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Three walls, each with large image and small video monitor. Ribbon motif is built out slightly from wall.</i>	<ul style="list-style-type: none"> <i>Topic is interesting; but presentation is more suited to older students and adults.</i> <i>This niche holds up to 10 people.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-23	Gatekeeping - story niche
OBJECTIVE	<i>To present the plight of refugees and the fragility of their status.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small pen-fronted box 8 x 8 x 8 ft. On the back wall is a video projection that visitors control using a trackball in the center of the space. The trackball resembles a globe of the Earth. The media program gives facts and experiences relating to various groups or individuals who have sought refuge in Canada.</i>	<ul style="list-style-type: none"> • <i>Concerned about refugees' situations</i> • <i>Compassion for their quest</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Refugees who escape threatening situations to come to Canada have little control over their acceptance and the way they are portrayed in the media, despite the UN convention on the rights of refugees.</i>	<i>At a distance, the visitor sees a large circular video image of the Earth. Approaching closer, they see two circular still images on the side walls, each showing a group of people in flight. The visitor notices an oversized trackball in the center of the space and discovers that it controls the video on the back wall. By stopping the ball at different positions they explore stories of refugees from different parts of the world. Before leaving, they read a short context panel and examine the photos in it.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<ul style="list-style-type: none"> • <i>Two large still images on walls</i> • <i>2-3 photos in context panel</i> • <i>Many still images in media program</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Context panel, approx. 150 words</i> • <i>Captions in context panel, approx. 25 words x 3</i> • <i>Captions and subtitles in media program, to be determined.</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Multipart media program delivered by single front-projected video. Interface between globe (trackball) and video selections is visitor-controlled. Audio to be determined.</i>	<i>Trackball representing the earth is visitor-controlled.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Open-front booth, 8 x 8 x 8 ft. Reflective screen on back wall. Video projector suspended from ceiling. Trackball device approx. 30 cm diameter set in freestanding base in centre of floor. Circular photo panels mounted on side walls. No seating.</i>	<ul style="list-style-type: none"> • <i>Presentation is appealing but concepts are advanced.</i> • <i>Turning the Earth trackball is very enticing – ball should not spin freely.</i> • <i>This niche can hold up to 4 visitors.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3 Canada's Journey
EXHIBIT	L2Z3-24 Racial Segregation - story niche
OBJECTIVE	<i>To shine light on Canada's history of racial segregation</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Open-front booth, 8 x 8 x 8 ft. Back wall looks like movie theatre screen. Facing the screen, three old-style theatre seats. Video plays a story of Viola Desmond's arrest. Side walls carry supplemental graphics.</i>	<ul style="list-style-type: none"> • <i>Inspired by Viola Desmond's actions.</i> • <i>Insight into the pervasive effects of racism.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The incident of Viola Desmond's arrest happened in a wider context of racial segregation that existed in many parts of Canada.</i>	<i>At a distance the visitor notices the evocation of an old movie theatre. Approaching closer they see a woman's photo on the side wall, and read the explanatory text while waiting for the video to end. They sit in one of the theatre seats and watch a short documentary. Either entering or leaving, they read a short context panel and look at some photos.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • <i>Reproduction movie-theatre seats</i> • <i>Reproduction of Desmond's business flyer</i> • <i>Mural-sized photo of movie theatre</i> 	
IMAGES	
<ul style="list-style-type: none"> • <i>Reproduction - Desmond's business flyer</i> • <i>Mural-sized photo of movie theatre</i> • <i>Period photo of V. Desmond</i> • <i>Documentary images from the pardon ceremony</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Context panel, approx. 150 words</i> • <i>Captions in context panel, approx. 25 words x 3</i> • <i>Extended caption for Desmond portrait, approx. 80 words</i> • <i>Captions and subtitles in media program, to be determined.</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Video projection with sound.</i>	<i>No interactive elements.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Open-front booth, 8 x 8 x 8 ft. Reflective screen on back wall with period-style surround. Video projector suspended from ceiling. Facing the screen, three old-style theatre seats.</i>	<ul style="list-style-type: none"> • <i>Video will appeal to children of 8 and up.</i> • <i>This niche can hold up to 11 people, including seating for 3.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-25	Metis Rights - story niche
OBJECTIVE	<i>To show the enduring importance of Metis rights and cultural expression.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small open cube, 8 x 8 x 8 ft. with custom art installation</i>	<i>Visitor will feel a connection to the Metis culture.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The issue of Metis rights was not finished in 1885 but is still relevant today.</i>	<i>Visitor will see an inspiring work of art.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<i>Original work of art to be commissioned.</i>	
IMAGES	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> <i>Context panel, approx. 150 words</i> <i>Captions in context panel, approx. 25 words x 3</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS

Canadian Museum for Human Rights

GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-26	Migrant Workers - story niche
OBJECTIVE	<i>To show some of the challenges faced by temporary migrant workers in Canada</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small, open-front box, 8x8x8 ft. At the back are four realistic life size figures of agricultural workers. Each holds a small digital screen showing photos or video relating to their story. Background photomural of field with crop. Side walls evoke packing crate material. Smaller graphic panels on the side.</i>	<ul style="list-style-type: none"> • Surprise at the situation of our agricultural workers • Concern for the workers' rights
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Most of the Canadian fruits and vegetables we eat rely on an almost-invisible labour force. These imported workers feel they should enjoy the same labour rights as Canadians.</i>	<i>Visitors are intrigued by the lifelike figures of field workers. As they come closer they see the photos and stories shown in the digital screen each is holding. They watch or read the stories and reflect on the significance of the bicycle. They examine the graphics on the side walls and read the short context panel with its photos.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • All content is Canadian 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • Real bicycle • Life sized figures with real clothing • Rough wooden slats • Reproductions of flyers and posters 	
IMAGES	
<ul style="list-style-type: none"> • Large photomural of farm field • Personal pictures from migrant farm workers • Documentary photos showing workers' lives 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • Context panel, approx. 150 words • Captions in context panel, approx. 25 words x 3 • Captions for supplementary graphics, approx. 5 x 45 words • Titles and subtitles in slide shows as required 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Four digital slide shows with or without video clips, independently looping with discrete power source.</i>	<ul style="list-style-type: none"> • None.
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Open-front box, 8x8x8 ft. Four life sized figures secured to floor. Each 'holds' a small digital screen showing a looping slide show. Background photomural. Side walls clad in wooden slats. Smaller graphic panels fastened to side walls. Lighting grid in ceiling. No seating.</i>	<ul style="list-style-type: none"> • Children will be curious about the figures and their bicycle. • This niche can hold up to 4 visitors.

Canadian Museum for Human Rights

GALLERY	L2 Z3 Canada's Journey
EXHIBIT	L2Z3-27 Stolen Sisters - story niche
OBJECTIVE	<i>To bring awareness to the ongoing problem of violence against women, and against Aboriginal women in particular.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small open cube measuring 8' x 8' featuring a commissioned work of art</i>	
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<i>An original work of art created for this exhibit experience.</i>	
IMAGES	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> <i>Context panel, approx. 150 words</i> <i>Captions in context panel, approx. 25 words x 3</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
	<i>Subject is not suitable for young children. Artwork will employ discretion in communicating its message.</i>

Canadian Museum for Human Rights

GALLERY	L2 Z3 Canada's Journey
EXHIBIT	L2Z3-28 Same-Sex Marriage - story niche
OBJECTIVE	<i>To celebrate the achievements and shed light on the ongoing debate about marriage within the LGBTQQ community.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Small, pen-front box 8x8x8 ft. At the back, a large tower of photos resembling an oversized, tiered, wedding cake. Each photo shows a couple either married or not. The photos switch to text from time to time. Back wall is a mirror. [On right side wall, a touchscreen monitor presents the debates over marriage within the queer community.]</i>	<ul style="list-style-type: none"> • <i>Proud of Canada's leadership in legalizing same-sex marriage</i> • <i>Surprised by Winnipeg's role in this story</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Some same-sex couples have fought hard to have their unions recognized in law, while other 'queer' people question the institution of marriage itself.</i>	<i>From a distance the visitor is intrigued by the playful wedding-cake structure and its photos. They spend a few minutes looking at the wide variety of happy people shown in the images. They notice two contradictory statements on the side walls, and explore the arguments further [in the touchscreen program].</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • <i>Reproductions of personal photos</i> • <i>Reproductions of news articles and documents</i> • <i>Small personal artifacts to be determined.</i> • <i>Decorated picture frames for 'cake' -- props</i> 	
IMAGES	
<ul style="list-style-type: none"> • <i>Approximately 50 personal photos of couples for 'cake'</i> • <i>Supplementary photos for media program</i> • <i>3-4 photos for context panel</i> • <i>Approx. 4 photos for graphics</i> 	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Context panel, approx. 150 words</i> • <i>Captions in context panel, approx. 25 words x 3</i> • <i>Text for wedding cake photos, approx. 4 words (names) x 50</i> • <i>Large statements on side walls, approx. 20 words x 2</i> • <i>Captions for graphics, approx. 40 words x 6</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Many photos in the 'cake' have hidden LED feature that reveals text. This is an automatic program. [Touchscreen monitor has layered stories controlled by visitor choices. Audio to be determined.]</i>	<i>None.</i>

Canadian Museum for Human Rights

STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>Open-front box 8x8x8 ft. Back wall is a mirror. In front of it, a tiered tower of photos about 7 ft. high. Some of the photos are wired to switch to text from time to time. [On right side wall, a touchscreen monitor.] Lighting grid in ceiling. No seating.</i></p>	<ul style="list-style-type: none">• <i>The happy and playful imagery will appeal to children however content is adult-oriented.</i>• <i>This niche will hold up to 6 visitors.</i>

Canadian Museum for Human Rights


GALLERY	L2 Z3 Canada's Journey
EXHIBIT	L2Z3-29 Language, Culture, Identity - story niche
OBJECTIVE	<i>To express the natural links of language to culture and identity</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Design in progress.</i>	
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The battle for language rights comes from a desire to preserve one's culture and ultimately one's identity. Keeping your language alive through speaking it is as important as winning its protection in law.</i>	
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • All content is Canadian 	
OBJECTS (artifact, reproduction, prop)	
IMAGES	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • Context panel, approx. 150 words • Captions in context panel, approx. 25 words x 3 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS

Canadian Museum for Human Rights

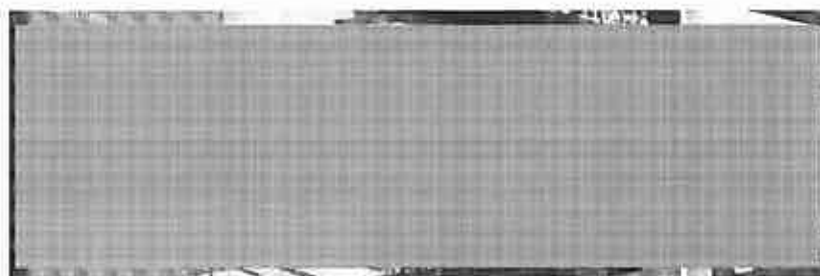
GALLERY	L2 Z3	Canada's Journey
EXHIBIT	L2Z3-30	Religious Oppression - story niche
OBJECTIVE	<i>To present a historic battle over freedom from religious oppression</i>	

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EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Design in progress</i>	
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
	
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> All content is Canadian 	
OBJECTS (artifact, reproduction, prop)	
IMAGES	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> Context panel, approx. 150 words Captions in context panel, approx. 25 words x 3 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS

Canadian Museum for Human Rights

CANADA'S CHALLENGE - L2 M



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FAST FACTS:

- One of the smallest galleries in the Museum.
- Sheds light on the unique character of Canada's three-part legal heritage

OBJECTIVES:

- To help visitors understand how rights are protected in Canada.
- To show how different legal traditions have shaped the Canadian legal system
- To show how change in the human rights arena come from individual and collective actions

DESCRIPTION:

This gallery explores the Canadian system for the protection of human rights. It helps visitors understand how rights are protected in Canada, how to claim them, and how to prevent further violations.

The emphasis throughout is on narratives that show how changes in the human rights arena have come about from both individual initiatives as well as group mobilization and activism.

Canadian society is animated by a number of values that bind its citizens together, regardless of whether they live in a common law, civil law, or aboriginal law jurisdiction. Using documents and artifacts, this gallery explores Canada's distinctive legal system and the different legal traditions that have influenced it, including British Common Law, French Civil Law, and Indigenous traditions.

Visitors will be encouraged to participate in debates over polarizing issues where potential clashes exist between different human rights, express their agreement or disagreement with national and international court rulings, and contribute to the dialogue about current issues and Canada's future. It will reinforce the message that everyone has a voice and that people can take action in order to achieve change using the different tools that have been incorporated into the system.

This gallery will include the following main visitor experiences:

- The Living Tree;
- Canada's Legal Traditions;
- Debate Table.

Canadian Museum for Human Rights

CANADA'S CHALLENGE - L2 M

CONTENT SELECTION:

The content in this Gallery was selected according to the following criteria:

- Stories show individuals achieving change in the human rights arena at the judicial level;
- Stories show groups organizing, mobilizing, and claiming their rights at the political level;
- Stories illustrate the constant adaptation of human rights to emerging realities in Canadian society;
- Stories represent a conflict of rights;
- Stories relate to the different legal traditions that have shaped the Canadian legal system;
- Stories mesh with topics in the Manitoba school curriculum;
- Stories have a strong potential for sparking lively discussion.

Canadian Museum for Human Rights

GALLERY	L2 M Canada's Challenge
EXHIBIT	L2M-04 The Living Tree
OBJECTIVE	<i>Create an evocative statement about the flexible structure of Canada's laws</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>A wall in the gallery on which is projected a large, slightly abstracted tree. The tree's branches sway gently and it morphs between a plain tree and a tree made of words relating to Canada's laws.</i>	<i>Intrigued and inspired.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Canada's constitution and laws are flexible and constantly adapt to changes in society.</i>	<i>Watch a short animated sequence about the tree.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>Animated tree image</i>	
TEXT REQUIREMENTS	
<i>Short explanatory text - Words inside 'tree' - approx. 200</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Front-projected video, approx. 7 x 7 ft. image. Continuous loop, approx. 3 minutes. Silent.</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Flat wall; video projector suspended from ceiling. No seating.</i>	<ul style="list-style-type: none"> <i>Children will enjoy the tree animation but are unlikely to understand the content.</i> <i>About 20 people can view this attraction.</i>

Canadian Museum for Human Rights

GALLERY	L2 M	Canada's Challenge
EXHIBIT	L2M-05	Canada's Legal Traditions
OBJECTIVE	<i>To present the multiple sources of our legal traditions.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Large display case containing documents, small artifacts, graphics, and explanatory labels.</i>	<ul style="list-style-type: none"> • <i>Excited to see important documents.</i> • <i>Enlightened about our complex traditions.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Canada's legal practice draws from Aboriginal, French, and English traditions.</i>	<i>Look at the objects in the case. Read the text and graphics.</i>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • <i>All content is Canadian</i> 	
OBJECTS (artifact, reproduction, prop)	
<ul style="list-style-type: none"> • <i>5 to 7 important documents from Canada, including Canadian Bill of Rights, Proclamation of the Constitution 1982, Canadian Human Rights Act, Charte québécoise des droits et libertés de la personne, Royal Proclamations, Treaties and the Manitoba Act.</i> • <i>May not always be the same documents. May not always be originals.</i> 	
IMAGES	
<i>Supporting images, and graphics</i>	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Overview panel, approx. 100 words</i> • <i>3-4 Secondary texts, approx. 80 words each</i> • <i>4-5 artifact labels, approx. 30 words each</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>None</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Large climate-controlled glass showcase. Documents supported on narrow tall plinths. Internal lighting.</i>	<ul style="list-style-type: none"> • <i>Subject is part of school curriculum and of key interest to student groups.</i> • <i>About 15 people can view this exhibit at one time.</i>

Notes: Availability of original documents not assured.

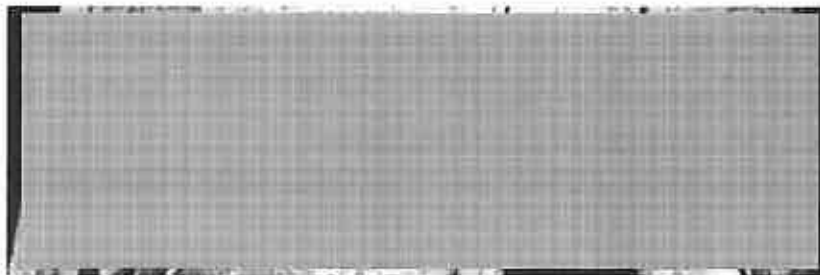
Canadian Museum for Human Rights

GALLERY	L2 M	Canada's Challenge
EXHIBIT	L2M-06	Debate Table
OBJECTIVE	<i>To provide an opportunity to explore two sides of a real court case.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Participatory activity in the form of a structured debate or discussion. Ring-shaped table has places for 15 participants. Digital interface device at each place. Larger monitors suspended overhead show contextual material relating to the court case being discussed. Debate can run in facilitated group mode (from 10-20 minutes) or non-facilitated mode (about 5minutes).</i>	<ul style="list-style-type: none"> • Engaged by the debate process • Encouraged to express their opinions • Receptive to other people's perspectives.
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<ul style="list-style-type: none"> • Our laws place limits on the way people may exercise their rights. • The exercising of one person's rights can conflict with the rights of another person. • If you feel your rights have been violated you have the right to seek justice. • Challenges to human rights violations brought to the courts can change the way our legal system interprets and defines human rights. 	<p><u>As a group</u> Visitors are invited by a facilitator to take part. They listen as the case is introduced and learn how the voting is done. As the two sides are presented, they comment verbally or ask questions. They watch information presented on the overhead monitors. At certain points they must vote to express their opinion so far. As the case is summed up they see how their votes compared to the court decision. They discuss or argue their opinions further.</p> <p><u>Individually</u> Visitor joins activity with other visitors at any point. They ponder the topic being posed, and vote on the first of several questions to show their response. They see how other visitors have voted before them. At the end of the questions they see a short video about a court case illustrating that topic.</p>
CANADIAN CONTENT HIGHLIGHTS	
<ul style="list-style-type: none"> • All content is Canadian 	
OBJECTS (artifact, reproduction, prop)	
None	
IMAGES	
Images within media programs	
TEXT REQUIREMENTS	
Overview panel, approx. 100 words	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
Digital interface and video	Activity is participatory but not physical
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
Ring-shaped table with places for 15 participants. Digital interface device at each place. 3 larger monitors suspended overhead from metal frame. Table has a gap to allow facilitator to enter circle.	<ul style="list-style-type: none"> • The topics will be tailored to the age and interests of different age groups. • The activity is designed for 15 places.

Canadian Museum for Human Rights

EXAMINING THE HOLOCAUST - L3 Z1



s.20(1)

s.21(1)(d)

FAST FACTS:

- Large dramatic gallery at the center of the Museum
- Presents lessons and explores the most thoroughly researched genocide in history.

OBJECTIVES:

Two key insights from this gallery will empower visitors to make positive social changes:

- Even in the most developed societies, human rights are fragile
- Ongoing vigilance today against anti-Semitism, racism and other oppressive attitudes is essential.

DESCRIPTION:

Examining the Holocaust is a unique addition to the worldwide body of Holocaust-related exhibit experiences. In this gallery, the Museum's approach to the Holocaust is not memorial, but deliberately analytical. The gallery as a whole poses two questions: *how?* and *why?* and addresses them through three distinct but related themes in the exhibits. These themes—abuse of state power, spreading fear and hatred, and war and genocide—invite visitors to reflect on the complexity of the Holocaust, while gaining insights applicable to Canada and the world.

Visitors learn what happened in the Holocaust and consider aspects of the Holocaust with broad relevance to human rights struggles today. They become sensitized to the same vulnerabilities in modern societies that seventy years ago contributed to the murder of six million Jews and millions of others. The gallery's theatre shows a documentary film on Canada, anti-Semitism and the Holocaust. As well, visitors are introduced to the distinguishing concepts of genocide, first identified in 1943 by the Holocaust scholar Raphael Lemkin and used internationally as a teaching tool since then.

Through this journey, visitors increase both their appreciation of the relevance of the Holocaust and their discomfort with anti-Semitic, racist, and similar marginalizing attitudes and actions.

This Gallery includes the following:

- Film theatre;
- Examining the Holocaust Perimeter Wall Exhibits;
- Large Vitrine;
- Lemkin's Techniques of Genocide.

Canadian Museum for Human Rights

EXAMINING THE HOLOCAUST - L3 Z1

CONTENT SELECTION:

In the main gallery exhibit looking at corruption of state power, spreading fear and hatred, and war and genocide, stories are being selected based on the following criteria:

- Story fits the exhibit message;
- Story is corroborated by sound scholarship;
- Story corresponds with Holocaust chronology presented through the three themes;
- Story is compelling and has human rights relevance;
- Powerful quotations, images and artefacts from the story are available;
- Together the stories represent a cross-section of Nazi violations;
- Stories within the themes reflect a diversity of viewpoints, including women and children;
- Stories will be illustrated through local Canadian survivor testimony.

For the Techniques of Genocide exhibit, stories are being selected according to the following criteria:

- Recommendations in a Content Development package on Raphael Lemkin for the CMHR by an international expert in genocide studies and Raphael Lemkin;
- There is verifiable evidence that Lemkin viewed the events as genocides;
- The story accurately and authentically conveys a particular technique of genocide in a manner that corresponds to Lemkin's use of the technique;
- The stories taken as a collective accurately and authentically cover the diverse types of events that the concept of genocide can cover;
- There is sufficient material available for research (bearing in mind that much of Lemkin's unpublished material is in archives and cannot be viewed without travel expenses) or by scholars working from Lemkin's archival collection, to ensure accuracy and authenticity in representation;
- There is sufficient material relating to the story to make a visually compelling exhibit from a visitor-experience perspective.

Canadian Museum for Human Rights

GALLERY	L3 Z1	Examining the Holocaust
EXHIBIT	L3Z1-03	Film Theatre
OBJECTIVE	<i>To provoke reflection about the Holocaust and its relevance to Canada</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Film theatre set in the center of the gallery with seating for about 29 people. The walls are transparent and canted, made of irregular panels that recall broken glass.</i>	<ul style="list-style-type: none"> • <i>Surprised at the new information</i> • <i>Determined to prevent this happening again</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>There were surprising and disturbing similarities between the rise of Nazism in Germany and attitudes in Canada in the 1930s.</i>	<i>Visitor notices the dramatic shape of the theatre and sees people sitting inside. They find the entrance and note the time that the next screening starts. They look at a few exhibits while waiting. They take a seat and watch the presentation of about 10 minutes.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Parallels are made to Canada</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None</i>	
TEXT REQUIREMENTS	
<i>External signage - may be digital Captions and subtitles in film</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Video, front projected, with sound; looping; choice of English or French audio</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Trapezoidal shaped space with glass walls and open top. Two ramps cross over the theatre. Walls of irregular triangle and trapezoid slabs of tinted glass, 'stitched' together with metal staples, are attached to vertical girders secured to overhead ramps. Screen at opposite end to entrance. Exit behind screen.</i>	<i>Content is not aimed at children under the age of 12. Theatre can seat approx. 29 people; there are two wheelchair positions.</i>

Canadian Museum for Human Rights

GALLERY	L3 Z1	Examining the Holocaust
EXHIBIT	L321-04 through -12	Examining the Holocaust (perimeter wall exhibits)
OBJECTIVE	<i>To pose the questions 'how' and 'why' in a case study of the systematic destruction of human rights.</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Exhibit in three thematic sections, arrayed along three walls of the gallery. Content is carried on or in large flat panels of different sizes that appear to lean against the back wall and overlap each other. Panels carry photographs, text, diagrams, maps, video monitors, and small drawers. The colour palette is very dark, with greys and blacks dominating.</i>	<ul style="list-style-type: none"> • <i>Horror at the facts of the Holocaust</i> • <i>Concerned about its possible repeat</i> • <i>Sensitive to vulnerabilities in modern society</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The Holocaust continues to be very close to political modern life and its lessons demand that we be vigilant.</i>	<i>Visitor walks up a long set of ramps and turns sharply to the left to view the first wall exhibit. They examine the photos and graphic panels, watch some of the videos, read text, and open small drawers to reveal fragile or 'secret' objects. They move from left to right along the three walls.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Content is not about Canada; but is relevant to Canadians</i>	
OBJECTS (artifact, reproduction, prop)	
<p><i>Artifact research is in progress.</i></p> <ul style="list-style-type: none"> • <i>6 small artifacts that were made in secret by prisoners, camp inmates, etc. – for the drawers</i> • <i>- approx. 24 artifacts related to the thematic sections of the exhibit</i> <p><i>Total number of artifacts will be approx. 30</i></p>	
IMAGES	
<p><i>Photo research is in progress. Sources may include:</i></p> <ul style="list-style-type: none"> • <i>Personal photos from people whose lives were touched by the Holocaust</i> • <i>News photos from the period</i> • <i>Journalists' photographs of events</i> • <i>Nazi photos of events and people</i> • <i>Reproductions of maps, printed propaganda materials, schoolbooks, documents, permits, etc.</i> <p><i>Total number of photographs will be approx.35; other graphics are approx.12</i></p>	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Introductory panel - 85 words</i> • <i>Primary texts - 3 X 60 words</i> • <i>Secondary texts - 12 X 100 words</i> • <i>Quotations - 8 X 50-80 words</i> • <i>Image captions - 18 X 40-80 words</i> • <i>Artifact labels - 30 X 25 words</i> 	

Canadian Museum for Human Rights

TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Three video monitors with sound; choice of audio in French or English.</i>	<i>Visitors open drawers to view secret objects</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Linear exhibit arrayed along three contiguous walls of the gallery. Content is carried by flat panels ranging in height from 8 ft. to 15 ft. (approx.) that lean back slightly from the vertical and overlap each other. Some panels are solid, others are tinted glass. Panels are variously etched, printed, have graphics attached, contain small vitrines, and hold video monitors and artifact drawers. Overhead lighting grid. No seating.</i>	<i>Not aimed at children under the age of 12. Messages are at a high level and some content is disturbing. Sufficient room for groups to spread out and view exhibits.</i>

Canadian Museum for Human Rights

GALLERY	L3 Z1	Examining the Holocaust
EXHIBIT	L3Z1-0	Large vitrine
OBJECTIVE	<i>To provide an appropriately dramatic end note for the gallery</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Large freestanding showcase. Three-sided; two sides glass, one opaque. Case can be seen from the overhead ramps.</i>	<i>Moved by seeing real artifacts associated with the Holocaust.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The Holocaust was real and affected real people. Here is something from that time.</i>	<i>Visitor will view real objects and read the stories behind them.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Not applicable</i>	
OBJECTS (artifact, reproduction, prop)	
Objects have not been selected.	
IMAGES	
<i>To be determined.</i>	
TEXT REQUIREMENTS	
<i>Artifact labels</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>None</i>	<i>none</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Very large three-sided vitrine approx. 20 ft. high. Two sides glass, one opaque. Internal lighting. Case is higher than the overhead ramps.</i>	<i>Real things will appeal to all ages.</i> <i>A group of ten or so can gather around this case.</i>

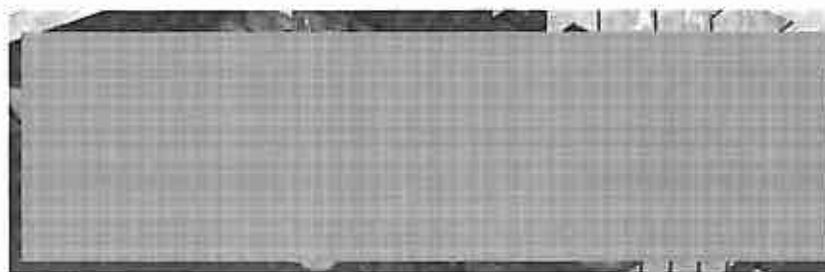
Canadian Museum for Human Rights

GALLERY	L3 Z1	Examining the Holocaust
EXHIBIT	L3Z1-014	Lemkin's 'Techniques of Genocide'
OBJECTIVE	<i>To enable a deeper understanding of the dynamics of genocide</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Four touch-screen monitors, each carrying the same program.</i>	<i>Intrigued and disturbed by the stories illustrated</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The genocidal character of the Holocaust is revealed through the techniques the Nazis used to destroy the Jewish people.</i>	<i>Read the overview panel. Start the touch-screen program and explore several or all eight techniques and their examples.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>None</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>Photograph of Raphael Lemkin Images as required for media program</i>	
TEXT REQUIREMENTS	
<i>Overview panel, approx. 100 words</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Touch screen interface, multiple choice</i>	<i>Activity is visitor-activated and controlled.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Four identical 24" monitors fastened to a supporting wall of the theatre behind.</i>	<i>Not suitable for children. Each station can be used by up to 3 people.</i>

Canadian Museum for Human Rights

HOPE AND HARD WORK - L3 Z2



s.20(1)

s.21(1)(d)

FAST FACTS:

- Bright, open exhibit follows the dark experience of the Holocaust
- Presents and explains the Universal Declaration of Human Rights

OBJECTIVES:

Visitors will be:

- inspired to hope by the vision of human rights to protect human dignity
- challenged to action by the hard work of individuals and groups to make social change

DESCRIPTION:

In the aftermath of the terrible human cost of two World Wars, the Universal Declaration of Human Rights, with its two accompanying Covenants, expressed the conviction that every human has dignity. That hope continues, to protect the human dignity of all through the recognition of universal human rights.

Around the globe, people have made tremendous efforts to embody this vision in real life situations. This work is hard, and often frustrating. But because of it the world has seen a dramatic expansion of international and regional human rights laws and institutions. Meanwhile, the meaning of human rights is debated and refined. This never-ending human rights conversation between the *hope* that we can make our world more equal, free, and secure for everyone, and the gritty *hard work* to see this vision embodied in people's lives, is essential to transforming our world.

Visitors to this gallery become familiar with the content of international human rights and Canada's role in it (notably, the contribution of the first drafter of the UDHR, John Peters Humphrey). They can appreciate that these rights have not yet been fulfilled in many people's lives, and see that these promises are made real as the result of hard work by regular people - individually and collectively - who have looked to international human rights law to bring about social change.

This Gallery will include the following main visitor experiences

- Diptychs;
- John Humphrey;
- Human Rights Instruments;
- UDHR Soffit Projections.

Canadian Museum for Human Rights

HOPE AND HARD WORK - L3 Z2

CONTENT SELECTION:

This gallery is organized to reflect the interplay between the lofty aspirations of international human rights and the gritty realities of trying to make these rights a reality in people's lives.

The Universal Declaration of Human Rights and Canadian John Humphrey's contribution to the Declaration anchor the gallery.

- The human rights revolution exhibit features twelve international human rights legal instruments, which were selected on the basis of broadly recognized significance by the global human rights community.

In the social movement diptychs exhibit, the main themes for inaugural include children's rights, women's rights, rights of indigenous peoples, rights of persons with disabilities, religious freedom, the anti-apartheid movement (South Africa), LGBTTTQ rights, and the right to personal security. These themes were selected according to the following criteria:

- The theme is connected to an important human rights instrument, institutions, concept or practice;
- The theme is compelling, fresh and relevant to a wide audience;
- The theme has connections to Canada;
- There is strong scholarly recognition of the theme;
- Effective, high-quality media are available to illustrate the theme;
- The inaugural themes together reflect a broad range of human rights struggles;
- Taken together, the themes cover issues that transcend local circumstances and reflect global concerns;
- Stories within themes reflect a diversity of viewpoints, including women and children;
- Stories within themes reflect concerns of the communities consulted in the research process.

Canadian Museum for Human Rights

GALLERY	L3 Z2	Hope and Hard Work
EXHIBIT	L3Z2-04	Diptychs
OBJECTIVE	<i>To allow people to explore real examples of how the aspirational rights of the UDHR apply in real-world contexts</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Large pairs of vertical monitors the height of a person, with capacity for interactive exploration of content. The paired monitors face each other slightly, like two sides of an open book.</i>	<ul style="list-style-type: none"> <i>Moved by the struggles and triumphs of people in the stories.</i> <i>Inspired to imagine acting for a better future</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>People can transform the world by advocating for human rights, together through ground-level activism.</i>	<i>Visitors observe other people interacting with a diptych, then step up to one that is free. They use large arm gestures to select topics and switch from one 'page' to another. At each page or pair of pages they watch a video clip or read a short caption. After several minutes they leave to explore other parts of the gallery.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Canadians will be included.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None other than those in the media program</i>	
TEXT REQUIREMENTS	
<i>None other than that in the media program</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Tall video monitors connected in pairs. Activity is controlled by a Kinect-type feedback interface.</i>	<i>Exhibit requires vigorous actions to produce results, without any actual physical contact.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Four pairs of tall monitors set along center line of gallery floor.</i>	<ul style="list-style-type: none"> <i>Some of the stories concern children's rights and actions. The activity appeals to children of all ages.</i> <i>Activity is limited to one person's gestures but groups can contribute to decisions or watch.</i>

Canadian Museum for Human Rights

GALLERY	L3 Z2	Hope and Hard Work
EXHIBIT	L3Z2-07	John Humphrey exhibit
OBJECTIVE	<i>To underline the role of a Canadian in drafting the UDHR</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Design is in development: may be on reverse of Diptychs</i>	<i>Pride in the Canadian contribution</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>A Canadian, John Humphrey, played a leading role in drafting the Universal Declaration of Human Rights.</i>	<i>In development</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Content is Canadian</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>Photographs of Humphreys</i>	
TEXT REQUIREMENTS	
<i>Text and labels</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"> <i>To be determined</i> 	<i>None</i>
STRUCTURE:	APPEAL FOR CHIDREN OR GROUPS
<i>May be on reverse of diptychs</i>	<i>To be determined depending on design approach</i>

Canadian Museum for Human Rights

GALLERY	L3 Z2	Hope and Hard Work
EXHIBIT	L3Z2-05	Human Rights Instruments
OBJECTIVE	<i>To show some of the many human rights agreements that followed the UDHR</i>	

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>A wall of large panels that resemble one long strip creating the right wall of the gallery. The panels have images and text. Below the panels, a shallow shelf holds three digital monitors that provide further information about the subject. There may be other elements on the shelf.</i>	<ul style="list-style-type: none"> • <i>Curious about the people and situations shown in the photos.</i> • <i>Impressed by the work done to further human rights.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The UDHR gave rise to an explosion of further international agreements to expand or improve on the original statement.</i>	<i>Visitors see a large graphic display. They navigate an insight station for more information.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Canadian legal instruments will be included</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>24 photos, two for each panel illustrating a selected 'instrument'.</i>	
TEXT REQUIREMENTS	
<i>Primary text, 65 words Secondary text, 12 X 100 words Quotations, 12 X 30-60 words Image captions, 12 X 35 words Artifact labels, 12 X 30 words (may not be in all panels)</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Insight stations.</i>	<i>To be developed</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>A wall of 13 steel panels, one larger and 12 identical, arrayed in a long strip against a tinted glass support. The panels start about 2 ft. above the floor and are about 5.5 ft. high.</i>	<i>Subject will not appeal to children. Exhibit can be viewed by a group.</i>

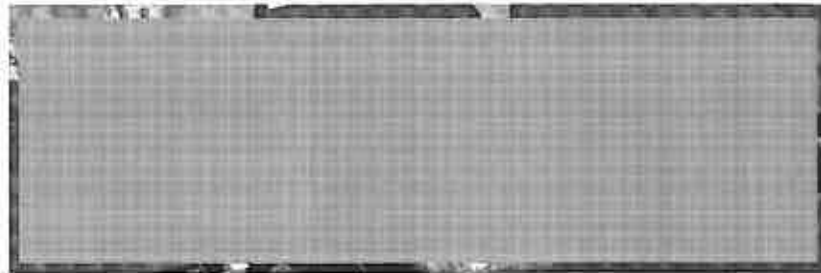
Canadian Museum for Human Rights

GALLERY	L3 Z2 Hope and Hard Work
EXHIBIT	L3Z2-06 UDHR Animation - Soffit Projection
OBJECTIVE	<i>To present a simplified and attractive version of the clauses of the Universal Declaration of Human Rights</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Large overhead wall surface almost the length of the gallery, with colourful animations projected onto it, depicting the thirty articles of the Universal Declaration of Human Rights.</i>	<ul style="list-style-type: none"> • <i>Cheered by the bright animations</i> • <i>Inspired by the beliefs expressed</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The clauses of the Universal Declaration of Human Rights are a simple expression of the highest hopes for humanity.</i>	<i>From across the space, or on leaving the Holocaust gallery, the visitor's eye is caught by the colourful moving images overhead. They watch for a minute and realize these are declarations of rights belonging to all human beings. They watch several more segments before turning to explore the rest of the gallery.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Juxtaposition to Humphreys exhibit reminds visitors of Canadian connection to UDHR</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>Animation within the media program.</i>	
TEXT REQUIREMENTS	
<i>None</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Front-projected visuals, two projectors each showing a separate video. Silent.</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Vertical surface of soffit, pierced by horizontal structural beam</i>	<ul style="list-style-type: none"> • <i>Charming animation is appealing to children</i> • <i>Videos can be viewed by several large groups of people at once.</i>

Canadian Museum for Human Rights

BREAKING THE SILENCE - L3 Z3



s.20(1)

s.21(1)(d)

FAST FACTS:

- A quiet respectful space where visitors can learn about many mass atrocities.

OBJECTIVES:

- To encourage visitors to understand that terrible human rights violations continue to occur and to and break the silence regarding genocide.

DESCRIPTION:

The worst human rights violations in recent times were perpetrated by nation-states that systematically stripped targeted groups of their rights, including their right to life. Many of these events were denied even as they happened, or silenced by fear and shame. In this gallery, visitors are invited to help break that silence—an important first step in the quest for universal human rights protection.

Rather than memorialize past violations, the gallery adopts an activist approach. Social change happens best in conditions when people summon the courage to risk complaining publicly about injustice, are able to envision a better path, and can organize themselves to work together toward this new vision. For our visitors, simply acknowledging and studying the atrocities presented in the interactive table and media carrels is an act of resistance against these violations.

Also in this gallery, the Museum highlights the successes of some of Canada's diaspora communities in their campaigns to break the silence regarding genocides (the worst category of human rights violations) against their own ethnic, racial, religious, or national group. Five genocides formally recognized by Canada's federal government are featured: the Armenian genocide, the Holodomor, the Holocaust, Rwanda, and Srebrenica.

This gallery includes the following main visitor experiences:

- Study table;
- Breaking the Silence in Canada exhibits;
- Study carrels;
- Film theatre: The Holodomor.

Canadian Museum for Human Rights

BREAKING THE SILENCE - L3 Z3

CONTENT SELECTION:

In the *Breaking the Silence in Canada* exhibit, Canadian Parliament's formal recognition of five genocides functions as the primary selection criteria for these events.

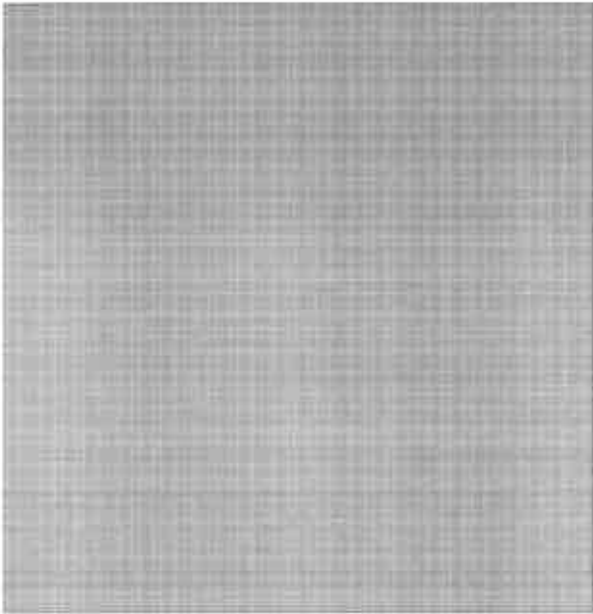
The selection of events for inaugural treatment in the other exhibits within the *Breaking the Silence* gallery has been made through a qualitative assessment, which considers the criteria listed below. These criteria do not comprise a checklist that each event must meet for inclusion, but rather ensures that this exhibit features a representative cross-section of global-large scale human rights violations.

- There is a large enough body of reputable and balanced scholarship to inform responsible exhibit content development;
- Human rights were violated in a manner which "outrages the conscience" of humanity (UDHR Preamble);
- There is a strong connection between the atrocity (or its aftermath) and Canada;
- Individuals were targeted based on their actual or perceived group identity;
- The violations were experienced as dehumanizing by members of the out-group;
- The perpetrators themselves were dehumanized by the barbarity of their actions;
- A nation-state was directly or indirectly involved in the violations;
- The acts of atrocity were done systematically;
- The atrocity had significant scope, intensity and range;
- The event fits the elements of genocide, crimes against humanity, war crimes, or the crime of aggression, according to the relevant international instruments (e.g. the Rome Statute of the ICC);
- The atrocity affected humanitarian or human rights instruments, institutions, concepts or practices;
- There is a historical relationship with other mass atrocities;
- Taken together, the list of events serves as a representative cross-section of global large-scale violations;
- Taken together, there is a representative balance between relatively well-known atrocities and those that are largely unfamiliar;
- Stories illustrating events reflect a diversity of viewpoints, including women and children;
- Stories illustrating events reflect the concerns of communities consulted in the research process.

Canadian Museum for Human Rights

GALLERY	L3 Z3 Breaking the Silence
EXHIBIT	L3Z3-02 Study Table
OBJECTIVE	<i>To offer an opportunity for in-depth exploration of primary sources on atrocities</i>

s.21(1)(d)

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<p><i>Long table with interactive surface on which are projected images from a database as selected by visitors.</i></p> 	<ul style="list-style-type: none"> • <i>Concerned about violations worldwide</i> • <i>Inspired to break the silence around violations</i> • <i>Motivated to stay informed and be vigilant</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<p><i>It is important to break the silence and resist denial and minimization that has accompanied many atrocities around the world.</i></p>	<p><i>On entering the room the visitor notices people at the long table in the center looking at images of archival material. They take a seat and choose an approach from the digital menu projected on the table in front of them. They call up material about the subject they have selected or choose another subject. They share material with someone across the table or beside them.</i></p>
CANADIAN CONTENT HIGHLIGHTS	
<i>Some content concerns Canadian indigenous peoples and the Canadian witnesses of international events.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None in built exhibit</i>	
TEXT REQUIREMENTS	
<i>None in built exhibit</i>	

Canadian Museum for Human Rights

TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<ul style="list-style-type: none"> • <i>Eight 46" edgeless LCD touchscreens -- multi-touch, multi-user interactive monitors in a long table format</i> • <i>Audio for feedback only</i> 	<p><i>Activity is visitor activated and controlled.</i></p>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>Long table structure with 8 monitors embedded into the surface. Access is at alternating sides of the table.</i></p> <p><i>Seating to be determined.</i></p>	<ul style="list-style-type: none"> • <i>Content is not suitable for children under 12</i> • <i>Table has 8 stations, which can be used by several people each.</i> • <i>Table accommodates 32 people.</i>

Canadian Museum for Human Rights

GALLERY	L3 Z3 Breaking the Silence
EXHIBIT	L3Z3-03-07 Breaking the Silence In Canada
OBJECTIVE	<i>To acknowledge the role of diaspora Canadian communities and of Parliament in breaking the silence on five genocides.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>A set of five identical exhibits. Each has a shallow wall-mounted display case with text, graphics, photos, and a small artifact or 3D prop related to the events described.</i>	<ul style="list-style-type: none"> • <i>More aware of these genocides</i> • <i>Disturbed by the slaughter that took place</i> • <i>Reassured by Canada's public statements</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<p><i>Canada's parliament has officially recognized five genocides: the Armenian genocide, the Holodomor, the Holocaust, Srebrenica and Rwanda.</i></p> <p><i>Canadian communities played key roles in achieving this recognition.</i></p>	<i>Read the text passages. Examine the photographs, visuals, and object.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>In all cases, the role of Canadians and of the Government of Canada will be highlighted.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>At least one small object per genocide</i>	
IMAGES	
<i>Photographs from the genocide and of Canadian witnesses and advocates.</i>	
TEXT REQUIREMENTS	
<p><i>Primary text (for all 5 panels), 80 words</i></p> <p><i>Secondary text, 100 words</i></p> <p><i>Quotation, 20-30 words approx.</i></p> <p><i>Artifact/object label, 30 words each</i></p> <p><i>Image captions, 30 words each</i></p>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>None</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Shallow wall case, one of five identical in build, with glass front.</i>	<i>Not aimed at children under the age of 12. Can be viewed by 3-4 people.</i>

Canadian Museum for Human Rights

GALLERY	L3 Z3 Breaking the Silence
EXHIBIT	L3Z3-03 Film Theatre—The Holodomor
OBJECTIVE	<i>To help visitors understand the potential power of free press for the protection of human rights, while also encouraging them to view media critically and be aware of biases that inform reporting.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Theatre with film experience</i>	<ul style="list-style-type: none"> • <i>Awareness of the events in and around Ukraine</i> • <i>Disturbed by the starvation that took place</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The media can help break silence about gross violations of human rights, but can also be complicit in making silence.</i>	<i>Sit down and watch a film.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Connections will be made to Ukrainian communities in Canada.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>A combination of still and moving images will be incorporated into the film.</i>	
TEXT REQUIREMENTS	
<i>None</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Video with soundtrack.</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Theatre with seating.</i>	<i>Not aimed at children under the age of 12. Can be viewed by 30 people.</i>

Canadian Museum for Human Rights

GALLERY	L3 Z3 Breaking the Silence
EXHIBIT	L3Z3-07 Study Carrels
OBJECTIVE	<i>To allow exploration of archival material with audio, or a more private place to look at any material</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Five identical open-front booths with a single seat and a video monitor with control device. Audio delivery is confined to the booth.</i>	<ul style="list-style-type: none"> • <i>Concerned about violations worldwide</i> • <i>Inspired to break the silence around violations</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Gross human rights violations have profoundly personal impacts.</i>	<i>Visitor approaches the booths and sees people in some of them. They find an available booth and read the brief descriptive text beside it. Taking a seat they briefly study the onscreen menu and decide which topic to explore. They watch the images and video and listen to audio testimony of people.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Some of the personal testimonies may be from Canadians—witnesses to events or those who were involved and later immigrated to Canada.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None [RAA proposes photo mural on back wall; this is not decided]</i>	
TEXT REQUIREMENTS	
<i>To be determined - possibly overview text of 50 words</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Visitor-activated touch screen monitor with audio delivery.</i>	<i>None.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Booth with open front. Touchscreen monitor on small desk at left wall. Single seat can be moved away for wheelchair access. Individual lighting and audio delivery.</i>	<i>Not intended for children. Seating for one.</i>

Canadian Museum for Human Rights

THE FORUM - L3 Z4



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FAST FACTS:

- A smaller gallery with a high ceiling, visible from several points along the ramp
- An inspiring youth focused gallery featuring positive Canadian stories and interactive experiences.

OBJECTIVES:

Visitors to the gallery will:

- Learn how ordinary Canadians are working to uphold human rights
- Appreciate the potential of music to support human rights
- Feel encouraged to act against bullying.

DESCRIPTION:

This gallery, which is one of the most youth-oriented in the whole Museum, explores how ordinary Canadians are working to uphold human rights. It tells stories of grassroots action for change and touches on topics that visitors of all ages can relate to.

The interactive game on bullying is the centrepiece of this gallery. It is flanked by eight wall panels featuring positive Canadian stories, past and present. Another component is the music platform where visitors will be able to listen to songs that have inspired human rights.

Each of the three components presents a different experience and a different level of engagement with technology and media.

The Game and the Music Platform are expected to have strong youth appeal and relevance, although adults too will find the topics of interest. All components have potential for programming and education involvement, in particular the Interactive Game and the participatory Music Experience.

This gallery offers three main visitor experiences:

- Wall graphic panels on ordinary Canadians and human rights
- Interactive Table Game on Bullying
- Music experience platform

Canadian Museum for Human Rights

GALLERY	L3 Z4 Human Rights Forum <i>(working title)</i>
EXHIBIT	L3Z4-0x Bullying Prevention Interactive Game
OBJECTIVE	<i>To make human rights relevant to all ages and to everyday life experiences of Canadians by exploring the issue of bullying.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Irregular-shaped table with interactive capability. Game designed for multiple users. The interface is the table surface itself.</i>	<ul style="list-style-type: none"> • <i>Involved</i> • <i>Inspired</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Everyone has the right to feel safe. Preventing bullying is one way to foster respect for others and to promote human rights.</i>	<i>Visitors decide to join the activity and quickly figure out how it works. They play a few simulations for 2 or 3 minutes. For group visits, an educator will lead a longer facilitated game activity.</i>
CANADIAN STORY HIGHLIGHTS	
<i>The game will likely be experiential and explore universal themes of bullying and respect for others; not individual Canadian stories. However, it should be noted that Canada has signed the United Nations Convention on the Rights of the Child that includes reference to preventing bullying.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None in built exhibit</i>	
TEXT REQUIREMENTS	
<i>Possible overview panel, 50-85 words.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Possible -projected images and video animations [t.b.d.] with tracking feedback capability.</i>	<i>Activity is visitor initiated and controlled.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Flat table with multiple places to participate in activity.</i>	<ul style="list-style-type: none"> • <i>Activity is specifically aimed at youth ages 8 +.</i> • <i>Table can accommodate a group of 15-20 [t.b.d.]</i> • <i>Activity is also interesting to watch.</i>

Canadian Museum for Human Rights


GALLERY	L3 Z4 Human Rights Forum (working title)
EXHIBIT	L3Z4-0x Canadian Stories Wall Exhibits
OBJECTIVE	<i>To show ways that ordinary Canadians are working to uphold human rights</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Wall-mounted exhibit of 8 graphic panels featuring positive and inspiring stories.</i>	<ul style="list-style-type: none"> • <i>Motivated</i> • <i>Inspired</i> • <i>Hopeful</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Canadians across the country are working to promote human rights. You can too.</i>	<i>Visitors view, read and are inspired by words, images and simple objects.</i>
CANADIAN STORY HIGHLIGHTS	
OBJECTS (artifact, reproduction, prop)	
<i>Most panels will include one object (e.g. tile, pink t-shirt etc).</i>	
IMAGES	
<i>One to three images per panel.</i>	
TEXT REQUIREMENTS	
<i>One primary text per panel. One secondary text. Captions and labels.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Some videos.</i>	<i>Some of the panels have touchable elements (e.g. tiles for the Project of the Heart).</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>TBD Design is in development</i>	<i>The game, music and stories are all appealing to youth and children. Group experiences are possible at the game and music experience.</i>

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Canadian Museum for Human Rights

GALLERY	L3 Z4 Human Rights Forum (<i>working title</i>)
EXHIBIT	L3Z4-0x Platform exhibit - "music of hope" (<i>final title t.b.d.</i>)
OBJECTIVE	To show how music has been part of many human rights movements

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Deep low platform with wall display behind it. Platform can display larger objects in an artifact case or in the open. It also supports performances and role-playing exercises.</i>	<ul style="list-style-type: none"> • Uplifted by the energy and determination of the songs • Inspired by the stories behind the songs. • Excited at being able to listen to music. • Empowered by a better understanding of the social movement referenced.
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Music has always been an essential tool of promoting human rights and has the power to inspire action and change.</i>	<i>Visitors will be able to select and listen to songs that have marked human rights in Canada. They may be able to make playlists and send them to themselves. They will also be able to take part in public programming with music themes.</i>
CANADIAN STORY HIGHLIGHTS	
<i>All music will have a Canadian connection: songs that are written and composed in Canada, i</i>	
	
OBJECTS (artifact, reproduction, prop)	
<i>Musical instruments may be displayed.</i>	
IMAGES	
<i>Images of artists, choirs, performers, musical events, and ordinary singers.</i>	
TEXT REQUIREMENTS	
<i>TBD Overview panel, 100 words.</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Listening stations. Optional audio visual material.</i>	<i>There may be some touchable elements.</i>

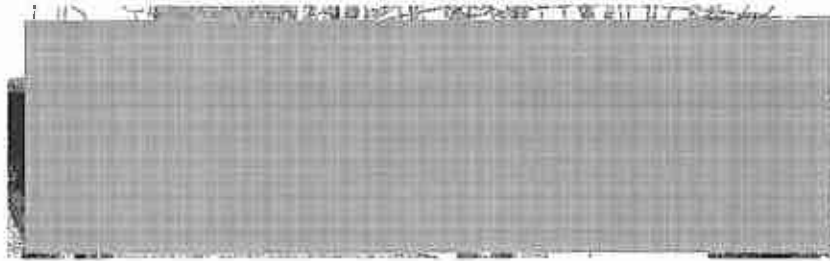
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Canadian Museum for Human Rights

STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<p><i>Platform approx. 23 ft wide x 8 ft deep, slopes gently from back to front where it is about a foot off the floor. Platform is reinforced for performances and other activities.</i></p> <p><i>Possible features could include an artifact case (dimensions t.b.d.) and a low graphics rail, both supported on the platform. A display wall is secured to gallery wall at back.</i></p> <p><i>Capability for sound and video.</i></p>	<ul style="list-style-type: none">• <i>Music discussions, performances, and music making activities will engage youth, children, and adults.</i>

Canadian Museum for Human Rights

HUMAN RIGHTS TODAY - L4



s.20(1)

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FAST FACTS:

- A lively up-to-the-minute look at human rights around the world.

OBJECTIVES:

Understand how strongly human rights are interrelated and interdependent.

DESCRIPTION:

In this gallery the visitor comes face-to-face with contemporary global human rights struggles. Current issues and emerging trends that resonate in multiple contexts and encompass different lived experiences unfold and are explored through multiple means. This gallery conveys the idea that the struggle for human rights is pressing and ongoing around the world. The gallery provides exploration of current human rights challenges and responses occurring around the world that, in turn, foster critical thinking and illustrate the interdependence of human rights.

The global human rights landscape is filled with great challenges that we, individually and collectively, have the responsibility to address. Visitors have an opportunity to examine global and country-specific facts and figures on key human rights issues, such as hunger, military conflicts, gender inequality, mortality rates of children under five, and civil and political freedoms.

Among the distinctive exhibits are: an interactive, multi-user map of issues around the world; a lively display of everyday objects with human rights implications; constantly updated current issues exhibits; video and graphics showing human rights defenders, and the effects of poverty around the world.

This gallery includes the following main visitor experiences:

- Everyday Objects Display;
- Interactive Wall Map;
- Media Literacy Mini-Theatre;
- Collective Initiatives;
- Current Topic—Changing Display;
- Human Rights Defenders.

Canadian Museum for Human Rights

HUMAN RIGHTS TODAY - L4

CONTENT SELECTION:

The Human Rights Today gallery is the main place where the visitor comes face-to-face with contemporary global human rights struggles.

The stories and topics addressed in this gallery were selected because they:

- Demonstrate the indivisibility, interrelatedness and interdependence of human rights;
- Have resonance in multiple contexts and encompass different lived experiences;
- Highlight the human rights dimension of key current issues, globally and nationally;
- Feature struggles and achievements;
- Consistent with the CMHR brand: presenting stories that galvanize debate, reflection, dialogue, and action; and
- Are current and rich in resources that are suitable for exhibits and readily available for inaugural.

Canadian Museum for Human Rights

GALLERY	L4 Human Rights Today
EXHIBIT	L4-02 Everyday Objects - display
OBJECTIVE	<i>To illustrate how human rights are connected to everyday life</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Exhibit has a cylindrical base out of which protrude many thin rods, attached to which are apparently everyday consumer items such as a shopping bag, cell phone, t-shirt, bag of coffee beans, a running shoe, etc. On the exhibit base, six digital pads provide explanatory information about the multiple human rights stories behind each object.</i>	<ul style="list-style-type: none"> • <i>Intrigued by an unusual display</i> • <i>Surprised by the facts shown</i> • <i>Dismayed by human rights abuses</i> • <i>Aware that our lives are connected with others'</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Objects that we use every day connect us to human rights stories around the world.</i>	<i>Visitor notices the odd display of ordinary objects and goes closer to find out more. They examine a few items and look for more information using the digital pad on the exhibit base.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>All objects will be part of the Canadian experience.</i>	
OBJECTS (artifact, reproduction, prop)	
<p><i>20-40 objects</i> <i>Most will be real, e.g. running shoe, water bottle.</i> <i>Some may be reproductions, e.g. bananas, a diamond ring</i></p>	
IMAGES	
<i>As required in media program</i>	
TEXT REQUIREMENTS	
<i>As required in media program</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>6 visitor-controlled touch-screen digital pads, no sound</i>	<i>Some objects are touchable and easily be replaced if damaged.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Design is in development</i>	<i>Children will recognize all the items and ask questions about what they mean. Can be viewed by group.</i>

Canadian Museum for Human Rights

GALLERY	L4 Human Rights Today
EXHIBIT	L4-03 Interactive Wall Map
OBJECTIVE	<i>To allow visitors a 'live' snapshot visualization of the numerous connections between human rights issues occurring worldwide.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>A map of the world covers an entire wall of the gallery. It is a projected graphic that visitors modify by choosing topics of concern from touchscreen stations set back from the map. The topics show up as both areas on the map and info-graphics along the side. Up to three people can participate at once, with the resulting overlap of information serving to deepen the experience. The data projected on the wall are complemented by more in-depth information at each console.</i>	<ul style="list-style-type: none"> • <i>Curious to take part in this activity</i> • <i>Surprised to see the connections unfold</i> • <i>Motivated to find out more</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>There is a broad range of pressing human rights issues across the world today.</i>	<i>Visitors can manipulate the activity shown the map through touchscreens, or sit and watch others pull up issues and their contexts.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Canadian Content will be included on the map.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None other than in the media program</i>	
TEXT REQUIREMENTS	
<i>None other than in the media program</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Three projectors suspended from ceiling supply large edge-blended images or separate content on different parts of the wall. Content is controlled by visitor choices originating from up to three touchscreen consoles that also supply additional content not projected on the wall.</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Plain wall prepared for video projection. Three projectors suspended from ceiling. Three touchscreen stations are integrated into a structure that provides seating facing the screen, as well as additional seating facing into the gallery.</i>	<i>Touchscreens attract children but content is quite sophisticated. Small groups of 3-4 can use each console. A group can stand and watch.</i>

Canadian Museum for Human Rights

GALLERY	L4 Human Rights Today
EXHIBIT	L4-04 Media Literacy - mini-theatre
OBJECTIVE	<i>To engage visitors in a lively critique of popular media</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>An informal seating area for 15 visitors, the Media Literacy Theatre demonstrates the critical role of the media in shaping perceptions of human rights abuses. Examples from recent broadcasts and social media are shown, analyzed, and compared. The 'audience' contributes to the discussion.</i>	<i>Challenged Energized Engaged</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Media messages are never neutral. We can learn to critically analyze those messages and even create our own.</i>	<i>Take part in a facilitated discussion about today's media. Watch and discuss clips of video and social media. Talk with other visitors.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>The media stories chosen will be those that Canadians are exposed to and are part of life in Canada today.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None other than in the media programs</i>	
TEXT REQUIREMENTS	
<i>Overview panel Digital signage for show times</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Front- projection video. Data port and power for local laptop control of the projected program. CMHR can select between local control and default program.</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>An informal seating area for 15 visitors plus standing participants. Front and side walls formed by existing architecture. Back wall open to gallery except for freestanding plinth housing digital signage.</i>	<i>Facilitated program can be tailored for participants' age and interests. Default program aimed at teens and up. Seating for 15.</i>

Canadian Museum for Human Rights

GALLERY	L4 Human Rights Today
EXHIBIT	L4-05 Collective Initiatives
OBJECTIVE	<i>To present recent issues and stories about people's collective efforts</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>This changing exhibit highlights collective actions linked to a selected current human rights issue. The focus is always on groups of people who have come together in response to human rights violations. The exhibit consists of a flexible wall display system with a variety of configurations of graphics, object display, and a touchscreen monitor.</i>	<i>Informed Encouraged</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The struggles of asserting human rights require joint, inter-dependent efforts.</i>	<i>Examine photographs; look at artifacts and touch objects; hear sounds; read captions and other text; watch the short videos.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Canadian collective initiatives, such as Pink Shirt days, will be included.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>As required.</i>	
IMAGES	
<i>A selection of photos and moving images.</i>	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Primary text, 80 words</i> • <i>Secondary text, 100 words x 5</i> • <i>Artifact labels, 30 words each</i> • <i>Image captions, 35 words each</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Touch screen video, possibly with sound</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>A flexible wall display system allowing for a variety of configurations of graphics, object display, and a touchscreen monitor. The reverse side of the wall provides zone identification for those visitors arriving from elevators.</i>	<ul style="list-style-type: none"> • <i>Not aimed at children under the age of 12.</i> • <i>6-7 people can view the exhibit at one time.</i>

Canadian Museum for Human Rights

GALLERY	L4 Human Rights Today
EXHIBIT	L4-06 Current Topic - changing exhibit
OBJECTIVE	<i>To show the ways in which different human rights concerns are interconnected.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Long wall with mural photo background, graphics attached to mural, and large video monitors standing in front of the wall. The exhibit presents three human rights topics, shown in the video programs, using a single cross-cutting issue shown in the background mural.</i>	<ul style="list-style-type: none"> • Concerned about the topics • Aware of current global forces affecting people's lives
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Current and emerging human rights issues, such as poverty, which arise from global dynamics, have the effect of intensifying discrimination, inequality, and marginalization.</i>	<i>Visitor is attracted to the large photo from across the gallery. Coming closer they examine details of the mural and the graphics installed on it. They read the overview panel. They select videos from the menu on the touchscreens, and then choose another screen and another entry point into the information.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Themes will be chosen to be universal and will interweave Canadian and international content.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>Images in overview panel</i>	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • Primary text, 80 words • Secondary text, 100 words • 3D statistic / info graphic extended captions, 50-75 words each • Image captions, 35 words each 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Three multiple-choice touchscreen monitors, each showing a dedicated program.</i>	<i>None other than touch screen interface.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Wall mural with attached graphics. 3 bent steel panels on floor holding touchscreen monitors with sound capability.</i>	<ul style="list-style-type: none"> • May be aimed at children occasionally • 4-5 people can view each media program.

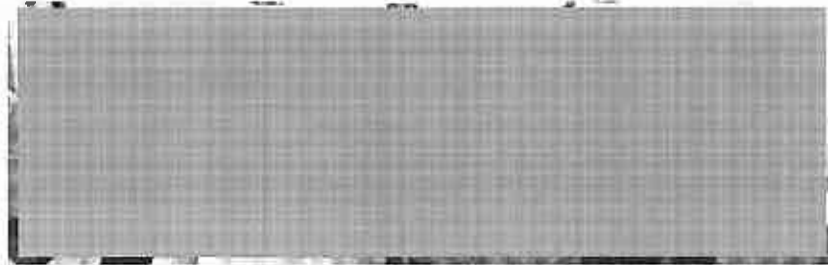
Canadian Museum for Human Rights

GALLERY	L4 Human Rights Today
EXHIBIT	L4-07 Human Rights Defenders
OBJECTIVE	<i>To give voice to some of the many people who defend human rights in their work every day</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>A wall-mounted display of vertical broad fabric bands that bend in and out to evoke a 'tapestry' of faces and facts. Mounted to the floor are two large touchscreen monitors carrying interviews with people who are shown in the tapestry as well as with others who are not.</i>	<ul style="list-style-type: none"> • <i>Impressed by the achievements of the defenders</i> • <i>Inspired by their dedication</i> • <i>Surprised at the variety of work being done</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>The challenge of defending and promoting human rights around the world involves many people, including Canadians, working in many different fields.</i>	<i>Scan the tapestry and select a couple of people to read about. Turn to the touchscreen and explore more about that person and another person who works for the same goals in a different field. Watch the videos and listen to testimonies.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Defenders will include Canadian examples as well as international figures.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>Approx. 16 photographs for tapestry: 9 single images of defenders and 7 images of action scenes</i>	
TEXT REQUIREMENTS	
<ul style="list-style-type: none"> • <i>Primary text, 80 words</i> • <i>Secondary text, 100 words</i> • <i>Extended captions in tapestry, 50-75 words x 9</i> • <i>Image captions in tapestry, 35 words x 7</i> • <i>Statistical info in tapestry, 50-65 words, to be determined.</i> 	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Three large touchscreen monitors, each presenting pairs of personal stories with a common theme. Sound delivery from monitor. Navigation is controlled by visitor.</i>	<i>None.</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>A wall-mounted display of vertical broad fabric bands that bend in and out to evoke a 'tapestry' of faces and facts. Mounted to the floor are three bent steel panels, each holding a large touchscreen monitor. No seating.</i>	<ul style="list-style-type: none"> • <i>Children may be inspired to imagine being a human rights defender when they grow up. It would be helpful to feature at least one child defender.</i> • <i>About 15-20 people can view the exhibit at one time.</i>

Canadian Museum for Human Rights

TAKE ACTION - L5



s.20(1)

s.21(1)(d)

FAST FACTS:

- May be the final gallery in the Museum journey, or the first gallery encountered
- Emphasis is on active commitment to making a change

OBJECTIVES:

- To present stories of hope, inspiration, and empowerment
- To encourage active participation in creating a human rights community

DESCRIPTION:

This gallery moves visitors from awareness through engagement and into action, with the goal of contributing to positive social change. The focus here is on what individuals and groups can do to change thought and action. Here, visitors engage with people and organizations, learn more about the range of different opportunities available to take action make contact with a specific organization and/or declare a commitment to a personal goal.

The main experiences in this gallery include:

- People Making Change Display Case;
- Ribbon Wall and Engagement Activity;
- Voices of the Future Magnetic Wall;
- Programming Area.

Canadian Museum for Human Rights

GALLERY	L5 Take Action
EXHIBIT	L5-0x People Making Change - display case
OBJECTIVE	<i>To show objects and artifacts related to successful stories of change</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Large showcase with a wide array of objects, images, and stories.</i>	<i>Inspired by examples of what people have done to improve human rights around the world.</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>It is possible to make a difference</i>	<i>Visitor will view an array of objects and images from real-life stories of change.</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Many of the stories will be Canadian.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>20 objects to be selected</i>	
IMAGES	
<i>Photographs of individuals and groups who have worked successfully for change. Wherever possible photos will show people involved in the change activity.</i>	
TEXT REQUIREMENTS	
<i>All items will have labels</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Option for video monitors within the case</i>	<i>None</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Long continuous vitrine, approx. 45 ft. long x 1 ft. deep</i>	<i>Some of the objects and stories will show how children have achieved change</i>

Canadian Museum for Human Rights

GALLERY	L5 Take Action
EXHIBIT	L5-0x Ribbon Wall
OBJECTIVE	<i>To provide a memorable way to affirm commitment to taking action</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>A visually stunning, inspiring and thought-provoking wall of brightly coloured ribbons that link to a hands-on visitor engagement activity for all ages</i>	<i>Inspired Reflective Determined</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Advances in human rights come from taking action; you can do it!</i>	<i>As a fulfillment or willingness to 'take action' the visitor will take part in a facilitated activity, that encourages them to make a private or public commitment and make and take a ribbon as a reminder of this commitment</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Not applicable.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>Large quantity of coloured ribbons</i>	
IMAGES	
<i>None</i>	
TEXT REQUIREMENTS	
<i>Short overview text, 30 words</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>None</i>	<i>Ribbons and various drawing media</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Wall Based Exhibit</i>	<ul style="list-style-type: none"> • <i>Simple hands on activity that is appealing to families, children and adults</i> • <i>This is a facilitator led activity</i>

Canadian Museum for Human Rights

GALLERY	L5 Take Action
EXHIBIT	L5-0x Voices of the Future
OBJECTIVE	<i>To allow visitors to share their thoughts with other visitors.</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Wall of magnetic 'tiles' on which visitors are encouraged to express ideas</i>	<i>Invited to leave a message to share with others</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>Each person's thoughts and opinions are valued</i>	<i>Visitors write a short message on a square tile and add it to the wall of messages. They read what other people have written</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Most participants will be Canadian so this user-created content will include Canadian perspectives.</i>	
OBJECTS (artifact, reproduction, prop)	
<i>None</i>	
IMAGES	
<i>None</i>	
TEXT REQUIREMENTS	
<i>None</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>None</i>	<i>Visitors decide what to write and where to put their message on the magnetic wall</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>Wall-Based Exhibit</i>	<ul style="list-style-type: none"> • <i>Suitable for anyone old enough to write</i> • <i>Approx. 4-5 people can do this activity at once</i> • <i>Approx. 10-15 people can view this at once</i>

Canadian Museum for Human Rights

GALLERY	L5 Take Action
EXHIBIT	L5-0 Take Action Programming Area
OBJECTIVE	<i>To allow visitors to engage in dialogue and reflection about human rights</i>

EXHIBIT DESCRIPTION:	MOOD (Visitor will feel):
<i>Area equipped with movable seating, screen and video projector for programming activities on a variety of themes and topics, for a broad range of audiences</i>	<i>Reflective Focused Inspired</i>
MAIN MESSAGE (Visitor will know):	VISITOR EXPERIENCE (Visitor will do):
<i>There are numerous ways to make a personal commitment and join with others to take action in support of human rights and change.</i>	<i>Visitor will be invited to take part in a variety of diverse public programming activities related to action orientated community initiatives, such as curatorial talks, guest speakers, facilitated dialogue sessions, human rights film series, book talks, italks, etc. Visitors will have access to ipads for guided dialogue sessions; connecting them to deeper levels of information</i>
CANADIAN CONTENT HIGHLIGHTS	
<i>Programming will primarily deal with Canadian themes</i>	
OBJECTS (artifact, reproduction, prop)	
<i>Podium</i>	
IMAGES	
<i>None</i>	
TEXT REQUIREMENTS	
<i>None</i>	
TECHNOLOGY & MEDIA	HANDS-ON ELEMENTS
<i>Projectors, monitors, ipads, microphone, screen</i>	<i>Programming supplies for a range of hands-on activities</i>
STRUCTURE:	APPEAL FOR CHILDREN OR GROUPS
<i>No structure. Movable furniture. Podium.</i>	<i>Activities can be adapted for any age and for individuals or groups</i>